



Photo by Allen Weeks

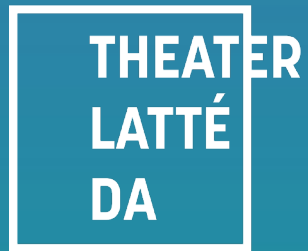
A LITTLE NIGHT MUSIC

A LITTLE NIGHT MUSIC

MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY HUGH WHEELER

ORCHESTRATIONS BY JONATHAN TUNICK
SUGGESTED BY A FILM BY INGMAR BERGMAN
ORIGINALLY PRODUCED AND DIRECTED ON BROADWAY BY HAROLD PRINCE

DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY JASON HANSEN
CHOREOGRAPHY BY HEIDI SPESARD-NOBLE



THEATER MUSICALLY

JAN 23 - MAR 3, 2019 • RITZ THEATER

Theater Latté Da presents

A LITTLE NIGHT MUSIC

Music and Lyrics by **Stephen Sondheim**

Book by **Hugh Wheeler**

Orchestrations by **Jonathan Tunick**

Suggested by a Film by **Ingmar Bergman**

Originally Produced and Directed on Broadway by **Harold Prince**

Directed by **Peter Rothstein****

Music Direction by **Jason Hansen†**

Choreography by **Heidi Spesard-Noble**

FEATURING

Mark Benninghofen*, Grace Chermak, Bradley Greenwald*, Elizabeth Hawkinson, Susan Hofflander*, Riley McNutt, Rodolfo Nieto, Britta Ollmann*, Sally Wingert*, and Mabel Weismann.

*Member of Actors' Equity Association, the Union of Professional Actors

**Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

†Member of Twin Cities Musicians Union, American Federation of Musicians

A LITTLE NIGHT MUSIC will be performed with one 15-minute intermission.

Opening Night: Saturday, January 26 at 7:30 pm

ASL Interpreted and Audio Described Performance: Thursday, February 7 at 7:30 pm

Post-show Conversations: Thursday evenings Jan 31, Feb 7, 14, 21, and 28

Sunday afternoons Jan 27, Feb 3, 10, 17, 24, March 3

Post-show Happy Hour with the cast: Friday February 8 and 22

A LITTLE NIGHT MUSIC is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to the performers and other patrons, please check to see that all cell phones, pagers, watches, and other noise-making devices are turned off.

Theater Latté Da is grateful for the generosity of our *A LITTLE NIGHT MUSIC* Production Sponsors **Kathy and Allen Lenzmeier.**

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Music and Lyrics by Stephen Sondheim
 Book by Hugh Wheeler
 Orchestrations by Jonathan Tunick
 Suggested by a Film by Ingmar Bergman
 Originally Produced and Directed on Broadway by Harold Prince

THE CAST

Fredrik Egerman	Mark Benninghofen*
Anne Egerman	Grace Chermak
Frid	Bradley Greenwald*
Countess Charlotte Malcolm	Elizabeth Hawkinson
Madame Leonora Armfeldt	Susan Hofflander*
Henrik Egerman	Riley McNutt
Count Carl-Magnus Malcolm	Rodolfo Nieto
Petra	Britta Ollmann*
Fredrika Armfeldt	Mabel Weismann
Desirée Armfeldt	Sally Wingert*

THE MUSICIANS

Music Director/Piano	Jason Hansen†
Woodwinds	Mark Henderson†
Violin	Carolyn Boulay†
Cello	Joe Englund†
Double Bass	Greg Angel†

SETTING

Time: Turn of the Century

Place: Sweden

*Member of Actors' Equity Association, the Union of Professional Actors

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 a national theatrical labor union

†Member of Twin Cities Musicians Union, American Federation of Musicians

^Member of the United Scenic Artists, a national union that represents designers
 and scenic painters for the American theater

THE PRODUCTION TEAM

Director	Peter Rothstein**
Music Director	Jason Hansen†
Choreographer	Heidi Spesard-Noble
Assistant Director	Sara Ochs
Dramaturg	Elissa Adams
Scenic Designer	Joel Sass
Costume Designer	Rich Hamson
Lighting Designer	Marcus Dilliard^
Asst. Lighting Designer	Smaida Mara Rizzotto
Sound Designer	C Andrew Mayer^
Stage Manager	Tiffany K. Orr*
Assistant Stage Manager	Amanda K. Bowman*
Technical Director	Bethany Reinfeld
Properties Master	Abbee Warmboe
Hair & Wig Designer	Paul Bigot
Asst. Costume Designer	Dakota Blankenship
Wardrobe	Tiffany Clem
Scenic Charge	Angelique Powers
Master Electrician	Micayla Thebault-Spieker
Audio Engineer	Nicholas Tranby
Stage Management Intern	Lydia Wagner
Followspot Op.	Katie McLean, Wesley Cone
Sub Followspot Op.	Ben Eng
Carpenters	Eric Charlton, Whitley Cobb, Ty Waters
Electricians	Jeremy Ellarby, Claudia Erickson, Nick Fetting, Garvin Jellison, Grant E. Merges, Karin Olson, Joe Vaske
Drapers	Susan Fick, Barb Portinga, Milly Oudoff, Rebecca Karlsted
Stitchers	Jen Haggerman, Lillian Lee, Yelena Rowen, Dakota Blankenship
Scenic Painters	Josie Everett, Jeni Tolifson, Stefanie Darby

LETTER FROM THE DIRECTOR

Theater Latté Da's first production was a musical revue Denise Prosek and I put together called *Lost in Boston*. It was an evening of songs all cut from Broadway shows. Many of the songs landed on the cutting-room floors of Boston theaters and rehearsal studios, as Boston was the chief city at the time for out-of-town tryouts. (I've always loved that our first foray shed light on discarded and forgotten gems.)

Sondheim wrote a song for *A Little Night Music* called "Silly People" for the character of Frid, Madame Armfeldt's butler, to sing. It was cut in Boston. Regarding "Silly People," Sondheim writes, "Wrong songs take just as much time to write as right songs, and are frequently good ones, but they are often impossible to spot as wrong until you see them in performance. And what a disappointment they are, especially when they're good."

The lyric reads:

*Lie here with me on the grass
Let the wind be our words
As the night smiles down
Don't they know, don't they?
No, they don't, do they?
Silly people*

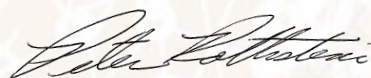
*Voices glide by, let them pass
Let them float in their words
'Til they slowly drown
Don't they know, don't they, what they want?*

*Silly, silly people,
Patient and polite
Crying in their teacups
Shying from the night
When now it smiles, it smiles for lovers
When next it smiles, it smiles for fools
The last it smiles, it smiles for them:
The others, the rememberers, the truly silly people...*

Ironically, or perhaps not, I believe these cut lyrics best capture the soul of the show, which is at once silly and tragic, romantic and cynical, fanciful and profound.

Sondheim's frequent collaborator Hal Prince directed the premiere in Boston. Hal once described the show as "whipped cream with knives." According to Sondheim, "Hal was more interested in the whipped cream and I was more interested in the knives."

I have wanted to stage *A Little Night Music* for years; as a director I love to both whip the cream *and* to sharpen the knives. I believe it is one of the most dynamic works written for the musical theater. I hope you love it as much as I do. I'm glad you're here.



Peter Rothstein
Founding Artistic Director



MUSICAL NUMBERS

ACT ONE

Overture
Night Waltz
Now
Later
Soon
Glamorous Life
Remember
You Must Meet My Wife
Liaisons
In Praise of Women
Every Day a Little Death
A Weekend in the Country

ACT TWO

Night Waltz
It Would Have Been Wonderful
Perpetual Anticipation
Send In the Clowns
The Miller's Son
A Weekend in the Country (Reprise)
Send in the Clowns (Reprise)
Last Waltz



Costume Renderings by Rich Hamson

ABOUT THEATER LATTÉ DA



THE CAST OF *ONCE*
PHOTO BY DAN NORMAN

Founded in 1998, Theater Latté Da is in its 21st season of presenting original and re-imagined musical theater.

Theater Latté Da (TLD) seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater. TLD is dedicated to expanding the American Musical Theater with work that speaks to a contemporary audience. Theater Latté Da has fostered innovation and diversity since its conception. We believe in work that is bold and collaborative; we act with integrity and gratitude. These values are integral to the organization's health and drives the discussion at every stage of decision-making. Through productions that transcend the conventional, the organization helps solidify the Twin Cities' reputation as a place where progressive art plays a vital role.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 73 Mainstage productions, including 11 world premieres and 11 area premieres. Each has garnered critical acclaim and earned its artists and TLD a host of awards, including: seven IVEY Awards for overall excellence, National Endowment for the Arts, the Gabriel Award for Broadcast Excellence, and the American Theater Wing National Theater Company Award. In addition to our Twin Cities presence, TLD's original production *All is Calm: The Christmas Truce of 1914* celebrated its 12th anniversary with a North American tour and an Off-Broadway debut at the Sheen Center in New York City this past November and December. TLD's provocative staging of *Ragtime* was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and Asolo Repertory Theater in Florida in May 2018. TLD's production of *Sweeney Todd* will be remounted at Asolo Repertory this May.

Since 1998, TLD has performed in venues throughout the Twin Cities, ranging from the intimate 120-seat Loring Playhouse to the historic Pantages Theater in downtown Minneapolis. To deepen our relationship with Twin Cities audiences and to better reach the communities we serve, Latté Da decided to make a permanent home in northeast Minneapolis. In 2016, TLD became the proud owner of the historic Ritz Theater, a 240-seat theater with administrative offices, rehearsal space, dressing rooms, and box office.

Our Mission

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater.

Our Values

We believe in work that is bold and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

COLLABORATIVE We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through inclusive partnerships with artists, organizations and our diverse community, and embody a collaborative spirit in all we do.

INTEGRITY We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in this organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

SONDHEIM ON A LITTLE NIGHT MUSIC



Hal Prince and Stephen Sondheim (1981)

***A Little Night Music* premiered on Broadway in 1973, winning the Tony Award for Best Musical. The production was the third collaboration between Stephen Sondheim, who wrote music and lyrics, and director, Hal Prince.** Their previous collaborations included *Company* (1970) and *Follies* (1971). They would go on to work together on *Pacific Overtures*, *Sweeney Todd* and *Merrily We Roll Along*. For *A Little Night Music*, Sondheim and Prince asked Hugh Wheeler, a British playwright whose work they both admired, to provide the book (Wheeler would work with them again in 1979, penning the book for *Sweeney Todd*). In his book, *Finishing the Hat*, Sondheim shares recollections about the genesis of *A Little Night Music*:

“In 1964, shortly after Hal Prince’s triumphant switch from producer to producer-director with *She Loves Me*, he and I decided that we’d like to do a romantic musical, something flowing and operetta-like. We were attracted by the idea of adapting Jean Anouilh’s *Ring Around the Moon* (*L’Invitation au Chateau*), an elegant high comedy which observed the Greek unities of time and situation (the action occurs entirely during a weekend at a country estate) which had been a hit in London and New York. In our naïve self-assurance, we assumed that Anouilh would jump at the

chance, but to our dismay, he said he would be interested only if Leonard Bernstein wrote the music. I licked my wounds and abandoned the wish and we scrambled to find a similar piece to adapt. We searched our memories for movies and plays and I came up with Ingmar Bergman’s *Smiles of a Summer Night*—a sexual farce with existential overtones in which the apparent tragedy is comically averted, but the submerged one is not. We wrote Bergman for permission to adapt his piece. He granted us the rights, withholding only the title, a restriction that I welcomed since I already had a title I wanted to use: *A Little Night Music*.

My favorite musical form has always been that of Theme and Variations and [*A Little Night Music*, with its multiple couples all grappling with love], I thought would be the perfect occasion on which to work out such a structure in both musical and theatrical terms (Rachmaninoff’s *Rhapsody on a Theme of Paganini* is for me the apotheosis of the form, which may be the reason his presence pops up so often in the score.)

“In any event, for someone who the loves the perennial puzzle of trying to make a score into something more than just a string of numbers, the idea of a Theme and Variations in which the Theme was a metric one seemed workable.”

- Stephen Sondheim

An evening of waltzes alone would soon become monotonous, but variations on the basic three-beat meter could supply plenty of variety: polonaises, mazurkas, sarabands, giges and more, are all versions of triple meter—enough so that even with a relentless succession of threes throughout the evening I should be able to avoid repetitiousness. I think I did and, in the course of writing them, I got to like the show enormously, not the least because of Hugh’s supple and surprisingly ageless libretto. Whenever I have to go see *A Little Night Music* (major revivals, school productions, some friend’s granddaughter playing Fredrika) I fret in advance that it will seem like homework, and find, once the lights have dimmed, that I have an exhilarating time watching it.”

BERGMAN'S SMILES OF A SUMMER NIGHT

THE FILM THAT INSPIRED A LITTLE NIGHT MUSIC

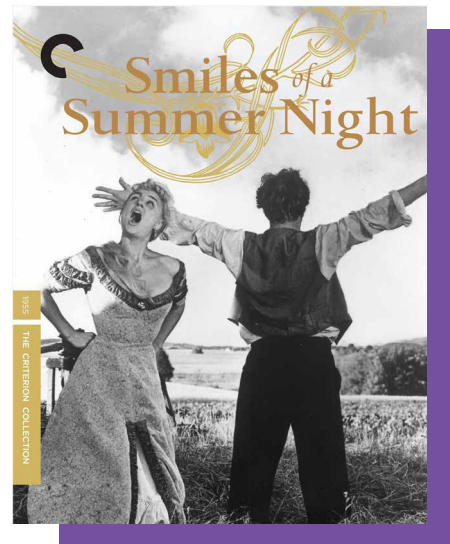
In 1955, Ingmar Bergman wrote the screenplay for *Smiles of a Summer Night* in the midst of a nearly debilitating bout of depression. His love life was in turmoil, he was practically broke, and though his talent was recognized and admired by those who knew him, his work had failed to generate the kind of popular interest that would justify further financial backing of his projects. In that respect, *Smiles of a Summer Night* was far from just a frothy comedy romance made for light-hearted laughs in an elegant turn-of-the-century (19th-to-20th, that is) setting; rather, it was close to an all-or-nothing wager on Bergman's part. Happily for him and his future artistic collaborators, Bergman's gambit paid off. His film caught on with the Swedish audience, winning him an artistic and commercial reprieve. The next two films he would go on to make were two of his most well-known: *The Seventh Seal* and *Wild Strawberries*.

The humor found in *Smiles of a Summer Night* grows out of Bergman's ingenious juxtaposition of eight emblematic characters, four men and four women, who enter the story at various conditions of romantic frustration, either through a missing or mismatched partner, or due to personal tensions that prohibit them from finding the freedom and sense of satisfaction that adults constantly seek to escape from the tensions of life.



Smiles of a Summer Night

With these eight prototypes of modern humanity in view, we're thus set up to enjoy the spectacle as *Smiles of a Summer Night* goes through its motions like the amusingly-crafted clockwork figures that Bergman puts before us late in the film. We're first drawn in to appreciate the awkwardness of the relational arrangements that have resulted from the ungainly mix of social conventions and complicated personal choices. Though the emphasis is of course on male-female romance, the man-to-man, woman-to-woman and intergenerational clashes are just as invigorating.



Chances are pretty good that we will see a bit (or more) of our own romantic and erotic foibles in at least one of the characters, so none of us emerge unscathed...

but Bergman also does a great job of skewering the pretensions and vulnerabilities of those rivals and resistant hearts who have thwarted our aspirations along the way as well, allowing us to laugh and in a small way, enjoy a sweet taste of retribution as we see our adversaries lampooned. The sharp parleys of dialog are reminiscent of the barbed humor that infused *The Importance of Being Earnest*, with the added advantage of being just a bit more explicit and candid about what goes on behind closed doors than Oscar Wilde's Victorian milieu would allow. Bergman's knowing commentary on the battle of the sexes, conveyed in sharp-witted dialog that translates effectively from the Swedish, obviously stems from one who's experienced quite a bit of love's agony and ecstasy, and taken careful notes along the way.

Smiles of a Summer Night remains at hand as an easily recommended entry point for any Bergman novices to begin their appreciation. And for those of us who are prone to occasionally forget its primary lessons, an occasional reviewing of *Smiles of a Summer Night* will help us to lighten up our leaden handling of those most delicate affairs of the heart, reminding us that love is, after all, a perpetual juggling of three balls, the names of which are heart, words and loins. How easy it is for our eyes to get distracted, our minds to fixate on any one of those balls, for our hands to slip and for the whole delicate pattern to come crashing down in a limp and disappointing heap!

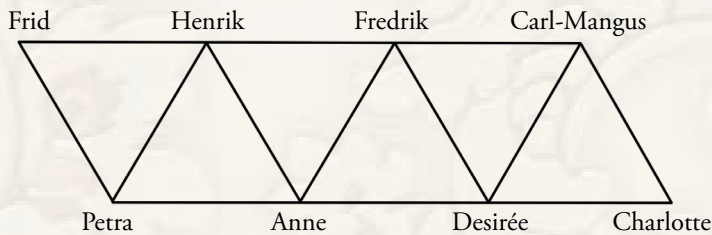
- David Blakeslee; Criterion Collection Reflections

A STORY TOLD IN 3/4 TIME

Stephen Sondheim is known for his love of puzzles and games. Nowhere is his love for the intricacies of these pastimes more apparent than in his construction of *A Little Night Music*.

Spend time with the piece and, like staring at an Escher painting, interlocking patterns, repetitions, and refractions begin to reveal themselves—notably those involving the number and concept of three. From Ingmar Bergman’s film, *Smiles of a Summer Night*, Sondheim and Wheeler pluck several key triplicates—the three generations of Armfeldt women (Madame Armfeldt, Desirée, and Fredrika) and a summer night that smiles three times. Jonathan Tunick, who created the lush orchestrations for *A Little Night Music*, describes in the introduction to the published version of the play how the idea of three builds and multiplies:

“Although easier on the audience than most of Sondheim’s musicals, *A Little Night Music* is by no means simplistic. Like all great romantic works, it is classically precise in structure. Hugh Wheeler brings to the musical’s book the exactitude of a mystery writer, creating between the various characters an effectively geometrical pattern of interrelationships, based, like the score, upon the number three:



A chain of triangles: in each of these connected relationships, the unstable number three is drawn to the stable number two, as the various mismatched couples disengage and find their proper partners.

It was Sondheim’s intention that the score be entirely in triple time—a Waltz musical in the style of turn-of-the-century Viennese operettas, consisting almost exclusively of various permutations of triple time such as the Waltz (“Soon,” “You Must Meet My Wife”), the Mazurka (“Remember,” “The Glamorous Life”), the Sarabande (“Later,” “Liasons”), Polonaise (“In Praise of Women”), the Etude (“Now,” “Everday a Little Death”) and the Gigue (“A Weekend in the Country”). In addition to the music being in 3/4 meter, Sondheim tends towards trios with the characters separated (“Now,” “Later,” “Soon”) and duets regarding a third person (“You Must Meet My Wife,”

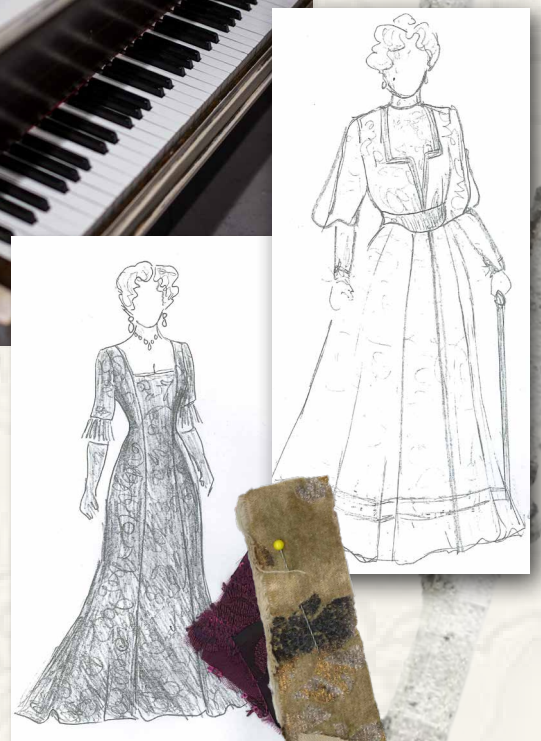
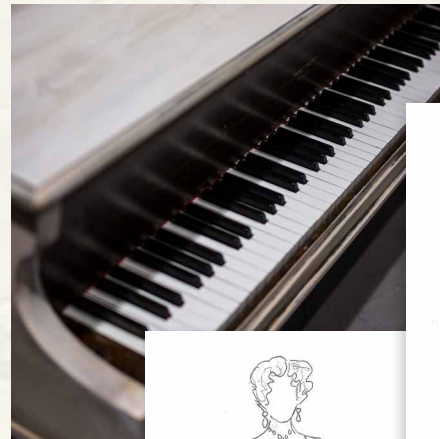
“It Would Have Been Wonderful,” “Every Day a Little Death.”) These songs of alienation and yearning for cohesion and balance all represent the unstable number three drawn to the stable number two—the triangle yearning to be reconciled to the proper couple.”

Far from being just the intellectual folly of Sondheim and Wheeler’s collective genius, the presence and recurrence of the number three grounds us amidst the kaleidoscopic sexual machinations of the characters, carrying us through the play until all of the puzzle pieces fall, finally, and satisfyingly, into place.

- Elissa Adams, *Dramaturg and Associate Artistic Director*



Bradley Greenwald, Rodolfo Nieto, and Mark Benninghofen



Costume Renderings by Rich Hamson

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BIOGRAPHIES

The Cast



MARK BENNINGHOFEN (FREDRIK) THEATER LATTÉ DA: *Sweeney Todd, Six Degrees of Separation, To Let Go and Fall* (upcoming); THEATER: Guthrie

Theater: *Juno and the Paycock, Born Yesterday, Appomattox, Time Stands Still, The Intelligent Homosexual's Guide, Great Expectations, St. Joan, Cyrano, The Merry Wives of Windsor*. Other Minneapolis credits: *Tyrone and Ralph* (Production Ivey Award); History Theatre: *Lord Gordon Gordon*; MJTC: *Compulsion*; Park Square: *Shooting Star*; Dark & Stormy Productions: *The Hot House*. TV/FILM: *Movie Stars, Frasier, Drew Carey, Chicago Hope, The Public Domain, Wilson, La Stanza Accanto, Older Than America, Herman, USA*. PLAYWRIGHT: *Uccellini, Lay My Burden Down, Wits End*.



GRACE CHERMAK (ANNE) THEATER LATTÉ DA: Debut; THEATER: The Old Log Theatre: *Guys and Dolls, Beehive: The 60's Musical, Snow White*; Paul

Bunyan Playhouse: *Legally Blonde the Musical*; Theatre in the Round: *110 in the Shade*; Minot Summer Theatre: *Oklahoma!, Godspell*. FILM/TV: Target and various industrial commercials. gracechermak.com.



BRADLEY GREENWALD (FRID) THEATER LATTÉ DA: *Steerage Song, Oliver!, C.* (also book and lyrics), *NEXT Festival, Candide* (upcoming); THEATER:

Open Eye Figure Theater: *The Longest Night, Dear Lenny: Bernstein's Life in Songs & Letters*; Jungle Theater: *I Am My Own Wife, The Mystery of Irma Vep*; Ten Thousand Things Theater: *My Fair Lady, As You Like It*; Children's Theater Company: *A Year With Frog & Toad, The Wizard of Oz, The Snow Queen, The 500 Hats of Bartholomew Cubbins*; Park Square: *The Pirates of Penzance*; Artistry: *Follies, The Baker's Wife*; Frank Theatre: *The Threepenny Opera, Cabaret*; James Sewell Ballet: *Nutcracker (not so) Suite*; AWARDS: Minnesota State Arts Board Music Fellowship,

McKnight Fellowship for Theater Artists, Ivey Award (*I Am My Own Wife*); ALSO: libretto adaptation of *A Wrinkle in Time*, opera by Libby Larsen.



ELIZABETH HAWKINSON (COUNTESS) THEATER LATTÉ DA: *Sweeney Todd, Candide* (upcoming); THEATER: Asolo

Repertory Theatre: *Sweeney Todd* (upcoming); Park Square Theater: *The Pirates of Penzance*; Trademark Theater: *The Boy and Robin Hood*; Theatre Forever: *The Accident Book*; Illusion Theater: *Only One Sophie*; The Ordway: *The Sound of Music*; Girl Friday Productions: *The Matchmaker*; Artistry: *Carousel*; 7th House Theater: *Little Shop of Horrors*; FILM: 76 Film Co: *Friends Two*; TRAINING: Franz Schubert Institut: German Lied Mastercourse, St. Olaf College: B.M. Vocal Performance.



SUSAN HOFFLANDER (MADAME) THEATER LATTÉ DA: *A Little Night Music* (debut), *Candide* (upcoming); THEATER: Broadway National Tour:

The Phantom of the Opera; Guthrie Theater: *The Merchant of Venice*; Ordway: *The Sound of Music*; Chanhassen Dinner Theatre: *Beauty and the Beast, Mary Poppins*; Lyric Opera Chicago: *The Cunning Little Vixen, The Merry Widow, Street Scene, Pirates of Penzance, Tannhäuser, Hänsel und Gretel*; Minnesota Opera: *Il Barbiere di Siviglia*; Theatre Elision: *Ruthless!*; Music Theatre Wichita: *HONK!, Beauty and the Beast, Footloose*; Minnesota Orchestra: *La Traviata, Beethoven's 9th Symphony and Chorale Fantasie, Jungle Book*; Skylight Music Theater: *Bernstein Revued, Working, Albert Herring, Close Harmony Holiday, El Capitain, The Gondoliers*; Skylark Opera: *Iolanthe, La Belle Helène*; Chicago Opera Theater: *L'Italiana in Algeri*; Nautilus Music Theater: *Carousel*; Grant Park Symphony: *The Mikado, Anything Goes, West Side Story*; Chamber Opera Chicago: *Così fan tutte, Falstaff, The Hero, The Marriage of Figaro*; Crystal Cathedral: soloist.



RILEY MCNUTT (HENRIK) THEATER LATTÉ DA: *All is Calm: The Christmas Truce of 1914* (off Broadway), *Six Degrees of Separation, Ragtime*. THEATER:

Artistry: *Noises Off, Fiddler on the Roof, Phantom, Les Miserables, Cabaret*; Ghoulish Delights: *Prescription Murder*; Old Log Theater: *How I Became a Pirate*; Minnesota Orchestra: *Carousel*; Minnesota Opera: *Silent Night, La Traviata, The Magic Flute*; Ordway Theater: *Beauty and the Beast*.



RODOLFO NIETO (COUNT) THEATER LATTÉ DA: *Man of La Mancha, All is Calm* (2017 National Tour, 2018 Off-Broadway), *Assassins, Candide*

(upcoming); THEATER: Lyric Arts: *Guys and Dolls*; DalekoArts: *She Loves Me*; Theatre in the Round: *110 in the Shade*; Mixed Blood Theatre: *Safe at Home*; OPERA: Lakes Area Music Festival: *Die Zauberflöte, La Cenerentola*; Des Moines Metro Opera: *Maria de Buenos Aires*; Minnesota Opera: *Tosca, La Fanciulla del West, Werther, La bohème, Silent Night*; www.rodolfo-nieto.com



BRITTA OLLMANN (PETRA) THEATER LATTÉ DA: *Once, Ragtime, Into the Woods, Steerage Song, Violet*; BROADWAY: *A Catered Affair*; THEATER: Asolo

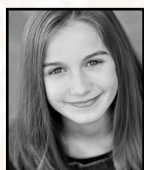
Rep: *Ragtime*; Guthrie Theater: *Sunday in the Park with George*; Ordway Theater: *Mamma Mia!*; The Old Globe: *A Catered Affair*; freeFall Theatre: *Daddy Long Legs, Red Velvet*; Chanhassen Dinner Theatres: *Sister Act, Grease*. TRAINING: B.F.A., New York University/Tisch School of the Arts. www.BrittaOllmann.com.



SALLY WINGERT (DESIRÉE) THEATER LATTÉ DA: *Underneath the Lintel, Six Degrees of Separation, Sweeney Todd, Master Class, Cabaret*; BROADWAY: *La*

Bete; THEATER: Guthrie Theater: *Noises Off, Guess Who's Coming to Dinner, Indecent, Blithe Spirit, Private Lives, Other Desert Cities, Native Gardens*; Minnesota Jewish Theater: *Family*

Secrets, Woman Before a Glass; Ten Thousand Things: *Doubt*; Mixed Blood: *Hir*; Yale Rep, The McCarter Theater, ART in Boston, Chicago's Shakespeare Theater; AWARDS: 2014 McKnight Artist Fellowship.



MABEL WEISMANN

(FREDRIKA) THEATER LATTÉ DA: Debut; THEATER: Ordway: *Dolly Parton's Smoky Mountain Christmas Carol, Sound*

of Music, Jesus Christ Superstar; Children's Theatre Company: *Diary of A Wimpy Kid the Musical, Dr. Seuss's How The Grinch Stole Christmas*; Guthrie Theater: *A Christmas Carol*, Artistry: *Mary Poppins*; Minneapolis Orpheum Theater: *Steve Martin/Martin Short 2017 Tour*; Stages Theatre Company: *Flora & Ulysses*; Prior Lake Players: *Annie*; FILM/TV: *Christmas Break-In; Spark Moments*; various television/radio commercials.

The Creative Team



STEPHEN SONDBHEIM

(MUSIC & LYRICS) Wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone*

Can Whistle (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984), *Into The Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear A Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side By Side by Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim On Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing The Hat* (2010) and *Look, I Made A Hat* (2011). In 2010 the Broadway theater formerly known as Henry Miller's theatre was renamed in his honor.



HUGH WHEELER (BOOK)

was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow, Man in the Net, The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt, Something for Everyone, A Little Night Music* and *Nijinsky*. His plays include *Big Fish, Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd: the Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 M-G-M musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music, Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo and Fu Manchu*, and a new adaptation of *The Merry Widow*.



PETER ROTHSTEIN

(DIRECTOR) has directed 75 mainstage productions for Theater Latté Da, including 11 world premieres. Other collaborations include the Guthrie Theater, the Children's Theater Company, Minnesota Opera, the Illusion Theater, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle's 5th Avenue Theater, and Asolo Repertory Theatre. He is the creator of *All is Calm: The Christmas Truce of 1914* and *Steerage Song*—a docu-musical created in collaboration with Dan Chouinard. Peter was named the 2015 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and Best Director by *City Pages*. He has received nine Ivey Awards and has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group,

the Minnesota State Arts Board and the McKnight Foundation. He holds a B. A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. www. Peter-Rothstein.com.



JASON HANSEN

(MUSIC DIRECTOR/PIANO) THEATER LATTÉ DA: *Once, Assassins, C., Into The Woods, Our Town, Aida*; THEATER: Children's

Theater Company: *How The Grinch Stole Christmas, Dr. Seuss's The Sneeches*; Mixed Blood Theater: *Passing Strange, Next To Normal, Avenue Q*; Guthrie Theater: *The Great Work, Othello*; History Theater: *Sweet Land*; Theater Mu: *Twelfth Night, A Little Night Music*; Chanhassen Dinner Theaters: *Newsies*; Ten Thousand Things: *Romeo & Juliet*; Open Eye Figure Theater, Jungle Theater, the MN Fringe Festival, the Hennepin Theater Trust, Arkansas Repertory Theater: *The Gift Of The Magi*, Northern Sky Theater: *Boxcar*; Alive & Kickin' (co-director); AWARDS: 2018 MN Theater Award (Latté Da's *Assassins*).



HEIDI SPESARD-NOBLE (CHOREOGRAPHER)

THEATER LATTÉ DA: Debut; THEATER Resident Choreographer of Minnesota Opera;

Upcoming: *Italian Straw Hat, The Fix* (World Premiere), *La Traviata*, Artistry: *Footloose*; Recent MN Opera Productions Include: *La Rondine, Thais, Rusalka, The Shining* (World Premiere), *Dream of Valentino, Grapes of Wrath* (World Premiere); Artistry: *Legally Blonde*; Paul Bunyun Playhouse: *Hairspray*; St Olaf: *Sister Act, Ruddigore*; Chanhassen Dinner Theatre: *Brigadoon, Midlife Crisis* (World Premiere); PERFORMER: Minnesota Opera, Chanhassen Dinner Theatre, Minnesota Dance Theater, Ballet of the Dolls, and State Ballet of Missouri; TRAINING: B.F.A., University of Utah Ballet Department.



SARA OCHS (ASSISTANT DIRECTOR) THEATER

LATTÉ DA: *Assassins, Man of La Mancha, A Christmas Carole Petersen, Sweeney Todd, Our Town, Company*;

THEATER: Children's Theater Company:

BIOGRAPHIES

How the Grinch Stole Christmas, The Sneetches; Theater Mu: *Immigrant Journey Project, Middle Brother, Yellow Fever, Into the Woods, Four Destinies, Little Shop of Horrors, Flower Drum Song, Happy Valley, The Walleye Kid, 99 Histories, Pacific Overtures;* Park Square Theatre: *The Snow Queen, The Language Archive;* Ordway: *Broadway Songbook of the 1950s;* Mixed Blood Theatre: *Avenue Q;* Walking Shadow Theatre Company: *An Ideal Husband;* Minneapolis Musical Theatre: *Sunday in the Park with George;* AWARDS: Asian American Emerging Artist.



ELISSA ADAMS

(DRAMATURG) THEATER LATTÉ DA: *C., Lullaby, Assassins, Five Points, Underneath the Lintel, Once, NEXT Festival*

(Producer); THEATER: Director of New Play Development at Children's Theatre Company (1998- 2017); Sundance Theatre Lab; Playwrights' Center; TRAINING: MFA in Dramaturgy UC San Diego



JOEL SASS (SCENIC DESIGNER) THEATER

LATTÉ DA: *Peter and the Starcatcher* (scenic design and director), *Five Points;* THEATER: Open Eye

Figure Theatre Associate Artistic Producer, Guthrie, Jungle Theater, Park Square, Oregon Shakespeare Festival, History Theater, Arizona Theatre Company, the Ordway, California Shakespeare Theater, Theatre de la Jeune Lune; AWARDS: McKnight Fellowship, TCG's Alan Schneider Director Award, Ivey Awards, "Best Of" acknowledgments; www.joelsass.com.



RICH HAMSON (COSTUME DESIGNER) THEATRE

LATTE DA: *La Boheme, Spring Awakening, Cabaret, C., A Light in the Piazza, Gypsy, Floyd Collins, Man*

of La Mancha, A Christmas Carol Peterson, Evita; THEATER: Chanhassen Dinner Theatre, resident costume designer with over 30 productions including *Holiday Inn* and upcoming *Mamma Mia!*; Children's Theatre: *Annie, Shrek, Mulan, Disney's High School Musical;* The Guthrie: *Other Desert Cities, Lake Hollywood, Thief River, A Body of Water;* The Minnesota Opera: *Così fan tutti;* Illusion

Theatre: *Snow, The Warrior Within;* The Jungle: *Orsen Wells presents Moby Dick, The Blue Room, Souvenir;* Park Square Theatre: over 15 productions including *A Tale of Two Cities, The Heiress* and many more.



MARCUS DILLIARD

(LIGHTING DESIGNER) THEATER LATTÉ

DA: *Assassins, Man of La Mancha, Peter and the Starcatcher, C., All is Calm,*

Our Town, Cabaret, Steerage Song, Aida, Song of Extinction, Violet, The Full Monty, Old Wicked Songs, Susannah; THEATER: Guthrie Theater, Minnesota Opera, The Jungle Theatre, Theatre de la Jeune Lune, Children's Theatre Company, Ordway Music Theater; AWARDS: Sage Award, Vey Award, McKnight Foundation Theater Artist Fellowship (2); TRAINING: Professor at University of Minnesota department of Theatre Arts and Dance.



C ANDREW MAYER

(SOUND DESIGNER)

THEATER LATTÉ DA:

Assassins; THEATER: Guthrie, Minnesota Opera, Jungle Theatre, History

Theatre, Mixed Blood, Park Square, Children's Theatre Co., Pillsbury House, Minnesota Jewish Theatre Co.; Great River Shakespeare Festival (Winona), Arkansas Rep (Little Rock), SeaGlass Theatre (LA), ACT (San Francisco), Philadelphia Opera, Everyman Theatre (Baltimore) AWARDS: 2008-09 McKnight Artist Fellowship, Audelco Award for Pure Confidence at 59E59 (NYC); Producing Director, Acadia Repertory Theatre, Mount Desert Island, Maine



TIFFANY K. ORR (STAGE MANAGER) THEATER

LATTÉ DA: Over 20 productions including: *Once, Five Points* (world premiere), *Assassins, Man*

of La Mancha, Six Degrees of Separation, Ragtime, C. (world premiere), *Gypsy, Sweeney Todd, Cabaret, Spring Awakening, Evita;* THEATER: Music Theater Wichita: Over 40 productions including: *Pippin, Guys & Dolls, Newsies, Mamma Mia, Hello Dolly, Big Fish, Billy Elliott, West Side Story, Mary Poppins, Sunset Boulevard, Gypsy;* Ordway: *Annie;*

Children's Theater Company: *How the Grinch Stole Christmas;* The Guthrie: *A View From the Bridge;* Pillsbury House Theater: *No Child;* Park Square Theater: *Taking Steps;* Phoenix Theater: *Cabaret, The Women, Will Rogers Follies.* Proud AEA Member.



AMANDA K. BOWMAN

(ASSISTANT STAGE MANAGER)

THEATER LATTÉ DA: *All is Calm* (3 years), *Assassins, Peter and the Starcatcher, Ragtime, Gypsy;* THEATER:

Jungle Theater: *The Wolves;* Park Square Theatre: *Henry and Alice: Into the Wild, The (curious case of) the Watson Intelligence;* Music Theatre Wichita: 14 seasons; Cincinnati Playhouse in the Park. Proud AEA member.



ABBEE WARMBOE

(PROPERTIES MASTER)

THEATER LATTÉ DA: *All is Calm, Once, Underneath the Lintel, Five Points, Assassins;* THEATER:

Park Square Theater: *Marie and Rosetta, The Agitators;* Penumbra Theatre: *For Colored Girls, This Bitter Earth;* Interact Center: *Hot Funky Butt Jazz;* Old Log Theater: *Lend Me a Tenor;* Trademark Theater: *Understood;* Ten Thousand Things: *Scapin, The Good Person of Szechwan, Park and Lake;* Theater Mu: *The Korean Drama Addict's Guide to Losing Your Virginity, Two Mile Hollow;* Ordway: *Mamma Mia!, Jesus Christ Superstar;* Guthrie Theater: *Guess Who's Coming to Dinner;* History Theatre: *Lord Gordon Gordon;* Mixed Blood Theatre: *The Curious Incident of the Dog in the Night Time, Vietgone;* AWARDS: 2018 MN Theater Awards Honoree for Exceptional Design, 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation,* Overall Excellence for *Ragtime;* UPCOMING PROJECTS: Ten Thousand Things: *Into the Woods;* History Theatre: *Stewardess;* Penumbra Theatre: *Benevolence*



PAUL BIGOT (WIG AND HAIR DESIGNER) THEATER

LATTÉ DA: *Oliver, Sweeney Todd, Gypsy, Man of La Mancha, Assassins;* THEATER: Chanhassen

Dinner Theatres: *Camelot, Grease, Sister Act, Newsies, Holiday Inn;* Artistry: *Hairspray, Best Little Whorehouse in Texas, The Drowsy*

Chaperone, Little Shop of Horrors, Follies;
 Guthrie Theater: Full-time Wig Technician;
 Tours (Hair and Makeup Supervisor):
Hairspray, Wizard of Oz Young Frankenstein
the Musical, La Cage Aux Folles, Flashdance the
Musical.

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We gratefully recognize the following individuals who have chosen to include Theater Latté Da in their estate plans. These estate gifts will sustain our artistic excellence and fiscal health for years to come:

Marcia Aubineau
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If you have included Theater Latté Da in your estate plans but are not listed here, or if you would like to learn more about legacy giving to Theater Latté Da, please contact Libi Baehr at Libi@latteda.org or 651-204-6852.

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Funders are listed for the past 365 days as of December 31, 2018. Please accept our apologies for any errors or omissions. For corrections, please contact Libi Baehr, Development Manager, at 651-204-6852 or libi@latteda.org.

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Photo by Allen Weeks

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MUSIC AND LYRICS BY STEPHEN TRASK

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