

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Thursday, March 3, at 7:30

Saturday, March 5, at 8:00

Sunday, March 6, at 2:00

## ***Fiddler on the Roof***

Book by **Joseph Stein**

Music by **Jerry Bock**

Lyrics by **Sheldon Harnick**

with Orchestral Arrangements by **John Williams**

Originally produced on the New York stage by **Harold Prince**

Original New York stage production directed and choreographed by **Jerome Robbins**

Based on Sholem Aleichem stories by special permission of Arthur Perl

This presentation is a project of the University Musical Society, The Philadelphia Orchestra, and the University of Michigan School of Music, Theatre & Dance/ Department of Musical Theatre.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

This program runs approximately 2 hours, 15 minutes, including intermission.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.

# Cast

**Chuck Cooper** Tevye, a dairyman  
**Loretta Ables Sayre** Golde, his wife  
**Ella Olesen\*** Tzeitel, their daughter  
**Kate Cummings\*** Hodel, their daughter  
**Kelly Lomonte\*** Chava, their daughter  
**Alyssa Sunew\*** Shprintze, their daughter/Grandma Tzeitel, Golde's grandmother  
**Kate Louissaint\*** Bielke, their daughter  
**Liz Larsen** Yente, a matchmaker/Fruma-Sarah, Lazar Wolf's first wife  
**Diego Rodriguez\*** Motel Kamzoil, a tailor  
**Carly Meyer\*** Shaindel, his mother  
**Christopher Tamayo\*** Perchik, a student  
**Chad Jennings** Lazar Wolf, a butcher  
**Zac Mitchell\*** Mordcha, an innkeeper  
**Tim Jerome** Rabbi  
**Ze'ev Barmor\*** Mendel, his son/Yussel, a hatter  
**Rixey Terry\*** Avram, a bookseller  
**Aidan Ziegler-Hansen** Constable  
**Andrew Cekala\*** Fyedka, a young man  
**Ethan Hardy Benson\*** Sasha, his friend  
**Juliette Kang** The Fiddler  
**Elijah Dillehay** Nachum, a beggar/Ensemble  
**Logan Epstein** Ensemble  
**Brian Shimasaki Liebson** Ensemble  
**Cole Newburg\*** Ensemble

**Allison Bell\*** Understudy/Ensemble  
**Henry Crater\*** Understudy/Ensemble  
**Mikako Martin\*** Understudy/Ensemble  
**Lily Rosenberg\*** Understudy/Ensemble  
**Logan Saad\*** Understudy/Ensemble  
**Owen Scales\*** Understudy/Ensemble

\*University of Michigan School of Music, Theatre & Dance student performer

# Creative Team

**Andy Einhorn** Music Director/Conductor

**Sarna Lapine** Stage Director

**Alison Solomon** Choreographer

**Betsey Perlmutter** Creative Producer

**Mikiko Suzuki MacAdams** Co-Scenic Designer

**Joo Hyun Kim** Co-Scenic Designer

**Beth Goldenberg** Costume Designer

**Paul Whitaker** Lighting Designer

**Jim Lillie** Sound Designer

**Marc Salzberg** Orchestra Sound Design Consultant

**Kathy Fabian, Propstar LLC** Props Supervisor

**Evan Rooney** Production Manager

**Sarah E.T. Jackson** Production Stage Manager

**Catherine A. Walker** Associate Music Director

**Kellie M. Beck** Assistant Director

**Logan Epstein** Assistant Choreographer

**Chen-Wei Liao** Associate Scenic Designer

**Michaela Tanksley** Costume Assistant

**Hanna Hamilton** Wardrobe Supervisor

**Hamilton Guillén** Assistant Lighting Designer

**John Estep, Propstar LLC** Associate Props Supervisor

**Eric Miralles** Hair/Makeup Coordinator

**Katy Dolvin** Assistant Stage Manager

**Emily Hanlon** Assistant Stage Manager

**Kensho Watanabe** Cover Conductor

**John Bogdan** Rehearsal Pianist

**Benton Whitley, CSA, of Stewart/Whitley** Casting

*Fiddler on the Roof* is presented through special arrangement with Music Theater International (MTI), New York, NY. All authorized performance materials are also provided by MTI ([www.mtishows.com](http://www.mtishows.com)).

Music publishing of scores and parts provided through arrangement with JoAnn Kane Music Services, Los Angeles, CA.

Special thanks to Goodspeed Musicals Costume Collection and Rental for its assistance in this production.

# Musical Numbers

Overture  
Tradition  
Matchmaker  
If I Were a Rich Man  
Sabbath Prayer  
To Life  
Tevye's Monologue  
Miracle of Miracles  
The Dream  
Sunrise, Sunset  
Wedding Dance  
Act I Finale

Intermission

Entr'acte  
Tevye's Rebuttal  
Do You Love Me?  
Far from the Home I Love  
Chava Ballet Sequence  
Anatevka  
Exodus

# A Miracle of Miracles

It's late 2019 and I find myself on a red-eye, high on the adrenaline of an evening performance. I flip through the movie and TV selections on the plane until I stumble upon a documentary that catches my eye: *Fiddler: A Miracle of Miracles*. There are my friends Danny Burstein and Jessica Hecht, from the 2015 Broadway revival, and Joel Grey, the director of the acclaimed 2018 Yiddish off-Broadway production. I'm hooked, and 90 minutes later I am reminded why *Fiddler on the Roof* has become one of the most beloved musicals of all time: This show IS a miracle.

What we tend to forget is that this musical had a rather rocky journey on its way to "star status," but that is not why we're here tonight. Instead, we celebrate what is the most universal of any musical: a story steeped in tradition and family. The tale of Tevye; his wife, Golde; and his five daughters is one we may not all know but we feel we know it. And for that we salute its authors: Jerry Bock, Sheldon Harnick, and Joseph Stein.

*Fiddler on the Roof* has received countless international and regional productions, five Broadway revivals, and the classic 1971 movie adaptation. The film features a score arranged and orchestrated by the inimitable John Williams. Tonight, we hear these charts, newly restored, for the first time.

Adapting the iconic Broadway score for film, Mr. Williams managed to unearth hidden pathos inside Bock and Harnick's songs. You can hear Motel's heart bursting out of his body during "Miracle of Miracles." The earth-shattering celebration during "Tradition," "To Life," and the classic bottle dance stirs us to the core. And who can resist those beautiful violin cadenzas written for Isaac Stern? Perhaps most different from any stage version, Mr. Williams's work captures the emotional storytelling beats with incredible underscoring. If you listen closely, we've included one selection from a never-before heard song, cut from the film, "Any Day Now."

When I was first approached by the University Musical Society, I knew that I could not resist this melding of a professional and educational experience. After spending many years conducting orchestras around the country and on Broadway, it has been a pleasure getting to spend time with the students of the University of Michigan's School of Music, Theatre & Dance, one of the top programs in the country. My friend and director Sarna Lapine and I have cast a top-tier group of Broadway luminaries who will join these students to bring the show to life, supported beautifully by the incredible musicians of The Philadelphia Orchestra.

—Andy Einhorn, Music Director and Conductor

# Faith in Democracy

*Fiddler on the Roof* is about many things: tradition; love; American Jewish identity; the very definition of identity as shaped by a place, by religion, by tradition, and by one's values and beliefs. What connects us to our past? Can lessons of where we come from inform a tumultuous and uncertain future? If we are forced from the only home we have ever known for political or economic reasons, can we build a new home without losing our connection to where we come from? While *Fiddler on the Roof* is a musical comedy about love and family, specifically about a dairyman named Tevye and his wife and daughters, it takes place against the backdrop of government-sanctioned anti-Semitism in Imperial Russia. Since the 1880s, Russian Jews (like Tevye) had been restricted and confined to live within the Pale of Settlement and were then driven out by anti-Jewish pogroms fueled by conspiracy theories rooted in the Middle Ages. Many of these Jews fleeing Russia and Eastern Europe came to America at the turn of the century. *Fiddler on the Roof* was written in the 1960s, when the US was still living in the shadow of World War II and the Holocaust, just as the civil rights movement was surging. I see *Fiddler* as a celebration of the once-shared American ideals of democracy; therefore, it is as much about being American as it is about being an American Jew.

On January 15, 2022, in a blatantly anti-Semitic attack, hostages were taken at a synagogue in Texas. An outpouring of articles and opinion pieces followed in every major news publication. I was struck by an article in the *Atlantic* by Yair Rosenberg, "Why So Many People Still Don't Understand Anti-Semitism." Rosenberg observes, "Unlike many other bigotries, anti-Semitism is not merely a social prejudice; it is a conspiracy theory about how the world operates." Rosenberg quotes Eric Ward, a non-Jewish activist who fights White nationalism. Mr. Ward says, "Anti-Semitism isn't just bigotry toward the Jewish community. It is actually utilizing bigotry toward the Jewish community in order to deconstruct democratic practices, and it does so by framing democracy as a conspiracy rather than a tool of empowerment or a functional tool of governance." He concludes, "In other words, the more people buy into anti-Semitism and its understanding of the world, the more they lose faith in democracy."

In this light, I think it essential to think of *Fiddler on the Roof* as a story about "faith in democracy," as well as about the history of pernicious conspiracy theories that fuel anti-Semitism and anti-democratic mindsets. Because Tevye loves his daughters, he is willing to change, to adapt to their wishes and desires to keep his family connected. As the world around him is changing, he chooses love and connection over division and fear. Tevye's expression of faith is to step into the unknown with an open heart in the hope that he and his family will find their way into a better future together.

—Sarna Lapine, Stage Director



## The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

*Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.*

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# Artists

**Joseph Stein** (Book Writer) started his career in television and was one of a group of writers on *Your Show of Shows* and *The Sid Caesar Show*. His first theater work was as co-author of *Plain and Fancy*, the hit musical about the adventures of a pair of New Yorkers living among the Amish in Pennsylvania, and his next show was *Mr. Wonderful*, starring Sammy Davis, Jr. He created the libretto for the Bock/Harnick musical *The Body Beautiful*, and his next librettos were for *Take Me Along* and *Juno*, with a score by Marc Blitzstein. Mr. Stein wrote the adaptation for the hit stage comedy *Enter Laughing*. *Fiddler on the Roof* was his next show, for which he won a Tony Award as well as the Drama Critics' Circle Award. He was nominated for a Tony for his next show, *Zorba*, with a score by Kander and Ebb. His other productions include *King of Hearts*, *Irene*, *Rags* (for which he was nominated for a Tony), and *The Baker's Wife*, which was nominated for the Laurence Olivier Award.

**Jerry Bock** (Composer) was born in New Haven, Connecticut in 1928. Thirty years later, he and Sheldon Harnick gave birth to *The Body Beautiful* in Philadelphia. Bock and Harnick's celebrated collaboration yielded five musical scores in seven years. *Fiorello!* won Broadway's triple crown: Tony Award, New York Critics' Circle Award, and the Pulitzer Prize in drama. *She Loves Me* won the *Variety's* critics' poll as "Best Musical," citing Bock and Harnick as "Best Composer" and "Best Lyricist." *Fiddler on the Roof* received nine Tony Awards, notably "Best Musical of the Year." In addition to the 1989 silver-anniversary production of *Fiddler*, a highly esteemed revival of *The Rothschilds* enjoyed a successful off-Broadway run the following year. Since then, Bock and Harnick were inducted into the Theater Hall of Fame and received the Johnny Mercer Award from the Songwriters Hall of Fame and the Spirit of American Creativity Award from the Foundation for a Creative America.

**Sheldon Harnick's** (Lyricist) career began in the 1950s with songs in revues ("The Boston Beguine" and "The Merry Little Minuet"). With Jerry Bock he created several memorable musicals, including *Fiorello!* (Tony Award, Pulitzer Prize), *Tenderloin*, *She Loves Me* (GRAMMY), *Fiddler on the Roof* (Tony), *The Apple Tree*, and *The Rothschilds* (subsequently revised as *Rothschild & Sons*). His other collaborations include *Rex* (Richard Rodgers), *A Christmas Carol* (Michel Legrand), *A Wonderful Life* (Joe Raposo), *The Phantom Tollbooth* (Arnold Black, Norton Juster), and *The Audition* (Marvin Hamlisch). He has written three musicals himself: *Dragons*, *A Doctor in Spite of Himself*, and *Malpractice Makes Perfect*.

**John Williams** (Orchestrator) is one of America's most accomplished and successful composers for film and the concert stage. In a career spanning more than six decades he has composed the music and served as music director for more than 100 films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, and *Home Alone*. His nearly



50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, the *Indiana Jones* films, *Close Encounters of the Third Kind*, and *Saving Private Ryan*. He has scored more than 200 television films as well as themes for NBC's *Nightly News* and *Meet the Press*. He has received five Academy Awards, 52 Oscar nominations, 25 GRAMMYS, and five Emmys and is a recipient of the National Medal of Arts, the highest award given to artists by the US government. In 2016 he received the 44th Life Achievement Award from the American Film Institute, the first time that this honor was bestowed upon a composer.

**Andy Einhorn** (Music Director/Conductor) most recently served as the music supervisor and musical director for the Broadway productions of *Hello, Dolly!* starring Bette Midler and *Carousel* starring Renée Fleming, receiving Grammy nominations for the Original Broadway Cast Recordings of both. A leading Broadway music director and conductor, his previous credits include *Holiday Inn*, *Bullets Over Broadway the Musical*, *Rodgers + Hammerstein's Cinderella*, *Brief Encounter*, and *Sondheim on Sondheim*; other Broadway work includes *Evita* and *The Light in the Piazza*. Since 2011 he has been music director and pianist for six-time Tony Award–winner Audra McDonald. They have recorded two albums together: *Sing Happy: Live with the New York Philharmonic* and *Go Back Home*. He served as the music director for HBO's Peabody Award–winning documentary *Six by Sondheim* and music supervisor for the *Great Performances* Peabody Award–winning special *Broadway Musicals: A Jewish Legacy* on PBS. In 2019 he conducted Bette Midler and Marc Shaiman at the Academy Awards.

**Sarna Lapine** (Stage Director) is a New York-based director of musicals, operas, and plays. She is currently focused on developing new work and radically re-imagined musical revivals. Recent credits include the world premiere of Kate Hamill's *Dracula* (Classic Stage Company), the New York premiere of Hamill's *Little Women* (Primary Stages), and Britten's *The Rape of Lucretia* (Boston Lyric Opera), named Best Opera of 2019 by the *Boston Globe*. She directed the Broadway revival of *Sunday in the Park with George* starring Jake Gyllenhaal and Annaleigh Ashford. In addition to working on Broadway, she has worked regionally, Off-Broadway, and internationally. Her touring productions include the North American tour and Japanese premiere of the National Theatre's *War Horse*, the *Dirty Dancing* North American tour, and the second national tour of Lincoln Center Theater's Tony Award–winning revival of *South Pacific*. Concerts include 4-Stars in Osaka and Tokyo, Japan; Sondheim concerts with the Boston Pops; and *Sondheim on Sondheim* at the Hollywood Bowl.

**Alison Solomon** (Choreographer) is an associate choreographer on Broadway and around the world. Her credits include *Charlie and the Chocolate Factory* (Broadway, Australia, and national touring companies); *Gigi*, *Beautiful: The Carole King Musical*, *Smokey Joe's Café*, and *I Married an Angel* (City Center); *Sweet Charity*,

*Bandstand*, and *The Honeymooners* (Paper Mill Playhouse); and *In the Heights* (the Kennedy Center). She also choreographed a spot for Acer Electronics featuring Lauren Froderman (*So You Think You Can Dance*), Gillian Murphy (American Ballet Theatre), and Ashley Bouder (New York City Ballet). She has assisted on the NFL Super Bowl LIII "Dirty Dancing" commercial featuring Odell Beckham, Jr., Eli Manning, and the NY Giants. She currently serves as choreographer for the second national tour of *Charlie and the Chocolate Factory*. As a performer she has been seen in *Charlie and the Chocolate Factory*, *Finding Neverland*, *Billy Elliot*, *In the Heights*, and *Swing!* and on the stages of Carnegie Hall, Lincoln Center, and the Kennedy Center.

**Chuck Cooper** (Tevye) has been a working professional actor for 45 years. He has been featured in 17 Broadway shows in every theatrical genre from Shakespeare to musical comedy. His many accolades include winning the 1996 Tony Award for "Best Featured Actor in a Musical" for his performance in *The Life*. His other awards include the Lucille Lortel Award for *The Piano Lesson*; the San Diego Theatre Critics Circle Award for *Two Trains Running*; the Audelco Award for *Caroline, or Change*; and two Drama Desk nominations for *Choir Boy* and *The Life*. His many guest-starring TV appearances include *Little Voice*, *New Amsterdam*, *City on a Hill*, *Bull*, *Power*, *The Good Wife*, *House of Cards*, and *Madam Secretary*. He is married to playwright Deborah Brevoort and they have three children: Eddie, Alex, and Lilli.

**Loretta Ables Sayre** (Golde) received a Tony Award nomination for Bloody Mary in the Lincoln Center Theater 2008 Broadway revival of Rodgers and Hammerstein's *South Pacific*. She also made her West End debut performing this role at the Barbican Centre and appeared in the UK national tour of the show. She has performed at the Paper Mill Playhouse, the Muny, the Asolo Repertory Theatre, and the Pittsburgh CLO; in concert with the Cleveland Orchestra at the Blossom Music Center; as a headliner at the Blue Note Hawaii; and as opening act for the Beach Boys, Kenny Loggins, James Brown, and the Four Tops. She has performed the roles of Dolly Levi in the Diamond Head Theatre production of *Hello, Dolly!*; as Mrs. Meers in *Thoroughly Modern Millie* with Goodspeed Musicals; and as Effie White in *Dreamgirls* at the Hawaii Theatre.

**Ella Olesen** (Tzeitel) is in her final semester at the University of Michigan. Her previous credits at the University of Michigan include Mae in Andrew Lipppa's *The Wild Party*; "A Message from My Island," a piece conceived for MT Ghostlight 2020, the University's online-only review staged during the pandemic; and Michael McElroy's *Broadway Our Way*.

**Kate Cummings** (Hodel) is performing in her first musical at the University of Michigan. In addition to studying musical theater, she is involved in, and appears with, the University of Michigan student percussion and performance ensemble Groove.

**Kelly Lomonte** (Chava) has appeared at the University of Michigan in Shakespeare's *As You Like It*; *Sonnets, Soliloquies, and Soul*; and as the understudy for Titania's Fairy/Puck in Shakespeare's *A Midsummer Night's Dream*.

**Alyssa Sunew** (Shprintze/Grandma Tzeitel) is a freshman musical theater major performing in her first University of Michigan production. She has also sung with the Houston Symphony as a guest soloist in 2020.

**Kate Louissaint** (Bielke) is a sophomore musical theater major at the University of Michigan, where she has appeared in Shakespeare's *As You Like It*. She is a graduate of the Fiorello H. LaGuardia High School of the Arts in New York, where she majored in dance.

**Liz Larsen** (Yente/Fruma-Sarah) has appeared on Broadway in *Beautiful: The Carole King Musical*, *Hairspray*, *The Smell of the Kill*, *The Rocky Horror Show*, *Damn Yankees*, *A Little Night Music*, *Starmites*, and *Fiddler on the Roof*. She won Tony, Drama Desk, and Outer Critics Circle nominations as Cleo in *The Most Happy Fella*. Her TV credits include *Mr. Robot*, *Madoff*, *The Americans*, *Law & Order*, *The Sopranos*, *Third Watch*, *Sex and the City*, and *Conviction*. She won the Helen Hayes Award as Dot in *Sunday in the Park with George*; a Helen Hayes nomination for Lizzie in *Baby*; three NYMF awards; and the Fringe Award for *Him and Her*.

**Diego Rodriguez** (Motel Kamzoil) is a sophomore musical theater major and is performing his first major role in a University of Michigan production.

**Carly Meyer** (Shaindel/Assistant Dramaturg) appeared in the world premiere of *Trevor the Musical* (Writers Theatre, IL) and as Fanny Brice in *Funny Girl* (U-M MUSKET), Mary in *The Secret Garden* (Lake Forest Theatre), and Fiona in *Shrek, the Musical* (The Performer's School). She also performed in the Jimmy Awards on Broadway and was featured in the Broadway in Chicago Broadway Summer Concert.

**Christopher Tamayo** (Perchik) is a senior at the University of Michigan, currently pursuing a BFA in musical theater and a minor in musical theater composition. He has performed in several productions, most recently in Andrew Lipppa's *The Wild Party* at the Lydia Mendelssohn Theatre. A multi-instrumentalist, he played violin with the Michigan Pops Orchestra during its 2018–19 season.

**Chad Jennings** (Lazar Wolf) has spent three-and-a-half years portraying Doctor Dillamond in *Wicked*. He has appeared on Broadway in *Wicked* and *Hillary and Clinton* and in national and international tours of *Wicked*, *War Horse*, and *South Pacific*. His regional theater credits include Goodspeed Musicals, the Fifth Avenue Theatre, Village Theatre, and Seattle Children's Theatre, and his film credits include *Here Today* and *Money Monster*.

**Zac Mitchell** (Mordcha) is a junior musical theater major at the University of Michigan pursuing a minor in musical theater composition. A composer and multi-instrumentalist, he was last seen in the University of Michigan's production

of Shakespeare's *A Midsummer Night's Dream*. He also has a special interest in writing and composing, voice acting, and music producing.

**Tim Jerome** (Rabbi) has appeared on Broadway in *The Phantom of the Opera*, *The Lyons*, *Tarzan*, *Beauty and the Beast*, *Grand Hotel*, *The Moony Shapiro Songbook*, *The Creation of the World and Other Business*, *The Rothschilds*, *Me and My Girl* (1987 Drama Desk and Tony Award nominations), and the original *Man of La Mancha*. He starred as Alfred P. Doolittle in the US national touring production of the London revival of *My Fair Lady* (Carbonell and Helen Hayes Award nominations). He did pre-Broadway development on *Ragtime*, *The Red Shoes*, *The Baker's Wife*, and *Assassins*. In 1984 he founded the National Music Theater Network—now MainStreet Musicals—to promote the regional presentations of new, professionally vetted and recommended musicals.

**Ze'ev Barmor** (Mendel/Yussel) is a junior performing in his first musical at the University of Michigan. Last semester he was a member of the mechanicals in the University of Michigan production of Shakespeare's *A Midsummer Night's Dream*. He was first introduced to musical theater in his hometown of Wichita, Kansas.

**Rixey Terry** (Avram) has appeared in the University of Michigan productions of Shakespeare's *As You Like It* (Dennis/Ensemble) and *Sonnets, Soliloquies, and Soul* directed by Michael McElroy (Ensemble). His other projects include assistant direction for Leah Nanako Winkler's *Two Mile Hollow*, original music in the 2020 MT Ghostlight series, and choreography for Dance Workshop as well as other new works on campus.

**Aidan Ziegler-Hansen** (Constable) has covered the role of Johnny in the national tour of *Dirty Dancing*, performed in *Annie Get Your Gun* at Bay Street Theater, and appeared with the Utah Ballroom Dance Company. Originally from Eugene, Oregon, he is a graduate of the University of Michigan's Musical Theatre department, where he choreographed the MUSKET productions of *Avenue Q* and *Big Fish*. As a composer/lyricist he co-wrote an unofficial *Napoleon Dynamite* musical. He also works for Lindsey Adelman Studio and enjoys building light fixtures at home in Brooklyn.

**Andrew Cekala** (Fyedka) is a senior musical theater major and is appearing in his final production at the University of Michigan. Other University of Michigan credits include Burrs in Andrew Lippa's *The Wild Party*, Jaques in Shakespeare's *As You Like It*, Kerry in *The Exonerated*, and Peter in *Bare* through MUSKET, the University of Michigan's student musical theater organization.

**Ethan Hardy Benson** (Sasha) is a student at the University of Michigan. His credits there include Jack Kelly in *Newsies*, Icarus in *Myths & Hymns*, Eddie in Andrew Lippa's *The Wild Party*, and Charles in Shakespeare's *As You Like It*. Upon graduation, he plans to move to New York City to continue pursuing his dream of storytelling for a living.

Canadian violinist **Juliette Kang** is the first associate concertmaster of The Philadelphia Orchestra. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, she has performed solo engagements with the San Francisco, Baltimore, Singapore, KBS (Seoul), and Syracuse symphonies; l'Orchestre National de France; the Czech and Hong Kong philharmonics; the Boston Pops; the Vienna Chamber Orchestra; and every major orchestra in Canada, among others. She won first prize at the 1994 International Violin Competition of Indianapolis, the 1989 Young Concert Artists Auditions, and the 1992 Menuhin Violin Competition. She received a bachelor's degree at the age of 15 from the Curtis Institute and her master's degree from the Juilliard School.

**Elijah Dillehay** (Nachum/Ensemble) received a Bachelor of Fine Arts in Contemporary Dance Performance from the Boston Conservatory at Berklee. He was most recently seen in the national tour of *Charlie and the Chocolate Factory*. His other performance credits include *Newsies* at the White Plains Performing Arts Center, *Grease* with Royal Caribbean Cruise Lines, *The Nutcracker* with Nashville Ballet, and *Mr. Mrs.* with Bill Waters.

**Logan Epstein** (Ensemble/Assistant Choreographer) grew up training in Westchester, New York. She received her BFA from Pace University's Commercial Dance Program. Now based in New York City, she works professionally in all avenues of the industry. Her theater credits include associate choreographer for *The Elf on the Shelf* and *On Your Feet* at the Westchester Broadway Theater and *Cats* at the SUNY Potsdam Performing Arts Center. Her television and film credits include assistant choreographer for *The Tonight Show Starring Jimmy Fallon* and *The Late Late Show with James Corden*.

**Brian Shimasaki Liebson** (Ensemble) is a professional dancer born and raised in Los Angeles. He was most recently featured in *SOUR Prom* with Olivia Rodrigo and in numerous music videos and live performances with Todrick Hall including "Rainin' Fellas," "DTB," and "Boys in the Ocean." He has appeared in the national tours of *Miss Saigon* and *Rodgers + Hammerstein's Cinderella*. His other credits include performances with drag queens including *RuPaul's Drag Race All Stars* Gia Gunn and Trinity the Tuck.

**Cole Newburg** (Ensemble) has appeared in *Newsies*, *Oklahoma!*, and *Shrek the Musical* at Broadway Sacramento's Broadway at Music Circus, as well as *West Side Story*, *Newsies*, *Elf the Musical*, *Something Rotten!*, and the world premiere of *Americano!* with the Phoenix Theatre Company. He is currently in his second year of pursuing a Bachelor of Fine Arts in Musical Theatre at the University of Michigan.

**Allison Bell** (Understudy/Ensemble) is studying musical theater at the University of Michigan. She serves on the executive board of Michigan Performance Outreach Workshop and has been honored for her academic achievement as a

James B. Angell Scholar and a recipient of the William J. Branstrom Freshman Prize. Her television and film credits include Grace in *Undeclared* and Sam in *Only Have Eyes for You*.

**Henry Crater** (Understudy/Ensemble) is a sophomore musical theater major from Sanibel Island, Florida. A 2020 finalist in the American Theatre Wing's Musical Theater Songwriting Challenge, he is pursuing a minor in musical theater composition. His roles include Dan Goodman in *Next to Normal* and Jack Kelly in *Newsies*. He recently played Eddie Ryan in *Funny Girl* with MUSKET at the University of Michigan.

**Mikako Martin** (Understudy/Ensemble) is currently pursuing a Bachelor of Fine Arts in Musical Theatre at the University of Michigan with plans to graduate in the spring of 2022. Her previous credits at the University of Michigan include Margo Crawford in *Bright Star* and Madelaine True in Andrew Lippa's *The Wild Party*.

**Lily Rosenberg** (Understudy/Ensemble) is a junior musical theater major from Ann Arbor, Michigan. Her previous productions at the University of Michigan include *Painless: The Opioid Musical* and the understudy for Fanny Brice in MUSKET's *Funny Girl*. She also appeared in *The Way You See the World*, a short film she co-wrote, directed, and edited for the 2020 MT Ghostlight series.

**Logan Saad** (Understudy/Ensemble/Dance Assistant) is a student at the University of Michigan. Her previous credits at the University of Michigan include Lucy Grant in *Bright Star* and Jenny/Ensemble in *Funny Girl*, both through MUSKET.

**Owen Scales** (Understudy/Ensemble) is from Pflugerville, Texas, and is a sophomore musical theater major at the University of Michigan. His past productions at the University of Michigan include Starveling in Shakespeare's *A Midsummer Night's Dream* and Billy Cane in *Bright Star*.

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**Betsey Perlmutter** (Creative Producer) is a New York-based producer and performing arts consultant committed to cultivating dynamic, multi-disciplinary work. She works collaboratively with artists, presenters, orchestras, and artistic institutions to develop new work that blends performance mediums. Previously, she was producer and artistic planning consultant at the New York Philharmonic where she oversaw the orchestra's non-traditional programming and produced theatrical concert productions, including the Emmy Award-winning *Sweeney Todd* starring Emma Thompson, Bryn Terfel, and Audra McDonald and directed by Lonny Price, and *Show Boat* starring Vanessa Williams and Norm Lewis and directed by Ted Sperling. She has presented works at the New York Public Library for the Performing Arts, Lincoln Center, and Carnegie Hall. She graduated as a Presidential Arts Scholar from the George Washington University and trained in physical theater at the Accademia dell'Arte in Arezzo, Italy.

**Mikiko Suzuki MacAdams** (Co-Scenic Designer) is originally from Kobe, Japan, and currently resides in New York City. Her work has been seen Off-Broadway

and at regional theaters across the United States and in Japan. As an associate set designer, she has worked on several Broadway, West End, and national tours including *My Fair Lady* and *The King and I*. She is currently on the faculty at the David Geffen School of Drama at Yale University.

**Joo Hyun Kim** (Co-Scenic Designer) is a professional scenic designer based in New York. Her recent credits include *Pass Over* (Luna Stage), *Princess Maleine* (DellArte Opera Ensemble), and *La liberazione di Ruggiero dall'isola d'Alcina* (DellArte Opera Ensemble). Other credits include *Hansel and Gretel* (New Jersey City University), *Frankenstein* (Ramapo Collage), *Raising Jo* (Theatre Row), *Cancer Cancer Cancer* (Ars Nova), and *Silent Lyre* (Elm City Concert). Credits at the Yale School of Drama include *Everything that Never Happened*, *Fucking A*, and *Some Bodies Travel*.

**Beth Goldenberg** (Costume Designer) is a New York–based costume designer for theater, opera, and dance. Credits include *Indecent* (Seattle Rep); *Macbeth, Stabat Mater, the little match girl passion* (Glimmerglass Opera); *Circus: Wandering City* (BAM Next Wave); *The Mother of Us All* (Metropolitan Museum of Art and Juilliard); *Blueprints to Freedom* (La Jolla Playhouse); *Henry V, Queens for a Year* (Hartford Stage); *Frankenstein, The Christians* (Dallas Theater Center); *The White Devil, The Changeling* (Red Bull Theater); *Der Freischütz, La Susanna, Don Giovanni, Carmen* (Heartbeat Opera); and *The Guilty Mother, The Secret Gardener* (On Site Opera).

**Paul Whitaker** (Lighting Designer) has worked in New York at the Public Theater, MCC Theater, Playwrights Horizons, Second Stage Theatre, and Atlantic Theater Company. Regional credits include Guthrie Theater, Alley Theatre, Yale Repertory Theatre, Geffen Playhouse, South Coast Repertory, La Jolla Playhouse, the Children's Theatre Company, Long Wharf Theatre, the Huntington Theatre Company, Center Stage Theater, Hartford Stage, Dallas Theater Center, and Minnesota Opera. A graduate of Macalester College and the Yale School of Drama, he is a principal lighting designer/theater consultant for Schuler Shook.

**Jim Lillie** (Sound Designer) has designed and mixed shows for the University Musical Society since 1987. In the course of his career, he has designed over 300 musicals. His favorite design/event at the University of Michigan's Hill Auditorium was Allen Ginsberg's memorial service.

**Marc Salzberg** (Orchestra Sound Design Consultant) has worked on Broadway for *My Fair Lady*; *The Great Society* (co-design with Paul James Prendergast); *Oslo, Golden Boy* (Tony nomination), and *Awake and Sing!* (all co-designed with Peter John Still); *Mastergate*; and the 1981 revival of *Fiddler on the Roof*. His Off-Broadway credits include *The Hard Problem, Forever Plaid, and Intimate Apparel*. He was production soundman at the Vivian Beaumont Theater at New York's Lincoln Center for 20 years, mixing 29 shows including *South Pacific, The Coast of Utopia, and The Light in the Piazza*.

**Kathy Fabian, Propstar LLC** (Props Supervisor) has worked on numerous Broadway productions, including *Clyde's*, *A Christmas Carol*, *Burn This*, *True West*, *Pretty Woman*, *Indecent*, *Sunday in the Park with George*, *Falsettos*, *Fiddler on the Roof*, *On Your Feet*, *The King and I*, *An American in Paris*, *If/Then*, *Rocky*, *The Bridges of Madison County*, *I'll Eat You Last*, *Kinky Boots*, *A Streetcar Named Desire*, *The Normal Heart*, *Fela!*, *Bye Bye Birdie*, *Waiting for Godot*, *Les Liaisons Dangereuses*, *South Pacific*, *Cyrano de Bergerac*, and *Spring Awakening*. Off Broadway her credits include *Black No More* (The New Group), *Trevor the Musical* (Stage 42), and *West Side Story* (IHI Stage around Tokyo). Her TV projects include *Fosse/Verdon*, *Sesame Street*, and *Annie Live!*

**Evan Rooney** (Production Manager) is a freelance entertainment production and logistics manager. His career has spanned five continents and 43 states, with a multitude of production management and head carpenter credits including the touring productions of *freestyle love supreme*, *Charlie and the Chocolate Factory*, Lincoln Center's *Fiddler on the Roof*, Cameron Mackintosh's "Spectacular New" *Phantom of the Opera*, and Disney's *Beauty and the Beast* international tour. He is a team member of Shockwave Cargo, providing specialty logistics to the entertainment industry and government agencies. He is a graduate of NCSA.

**Sarah E.T. Jackson** (Production Stage Manager) received an MFA in stage management from the Yale School of Drama. Her recent credits include *Dracula* with Classic Stage Company; the North American tour of *The Lion King*; *Annie Get Your Gun* with Bay Street Theater; *The Rocky Horror Show* at Bucks County Playhouse; *Into the Woods* with the Juilliard Drama Division; *Kiss and Mary Jane* at Yale Repertory Theatre; *A Chorus Line* with Transcendence Theatre Company; and *Euita* at the Olney Theatre Center.

**Catherine A. Walker** (Associate Music Director) is an associate professor at the University of Michigan, serving as one of the musical theater department's music directors and vocal coaches. Her students can be found on Broadway and at regional theaters as well as in film and TV. She has done extensive research on new pedagogical strategies and training for contemporary vocal performance practices and is certified in the Estill Voice Training model. She is in demand as a workshop clinician, vocal coach, educator, and music director for both students and teachers. Her choirs have performed at Carnegie Hall and in Italy, Germany, Austria, and the Czech Republic.

**Kellie M. Beck** (Assistant Director) received her Bachelor of Fine Arts in Directing and Theatrical Production from the University of Michigan. Her directing credits include *Incognito* (Bay Street Theater), *Eurydice* (University of Michigan), and *Carolee's Closet* (One House Productions). Her assistant directing credits include *Safe Space* and *Annie Get Your Gun*, both at Bay Street Theater.

**Chen-Wei Liao** (Associate Scenic Designer) is a New York City-based scenic designer born in Taipei. An alumna of National Taiwan and Carnegie Mellon



universities, she has diverse experiences in theater, film, and exhibition in both Taiwan and the US. Her New York City theater credits include the world premiere of *Islands of Contentment*, produced by the Tank and the Hypokrit Theatre Company, and *Water of Oblivion*, produced by Theater Mitu. Her project *Nowhere NYC*, included in the 1MOVE: DESIGNED BY ... virtual gallery, produced by the Movement Theatre Company, was nominated by the 2021 Drama League for "Outstanding Digital Theatre, Collection, or Festival."

**Michaela Tanksley** (Costume Assistant) is a University of Michigan graduate. Her University of Michigan credits include *La bohème*, *Passing Strange*, *Blood at the Root*, *Insurrection: Holding History*, *Ah, Wilderness!*, and *Henry IV Part I*. Her other credits include *Into the Woods* and *One Flew Over the Cuckoo's Nest* at Flint Repertory Theatre; *Paradise Blue* and *The Beauty Queen of Leenane* at Detroit Public Theatre; *Othello*, *The Tempest*, and *Much Ado About Nothing* at Water Works Theatre Company; and *I Do! I Do!* at Redhouse Arts Center.

**Hanna Hamilton** (Wardrobe Supervisor) is a multidisciplinary artist and stylist from Philadelphia. Starting out as a student under the costume director at Opera Philadelphia, she has since worked in theater, film, television, and still photography. She works not only in the costume department but also in art and scenic. She has designed the set for Sheer Mag's performance on the Adult Swim Music Festival; worked as costume designer for the independent Philly film *Not for Nothing*; and directed the feature film *Secret Lover: A Rock 'n' Roll Musical*, which appeared in the Philadelphia Independent Film Festival.

**Hamilton Guillén** (Assistant Lighting Designer) is an interdisciplinary lighting designer based in New York City. His specific interest in new works and immersive experiences is informed by an approach that synthesizes visual research, dramaturgy, politics, and pop culture. Whether designing for stage or for film, he believes cross-pollination is vital for bold, story-driven design. Recent projects include art direction for a Guggenheim Works & Process residency, projection design for Columbia University thesis productions, and production design for several independent short films. He earned his MFA from NYU's Tisch School of the Arts.

**John Estep** (Associate Props Supervisor) has spent the last 11 years working primarily as an associate properties coordinator on over 50 Broadway productions, large off-Broadway shows, and national and international tours. His previous productions include *Kinky Boots*, *An American in Paris*, *A Christmas Carol* (Broadway and tours), *West Side Story* (Tokyo), *All My Sons* (Roundabout Theatre), *The King and I* (Lincoln Center), *Sunday in the Park with George*, *Falsettos*, *Indecent*, *American Son*, *Pretty Woman*, *Lucky Guy*, and *True West*. Prior to moving to New York, he was technical director of the Ohio Shakespeare Festival and Coach House Theatre.

**Eric Miralles** (Hair/Makeup Coordinator) is a wig/hair and makeup artist based out of New York City, where he most recently supervised the Broadway revival of *Caroline, or Change* at Studio 54 with Roundabout Theater Company. He has also worked for the Public Theater, the New York Theatre Workshop, and the Atlantic Stage Company.

**Katy Dolvin** (Assistant Stage Manager) has been a guest experience manager for Walt Disney World's *Epcot Forever* and *Illuminations: Reflections of Earth*. Her tour credits include the *RENT 20th Anniversary Tour*, *Rodgers + Hammerstein's Cinderella*, *Saturday Night Fever*, Disney's *Beauty and the Beast* international tour, *Man of La Mancha*, and *Irving Berlin's White Christmas*. Her New York credits include On Site Opera's *The Secret Gardener* and *The Guilty Mother*. She was also production assistant at the Cleveland Playhouse and Two River Theater. She earned her BFA in stage management from the University of Cincinnati College–Conservatory of Music.

**Emily Hanlon** (Assistant Stage Manager) is a senior BFA theater design and production candidate at the University of Michigan with a concentration in stage management and minors in performing arts management and entrepreneurship and women and gender studies. She is the production stage manager for Basement Arts. Her University of Michigan credits include *The Wild Party*, *MT Ghostlight*, *Die Fledermaus*, *Grapes of Wrath*, and *Sweeney Todd*. Her other credits include operations intern at the Ann Arbor Summer Festival and intermediate stage manager at Interlochen Arts Camp.

**Kensho Watanabe** (Cover Conductor) was recently recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S. He was assistant conductor of The Philadelphia Orchestra from 2016 to 2019. During this time, he made his subscription debut with the Orchestra and pianist Daniil Trifonov, taking over from his mentor Yannick Nézet-Séguin. Previously, he was an inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015 under the mentorship of Nézet-Séguin. Also an accomplished violinist, he received his master of music degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016.

**John Bogdan** (Rehearsal Pianist) holds piano performance degrees from the University of Michigan and the Royal Academy of Music, studying under Joel Schoenhals, Christopher Harding, and Rustem Hayroudinoff. His past University of Michigan credits include *Sweeney Todd*, *The Pirates of Penzance*, and *A New Brain*. He also has an active career in choral and classical music.

**Benton Whitley** (Casting/Partner at Stewart/Whitley) co-founded the Artios Award–winning New York City–based casting office of Stewart/Whitley in 2011 with Duncan Stewart. His team has been responsible for casting numerous Broadway productions, including *Hadestown* (2019 Tony Award, "Best Musical"), *The Lightning Thief*, *The Great Comet of 1812*, *On the Town*, *Pippin*, *La Cage aux Folles*, *Chicago the Musical*, and this season's *Paradise Square*. His office has cast TV and

film and also handles Broadway national/international tours, regional theaters, and all Broadway-branded entertainment for Royal Caribbean Cruise Lines. He is a graduate of the University of Michigan musical theater program.

The **Department of Musical Theatre in the University of Michigan School of Music, Theatre & Dance** is renowned as one of the top musical theater programs in the world. Bringing together a diverse group of talented young artists with a world-class faculty, the department offers young performers the unparalleled opportunity to receive a premier university education along with intense, conservatory-style training. The forward-looking curriculum prepares students for the profession while also empowering each with the skills to become change-makers within the industry. Highly respected for its smart, skilled graduates, the program has one of the largest networks of alumni working in all sectors of Broadway, regional theater, television, and film. The department faculty comprises seasoned professionals and the field's top pedagogues partnering with students investigating traditions within the field and exploring innovative ways to create community and a more inclusive industry. Individualism is valued here, cultivating and supporting the unique strengths, talents, and hopes of each student. Guests from across the industry's disciplines visit frequently, offering students insights, access, and connections to the ever-evolving art form and business. Through its curriculum, guest artists, faculty, and immersion in DEI training, its mission is not to train students for today's field but for the industry of tomorrow.

**Music Theatre International (MTI)** is one of the world's leading theatrical licensing agencies, granting theaters from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theater as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 70,000 professional, community, and school theaters in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theater and has created special collections to meet the needs of various types of performers and audiences.

# The Music

## ***Fiddler on the Roof***

**Jerry Bock**

**Born in New Haven, Connecticut, November 23, 1928**

**Died in Mount Kisco, New York, November 3, 2010**



After years of development, and tryouts in Detroit and Washington, D.C., the stage musical *Fiddler on the Roof* opened at Broadway's Imperial Theatre on September 22, 1964. It was regarded as a somewhat risky venture—there was concern among investors and the media that the show's appeal might be too limited, "too Jewish" for a mainstream American audience.

Those concerns immediately proved unfounded. *Fiddler on the Roof* ran for 3,242 performances (a Broadway

record at the time), won nine Tony Awards, and has subsequently been revived on Broadway five times. It is currently one of the most frequently staged musicals not only in America but around the world. Though the story focuses on Jewish *shtetl* life in early-20th-century Russia, the central themes of *Fiddler on the Roof*—family and love, social change, culture and tradition—are universal.

**"The Jewish Mark Twain"** Under the pen name "Sholem Aleichem," Russian-Jewish author Solomon Rabinovich wrote a series of fictional stories about Tevye the dairyman and his daughters sometime between 1894 and 1914. Aleichem left Russia in 1906 to escape the pogroms, shuttling between New York and Geneva but eventually settling in New York in 1914, where he died two years later. Widely admired on both sides of the Atlantic, his writing style and subject matter earned him the nickname "the Jewish Mark Twain." (When Twain himself heard about this, he responded, "Please tell him that I am the American Sholem Aleichem.")

Aleichem had almost completed a dramatic script himself based on his Tevye stories—it remained unfinished at his death. It was, nevertheless, produced at the Yiddish Art Theatre in New York in 1919. Several decades later, Rodgers and Hammerstein considered working on a stage adaptation of the story, as did Mike Todd. But it was the Pulitzer Prize-winning partnership of composer Jerry Bock and lyricist Sheldon Harnick, with a book by playwright Joseph Stein, that finally brought Aleichem's stories to life on the Broadway stage. Jerome Robbins directed and choreographed the show, which was his last original Broadway production.

Ironically, the show's title—*Fiddler on the Roof*—came not from Aleichem's stories at all but was derived from a series of paintings by the Belarusian/Jewish

artist Marc Chagall. Although violin playing has an illustrious history in Jewish communities, fiddling on the roof is not an authentic Russian/Jewish tradition. The “fiddler” in this show functions, rather, as a metaphor of precarious balance in an uncertain world.

**From Stage to Screen** While the original Broadway production was still in its historic opening run, the American film producer and director Norman Jewison helmed an epic cinematic version of *Fiddler on the Roof* that was released in November 1971. The film’s storyline, script, and musical numbers hewed closely to the original stage version, with only a handful of changes. But relishing the possibilities of an expanded musical soundtrack, movie composer John Williams (still in the early part of his career) and veteran film orchestrator Alexander Courage adapted Bock’s Broadway score to something decidedly more symphonic. Not only did Williams re-arrange and re-orchestrate Bock’s musical numbers, but he also composed new transitional cues between scenes using Bock’s themes and motifs and wrote an extended solo-violin cadenza for the main credits sequence, since the original Broadway play didn’t open with a traditional overture. It was also Williams’s idea to invite legendary violinist Isaac Stern to play the violin solos for the film soundtrack.

Much of the success of Williams’s new orchestration arises from his fidelity to Bock’s original evocative scoring. The luxury offered by a fully orchestral soundtrack couldn’t be ignored, of course, but Williams understood the value of retaining Bock’s basic harmonic schemes, textures, and instrumental colors. He later recalled, “I don’t think I ever blew up the scoring just for the sake of it.” Bock also felt that Williams had hit the ideal balance with the adaptation, declaring that “the arrangement never forfeited the honesty of the original score, or the orchestration. It just embraced something that only John Williams could do.” The film version of *Fiddler on the Roof* won three Oscars from eight nominations, including Williams’s win in the (now-discontinued) category of “Best Adaptation Score.” It was his first Oscar, after three previous nominations.

Williams’s symphonic orchestration of *Fiddler on the Roof* cemented the show’s reputation as a grand, iconic musical. But in the thousands of subsequent amateur and professional productions, it has been Bock’s original stage scoring, not Williams’s film orchestrations, that have accompanied the show. Williams edited down some of the soundtrack materials into a short orchestral suite with solo violin that premiered in 1976 and has been published and performed many times (including with Itzhak Perlman and Gil Shaham). But since its cinematic release just over 50 years ago, the complete John Williams orchestration of *Fiddler on the Roof* has been accessible almost exclusively on recording ... until now.

—Luke Howard

Fiddler on the Roof was composed in 1964.

*These are the first complete Philadelphia Orchestra performances of the work.*

*The score for the Williams orchestration calls for three flutes (III doubling alto flute and piccolo), two oboes (II doubling English horn), two clarinets, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (ankle bells, anvil, bell tree, chimes, cymbals, finger cymbals, hand drums, glockenspiel, bass drum, hi-hat, marimba, metal plate, ratchet, sleigh bells, tam-tam, tambourines, snare drum, suspended cymbal, tom-toms, triangles, vibraphone, xylophone), harp, piano, celesta (doubling synthesizer), accordion, solo fiddle, and a cast of actors/singers.*

*Performance time is approximately 2 hours.*

## **For Fiddler on the Roof**

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UMS of the University of Michigan

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**Mary Roeder** Programming Manager

### **Casting**

**Stewart/Whitley**

**Duncan Stewart, CSA, and Benton Whitley, CSA**

**Joey Montenarello, CSA; Micah Johnson-Levy; Afsheen Misaghi; Samantha Walsh**

### **COVID-19 Safety Manager**

**Jim Whittenberg**



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

The costume, co-scenic, and lighting designers are members of United Scenic Artists, Local USA 829, IATSE.



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