

WallisAnnenberg
Center for the
Performing Arts

Paul Crewes
Artistic Director

Rachel Fine
Managing Director

PRESENT

The Samantha F. Voxakis, Karen Racanelli and Erik Carstensen production of

Beethoven HERSHEY FELDER

THE MUSIC OF **LUDWIG VAN BEETHOVEN**
TEXT BY **HERSHEY FELDER**

BASED ON THE ORIGINAL
AUS DEM SCHWARZSPANIERHAUS BY DR. GERHARD VON BREUNING

SCENIC DESIGN
Hershey Felder

COSTUME DESIGN
Theatr' Hall, Paris

**LIGHTING &
PROJECTION DESIGN**
Christopher Ash

**SOUND DESIGN &
PRODUCTION MANAGEMENT**
Erik Carstensen

ASSISTANT LIGHTING DESIGN
Erik Barry

**HISTORICAL &
BIOGRAPHICAL RESEARCH**
Meghan Maiya

ASSOCIATE DIRECTION
Trevor Hay

DIRECTED BY
Joel Zwick

JULY 27 - AUGUST 12, 2018
Bram Goldsmith Theater

Running Time: 90 minutes, no intermission



STEINWAY & SONS

The production thanks
Steinway & Sons for their courtesy in
providing the concert grand piano.

CAST OF CHARACTERS

HERSHEY FELDER as
GERHARD VON BREUNING / LUDWIG VAN BEETHOVEN

The action takes place in Vienna, October 1863.

AUTHOR'S NOTE

I'm delighted to be returning to The Wallis with a newly revised musical-theatrical story about the composer Ludwig van Beethoven. For any young pianist, Beethoven's "Für Elise" is a staple, an ordering of notes and harmonies that result in music so entirely memorable that every child attempting the keyboard 'wants' to play it. And yet, where did such a piece come from? The circumstances surrounding this most beloved little "Bagatelle" is curious to begin with but how does such a piece or, in fact, any of the great works of Beethoven — be it the Symphonies, the Concerti, the Chamber Music, The Piano Sonatas — make their way into the ear and imagination and stay for good? There is magic in all of it, and attempts to explain tend to result in the individual listener's response to the music. And therein is the secret. The music means something different and special to each listener — but where can such music come from? Perhaps to begin with man himself.

Several years after I became aware of Beethoven when I was nine, I was introduced to his "Heiligenstadt Testament." Not really a testament per se, but a letter to his younger brothers Karl and Johann, written when he was residing in the Viennese suburb of Heiligenstadt. It was written when Beethoven was 31 years old, and it has haunted me since I first encountered it. Ever since, I have tried to imagine the man from whom the music came, and have tried to reconcile the music with that very individual. This piece forms the basis of this new presentation of Beethoven.

Thank you for attending this new work, and thank you for having me back to The Wallis.

Hershey Felder

HERSHEY FELDER (Playwright/Performer/ Scenic Design) Named to *Time Magazine's* 2016 Top 10 Plays and Musicals, Hershey Felder has played over 4,700 performances of his self-created solo productions at some of the world's most prestigious theatres and has broken box office records consistently. *American Theatre Magazine* has said, "Hershey Felder is in a category all his own." His shows include: *George Gershwin Alone* (Broadway's Helen Hayes Theatre, West End's Duchess Theatre); *Monsieur Chopin*; *Beethoven*; *Maestro* (Leonard Bernstein); *Franz Liszt in Musik*, *Lincoln: An American Story*, *Hershey Felder as Irving Berlin*, and *Our Great Tchaikovsky*. His compositions and recordings include *Aliyah*, *Concerto for Piano and Orchestra*; *Fairytales, a musical*; *Les Anges de Paris*, *Suite for Violin and Piano*; *Song Settings*; *Saltimbagues for Piano and Orchestra*; *Etudes Thematiques for Piano*; and *An American Story for Actor and Orchestra*. Hershey is the adaptor, director and designer for the internationally performed play-with-music *The Pianist of Willesden Lane*; producer and designer for the musical *Louis and Keely: 'Live' at the Sahara*, directed by Taylor Hackford; and writer and director for *Flying Solo*, featuring opera legend Nathan Gunn. Upcoming projects include *The Story of My Cello*, a solo work for cello virtuoso Antonio Lysy. Composition projects include *EDITH*, an opera, based on the story of British nurse Edith Cavell; a Washington Irving musical, and a new musical based on the award-winning book *Out on a Ledge* by Eva Libitzky. Hershey has operated a full-service production company since 2001. He has been a scholar-in-residence at Harvard University's Department of Music and is married to Kim Campbell, the first female Prime Minister of Canada.

JOEL ZWICK (Director) directed *My Big Fat Greek Wedding*, the highest-grossing romantic comedy of all time. Recent films include *Fat Albert* and *Elvis Has Left the Building*. Mr. Zwick directed the Broadway production of *George Gershwin Alone* at the Helen Hayes Theatre. Mr. Zwick began his theatrical career at La Mama E.T.C., as director of the La Mama Plexus. He has directed on Broadway, Off-Broadway and Broadway touring companies. He and Hershey Felder have collaborated on *Monsieur Chopin*, *Beethoven As I Knew Him* and *Maestro*. Currently, Mr. Zwick is recognized as one of Hollywood's most prolific directors of episodic television, having the direction of over 650 episodes to his credit. New York productions have included *Dance With Me* (Tony nomination), *Shenandoah* (Broadway national tour), *Oklahoma!* (national tour) and *Cold Storage* (American Place Theater). He acted in the original New York production of *MacBird*. He directed *Esther* (Promenade Theater, NY), *Merry-Go-Round* (Chicago and Las Vegas), *Last Chance Saloon*

and *Waycek* (West End). Mr. Zwick has taught drama at Yale University, Brooklyn College, Queens College, Wheaton College, and the University of Southern California. He is a graduate (B.A., M.A.) of Brooklyn College. He is currently directing for the Disney Channel and has been at the helm of *Suite Life on Deck*, *Dog with a Blog*, *Jessie*, *Shake it Up*, *Girl Meets World*, *I Didn't Do It* and *K.C. Undercover*.

TREVOR HAY (Associate Director) Directed the world premieres of *An American Story for Actor and Orchestra*, *Abe Lincoln's Piano*, *Hershey Felder as Franz Liszt in Musik*, *Hershey Felder as Irving Berlin*, and *Our Great Tchaikovsky*. He is Associate Director for Mona Golabek's *The Pianist of Willesden Lane*. Former member of the historic Old Globe Theatre in San Diego where, at the age of nine, his first position was selling Old Globe memorabilia. Over the next 32 years, Mr. Hay went on to various aspects of production on more than 80 presentations, including the Broadway productions of Jack O'Brien's *Damn Yankees*, *How The Grinch Stole Christmas*, and Twyla Tharp's *The Times They Are A-Changin'*. Included in his 23 seasons at the Old Globe were eleven seasons of the Summer Shakespeare Festival Repertory, as well as work on Tracy Letts' *August: Osage County*, directed by Sam Gold, and Hershey Felder's *George Gershwin Alone*, *Monsieur Chopin* and *Maestro*.

CHRISTOPHER ASH (Lighting & Projection Design) NYC. Design and Associate Credits Broadway/UK: *On The Town*, *An Act of God*, *Crucible*, *Prince of Broadway*, Lazarus Theater: Guthrie, Yale Rep, Soho Rep, Engeman, Theatre Row, Drury Lane Oakbrook, Chautauqua Institute, Old Globe, Geffen, South Coast Rep, LATC, San Diego Rep, Arizona, Steppenwolf, Victory Gardens, Theatre For A New Audience, New York Theatre Workshop, Shakespeare In The Park, Signature, Philadelphia Theatre Co. Opera: Lyric Opera Chicago, Canadian Opera, Houston Grand, Salzburg, Royal Opera, Metropolitan, Opera Delaware, Summer Opera DC., Santa Fe Opera Dance: Charlotte Ballet, River North, Hubbard Street 2, Heidi Latsky, Anadolu Ateşi (Istanbul), CoisCeim (Dublin), Hershey Park, National Dance Insitute. Training: MFA Yale School of Drama. christopherash.com

LAWRENCE SIEFERT (Projection Co-Design) For over twenty years, Lawrence has been involved in theatre, corporate events and film. Some of his credits include projection design for the San Diego Opera's *Wozzeck* and *Moby Dick*. He is a recipient of two Telly Awards and one Davy Award for How Do You Build Hope (Habitat for Humanity).

ERIK CARSTENSEN (Sound Design/ Production Manager/Co-Producer) has worked for Eighty-Eight Entertainment since 2008. He has served as sound designer on *Hershey Felder as Irving Berlin*, *Jamaica Farewell*, *Baritones Unbound*, *Louis and Keely: 'Live' at the Sahara*, *Jack Lemmon's Son*, *Rockstar*, *An American Story*, *The Pianist of Willesden Lane* (2012 Ovation Award Nomination), *Maestro*, *Our Great Tchaikovsky*, and *Beethoven As I Knew Him* (2009 Ovation Award Winner). Formerly, he was the master sound technician at the Old Globe Theatre in San Diego and was production engineer on over 60 productions, including *Allegiance*, *Robin and the Seven Hoods*, *A Catered Affair*, *Hershey Felder's George Gershwin Alone*, *Dirty Rotten Scoundrels*, *Chita Rivera-A Dancers Life*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Full Monty*, *Dirty Blonde*, and *Floyd Collins*. Mr. Carstensen is a member of IATSE Local 122.

MEGHAN MAIYA (Historical & Biographical Research) is the Director of Research and Special Projects for Hershey Felder Presents (HFP). She has been doing biographical and historical research for HFP's new theatrical productions since 2013. Productions include *Hershey Felder as Franz Liszt in Musik*; *Hershey Felder as Irving Berlin*; and *Our Great Tchaikovsky*. Additional projects include Production Research & Imagery for *Louis and Keely 'Live' at the Sahara*; Scenic Decoration for *The Pianist of Willesden Lane*, *Abe Lincoln's Piano*, *Hershey Felder as Irving Berlin*, and *Jamaica Farewell*. Formerly, Meghan worked in the Department of Family Medicine and Public Health at the University of California, San Diego as a Senior Program Evaluation Specialist and Project Manager. She managed multiple research projects in the fields of Integrative Medicine and Behavioral Health. Additionally, Meghan spent twelve years as a psychology professor at San Diego State University and local community colleges.

KAREN RACANELLI (Executive Producer) comes to Hershey Felder Presents from Berkeley Repertory Theatre, where she worked as General Manager for 21 years, overseeing daily operations, and produced several shows performed and/or directed by Hershey Felder. She has represented the League of Resident Theatres during negotiations with both Actors' Equity Association and the union of Stage Directors and Choreographers, served on LORT's Executive Committee and served as a panelist at several LORT meetings. Prior to her tenure at Berkeley Rep, Karen worked as an independent producer at several Bay Area theatre companies and has served on the boards of Climate Theater, Overtone Theatre Company, Park Day School, and the Julia Morgan

Center. Karen was named a 2016 "Unsung Hero of Arts Administration" by the national arts and culture organization, Fractured Atlas. She is married to Bay Area arts attorney MJ Bogatin.

SAMANTHA F. VOXAKIS (Producer/Company Manager) is a native of Maryland where she spent twelve memorable years working in the front office of the Baltimore Orioles. Since 2004, Sam has been responsible for the day-to-day operations of Eighty-Eight LLC/Hershey Felder Presents. With special thanks to her very supportive family and to Mr. Felder.

HERSHEY FELDER PRESENTS (Producer) Hershey Felder Presents is the newest division of Eighty-Eight Entertainment which was created in 2001 by Hershey Felder and is devoted to the creation of new works of musical theatre. Current projects include the musical plays *Hershey Felder as Irving Berlin*, *Our Great Tchaikovsky*, *Nathan Gunn: Flying Solo* and *The Pianist of Willesden Lane*. Recordings include *Love Songs of the Yiddish Theatre*, *Back from Broadway*, *George Gershwin Alone*, *Monsieur Chopin*, *Beethoven As I Knew Him*, *An American Story for Actor & Orchestra*, and *Hershey Felder as Irving Berlin*.

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