

FOR IMMEDIATE RELEASE

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Yiddish Operetta Opens for a New Generation

CAMBRIDGE, Mass. - Nearly 70 years since the Yiddish stage was silenced by World War II, voices will rise again to revive Avrom Goldfaden's Yiddish operetta, ***Shulamis***, premiering at Harvard University's historic **Agassiz Theater, Dec. 2-6.**

This landmark bilingual production of *Shulamis* will premiere a century since the death of Goldfaden, considered by many critics the father of Yiddish Theater. *Shulamis* was the very last production of interwar Yiddish theatre in Warsaw in 1939.

While wandering thirsty through the desert, beautiful young Shulamis is rescued by handsome Avsholem, who swears to marry her upon his return from Jerusalem. When Avsholem fails to come for her, Shulamis pretends to go mad in order to keep her vow to him, yearning both for his return and for revenge.

According to producer/director **Debra Caplan** and co-director **Cecilia Raker**, the play is the story of a broken vow, and a young woman's loyalty to that vow over time. *Shulamis* has served as a metaphor for the Jewish people waiting for redemption, the two Harvard students said.

"*Shulamis* was the most popular Yiddish play of all time," said Caplan, a graduate student in Yiddish literature who also holds production credit for the show. "As the first full-scale production of this play involving young people since 1939, we are uniquely poised to bring this historically significant operetta to a new generation of artists and audience members who did not grow up with the Yiddish theater."

Caplan shares the directing credit with Cecelia Raker, an undergraduate student studying stage directing at Harvard, an accomplished director and actor who has worked extensively with the Lowell House Opera and Dunster House Opera at Harvard.

The return of *Shulamis* is yet another example of a resurgence of interest in Yiddish among young people. Caplan noted an increasing number of young people are studying Yiddish, the lingua franca of European Jews for centuries. Colleges, high schools, synagogues, music festivals, and Jewish community centers worldwide are devoting more programming concerning Yiddish language and culture, once considered by an older generation to be dying or even dead. Harvard offers a thriving Yiddish language program (for details, click [here](#).)

The production of *Shulamis* features a new English translation by renowned Yiddish translator **Nahma Sandrow** and a haunting musical score by Folksbiene artistic director **Zalmen Mlotek**.

"The music of *Shulamis* represents an unusual conglomeration of styles: 19-century opera, Yiddish folk

music, Jewish synagogue chant, and popular music of the day," said music director **Lidiya Yankovskaya**. "The presence of so many influences creates the constant need for delicate balance in interpretation. However, when the balance is just right, the best qualities of each of these styles are combined into a new realm of expressivity."

All of the dialogue will be in English, while all of the 25 songs will be performed in Yiddish. English supertitles will be provided for all of the Yiddish material. Caplan said the production team chose to keep the music in Yiddish because "the music is at the heart of the show, and it simply does not sound the same in English."

"Keeping the music in Yiddish allows the audience to experience something akin to the original feeling of the piece, while the English dialogue makes the characters and story approachable," she said.

"A full production including orchestra, masks, and innovative choreography, Harvard's revival of *Shulamis* will charm and inspire both Yiddish theater aficionados and those who are new to the Yiddish theater," Raker said.

"I regard *Shulamis* as one of the biggest and brightest diamonds yielded by the rich mine of Yiddish culture," said cast member Anton Eriera. "I can't get the music out of my head, and my heart!"

Performances will be **Dec. 2, 3, 5, and 6 at 8 p.m., with a matinee Dec. 6 at 2 p.m. Tickets are \$15 general admission, with \$10 discount tickets for students and seniors.**

All performances will take place in Harvard's historic Agassiz Theater in picturesque Radcliffe Yard in Cambridge, Massachusetts. The Agassiz Theater is located just a few blocks from the Harvard Square T Station at 5 James Street, Cambridge, Mass.

For more information, please visit our website at www.shulamis.org

Sponsored by the Office for the Arts at Harvard, Learning from Performers, Harvard's Center for Jewish Studies, the Harvard Library Judaica Division, and the Lucius N. Littauer Foundation.

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Special Note: in conjunction with this production, Harvard will host an academic symposium, *Goldfaden and the Yiddish Theatre: Shulamis and its Legacy*. The program will be Dec. 4, noon - 3:30 p.m. at the Agassiz Theater, Radcliffe Yard.

The symposium will feature a roundtable with Joel Berkowitz of SUNY Albany, translator Nahma Sandrow of CUNY Bronx, composer Zalmen Mlotek of the Folksbiene Yiddish Theater in New York, Alyssa Quint of Princeton, and Seth L. Wolitz of the University of Texas at Austin. The session is free and open to the public.

Cast and Crew Biographies (*In alphabetical order*)

Joel Berkowitz (*Syposium Speaker*) is Associate Professor, Chair of the Judaic Studies Department, and Director of the Center for Jewish Studies at the University at Albany, SUNY. He received his Ph.D. in Theatre at the City University of New York Graduate Center in 1995, and spent the following year as a Fulbright Postdoctoral Fellow at the Hebrew University in Jerusalem. For four years he was the Corob Fellow in Yiddish at Oxford University, and has taught at SUNY since 2001. He is the author of *Shakespeare on the American Yiddish Stage* (2002), editor of *Yiddish Theatre: New Approaches* (2003), and co-editor and translator of *Landmark Yiddish Plays: A Critical Anthology* (2006). He is currently co-editing an essay collection, *The Global Yiddish Stage*.

Rachel Bertone (*Dance Corps*), a native of Massachusetts, has been performing throughout the Boston area in a variety of venues for several years now. After training at the Boston Ballet and appearing in many of their productions, she attended The Boston Conservatory where she received a BFA in Dance. Since then she has worked with an array of dance companies (Prometheus Dance, Ballet Rox), theaters (The Reagle Players, The Lyric Stage Company, Fiddlehead Theatre) and films (Stiffs, Bachelor No.2). Rachel is also on faculty at the Boston Ballet and teaches dance throughout MA

Halee Beucler (*Dance Corps*) graduated Magna Cum Laude from Connecticut College with a BA in Dance in 2008. It was there she had the fortune of studying with and performing in the works of faculty members David Dorfman, Lisa Race, Heidi Henderson, Lan-Lan Wang, Robyne Watkin, Adele Myers, and guest artists Jeremy Nelson, Eddie Taketa (Varone), Amii LeGendre, Nick Leichter, and Andy LeBeau (Taylor). Halee has also spent summers at the American Dance Festival and Bates Dance Festival, in addition to touring as an intern with David Dorfman Dance in Russia and Poland. Her choreography has been presented at the American College Dance Festival and with the Brooklyn-based dance collective AUNTS. She has performed the work of Lisa Race (Race Dance), Laura Dean's "Tympani" as part of ADF's Past/Forward project, as well as working with Zenas Hutcheson Dance, bnw:dance, BE Dance Collective, Talya Epstein, and most recently Gabrielle Orcha. She is excited to be a part of the production of *Shulamis* and looks forward to all there is to gain from the experience!

Krystal Bly (*Costume Designer*) began her forays into costume design at the age of seven when she designed the fairies chorus costumes for a high school production of *A Midsummer Night's Dream*. Recent costume design work includes Verdi's *Otello* for Lowell House Opera (March 2009) and *Spring Awakening* for Zeitgeist Stage Company (May 2009). In addition she has worked on *The Secret Garden* for The New England Conservatory Light Opera Club and costumes historical interpreters on the freedom trail. Krystal graduated from the New England Conservatory of Music (2007) with a Bachelor's of music in Vocal Performance and lives and works in Cambridge as a designer, seamstress, actress and singer.

Eric Bornstein (*Mask Maker*) is an award winning mask maker who has studied with masters Agung Suardana in Bali, and Donato Sartori in Italy. He received his MLA in Fine Arts along with the Thomas Small prize from Harvard University. His masks have appeared at the Museum of Fine Arts Boston, the Isabella Stewart Gardner Museum, the Fuller Craft Museum, the

Kennedy Library/Museum, the Boston Lyric Opera, the Boston Ballet, the Society of Arts & Crafts (Newbury Street), King Richard's Faire, Revels, and First Night Boston. He teaches classes in making and performing, and offers performances and residencies to schools throughout the state through Young Audiences of Massachusetts. Local and national media have described him as “a man of many talents” and his masks as “phantasmagoric,” “magnificent,” “Stunning, finely crafted...first-rate,” and “gorgeous.” For more information please visit www.behindthemask.org

Janet Buchwald (*Tsipoyre, Well Woman*) received her B.A. in theatre from Tufts University. She was a founder and Associate Artistic Director of the Boston Shakespeare Co. and Artistic Director of The Rhode Island Feminist Theatre. She is the co-author (with Anita Diamant) of "The Mikveh Monologues" and (with Diamant and Yavilah McCoy) "The Colors of Water: An African American Jewish Journey." Janet appeared in last spring's Harvard Yiddish Players production, *Di Gantse Velt iz a Teater: An Evening of Yiddish Theatre* and is thrilled to be participating in this exciting project.

Debra Caplan (*Co-Director and Producer*) is a third-year graduate student pursuing a PhD in Yiddish Literature at Harvard, where her interdisciplinary work focuses on Yiddish theater and Jewish performance around the world. Inspired by her father's Yiddish book collection, Debra began formally studying Yiddish as an undergraduate at Hampshire College, where she completed her B.A. in Jewish Studies and Comparative Literature. Her love for Yiddish literature, music, and culture has taken her around the world, from Warsaw to Tel Aviv, from Vilna to Birobidzhan. Debra began her career as a Yiddish director in 2006 when she translated, directed and produced the world premiere English-language production of Itzik Manger's 1938 musical comedy *The Magic Mirror, or Hotzmakh's Shpiel* at the National Yiddish Book Center. Last spring, Debra directed and produced *Di Gantse Velt iz a Teater* - an evening of six Yiddish theater scenes performed in the original Yiddish at Harvard. Debra would like to thank the incredible cast and crew of *Shulamis*, her advisor Ruth Wisse, and most of all, co-director Cecelia, for making this project possible.

Matt Corriel (*Vocal Coach*) is the Resident Songwriter and Tutor of the Dramatic Arts in Adams House at Harvard College, as well as Director of Harvard's Freshman Arts Program and the instructor of a co-curricular course called "How Songs Work." He is the award winning composer/lyricist of several published musicals and has music directed with organizations including the Hasty Pudding Theatricals, Boston Children's Theatre and Camp Broadway. Visit www.mattcorriel.com for more information.

Anton Eriera (*Manoakh*) Born and raised in Essex, England, Anton read law at Cambridge University and graduated with honours in 2008. In 2009 he successfully completed the Bar Vocational Course at The City Law School in London. Anton is currently working towards a Master of Laws Degree at Harvard Law School. Anton's portrayal of Manoakh is his debut performance in the United States. In England he recently played Fagin in The Girton Amateur Dramatic Society's production of *Oliver!* (The McCrum, Cambridge, 2008). Previous stage roles also include: Antonio Rodriguez, *Liberdad!* (The ADC, Cambridge, 2006), Drake, *Honk!* (2002), Rooster, *Annie* (2001), Seymour, *Little Shop of Horrors* (2000), The Artful Dodger, *Oliver!* (1999), and Mendel, *Fiddler on the Roof* (1996) (BJYC, Essex). Anton is a member of the

internationally renowned London Jewish Male Choir. He is also a member of the London-based a cappella group, "Kol Rina".

Grace Field (*Shulamis*) is a classical singer who is excited about making her debut with the Harvard Players this season for *Shulamis*. She completed her degree at Rice University receiving a Bachelor's in Music, and also did post graduate studies at Texas State specializing in opera performance. She has done many roles including Carrie, Carousel, Rose Hoffman, Working, Mae Jones, Street Scene, Governess, Turn of the Screw, and many others. She is thrilled to have just recently moved to Boston, and this next season is performing with the MetroWest Opera company in *The Magic Flute* as Papagena.

Christie Lee Gibson (*Avigayl*), mezzo-soprano, is an opera singer, theater artist, and experimental musician. Recent opera roles include The Dragonfly in *L'Enfant et les sortilèges* with MetroWest Opera and First Soldier/Seneca's Friend in *L'Incoronazione di Poppea* with OperaHub. Christie has enjoyed putting three new shows on their feet this year as Helen/Farmer's Wife in *The Caitlin County Hemp Wars*, Auntie Maria in *Molasses Panty Town*, and the cover for *Cancer Woman in Holy Ghosts*. She has also played Pepa (*Goyescas*), Baba (*The Medium*), Bessie (*Songspiel Mahagonny*), and Papagena (*The Magic Flute*). Partial roles include Julia Meacham (*Sacco and Vanzetti*), Meg (*Little Women*), Mrs. Ott (*Susannah*), Ursule (*Béatrice et Bénédicte*), and Mélisande (*Pelléas et Mélisande*). Christie and experimental instrument-builder Arvid Tomayko-Peters co-compose pieces for festivals and concerts around new England. She is a member of Fort Point Theatre Channel and works with them as an actor, director, and vocal coach. An alumna of Brown University, she currently studies with Patty Thom. Visit christielegibson.com for more information on future performances.

Avrom Goldfaden (*Playwright and Composer*), 1840-1908, was a Yiddish poet, playwright, director, and actor credited for founding the first professional Yiddish theatre troupe in 1876 in Jassy, Romania. Author of over forty plays, Goldfaden was widely considered the Father of Yiddish Theater. Other well-known plays by Goldfaden include: *The Two Kuni-Lemls*, *Shmendrik*, *The Sorceress*, *Bar Kokhba*, and *Ben-Ami*.

Sean Goller (*Asst. Producer*) is a sophomore in the College who is thrilled to finally be involved in an production that caters to both his interests in theater and Yiddish. Sean comes from a Yiddish speaking family, and is currently in his second year studying the language. He is so pleased to finally be immersed in the language of heritage, and couldn't imagine a more entertaining way to continue his discovery of Yiddish texts and culture. Thanks to the cast and crew!

Vardit Haimi-Cohen (*Well Woman, Ensemble*) continues to shock the Boston Yiddish theater scene after playing the rebellious Rivkele and the floozy Flossie in *Di Gantse Velt iz a Teater* in April 2009. When not causing Yiddish scandals, she works as a library assistant at Harvard Library's Judaica Division and is a MLIS candidate at the University of Illinois' Graduate School of Library and Information Science. She has performed in numerous choirs, including the Boston Choral Ensemble, the Yale Glee Club, and Yale's Jewish a cappella group, Magevet. Previous roles include Jack's mother in *Into the Woods*, Pangloss in *Candide* and Annie Oakley in *Annie Get Your Gun*.

Russell Huang (*Asst. Music Director*) is a sophomore at Harvard College concentrating, for the time being, in physics, and is very excited to be working with the cast and crew of *Shulamis* as assistant music director. Any such skills he may possess are all to be attributed to the hard-working constancy of his parents and the fortunate fad of playing Mozart to babies in the womb.

Steven Jaret (*Projection Designer, Light Board Op*) is a 1st year Ph.D. student in the department of Earth and Planetary Science. He is a graduate of the University of Tennessee, Knoxville where he also studied planetary geology. When not doing geology Steven has worked as a technical assistant at the Fernbank Science Center planetarium in Atlanta, Ga. In Jewish life, he served on the executive board of the University Tennessee Hillel, and a Hebrew teacher at Heska Amuna Synagogue.

Jihae Lee (*Ovadye, Well Woman*) is a junior in Adams House. At the College, she concentrates in Social Studies and Visual and Environmental Studies, Film/Video Production. Apart from singing and acting, she is actively involved on campus in human rights and anti-genocide advocacy, radio broadcasting, photography and filmmaking. In her spare time, Jihae loves to play guitar, dance hip-hop, shop, and watch every film in existence. This is her first opera production and a Yiddish one at that, so *Shulamis* has been a great learning experience and so much fun!

Zalmen Mlotek (*Musical Arrangements and Orchestration, Symposium Speaker*), an internationally recognized authority on Yiddish folk and theater music, is a leading figure in the Jewish theatre and concert worlds. Mr. Mlotek brought Yiddish-Klezmer music to Broadway and off-Broadway stages as co-creator, music director, and conductor of *Those Were the Days*, the first bilingual musical honored with a Drama Desk Award and nominated for two Tony Awards. In addition, he was co-creator, music director and conductor for the production of *The Golden Land*, an off-Broadway hit that toured nationally and which was brought to Italy under the sponsorship of Leonard Bernstein. In 1998 Mr. Mlotek took over the co-artistic directorship of the Folksbiene Yiddish Theater in New York City; the longest continuously operating Yiddish theater company in America and presently the only professional Yiddish theater company in the United States. Mr. Mlotek has given master classes and has performed in London, Paris, Berlin, Warsaw, Cracow, Amsterdam, Moscow, St Petersburg, Kiev as well as throughout the United States and Canada. Mr. Mlotek has also spoken as an invited guest lecturer at Columbia University, the Jewish Theological Seminary, Yeshiva University, Hebrew Union College, the University of California at Berkeley, and Bar Ilan University in Tel Aviv. He lectures and presents internationally at Klezmer music festivals around the world, as well as Jewish Choral festivals and Cantorial Conventions in the United States and all over the world.

Jen Mun(n-tilda)oz (*Stage Manager*) is a 5th-year graduate student at Harvard in Jewish History. After making her first foray into Yiddish Theater managing props for *Di Gantse Velt iz a Teater* in the Spring of 2009, she is excited to be working again with the Harvard Yiddish Players as Stage Manager for *Shulamis*. Her work on gender in Judaism has given her profound insight into the central themes of this operetta. She thinks the well is definitely yonic.

Joseph Mun(n-tilda)oz (*Technical Director*) is a 5th-year graduate student in Astronomy at

Harvard. After a long hiatus from the stage, he made his first return to theater since his memorable portrayal of Felix the Hot Rodder in his middle school's production of *Ducktails and Bobbysocks* as a prop manager for *Di Gantse Velt iz a Teater*. While uncertain how his Spanish/Italian Catholic upbringing prepared him for Yiddish Theater, he is excited to be in charge of making sure the positions of the Sun and stars on stage are astronomically correct at all times.

Gabrielle Orcha (*Choreographer*) loves to explore the intersection between drama, dance and Judaism. Credits for regional theatre include collaborations with The Olney Theatre in Maryland for the production of *Fiddler on the Roof* (2007), a dream job, which earned her favorable reviews in *The Washington Post* and *The Washington Times*. Also at the Olney, Gabrielle choreographed *Jacques Brel* (2006) and the musical adaptation of *Call of the Wild*, which completed its nine-month National Tour in 2008. A two time alumna of the School at Jacob's Pillow, Gabrielle studied with dance pioneer Katherine Dunham in 2002 and was awarded a full scholarship by the American Dance Guild in 2003. Selected runner up for the National Student Playwriting Award (KCACTF 2006) for her play *Song of Miriam*, which she wrote, directed, produced and choreographed, Gabrielle had the honor of performing her signature role at the Kennedy Center in D.C. Locally, last May, Gabrielle was commissioned by Citi Performing Arts Center to perform a duet inspired by her beloved Grandmother at Boston's Shubert Theatre. A highlight: Nobel Laureate Elie Wiesel requested that she choreograph the American premier of his unpublished play, *Once Upon A Time*, which she and her dancers performed at the Tsai Center in 2007. A 2002 National Foundation for the Advancement in the Arts merit award recipient in the disciplines of Poetry and Choreography/Dance, Gabrielle and her company, Orcha Dance Theatre, completed their fall tour of *Dancing Through The Torah (Part I)*, an epic undertaking that presents, through dance, each weekly Torah portion and major Jewish holiday. In the 2010 Spring/Summer, Orcha Dance Theatre will perform the work in its entirety.

Alyssa Quint (*Symposium Speaker*) received her PhD at Harvard University where she wrote her dissertation on Avrom Goldfaden. She has written on different aspects of the commercial and popular culture of Eastern European Jews and is a co-editor of the recently published *Arguing the Modern Jewish Canon: Essays on Literature and Culture in Honor of Ruth R. Wisse* (2008). She lives in New York City and lectures on Yiddish culture at Columbia University. She is working on a bilingual (English-Yiddish) edition of *Shulamis*.

Cecelia Raker (*Co-Director*) is a member of the Harvard College class of 2011, pursuing a Special Concentration in the conception and direction of socially impactful theater and opera. Her interest in Yiddish Theater began last year in a seminar with Professor Ruth Wisse and then as an actor in Debra Caplan's *Di Gantse Velt iz a Teater*. It was love at first taste, and she is delighted to bring her experience in the larger theater and opera world to this project. Last year she was the associate stage director for the Lowell House Opera's *Otello*, and in the summer of 2008 she traveled to Italy as stage manager and technical director for International Opera Theater's world premier of Emily Wong's *Romeo e Giulietta*. Most recently, she worked as a directing intern for the 2009 summer season at Shakespeare & Co. in the Berkshires. There she assistant-directed *Hamlet*, *Twelfth Night (Or What You Will)*, and *Measure for Measure* and worked extensively with Founding Artistic Director Tina Packer to write and produce a series of monologues about Shakespeare's impact on revolutionary moments in history. Cecelia is thrilled

and honored to be working with such a brilliant team of artists, and would like to thank Debra, Ben, and most of all the Source of all this wonderful creativity.

Elana Rome (*Eliezer, Well Woman*) is thrilled to be performing in HRDC's production of *Shulamis*. A native of Newton, MA, she graduated from Harvard College in 2007, and is excited to finally be making her Harvard theater debut...better late than never! As an undergraduate concentrating in psychology and math education, Elana sang with the Harvard Radcliffe Collegium Musicum, and directed the Opportunes, Harvard's oldest co-ed a cappella group. She currently sings with the Zamir Chorale of Boston.

Elliott Rosenbaum (*Avsholem*) is a sophomore at Harvard College concentrating in History with a secondary in The Classics. Hailing from Bethesda, MD, he is excited to be performing in his first Yiddish Theater production. At Harvard, you may previously have seen him as Man 2 (the Baritone) in Jason Robert Brown's *Songs for a New World*, Man 1 (the Baritone) in the original production *The Other Side of the World*, or as Michael Mather in The Freshman Musical 2012: *Recall!*. Elliott performed throughout high school with The Musical Theater Center in Rockville, MD, Act Two Productions in Germantown, MD, Walt Whitman High School, culminating with a National Capitol Area Cappie Nomination for Featured Actor in A Musical for his portrayal of Mereb in *Aida*, which won the Cappie for Best Musical. Aside from theater, Elliott sings as a baritone in the Harvard-Radcliffe Veritones, sang with the Harvard Glee club during their 2008-2009 season, and studies voice with Mr. Tom Jones. Thanks to Mom, Dad, Eve, Eli, Meghan, the Black Goblins, the Vtones, and his friends for all their support!

Aiko Ruch (*Dance Corps*) has been dancing since she was 5 years old. She trained at the Classical Ballet Academy of Northern Virginia performing ballet and modern for several years until she moved to Boston to get her degree in physical therapy at Boston University. While getting her clinical doctorate in physical therapy, Aiko danced with Dance Theater Group (where she met Gabrielle Orcha), performed in the American College Dance Festival and completed her minor in dance. She danced with Rainbow Tribe for their 2005- 2006 season and with Dance Currents from 2006-2008 with choreographer Kathy Hassinger. She has been a teaching assistant for Boston Ballet's CityDance program and has taught classes in anatomy, injury prevention and hip hop for her home dance studio in Virginia. Aiko is currently teaching at Step by Step Dance Studio in Waltham and works as an outpatient physical therapist for Beth Israel Deaconess Medical Center in Chelsea, MA.

Richard Samuels (*Avinadav, Azriel*) is returning to the Harvard Yiddish Players after joining them this April for their inaugural production, *Di Gantze Velt Iz a Teater*. Richard currently sings in Yiddish, Hebrew, and other languages as a bass in Boston's semi-professional Jewish a cappella group, Honorable Menschen. Before then, he sang a range of Jewish music in the Zamir Chorale of Boston and Cornell's Chai Notes. A software engineer by day, Richard is proud to be making *Shulamis* his first non-Gilbert and Sullivan operetta.

Nahma Sandrow (*Translator, Symposium Speaker*) is author of *Vagabond Stars: A World History of Yiddish Theater*, *'God, Man, and Devil': Yiddish Plays in Translation*, and other books and articles about Yiddish and other theaters. She wrote the books for *Kuni-Leml* and *Vagabond Stars*, two award-winning off-Broadway shows based on Yiddish theater material.

Four of her play translations from Yiddish have been performed, as well as a play by Susan Yankowitz based on a commissioned translation from the French. This translation of *Shulamis* was partly funded by a PEN-nominated grant from the New York State Council on the Arts, and she has just won an NEA grant to translate David Pinski's *Yankl the Blacksmith*. A retired professor at City University of New York, she has lectured at Harvard, Oxford, the Young Directors Lab of Lincoln Center, the National Yiddish Book Center, and the Smithsonian. She is a member of the BMI Librettists Workshop and the Dramatists Guild.

Daniel Schwartz (*Ensemble*), when not singing and declaiming in Yiddish, is a PhD student at Brandeis University studying Russian Jewish History. Outside of his studies, he has maintained an active singing career in the Boston area. Recent highlights include Carmina Burana and the Brahms Requiem with the BSO, the role of Papageno in a Brandeis production of *The Magic Flute*, and a solo in "Baseball Pops" with the Boston Pops.

Tegan Sutherland (*Props Master, Asst. Costumer, Wardrobe Mistress*) has been involved in theatre, both on-stage and off-, since she was knee-high to a grasshopper. Some recent projects include: *Oh, Kay!*, *Fiddler on the Roof* and *The Big Show*. She would like to thank the cast and crew for the opportunity to work with them.

Nicholas Taft (*Khananye, Ensemble*) is returning to the Yiddish stage from the company's previous production of *A Gantse Velt iz a Teater* playing the absurdist Kuni-Leml (The real one, that is!). He has also been involved in the Hampshire College a capella group, the Crazy Pitches and the Hampshire College Chorus, and is thrilled to have the opportunity to sing in Yiddish verse.

Anna Elena Torres (*set designer, poster artist*) is a muralist and master's student at Harvard Divinity School, focusing on Yiddish literature. She has studied art formally at RISD and Swarthmore College, and taught mural-making to young people in Philadelphia and Boston. Her set for the Harvard Yiddish Players' first production, *Di Gantse Velt iz a Teater*, is on display at the Workmen's Circle/Arbeter Ring in Brookline, MA. She'd like to thank the incredible *Shulamis* team, her family, and Andy.

Alex Valente (*Rehearsal Pianist*) is currently a sophomore in Quincy House. His past experience includes accompaniment for the Harvard Noteables, serving as a pit orchestra pianist for various shows, and assistant music directing for other various productions.

Seth L. Wolitz (*Symposium Roundtable Chair*) is the Gale Chair of Jewish Studies and Professor of French, Slavic and Comparative Literature at the University of Texas at Austin. Editor of *The Hidden Isaac Bashevis Singer*, he has published widely on Goldfaden and *Shulamis*, including a recent article on the *Shulamis* song "Shabes, yontef, un rosh-khoydesh" (Act III) in *Polin*.

Josh Wortzel (*Tsigitang, Nosn*) is a freshman in Harvard College, and he is very excited to be making his acting debut as Tsigitang in the HRDC's production of *Shulamis*! Josh hails from

Washington Crossing, PA, where he has performed in local community theater and in the musical productions of several local high schools. Some of Josh's roles include Oliver Twist in the Yardley Player's production of Oliver and Harold Hill, the Beast, and Tommy Albright in Villa Victoria Academy's productions of The Music Man, Beauty and the Beast, and Brigadoon, respectively. Josh dedicates his performance to his Yiddish speaking mishpucha, and thanks them for giving him the chutzpa to get on stage.

Lidiya Yankovskaya (*Music Director*) began her studies on piano at the Russian Specialized Music Schools and as a singer in the St. Petersburg Children's Choir at age five. Soon thereafter, she also began playing the violin. Lidiya received her B.A. in Music and Philosophy, Phi Beta Kappa from Vassar College. Upon graduation, she also received the Francis Walker Prize as the top pianist in her class. Currently, Lidiya is pursuing a degree in conducting on a Dean's Scholarship at Boston University under the tutelage of Dr. Ann Howard Jones and David Hoose and continuing her studies in piano and vocal performance. This year, in addition to her work with *Shulamis*, Lidiya will be serving as the Associate Conductor of Juventas New Music Ensemble, as Assistant Conductor of the Zamir Chorale of Boston, and as Music Director of Little Night Music with the Boston Opera Collaborative. Until 2008, Lidiya was the Music Director of the Vassar Mahagonny Ensemble, an instrumental and choral ensemble (about 55 instrumentalists and 24 singers) focusing on music written in the last 100 years. Other recent appearances include serving as conductor for a performance of Mozart's *Zauberflöte* at Brandeis University and music directing the premiere of the opera *Victory Over the Sun* by Russian avant-garde composer Georgy Firtich.

Michael Yashinsky (*Yoav Gidoyni*) of Michigan is a junior living in Mather House. He studies History and Literature of Modern Europe by day, and performs and stage directs opera by night. Last semester, he directed Gilbert & Sullivan's *The Gondoliers* here at the Agassiz Theatre and has directed for Lowell House Opera this year and last. He is currently directing a scene from Tchaikovsky's *Iolanta* in LHO's undergraduate opera scenes program—come see it in Pforzheimer House, December 7-9! Michael's other enjoyments include coloring, playing the banjo, and dropping all his clothes on the floor when he does laundry.

Michael Zellmann-Rohrer (*lighting designer*) is a senior in Harvard College. He lives in Mather House and is a Classics concentrator, currently writing a senior thesis on a Byzantine Greek manuscript. *Shulamis* will be his 40th Harvard production as a lighting designer. He also serves as vice president of the Harvard-Radcliffe Dramatic Club. Michael's main academic interest is ancient languages and literature: he reads nine languages, including Hebrew, Aramaic, Arabic, Akkadian, and Sanskrit.