

KEYNOTE: JORDAN ROTH '97

As President of Jujamcyn Theaters, Jordan Roth oversees five Broadway theaters, whose current productions include the Tony Award-winning Best Musicals *The Book of Mormon*, *Kinky Boots* and *Jersey Boys*, as well as *Falsettos*, *Something Rotten!*, and the upcoming *Groundhog Day*. Jordan produced the Pulitzer Prize and Tony Award-winning Best Play *Clybourne Park*, and his first show was the long-running *The Donkey Show* Off-Broadway.

Jordan hosts #MakingMondays, an interactive salon where leading artists come together to create and explore along with viewers from around the world via Periscope and Facebook Live. Follow @Jordan_Roth on Twitter to join in. He is the Founder and CEO of Culturalist.com, where you can celebrate the things you love, complain about the things you hate, vote for your favorites and reminisce about your past, all by creating Top 10 lists. Jordan also founded Givenik.com where theatergoers can buy tickets and 5% of their ticket price goes to the charity of their choice. He writes a weekly column on *Deadline Hollywood* with Jeremy Gerard and appears frequently on MSNBC's *Morning Joe*. He serves on the boards of The Broadway League, Broadway Cares, The Paley Center, The Times Square Alliance and Freedom to Marry.

CURTAIN UP PLANNING COMMITTEE

Stacy Wolf, *Professor, Program in Theater, Lewis Center for the Arts*

Sydney Becker '17

Pilar Castro '10

Alex Daniels '17

Martha Elliott, *Performance Faculty, Department of Music*

Joe Fonseca, *Program Associate, Program in Music Theater*

Hillel Friedman '18

Angel Gardner, *Assistant Director, External Affairs, Lewis Center for the Arts*

Sam Gravitte '17

Abby Jean-Baptiste '18

AJ Jones '17

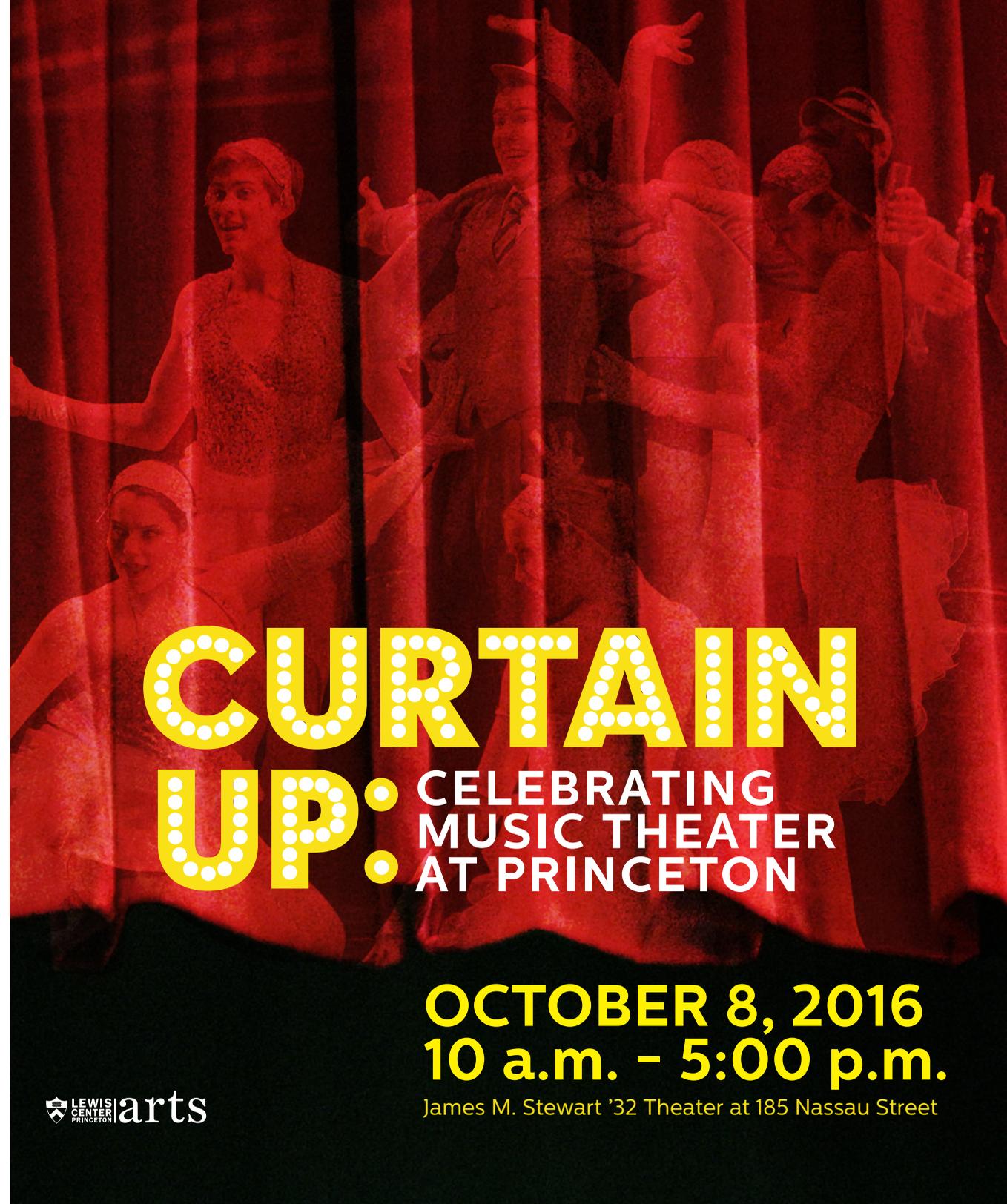
Andrew Lovett, *Research Specialist, Department of Music*

Emma Watkins '18

Katie Welsh '15

Marion Young, *Administrative Director, Lewis Center for the Arts*

Kathy Zhao '17



CURTAIN UP: CELEBRATING MUSIC THEATER AT PRINCETON

OCTOBER 8, 2016
10 a.m. - 5:00 p.m.

James M. Stewart '32 Theater at 185 Nassau Street

CURTAIN UP:

CELEBRATING MUSIC THEATER AT PRINCETON

10:00 am: Welcome

Michael Cadden, *Chair of the Lewis Center for the Arts*

Gabriel Crouch, *Director of Choral Activities and Senior Lecturer in Music*

Elizabeth L. Colagiuri, *Deputy Dean of the College*

10:15-11:00 am: History of Music Theater at Princeton

Moderators: Katie Welsh '15, Abby Jean-Baptiste '18

Joe Fonseca, *Program Associate Program in Music Theater*

• Paul Anthony Stewart '89

• Kelvin Dinkins, Jr. '09

• Catherine Cohen '13

• Izzy Kasdin '14

• Ethan Heard, *Lecturer in Theater*

11:00 am- 12 noon: "Why Music Theater?"

Moderators: Kathy Zhao '17, Emma Watkins '18, AJ Jones '17

• Robert Lee '92

• Pete Mills '95

• Cara Reichel '96

• Sam Kaseta '15

12:00 – 1 pm: Keynote: Jordan Roth '97 Interview/Q & A with Stacy Wolf, Professor of Theater

1:00 – 2 pm: Break – Lunch on your own

2:00 – 3 pm: Vocal Styles in Music Theater

Instructor: Martha Elliott, *Performance Faculty, Department of Music*

Participants: Alex Daniels '17, Zach Levine '17, Jared Hopper '18, Emma Watkins '18

Accompanist: Marc Fishman '17

3:00 – 4 pm: Collaboration + Design

Moderators: Sydney Becker '17, Hillel Friedman '18

• Alex Mannix '12,

• Wesley Cornwell '16

• Jane Cox, *Director of the Program in Theater*

• Anya Klepikov, *Lecturer in Theater*

4:00 – 5 pm: Choreography

Moderators: Pilar Castro '10, Sam Gravitte '17

• Marlo Hunter '99

• Whitney Mosery '08

• Adam Hyndman '12

• Chloe Markewich '12

• Adin Walker '16

• Emily Libresco '17

5 p.m. Reception

WELCOME FROM THE CHAIR OF THE LEWIS CENTER FOR THE ARTS

All theater is music theater. Everyone remembers Greek choruses, opera, the musicians' gallery at Shakespeare's Globe, and the orchestra pits of recent centuries used even for "non-musical" productions. But while theatrical realism may have done away with some pits architecturally, even the classic "realistic" playwrights knew better than to banish music itself. Ibsen's Nora and Hedda need their pianos, Chekhov wrote music into all his work, and what would Miller's *Death of a Salesman* be without its plaintive flute and "soft pulsation of a single cello string"? Imagine Williams' *A Streetcar Named Desire* without its "Varsouviana" or "Paper Moon"? Or Hansberry's *A Raisin in the Sun* without its gospel music, blues, and Nigerian song. Because there is music in our lives, there must be music in the theater as well!

Some forms of theater rely more heavily on music than others, and I'm delighted to share today's general delight in launching our new Program in Music Theater – a glorious opportunity to build upon Princeton traditions both curricular (the Department of Music; the Programs in Theater and Dance; the Program in Musical Performance; the Department of English; and many others) and extracurricular (the Triangle Club, celebrating its 125th Anniversary this fall; the Princeton University Players; Expressions, and many others). At an academic moment that celebrates interdisciplinarity, the practices, histories and theories of music theater – from dithyrambs to Broadway, from grand opera to St. Ann's Warehouse -- offer a great model for how the University can engage with the past, present, and future of this most interdisciplinary of theatrical forms.

Michael Cadden

Chair, Lewis Center for the Arts

WELCOME FROM THE CHAIR OF THE DEPARTMENT OF MUSIC

On behalf of the Department of Music, it is a great pleasure to welcome all of you here today to celebrate the establishment of the Program in Music Theater at Princeton. This partnership between the Department of Music and the Lewis Center for the Arts seems particularly fortuitous, since music theater—perhaps more than any other art form—requires collaboration and a sharing of knowledge and expertise. Singers need to be able to act, move, and dance; actors and dancers want to sing and understand how music works; while productions that are beautifully designed, costumed, and lit will only benefit from having superb musicians in the pit; and somehow it all must come together. Today we can look forward to new and exciting ventures that merge scholarship and performance in creative ways, while also taking a few moments to appreciate past accomplishments. Indeed, it is perhaps not a coincidence that it was exactly fifty years ago—during the 1966–67 academic year—that the very first opera productions at Princeton were given by a student group in the basement of Woolworth, and since that time we have produced some 20 fully-staged operas with undergraduates, including students such as countertenor Anthony Roth Costanzo ('04) who has become an international opera star. The establishment of this program, however, codifies a tradition of collaboration between the Department of Music and the Lewis Center that began over a decade ago: from the staging of Professor Simon Morrison's recreation of *Prokofiev Le pas d'Acier* (2005) to the creation of new-one act operas composed by Princeton faculty and students, including Professor Barbara White's opera *Weakness* (2012) and the collaboration between Michael Pratt and Tim Vasen that transformed Molière's *Le Bourgeois Gentilhomme* (with Richard Strauss' 1912 score) into *Der Bourgeois Bigwig* (2013). As we look forward to moving into our new spaces next year, we can rest assured that all flavors of music theater will flourish at Princeton.

Wendy Heller

Scheide Professor of Music History and Chair, Department of Music