University of Maryland School of Theatre, Dance, and Performance Studies:

**Spring Awakening** — in the UMD Libraries

The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. To access materials held in the Paged Collections Room of the Michelle Smith Performing Arts Library, please ask at the circulation desk.

**Spring Awakening: In the Flesh** — David Cote
Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.S5245 S67 2008
This official companion to the musical *Spring Awakening* is an illustrated guide to the creation and production of the Broadway show. This 176-page hardcover book includes photographs, interviews with the cast and creative team, a full version of the libretto and many behind-the-scenes facts and anecdotes. Following the show from its inception through its premiere, this guide provides *Spring Awakening* fans with a history of the hit musical from start to finish.

**Spring Awakening: A New Musical** — Duncan Sheik, Steven Sater
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MCD 10888
This GRAMMY award-winning recording features the original Broadway cast of *Spring Awakening*, including Lea Michele, Lilli Cooper, Lauren Pritchard, Brian Charles Johnson, Jonathan B. Wright, John Gallagher Jr. and Jonathan Groff. *Spring Awakening* was a smash hit after its premiere in 2006 and was the winner of eight Tony Awards, including Best Musical, Direction, Book, Score and Best Performance by a Leading Actor in a Musical. Relive the magic of this timeless classic as it explores love and loss in late-19th-century Germany.

**Plays: One** — Frank Wedekind, translated and introduced by Edward Bond and Elisabeth Bond-Pablé
Location: McKeldin Library — Stacks
Call Number: PT2647.E26 A2 1993
*Spring Awakening* isn’t the only musical adaptation inspired by the works of German playwright Frank Wedekind. Fans of 20th-century opera will be familiar with Alban Berg’s opera *Lulu*, the libretto of which the composer adapted from Wedekind’s plays *Enge Gesetze* (*Earth Spirits*, 1895) and *Die Büchse der Pandora* (*Pandora’s Box*, 1904). This volume features Wedekind’s texts for *Spring Awakening, Pandora’s Box* and *Earth Spirits*, translated into English and with an introduction by Edward Bond and Elisabeth Bond-Pablé.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.libumd.edu/mspal/mspal-previews.
PERFORMERS

Prospero
Ariel
Miranda
Ferdinand
Caliban
Iris-Ceres
Chorus

Paul D. Jackson
David Dickey
Robin Neveu Brown
Ronn Hall
Ana Patricia Farfán
Harper Garcia
Thomas Beheler, Diana Daisey,
Christina O’Brien, Gabrielle Welsh

MUSICIANS

M usic Director and B assoon
Horn
Flute
Clarinet
Oboe
English Horn
Trumpet
B ass Trombone
Script

Ronn Hall
Avery Pettigrew
Caroline Rohm
Tessa Gartin
Amanda Dusold
David Dickey
Ed Jakuboski
Susan Goodwin

Ana Patricia Farfán
Daniela Tenhamm-Tejos

MUSICALS

Panda Bear: Scheherazade
Camille: J’ai tort and Vertige
Léo Delibes: Flower Duet
The Beatles: Bad Boy
Grizzly Bear: Easier
The Walkmen: Stop Talking
Cyndi Lauper: Girls Just Wanna Have Fun
Nancy Sit: Shakin’ All Over
John Lennon: Look at Me

The performance will last approximately 45 minutes.

SPECIAL THANKS

With a full and grateful heart I would like to acknowledge the people who made this production a reality; this project would be nothing without the talent and generosity of my cast, designers and collaborators. To Robin, Chelsea, Nicole, Unissa, Phyllis, Patty and Liz for your beautiful, honest dancing. To Kate for your fierce intuition and sharp, perfectly timed jokes. To Emma for your radiant theatrical wisdom. To my fearless thesis committee Dr. Pearson, Sharon, Karen and Paul and to my team of faculty champions Adriane, Patrik, Leslie, Anne, Alvin and Miriam for pushing me into myself and beyond myself. To my designers Max, Tyler, Jeff and Lydia for the magic you make. To Andrea for teaching us how to walk on walls. To Drew for hard questions and playful suggestions. To Cary, Josie, Tai, Cate and all of the Center production staff for your genius, problem-solving skills and for letting me turn the Dance Theatre into a playground. To my dream MFA cohort Ana, Jessie and Erin; I have learned so much from you three. Zachary for the mysterious way you capture a moment in a still image. To all my friends who came to watch rehearsals and shared suggestions; you are too numerous to list but know that your contributions were invaluable to this work. To my husband Jimmy for encouraging me not to care what others think. And to my parents and sisters; you are part of me.

I want to thank my family and friends who came from Mexico to be with me tonight.

— Ana Patricia Farfán
CHOREOGRAPHER’S NOTE
The Tempest was Shakespeare’s last play and was presented for the first time in 1611. From adaptations in music, opera, dance, films to poems and entire books about one of its characters, The Tempest has been a rich source of inspiration for many artists and philosophers, giving testimony to the power dreams have to remain in the collective memory across centuries. But maybe the reason, along with the beauty of its intricate syntaxes is that, in some way, The Tempest is a sort of myth of our times. Archetypes just as the Wizard (Prospero), the Savage (Caliban) and the Virgin (Miranda) bloom on Shakespeare’s island, and talk with eloquence about our condition as modern beings and the nature of power, art and individuality that guide our world.

In my work, I was inspired by both the insistence in poetry that can be found in Shakespeare’s play and the iconic nature of its characters. Thus, today, the audience will not see an adaptation of The Tempest but a choreography inspired by its main characters and symbols. Whereas in Shakespeare’s play the characters in some way talk through the lens of Prospero, it was important to me that each character presented their own tempest in their own voice and gesture. Prospero (the wise man), Miranda (the woman subjugated at subconscious level), Caliban (the oppressed) along with Ariel, Ferdinand, Iris-Ceres and a chorus, interwine in this choreography a complex world made of mirrors and its dialogues about the relationship between the self and the other.

— Ana Patricia Farfán

ANDREW BARKER (Pleated, dramaturg), master’s candidate in library science, he recently earned a master’s in theatre and performance studies. Formerly a high school theatre teacher, he also held the position of artistic associate and resident dramaturg at Triad Stage in Greensboro, North Carolina. Local dramaturgy: Center Stage, Theatre J, the Kennedy Center and Round House Theatre. His scholarly interests include the plays of Naomi Wallace, and dramaturgy of the American Civil War.

ELIZABETH BARTON (Pleated, Kate), graduate student in plant sciences. UMD productions: Visible Seams, Bench Quartet, Altered (co-choreographer), Apple Falling, Outside productions: Bound/Unbound (co-choreographer), guest artist with DanceEthos (2013 season – present).


CHELSEA BROWN (Pleated, June), junior dance and psychology major. Creative and Performing Arts Scholar, Maryland Summer Scholar grant recipient. UMD performances: Stratum (spring 2012), Gravity (fall 2012), If Only I Knew (spring 2013, co-choreographer). President of Delta Chi X Honorary Dance Fraternity Inc. and Co-Director of Phunktions Hip Hop Dance Company.

ROBIN NEVEU BROWN (Pleated, June/My Tempest, Miranda), second-year MFA in dance candidate. She has performed her own work with her husband/creative partner, Kevin Brown, throughout New York, Florida and Maryland and is interested in the intersections of dance with theatre, public art and education. She is from Virginia and received her BFA in dance from University of Florida.

JORGE ALBERTO BUENO (My Tempest, composer), Mexican composer for dance, theatre and film. Among his works there are compositions for orchestra, band, chamber music and voice. His music has been played nationally and internationally in festivals such as Festival Internacional Cervantino in Guanajuato, México, 1991, and Contemporary Music Festival in New York, 1990. He was twice awarded the grant “Músicos Tradicionales” by Fondo Nacional para la Cultura y las Artes and received the prize “Mejor composición original para teatro” in 1980, by Universidad Nacional Autónoma de México.

TAI COATES (assistant stage manager), junior communication public relations major. Maryland Distinguished Scholar. Kogod Theatre: In Time of Roses (Swing). Dance Theatre: Graduate Movement Concert (assistant stage manager); for colored folks... (stage manager).

UNISSA CRUSE-FERGUSON (Pleated, Violet), senior family science and dance major. Training in ballet, modern, contemporary and hip-hop. Outside credits: Russian Moscow Ballet’s The Nutcracker; Shannon Dooling’s Like a Unicorn in Captivity; Adriane Fang’s Movement Poetry Project; David Dorfman’s Depth of Perception; PEARNSON/WIDRIG DANCETHEATER’S Take Me With You; Susan Marshall’s Fields of View (u/s).
**DIANA DAISEY** (*My Tempest*, chorus), senior studio art major and Spanish and sustainability double minor. College Park Arts Scholar and SIT Chile Graduate. *My Tempest* is her first dance performance.

**DAVID DICKEY** (*My Tempest*, Ariel), senior music performance major. Smith Scholar. Maryland Opera Studio: *Albert Herring* (Harry), University of Maryland Symphony Orchestra (oboe).

**MAX DOOLITTLE** (*Pleated*, lighting designer), first-year MFA candidate in lighting design. He has collaborated with Ars Nova, Access Theatre NYC, The Juilliard School, Unity Stage Company, The New Ohio Theatre, Kitchen Theatre Company, Cornell University Dance, Minnesota Opera and Pennsylvania Shakespeare Festival, among others. Doolittle served as lighting director on several large-scale television broadcasts and themed entertainment, including *Anderson Cooper 360* and *Piers Morgan Tonight*.

**JEFF DORFMAN** (sound designer), freelance sound designer based in Washington DC with more than 10 years of experience in music performance. He studied theatre at SUNY Buffalo and University of Maryland. Recent work includes *The Rocky Horror Show* (Studio Theatre); *Cinderella*, *Over the Tavern*, *Sluth*, *The Sound of Music*, *Witness for the Prosecution*, *You're a Good Man, Charlie Brown*, *Cinderella*, *Angel Street* (*Olney Theatre Center*); *Sandwalk*, Fall Maryland Dance Ensemble, MFA in Performance Festival of New Works (UMD); OTMA, *The Laramie Project* (UMBC); *Gypsy & The Bully Door*, *Stopgap* (DC Fringe).

**ANA PATRICIA FABFÁN** (*My Tempest*, choreographer/dramaturg/script/Caliban), third-year MFA candidate in dance. Fulbright Fellow. She is a Mexican choreographer and writer who studied Concert Dance at the Academia de la Danza Mexicana, National Institute of Fine Arts, and Linguistics and Literature at the Universidad Nacional Autónoma de Mexico. Outside credits: *Teatro de la Danza* and Centro Nacional de las Artes in Mexico. She has received the following grants: National Institute of Fine (Educación por el arte, 2001 and Educación artística 2009), UMD (Partnership for the Excellence in the Mid-Atlantic university dance program). She recently wrote a chapter for *The Oxford Handbook of Dance and Ethnicity*.


**KATE FOLSOm** (*Pleated*, rehearsal assistant), graduate of James Madison University and former member of the Virginia Repertory Dance Company. She is the programs associate at Dance/USA, the national service organization for professional dance. She currently creates and performs with Stephanie Miracle, Sarah Beth Oppenheim and is an adjunct artist with the Dance Exchange (Takoma Park, MD).

**LYDIA FRANCIS** (scenic designer), second-year MFA candidate in scenic design. Kogod Theatre: *Molière Impromptu*. She received her undergraduate degree from Gustavus Adolphus College. She has also assisted on several productions in the DC area including *The Alien* (Studio Theatre), *The Last Five Years* (Signature Theatre) and *The Personal* (No Rules Theater Co.), among others.

**HARPER GARCIA** (*My Tempest*, Iris-Ceres), sophomore criminal justice major. University Honors Program. She trained with Miami Conservatory of Ballet and Dance Studio 84 in Los Angeles. She most recently appeared with Pensacola Shakespeare Theatre. She is a member of Phunktions Hip Hop Dance Company.

**TYLER CONRAD GUNThER** (costume designer), first-year MFA candidate in costume design. Outside productions: *Urinetown* and *The Beaux' Stratagem* (UCA); *The Tempest* (Arkansas Shakespeare Theatre). BA in theatre and art: fine arts emphasis, University of Central Arkansas.

**RONN HALL** (*My Tempest*, Ferdinand/musical director/bassoon), doctoral student in music performance at the University of Maryland School of Music. Teachers include Sue Heineinan, Erich Heckscher, William Winstead, Martin James and Lori Wike. He appears regularly in UMD Symphony Orchestra and UMD Wind Orchestra performances as well as chamber performances. He is currently a substitute for the Utah Symphony and Opera and the adjunct bassoon teacher at Washington Adventist University.

**PAUL D. JACKSON** (*My Tempest*, Prospero), is delighted to be performing again after a 20-year hiatus, and thanks Ana for the opportunity. Jackson has been the technical director/lighting designer for the Dance area of the School of Theatre, Dance, and Performance Studies at the University of Maryland since 1980. He has also been production stage manager/lighting designer for many regional dance companies and other Mid-Atlantic university dance programs.

**EMMA CRANE JAStER** (*Pleated*, Maggie/consultant), performer and generative artist who works with dancers, actors, clowns and puppets. She has worked around the world including Paris, India and Taiwan. She received her BA in theater and dance from Amherst College and studied physical theater at the Lecoq School in Paris. Recent credits: *To Know a Veil* (Capital Fringe). www.emmajaster.com

NICOLE Y. McCLEAN (Pleated, Violet), second-year MFA candidate in dance. UMD productions: Visible Seams. She is a member of B3W and Human Landscape Dance, the Howard County Community Dance Festival coordinator, and is thrilled and honored to be a part of Pleated.

STEPHANIE MIRACLE (Pleated, choreographer). The oldest of three girls, Miracle grew up in Tulsa, Oklahoma and began choreographing dances on her sisters in the late 1980s. Her choreography has been presented at Rooftop Dances (NYC), 100 Grand (NYC), Triskelion Arts (NYC), Round House Theatre (DC), Dance Place (DC), Supernova (VA), Choreographers’ Showcase (MD) and Dance on Camera Festival at Lincoln Center (NYC). As a performer she has had the privilege of dancing for Deganit Shemy, Elizabeth Dishman, Shannon Gillen & Guests, Laura Peterson Choreography, alexan/the median movement, David Dorfman Dance, Joseph Poulson, Susan Marshall and Company, Liz Lerman Dance Exchange, Graham Brown, Deborah Hay and PEARSONWIDRIG DANCETHEATER.

PATRICIA MULLANEY-LOSS (Pleated, Maggie), is pursuing a master’s in public policy after graduating in dance and government and politics last spring. At Maryland, she has performed in works by Jessie Laurita-Spanglet, Susan Marshall, Tere O’Connor, Florian Rouiller and Sharon Mansur.

CHRISTINA O’BRIEN (My Tempest, chorus), freshman dance major, also pursuing a degree in neurobiology and physiology, Creative and Performing Arts Scholar. UMD performances: Jessie Laurita-Spanglet’s Way In and the undergraduate rendition of The Bench Quartet.

ALBERTO SEGARRA (My Tempest, lighting designer), second-year MFA candidate in lighting design. Born in Mayaguez, Puerto Rico. Kay Theatre: A Midsummer Night’s Dream. Kogod Theatre: MFA in Performance Festival of New Works (assistant lighting designer). Dance Theatre: Seed, Way, Under the Mountain and The Only Thing is Itself (lighting designer). Outside productions: Hair, Cabaret, Boeing Boeing, Dangerous Liaisons, Glass Menagerie, Ballet Concierto de Puerto Rico’s Festival de Coreógrafos, among others. Resident lighting designer for Compañía de Danza 21 and Andanza. He is a founding member of Teatro Repertorio de la Universidad de Puerto Rico and holds a BA from UPR.

DANIELA TENHAMM-TEJOS (My Tempest, script/co-dramaturg), Chilean dancer and choreographer, residing in New York City. She has worked in dance, video, circus, film and theatre at various venues in Santiago, Mexico City, Rio de Janeiro, Washington DC and New York City. She works with improvisation and individual-anatomic movement and has collaborated with Ana Patricia Farfán and Daniel Burkholder, as well as directed her own pieces. BA in dance from the University Academia de Humanismo Cristiano.

GABRIELLE WELSH (My Tempest, chorus), first-year biology and dance double major. Presidential Scholar. This is her first performance at UMD. She received training at The Moving Company Dance Center. Welsh is currently in Connect the Dots Dance Company.
ASSISTANT DIRECTOR, DESIGNERS AND STAGE MANAGERS
Assistant Director
Assistant Costume Designer
Assistant Lighting Designers

Kristina Moyet (*Spring Awakening*)
Aryna Petraschenko (*Spring Awakening*)
David C. Allison, Sean Forsythe
(*Spring Awakening*)

PRODUCTION AND STAGE MANAGEMENT
Production Manager
Production Coordinator
Assistant Stage Managers

Cary Gillett
Cate O. Barger
Marshalle Grody,
Sophia Lewin Adams
(*Spring Awakening*)
Tai Coates (*Pleated, My Tempest*)

COSTUMES
Costume Shop Manager
Costume Shop Administrator
Drapers
Crafts
First Hands
Millinery
Stitchers

Jennifer Dazczyszak
Maribeth Chaprnka
Susan Chiang, Emily Hoern,
Veronica Stevens
Lisa Burgess
Ananda Keator, Tessa Lew
Lisa Burgess, Catherine Gayer-Roubie
Emilie D’Avignon, Margaret Brinkley,
Helen Cai, Caitlin Cummings,
Marina Di Marzo, Sam Mauceri,
Brittany Truske
Rebecca Ballinger, Diana Bost,
Eden Daniel, Ashley David,
Brooke Friedman, Mavonte Johnson,
Marina Di Marzo, Nicole Turchi and
the students of THET 348
Rachel Barlaam, Richard Hall,
Cindy King, Moyenda Kulemeka
(*Spring Awakening*)
Joseph Graf, Xinyi Jiang, Sisi Reid
(*Pleated, My Tempest*)
Robert Crogan

Dressers

Rachel Barlaam, Richard Hall,
Cindy King, Moyenda Kulemeka
(*Spring Awakening*)
Joseph Graf, Xinyi Jiang, Sisi Reid
(*Pleated, My Tempest*)
Robert Crogan

Wardrobe Supervisor

Robert Crogan
### SCENE SHOP

**Technical Director**  
Mark Rapach  
**Assistant Technical Director**  
Jonathan Shimon  
**Scene Shop Coordinator**  
Michael Driggers  
**Set Construction Crew**  
Alex de Almeida, Michael Delaney, Jeffery Dorfman, Matt Gisriel, Reuven Goren, Kyle McGruther, Alex Miletich, Mike Steiner, Christian Sullivan, Sean Zakielarz, Heather Anderson, Zac Brightbill, Joshua Clute, Kayla Coutts, Rachel Grandizio, Richard Hall, Mavonte Johnson, Sam Mauceri

### SOUND

**Audio Shop Manager**  
James O’Connell  
**Audio 1**  
Logan Thigpen *(Spring Awakening)*  
**Audio 2**  
Maggie Bartolomeo *(Spring Awakening)*  
**Sound Board Operator**  
Jessica Cooperstock *(Pleated, My Tempest)*

### RUN CREW

**Stage Operations Manager**  
Bill Brandwein  
**Run Crew**  
Antonella Perez Ferrero, Allison Friedman, Noah Israel, Hillary Templeton *(Spring Awakening)*, Matt Anderson, Rachel Mucha, Mary Winnard *(Pleated, My Tempest)*
ARTIST-IN-RESIDENCE
Taurus Lamont Broadhurst  Dance Technique

LECTURERS
Mary Coy  Language and the Actor
Emily Hoem  Costume Construction
Rob Jansen  The Art of Communication and Presentation
Kwame Opare  African Dance
Aaron Posner  Theory of Visual Design for Performing Arts
Mane Rebelo-Plaut  Ballet
Eric Shimelonis  Sound Design
Robert Thompson  The Art of Communication and Presentation

STAFF
Cate O. Barger  Production Coordinator
Stephanie Bergwall  Coordinator of Graduate Services
Sue Blandford  Program Management Specialist
Cary Gillett  Production Manager
Isiah Johnson  Associate Director for Business Operations
Robert Novak  Accompanist
Susan Miller  Accompanist
Camilla Schlegel  Coordinator of Student Services

GRADUATE ASSISTANTS AND FELLOWS