



43rd Season • 411th Production
JULIANNE ARGYROS STAGE / SEPTEMBER 24 - OCTOBER 15, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

BACH AT LEIPZIG

by Itamar Moses

Thomas Buderwitz
SCENIC DESIGN

Maggie Morgan
COSTUME DESIGN

Geoff Korf
LIGHTING DESIGN

Tom Cavnar
SOUND DESIGN

Darin Anthony
ASSISTANT DIRECTOR

Martin Noyes
FIGHT DIRECTOR

Megan Monaghan
DRAMATURG

Jeff Gifford
PRODUCTION MANAGER

Erin Nelson*
STAGE MANAGER

DIRECTED BY
Art Manke

THE CAST

(in order of appearance)

Johann Friedrich Fasch	<i>Stephen Caffrey*</i>
Georg Balthasar Schott	<i>Tony Abatemarco*</i>
Georg Lenck	<i>Jeffrey Hutchinson*</i>
Johann Martin Steindorff	<i>Erik Sorensen*</i>
Georg Friedrich Kaufmann	<i>John-David Keller*</i>
Johann Christoph Graupner	<i>Timothy Landfield*</i>
The Greatest Organist in Germany	<i>Sean H. Hemeon</i>

SETTING

The narthex of St. Thomas Lutheran Church, Leipzig, Germany, 1722. Later, 1750.

LENGTH

Approximately two hours and 20 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Production Assistant	<i>Ryan Neely</i>
Stage Management Intern	<i>Jeffrey Whetstone</i>
Assistant to the Lighting Designer	<i>Melinda Short</i>
Costume Design Assistant	<i>Ela Jo Erwin</i>
Dresser	<i>Kelly Marshall</i>
Costume Shop Assistants	<i>Laurel Burton, Catherine Esera Iris Marshall, Peggy Oquist, Swantje Tuohino</i>

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

AmericanAirlines[®]
Official Airline

Willkommen nach Leipzig! Welcome to Leipzig!

BY MEGAN MONAGHAN

If this article were one of the letters that begin and end many of the scenes in our play, one might expect it to begin: Leipzig, Germany, 1722.

But in fact, there was no such thing as “Germany” in 1722. The geographic area that modern Germany occupies was in 1722 a loosely confederated collection of small principalities, duchies and city-states, all under the banner of the Holy Roman Empire of the German Nation. The Holy Roman Empire consisted of a large collection of semi-independent states that were diverse in terms of geography, population and wealth, while being unified by a common language and political agreements. At the time the play begins, the Empire was still recovering from the Thirty Years’ War (1618-1648), a series of very bloody and costly conflicts that had arisen over religious disagreements.

Where It All Came From

Very early, pre-Common-Era Germanic history is mostly shrouded in mystery, except where the Germanic tribes (grouped by their common use

of the Germanic languages) interacted with the Roman Empire. Those early German tribes included the Angles, Burgundians, Cibidi, Danes, Goths, Lombards, Saxons and Valagoths, among others.

Since the Imperial Romans were excellent record-keepers and had a knack for durable materials, enough information has survived to teach us that shortly after the beginning of the Common Era the Romans began teaching their methods of warfare to the German tribes, by means of a series of invasions and counter-invasions that took the Germans and the Romans as far as the Rhine and the Danube. In addition to periods of outright war, the proto-Germans and the Romans also engaged in complex trade negotiations, military alliances and cultural exchanges. The German tribes picked up the Romans’ military tips, but maintained their perception of their own national identity (or identities) rather than subsuming it to their temporary status as Roman subjects.

Kingdoms of the Holy Roman Empire of the German Nation (CLXXXIIIv - CLXXXVr) from **The Nuremberg Chronicle**, by Hartmann Schedel (1440-1514), a native of Nuremberg, who first studied in Leipzig from 1456 to 1462.



The Making of the Holy Roman Empire

After the fall of the Roman Empire near the end of the fifth century some regions in present-day Germany saw a reversal, with the resident Romans now under the jurisdiction of the local Germanic tribal kings. Each tribe identified itself as distinct from all the others, with loyalty to its own tribal leadership, even though other tribes might share a common language and apparent ethnicity with it. As the Germanic tribes converted to Roman Catholicism, in a very slow and often bloody process, more and more power concentrated in the hands of the leading Frankish tribe. Ultimately near the end of the tenth century the Franks formed a new Germanic empire under the dynasties descended from the Merovingian dynasty, followed by the line of Charlemagne (the Carolingians).

The empire they founded, the Holy Roman Empire of the German Nation, underwent several divisions and reorganizations. It was never one unified

nation-state; many scholars have compared the Holy Roman Empire to a patchwork quilt, with each part easily distinguished from its neighbors. The constituent territories of the Empire were ruled by secular princes, ecclesiastical prince-bishops, imperial knights, and the cases of the free cities, by the Emperor himself. The patchwork Empire was much less cohesive than the modern nation-states that began to emerge around it.

Conflict and Corruption

That patchwork quilt once lay over a relatively peaceful bunch of states, but it was seriously tattered by the end of the 17th century. The Reformation, starting in the mid-16th century, had led to the eruption of violent wars over religion and great erosion of the bonds between the states in the Empire. Some of those were civil wars; others were wars between the various constituent domains of the Holy Roman Empire. Finally, at the end of the Thirty Years' War, the Peace of Westphalia granted near-complete sovereignty to all the Empire's territories, breaking the formerly significant power of the Empire into dozens of tiny, inconsequential kingdoms.

Many thousands of people died during those wars, and the survivors sought more stable conditions and more effective protection from further violence. The stronger the head of a state, the better he could protect his people — therefore, the German states finally started following the rest of Europe towards centralized monarchies and national governments. This progress was slowed somewhat by the unwillingness of the local dignitaries, nobles and churches to give up the power they had held for so long. Over time, those power holders were folded into the growing state bureaucracies, and power was funneled through the layers of bureaucracy into the hands of monarchs.

At Home in Leipzig

By the 18th century, when the action in Bach at Leipzig takes place, Leipzig and its surrounding state of Saxony were still part of the nominal Empire, which also included most of modern Germany, the Czech Republic, Austria, Liechtenstein, Slovenia, Belgium and Luxembourg, as well as areas of Poland, the Netherlands and Croatia. Saxony was very powerful among the proto-German states, and was particularly noted for its cultural achievements. From its earliest days, Leipzig had been a highly regarded international



Conversion of Clovis, King of the Franks to Christianity and baptism of his sister, together with many other Franks.

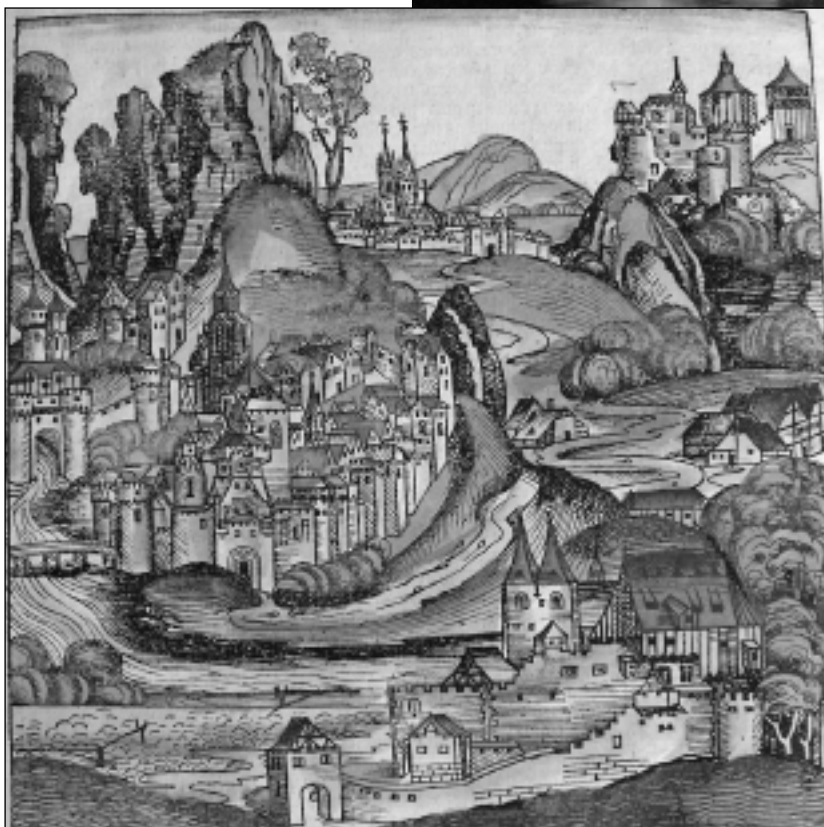
market town. It became a center of German law and of the nascent publishing industry, and home to one of the oldest universities in Europe. Leipzig valued and supported arts and cultural work to a much greater degree than most other German cities.

Luther and Leipzig

The Leipzig of the year 1722 had inherited almost 200 years' worth of Protestant legacy, and specifically that of Lutheranism. Martin Luther had been dead for nearly all of those



Johanna Park and Lutheran church, Leipzig, Saxony, Germany between 1890 and 1900. Saxony (CCLXXXIV) also from **The Nuremberg Chronicle**.



200 years, but his influence was still palpable. He was the founder of the Lutheran faith in which the Thomaskirche participated, and a passionate advocate for music as a part of worship, a part of education and a part of life second only to theology.

But almost as soon as Lutheranism was established as a separate denomination from Roman Catholicism in the 16th century, it was besieged by other emergent Protestant sects. Those who disagreed with

Luther's interpretations of Scripture founded the Calvinist (later Presbyterian), Baptist, Congregational and Methodist churches. There were also divisive movements within Lutheranism, most principally the Pietist subset which emphasized individual piety and a vigorous Christian life over habitual participation in the rites of a communal church. It's worth noting that "Pietist" was coined as a term of ridicule against those who held such beliefs.

The Future of Germany

Only a century after the action of our play, the modern German nation was created. In 1848, an effort to unify Germany (and principally its two major constituent powers, Austria and Prussia) by peaceful, constitutional means failed. Nearly twenty years later, after a brief but crushing war, Prussia triumphed over Austria. It took only a short time for Prussia to annex the remaining small, relatively weak Germanic territories, and in January 1871 the new German Empire crowned its first Kaiser, who suddenly headed the most powerful country in continental Europe.

Words from the Wise...

On Music

The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them... In summa, next to the Word of God, the noble art of music is the greatest treasure in the world. It controls our thoughts, minds, hearts, and spirits...

A person who gives this some thought and yet does not regard music as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs."

*- Martin Luther (1483-1546),
in his foreword to
Georg Rhau's Symphoniae iucundae*

"Music is a discipline, and a mistress of order and good manners, she makes the people milder and gentler, more moral and more reasonable."

- Martin Luther



Martin Luther

"My heart, which is so full to overflowing, has often been solaced and refreshed by music when sick and weary."

- Martin Luther

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music."

- George Eliot, 1819-1880

"Among all men on the earth bards have a share of honor and reverence, because the muse has taught them songs and loves the race of bards."

- Homer, 800 BC - 700 BC The Odyssey

"Music is the only language in which you cannot say a mean or sarcastic thing."

- John Erskine, 1879-1951

"If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour!"

*- William Shakespeare, 1564-1616,
Twelfth Night*

"Take a music bath once or twice a week for a few seasons, and you will find that it is to the soul what the water bath is to the body."

- Oliver Wendell Holmes, 1809-1894

"Music has charms to soothe the savage breast
To soften rocks, or bend a knotted oak."

*- William Congreve, 1670-1729,
The Mourning Bride*

"The whole problem can be stated quite simply by asking, 'Is there a meaning to music?' My answer would be, 'Yes.' And 'Can you state in so many words what the meaning is?' My answer to that would be, 'No.'"

- Aaron Copland, 1900-1990

“Ring out, ye crystal spheres,
Once bless our human ears
(If ye have power to touch our senses so),
And let your silver chime
Move in melodious time,
And let the bass of heaven’s deep organ blow;
And with your ninefold harmony
Make up full consort to the angelic symphony.”

– *John Milton, 1608-1674,*
“*On the Morning of Christ’s Nativity*”

From the Man Himself

“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”

– *Johann Sebastian Bach*
1685-1750

“There’s nothing remarkable about [playing the organ]. All one has to do is hit the right keys at the right time and the instrument plays itself.”

– *Johann Sebastian Bach*

“Music is an agreeable harmony for the honor of God and the permissible delights of the soul.”

– *Johann Sebastian Bach*

“I worked hard. Anyone who works as hard as I did can achieve the same results.”

– *Johann Sebastian Bach*

The continuo “should make a euphonious harmony for the glory of God and the permitted delectation of the mind; and like all music its *finis* and final cause should never be anything else but the glory of God and the recreation of the mind. When this is not heeded, there really is no music, but a hellish howl and clatter.”

– *Johann Sebastian Bach*

On Bach

“The most stupendous miracle in all music.”

– *Richard Wagner, 1813-1883, speaking of J.S. Bach*

“There is one God — Bach — and Mendelssohn is his prophet.”

– *Hector Berlioz, 1803-1869*

“Study Bach, there you will find everything.”

– *Johannes Brahms, 1833-1897*

“Johann Sebastian Bach has done everything completely, he was a man through and through.”

– *Franz Schubert, 1797-1828*

“Bach belongs not to the past, but to the future — perhaps the near future.”

– *George Bernard Shaw, 1856-1950*

“A benevolent god, to whom musicians should offer a prayer before setting to work so that they may be preserved from mediocrity.”

– *Claude Debussy, 1862-1918*

“Bach is like an astronomer who, with the help of ciphers, finds the most wonderful stars...”

– *Frédéric Chopin,*
1810-1849

“Music owes as much to Bach as religion to its founder.”

– *Robert Schumann,*
1810-1856

“Once I understood Bach’s music, I wanted to be a concert pianist. Bach made me dedicate my life to music.”

– *Nina Simone, 1933-1987*

“Ah, Bach!”

– *Corp. Radar O’Reilly,*
M*A*S*H 4077

“Why waste money on psychotherapy when you can listen to the [Bach] *B Minor Mass*?”

– *Michael Torke, b. 1961*

“If all the music written since Bach’s time should be lost, it could be reconstructed on the foundation which Bach laid.”

– *Charles Gounod, 1818-1893*

“In Bach the vital cells of music are united as the world is in God.”

– *Gustav Mahler, 1860-1911*

“I don’t think a greater genius has walked the earth. Of the three great composers Mozart tells us what it’s like to be human, Beethoven tells us what it’s like to be Beethoven and Bach tells us what it’s like to be the universe.”

– *Douglas Adams, 1952-2001*



Johann
Sebastian
Bach

Vox Populi, Vox Dei: The Great Pipe Organ

BY MEGAN MONAGHAN

All one has to do is hit the right keys at the right time and the instrument plays itself.

– Johann Sebastian Bach

Bach's modesty aside, the pipe organ is arguably one of the most complex instruments to play. A well-built pipe organ offers hundreds of shades of sound, timbre and volume, and a well-trained organist can deliver some of the richest compositions in Western music, created with this magnificent instrument's great variety in mind.

The Anatomy of an Organ

The classic pipe organ is by far the largest ordinary musical instrument. The largest pipe organs include multiple consoles, entire rooms' worth of air pumping mechanisms, and more than 25,000 individual sounding pipes.

Three major parts make up the pipe organ. The player sits at the console, which includes the manuals and the stop controls that determine which pipes will "speak" when the player presses the manuals' keys. The manuals look like piano keyboards — every pipe organ has at least one manual, but many have two or more stacked one above the other. Most pipe organs also have a pedalboard set at the bottom of the console. The pedalboard looks like a straight or fan-shaped piano keyboard whose

keys are much larger and farther apart than usual. The organist plays the pedals with his or her feet, while manipulating the manuals with both hands.

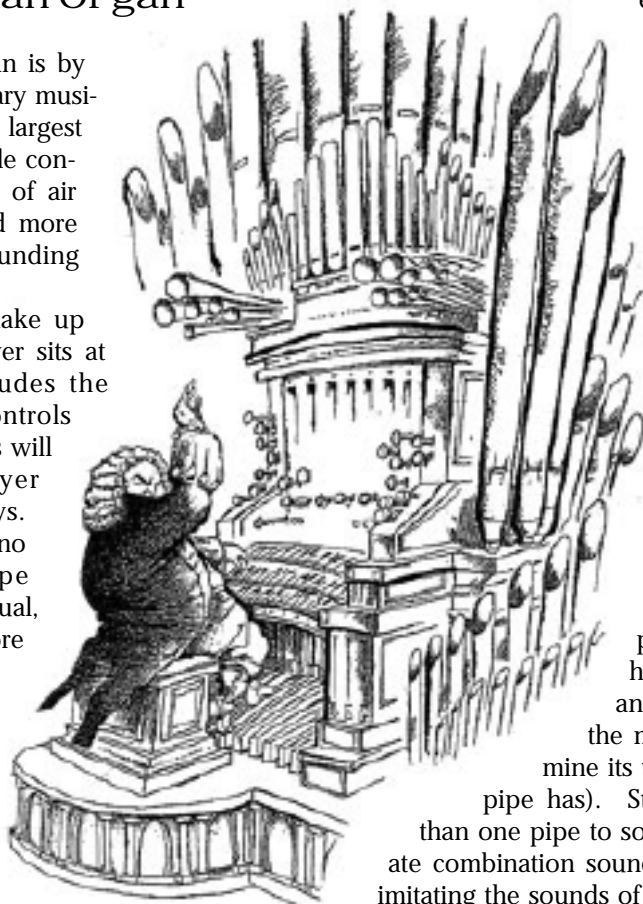
The Breath Behind the Voice

Pipe organs are air-driven instruments, just as human voices are. The smallest early organs were fed air by hand-operated bellows, much like those used to pump oxygen into a fire. Some Renaissance organs required an additional person to handle the air pumping, while the organist played from the manuals. With the advent of electronics, organs' wind systems became much more efficient, or at least

less demanding of human elbow grease. In most pipe organs, the wind chest feeds air into holding chambers beneath the pipes. The stops determine which pipes have open channels through which that air can flow, and cause the pipes to speak.

The speaking pipes make up the third major part of the organ. Hundreds or thousands of pipes are organized into ranks and tuned to the Western chromatic scale. Most organ pipes are made of wood or metal, but manufacturers have also made pipes out of glass, ceramic, and plastic. The length of a pipe determines its pitch (how high or low a tone it sounds) and the width of the pipe and the material used to build it determine its timbre (what kind of voice the pipe has). Stop settings that permit more

than one pipe to sound on a given keystroke create combination sounds that can get eerily close to imitating the sounds of other instruments.



A Grand and Mighty Sound

For Leipzigers of Bach's time, the tremendous sound of an organ with all stops pulled out was probably the loudest thing they ever heard outside of the field of battle. For comparative purposes, a twelve-inch cannon firing registers at 225 decibels when heard from a distance of twelve feet. The maximum volume of a large pipe organ has been measured at up to 130 decibels — that's sufficient to cause hearing loss after short exposure. Fortunately, most organists and composers never approach the instrument's maximum volume.

The Thomaskirche Organs

St. Thomas Church (Thomaskirche) in Leipzig, the setting for our play, possesses two organs. Both were built more recently than 1722; the Thomaskirche organ Bach played does not exist anymore.

In the early 20th century, the Thomaskirche commissioned a new instrument for the church's choir loft. Though that organ is well suited to playing works from the Romantic period (1820-1900), it was not friendly to the work of Thomaskirche's most famous composer, Johann Sebastian Bach. So, in the 1980s, the church had a second organ built specifically for the audience to hear Bach's 18th century compositions the way he intended for them to be played. The new organ was made after a 300-year-old design by Johann Christoph Bach, uncle of Johann Sebastian.

Great Local Instruments

Luckily for us all, a trip to Leipzig isn't required to see or hear wonderfully made pipe organs. Los Angeles' Walt Disney Hall matches its striking architectural design with an equally striking organ co-designed by Frank Gehry and master organ builder Manuel Rosales. First Congregational Church of Los Angeles houses one of the largest organs ever built, consisting of two consoles and three full sets of pipes. Hollywood High School's pipe organ was built by E. M. Skinner, the premier organ builder of the 20th century. And the philanthropist John D. Spreckels set a magnificent pipe organ in a charming outdoor setting in San Diego's Balboa Park. The voice of the pipe organ can be heard all over the Southland.

In the Beginning...

BY MEGAN MONAGHAN

The facts concerning the invention of the pipe organ are lost to history. But where facts are incomplete, legend never hesitates to fill in the gaps. Roman Catholic legend associates the third-century C.E. martyr St. Cecilia with the invention of the organ.

Cecilia, a convert to then-illegal Christianity, was betrothed and married to a pagan man. The myth says that Cecilia prayed for God's intervention to preserve the virginity she had vowed to maintain, and that she created a new musical instrument, the organ, to carry her prayer to God's ear. This story has inspired dozens of composers to develop masses and hymns praising St. Cecilia, who became the Catholic patron saint of music.

The 20th-century British poet W. H. Auden provided a set of three poems as a text for composer Benjamin Britten to set to music as the now-famous "Hymn to St. Cecilia." Auden begins the hymn with the following revision of the organ invention story:

*In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.*

Throughout the "Hymn to St. Cecilia," Auden and Britten return again and again to a cadence that celebrates St. Cecilia as a Muse whose divine presence might be the most fervent desire of the characters you'll meet in our play.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*





TONY ABATEMARCO
Georg Balthasar Schott



STEPHEN CAFFREY
Johann Friedrich Fasch



SEAN H. HEMEON
The Greatest Organist in Germany

Artist Biographies

***TONY ABATEMARCO** (*Georg Balthasar Schott*) is making his SCR debut. Theatre credits include Off-Broadway productions of *Cologne* at the Rattlestick Theater, *Kingfish* at The Public Theater, *Camara Lenta (Slow Motion)* at Cherry Lane Theatre and *Diary of a Madman* at Theatre of the Open Eye. He has performed regionally in *A Perfect Wedding* at Kirk Douglas Theatre, *The Ladies of the Camellias* at The Colony Theatre, *The Mystery of Irma Vep* (winner of 1998 Ovation Awards, Best Actor) and *Four Fathers* at The Tiffany Theatre, *Wonderful Town* at Reprise, *Sylvia* at Coronet Theatre, *La Bête* (LA premiere) at Stages, *Scenes from an Execution* at Mark Taper Forum, *Minimata* at the Los Angeles Theatre Center and *Plato's Symposium* at The

ICA-London. Film appearances include *A Day Without a Mexican*, *I Am Sam*, *All Over the Guy*, *Clockstoppers*, *Auggie Rose*, *Town and Country*, *Music from Another Room*, *Sleeping with the Enemy*, *True Believer* and *Unfaithfully Yours*. Television credits include "The L Word," "The Division," *Leap of Faith*, "The District," "Citizen Baines," "The Profiler," "ER," "Babylon 5," "The Watcher," "Frasier," "Civil Wars" and "Tales from the Crypt," as well as several made-for-television movies.

***STEPHEN CAFFREY** (*Johann Friedrich Fasch*) is making his SCR debut. Theatre credits include *The Voyage Inheritance*, *The Real Thing*, *A Doll's House* and *Singer's Boy* at American Conservatory Theater and Kansas City Repertory; *Home-*

wrecker at Evidence Room; *36 Views* at Laguna Playhouse; *What You Get and What You Expect* at New York Theatre Workshop; *I Hate Hamlet* at Royal George Theatre; *The Scarlet Letter* at the CSC Theatre; *Jeffrey* at Theatre on the Square; *The Miser* at Hartford Stage; *Bargains* at The Old Globe; *The Cost of Doing Business* at The Met Theatre; *A Doll's House* and *The Normal Heart* at the Hangar Theatre; *The Fox* at Westbeth Theatre; and *The Real Inspector Hound* and *Cosmetic Surgery* at the Immediate Theatre. Film credits include *Blowback*, *Longtime Companion* and *The Babe*. Television credits include series regular roles on "Tour of Duty" and "Diagnosis Murder"; lead roles on "Buried Alive," *Columbo: Goes to College*, *Nothing Lasts Forever*, *Virus*, *919 Fifth Avenue*,



JEFFREY HUTCHINSON
Georg Lenck



JOHN-DAVID KELLER
Georg Friedrich Kaufmann



TIMOTHY LANDFIELD
Johann Christoph Graupner

Murder of Innocence, Young Indiana Jones and the Hollywood Follies and *Hard Knox*; and guest starring appearances on “CSI: Miami,” “Alias,” “Judging Amy,” “Providence,” “The Practice,” “Chicago Hope,” “The Pro- filer” and “Seinfeld” among others.

SEAN H. HEMEON (*The Greatest Organist in Germany*) is making his SCR debut after having recently completed SCR’s Professional Intensive Program. Theatre credits include *Take Me Out* at The Studio Theatre and *The Rivals, Bachelor Holiday, Across the Jordan* and *Our Town* at the Virginia Commonwealth University Theatre. On film he appeared in *Suites* and on television in “As the World Turns.”

***JEFFREY HUTCHINSON** (*Georg Lenck*) appeared at SCR previously in *Cyrano de Bergerac*. Theatre credits include the Off-Broadway production of *Sin* at Second Stage and regional theatre productions of *Take Me Out* at Geffen Playhouse; *Dead End* at Ahmanson Theatre; *Slaughterhouse Five, Secret Rapture* and

Harvey at Steppenwolf; *Richard II, Black Snow, The Visit, Red Noses* and *The Beard of Avon* at The Goodman Theatre; *The Front Page* and *Romeo and Juliet* at Seattle Repertory; *Twelfth Night* and *King Lear* at the Stratford Festival of Canada; *Round- ing Third* at The Old Globe; *Master Harold... and the Boys* and *No Mercy* at Actors Theatre of Louisville; *Cloud 9, As Is, Greater Tuna* and *The Marriage of Bette and Boo* at Cincinnati Playhouse in the Park; *Three Days of Rain* at Ensemble Theatre of Cincinnati; and *The Grapes of Wrath* at Ford’s Theatre in Washington, D.C. Film credits include *Bad News Bears, The Ring Two, War of the Worlds* and the upcoming *The Hitcher*. Television credits include “Freaky Links,” “CSI,” “ER,” “Ghost Whisperer,” “Charmed,” “JAG,” “The Pretender,” “Gilmore Girls,” “The Bernie Mac Show” and “NYPD Blue.”

***JOHN-DAVID KELLER** (*Georg Friedrich Kaufmann*) is a member of SCR’s resident acting company. He has been with the company since 1973 working as

both an actor and director. Most recently he directed SCR’s Theatre for Young Audiences series productions of *The Adventures of Pør Quinly, Pinocchio* and *The Emperor’s New Clothes* and acted in *The Wind in the Willows*. He has directed *A Christmas Carol* for its entire 26-year history. He has directed SCR’s Educational Touring Productions for 32 years, and this year will direct *Bad Water Blues*, which will begin touring in January 2007. Among his other SCR directing credits are *Godspell, Jacques Brel is Alive and Well and Living in Paris, In Fashion, The Real Inspector Hound* (SCR’s first Equity show), *Peg O’ My Heart* and *Tomfoolery*, to name a few. He has also acted in over 100 plays at SCR. He has been the concert host for the fifth grade concerts for the Orange County Philharmonic Society for 19 years. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. He tries to stay busy. He is currently working towards a cure for ennui.



ERIK SORENSEN
Johann Martin Steindorff

***TIMOTHY LANDFIELD** (*Johann Christoph Graupner*) is delighted to return to SCR, where he was previously seen in *A Christmas Carol*, *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the LA Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He also appeared opposite his *Hay Fever* co-star Kandis Chappell in *The Guardsman* at Huntington Theatre Company in Boston. Mr. Landfield appeared on Broadway in *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*, as well as the musical *Charlotte Sweet*. Television and film credits include "Bones," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "CSI," "Family Law," "Law & Order" and *The Cooler* with William H. Macy and Alec Bald-

win. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.

***ERIK SORENSEN** (*Johann Martin Steindorff*) is making his SCR debut. On Broadway he appeared in *The Sound of Music*. Other theatre credits include *Thief River* (Drama Desk nomination) and *In the Absence of Spring* at Signature Theatre; *Sex Parasite* and *The Molière Comedies* at Mark Taper Forum; *M. Butterfly* at East West Players; *I Capture the Castle* at El Portal Theatre; *Berliner Cabaret* at Tamarind Theatre; *A Little Night Music* at the Kennedy Center; *A Midsummer Night's Dream* at The Shakespeare Theatre; *Camelot* at Berkshire Theatre Festival; *Tommy* at Byham Theatre; and *A Musical Christmas Carol* at Pittsburgh Civic Light

Opera. He has also participated in several staged readings at Mark Taper Forum, MB Artists and Lark Theatre Company. Mr. Sorensen is a Carnegie Mellon graduate.

PLAYWRIGHT, DIRECTOR & DESIGNERS

ITAMAR MOSES (*Playwright*) is a playwright whose works for the stage include the full-length plays *Outrage*, *Celebrity Row*, *The Four of Us*, the book for the musical *The Chromium Hook*, and *Bach at Leipzig* which received its New York premiere this past fall at New York Theatre Workshop. His work has been produced or workshopped regionally by The Wilma Theater, Milwaukee Repertory Theater, Hangar Theatre, Florida Stage, Portland Center Stage and American Conservatory Theater, and in New York by Manhattan Theatre Club, The Underwood Theater, New York Theatre Workshop, New York Stage and Film, HERE Center for the Performing Arts, and La Mama ETC. Awards for his writing include: Reva Shiner New Play Award;

Portland Critics Circle Drammy Award; NEA Residency Grant, SWTA National New Play Award; Plays for the 21st Century Award; and Dramarama Long Play Award. *Bach at Leipzig* was published by Faber and Faber; and his ten-minute play *Men's Intuition* was published in *Take Ten II: More Ten-Minute Plays* from Vintage. He is currently at work on commissions for the Manhattan Theatre Club, The Wilma Theater, Berkeley Repertory and Playwrights Horizons. He holds an MFA in Dramatic Writing from NYU, has taught playwriting at Yale, is a member of MCC's Playwriting Coalition and is a New York Theatre Workshop Usual Suspect. He was born in Berkeley, CA. He lives in Brooklyn, NY.

ART MANKE (*Director*). For SCR, Mr. Manke directed the world premiere musical version of *The Wind in the Willows*, has choreographed numerous productions including last season's *The Further Adventures of Hedda Gabler*, the 1930s Hollywood-musical-inspired *Much Ado about Nothing*, and has directed numerous workshops and readings including *System Wonderland* by David Wiener for the 2006 Pacific Playwrights Festival. For Pasadena Playhouse, he directed the American premiere of Noel Coward's *Star Quality*, the hit revival of *Private Lives* and will stage *The Constant Wife* in 2007. Also scheduled for 2007 is David Rambo's *The Ice-Breaker* for Laguna Playhouse. Mr. Manke was a co-founder and artistic director of A Noise Within (1991-2001) where he directed the work of Shakespeare, Molière, Wilde, Coward and Sophocles. Other credits include work with Seattle Repertory Theatre, Mark Taper Forum,

The Old Globe, Chicago Shakespeare Theater, Denver Center Theatre Company, American Players Theatre, numerous Shakespeare festivals, and most recently, television sitcoms including "Eve" and "One on One." He is a frequent guest lecturer at universities and conservatories throughout the country, is the recipient of multiple awards from the Los Angeles Drama Critics Circle, and holds an MFA from the American Conservatory Theater.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *A Christmas Carol*, *Proof*, *A Delicate Balance* and *But Not for Me* for SCR. His scenic design of Sinan Unel's *Pera Palas* for The Theatre @ Boston Court and The Antaeus Company won this past season's LA Drama Critics Circle Award, LA Stage Alliance Ovation Award, *LA Weekly* Award and the *Backstage West* Garland Award for best set design. Other recent designs include *Equinox* for Judy Arnold Productions at Odyssey Theatre Ensemble; *Pilgrim* at Ricardo Montalban Theatre; *Mozart In the House* for the LA Philharmonic at the Disney Concert Hall; *Sleuth* for Falcon Theatre; *Open Secrets* and *The Turn Of The Screw* for Rubicon Theatre Company; *I Do! I Do!*, *The Last Five Years* and *Private Lives* for Pasadena Playhouse; *Light*, *Romeo & Juliet* and *Summertime* for The Theatre @ Boston Court; and *Twentieth Century* for International City Theatre. Notable designs include *Titanic* for Civic Light Opera of South Bay Cities; *Death of a Salesman* for InterAct Theatre Company; *Under The Blue Sky* for Geffen Playhouse; *Sunday in the Park with George* for the West Coast Ensemble; *Against the Glass* (2000 LA Stage

Alliance Ovation Award) at Court Theatre; and *A Midsummer Night's Dream* for PCPA Theaterfest/Westwood Playhouse. He received the 2005 Los Angeles Drama Critics Circle Career Achievement Award for Scenic Design. Regional credits include designs for A Noise Within, International City Theatre, PCPA Theaterfest, San Diego Repertory, Portland Repertory, Denver Center Theatre Company, Acting Company of Riverside (FL), Arizona Theatre Company, Music Theatre of Santa Barbara, La Mirada Theatre, Apollo Theater in Chicago, Queens Playhouse and the Helen Hayes Center in New York. His television designs include the current AMC channel hit "Sunday Morning Shootout"; National Geographic's "Fight Science"; "Mr. Show," "Def Comedy Jam," "HBO Comedy Hour" and "Sketch Pad" for HBO; "Battlebots" and "The Hollow Men" for Comedy Central; and specials and series for ABC, CBS, NBC, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A & E, and Discovery.

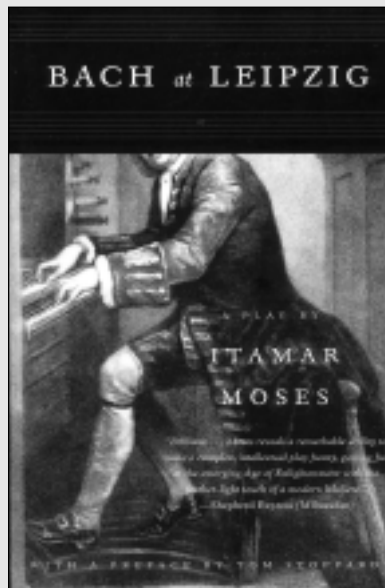
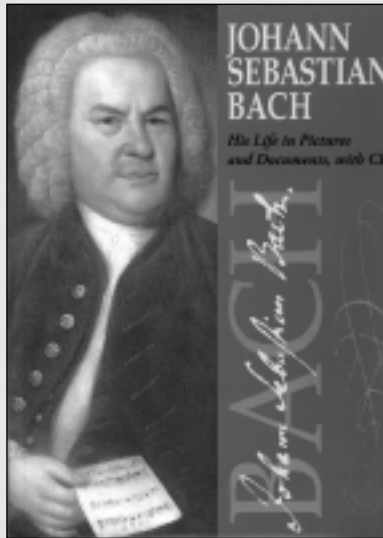
MAGGIE MORGAN (*Costume Design*) is pleased to return to SCR where she has designed the costumes for *Proof*, *Getting Frankie Married—and Afterwards*, *The Homecoming* and *The Countess*. Her recent designs include *Sunset Boulevard* at the Hollywood Bowl, *The Haunting of Winchester* at San Jose Repertory, *The Clean House* at TheatreWorks, *A Reckoning* at the Magic Theatre, and *Dirty Blonde* at Sacramento Theatre Company. Other local designs include the Actors' Fund benefit performances of *Casablanca* and *Sunset Boulevard* at Pantages Theatre; *The Birthday Party* and *Waiting for Godot* (Ovation

What's New in the Theatre Shop

JOHANN SEBASTIAN BACH: HIS LIFE IN PICTURES AND DOCUMENTS

by Hans Conrad Fischer, English translation by Silvia Lutz (Holzgerlingen, Germany: Hänssler, 2000).

The monumental work of J. S. Bach stands as a high-water mark of Western civilization. Yet that work is only understandable in the light of Bach's profound Christian faith, asserts Hans Conrad Fischer. This engrossing text, enhanced with dozens of portraits, photos of locales and artifacts, maps and manuscripts, brings Bach, his faith and his achievements alive, as do the 17 key selections on the accompanying CD — a sampling of Bach's best-known pieces from each genre and period of his life.



BACH AT LEIPZIG by Itamar Moses
(New York: Faber and Faber, 2005).

Leipzig, Germany — 1722. Johann Kuhnau, revered organist of the Thomaskirche, suddenly dies, leaving his post vacant. In an age where musicians depend on patronage from the nobility or the church to pursue their craft, the post of organist at Thomaskirche in the cultured city of Leipzig is a near guarantee of fame and fortune. Based on actual persons and events — twisted into something wholly other — *Bach at Leipzig* imagines

with uncommon intelligence and insight how six little-known musicians resort to bribery, blackmail and betrayal in an attempt to secure the most coveted musical position in all of Europe. Moses employs a brainy mix of high wit, low ribaldry and rich characterization to explore the depths to which some will sink to pursue their calling.

Nomination) at Matrix Theatre; *Vincent in Brixton*, *The Blue Room* and *Side Man* at Pasadena Playhouse; and *Demonology* and *The Joy of Going Somewhere Definite* (Drama-Logue Award) at Mark Taper Forum. She has designed shows in New York at Soho Repertory, HB Playwrights, and NADA and also at New Jersey Shakespeare Festival and Yale Repertory Theatre. Film projects include the independent features *Sex and a Girl* and *Breathing Hard*. Ms. Morgan has worked as an assistant costume designer on many feature films including *A Bronx Tale*, *Apollo 13*, *Casino*, *Wag the Dog*, *Men in Black*, *Mona Lisa Smile*, *How the Grinch Stole Christmas* and *Murder by Numbers*. She is a graduate of the Yale School of Drama and is on the faculty at UC Davis.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *The Further Adventures of Hedda Gabler*, *Lovers and Executioners*, *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali Make Me Hot* and *Two Sisters and a Piano*. Last spring he designed the lights for David Greig's *Pyrenees* at Kirk Douglas Theatre. Mr. Korf is also a member of the ensemble of Cornerstone Theater Company where he has designed about 30 productions over the past 14 years. His designs have also appeared in productions at La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, ACT Theatre and Intiman Theatre in Seattle, Long Beach Opera, San Francisco Opera, The Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre

Company, Actors Theatre of Louisville, Guthrie Theater, The Children's Theatre Company in Minneapolis, and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He also serves as the Head of Design at the University of Washington in Seattle.

TOM CAVNAR (*Sound Design*) is in his second season as staff Audio Technician and designing his third production at South Coast Repertory. At SCR, he designed sound for the Theatre Conservatory Summer Players' production of *East of the Sun and West of the Moon* and the workshop production of *Leitmotif* at the 2006 Pacific Playwrights Festival. His other design credits include *After Juliet* at The Coterie Theatre; *Bright Ideas* at Unicorn Theatre; and numerous productions for the University of Missouri - Kansas City's Department of Theatre, including *Henry V*. Mr. Cavnar holds a MFA in Theatre Sound Design from UMKC, and a BA in Theatre from Western Michigan University.

***DARIN ANTHONY** (*Assistant Director*) is most known for his direction of the runaway hit *The Book of Liz* by David and Amy Sedaris which ran at The Blank Theatre Company for 11 months. At The Blank Theatre Company he also directed *A Hole in the Dark*, *Castles Made of Sand*, *Algor Mortis*, *Shock Therapy*, *Good Thing* and developed and directed *American Way*. He is the Artistic Director of the Living Room Series for The Blank Theatre Company, a new play workshop series, where he has directed numerous plays. Other work includes *Talley's Folly* for The Syzygy Theatre Group, a very well received revival of *Loot* for

Theatre East, *Tape* at The Lounge Theatre, *Comedy of Errors* at Shakespeare by the Sea, *Mileage* and *In the Absence of Angels* at Write Act Repertory Company and *Comedy with a Twist* for The Colony Theatre Company. Mr. Anthony was an actor before embarking on his directing career and worked with many companies including SCR, A Noise Within, The Colony Theatre Company, Evidence Room, Shakespeare Santa Barbara and Defiant Theatre. He holds a BFA from The Theatre School at De Paul University.

***MARTIN NOYES** (*Fight Director*) returns to SCR where he most recently fight directed *Nothing Sacred*, the American premiere of *Hitchcock Blonde* (he also played the Husband) and *The Further Adventures of Hedda Gabler*. Other recent work includes *King Lear*, *As You Like It* and *Pygmalion* at Shakespeare Santa Cruz; *I'm not Rappaport* at Little Fish Theatre Company; *Big Love*, *Cabaret*, *Hot 'N' Throbbing*, *A Christmas Story* and *Never in My Lifetime* at The Chance Theater; and *The Grapes of Wrath* at Alabama Shakespeare Festival. Mr. Noyes received his BFA from Southern Oregon University and his MFA from the University of Alabama, both in Theatre with the emphasis in Acting. He is also a member of the Society of American Fight Directors.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of South Coast Repertory, where she contributes to the theatre's new play commissioning and development work and serves as co-director of the Pacific Playwrights Festival. She was the dramaturg of SCR's productions of *The Studio*, *The Further Ad-*

ventures of Hedda Gabler and *Dumb Show*. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA, the Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. Her freelance dramaturgy work has included the O'Neill National Playwrights Conference, the New Harmony Project, and the Bay Area Playwrights Festival. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, the O'Neill National Playwrights Conference, NAMT, and Austin ScriptWorks, and a guest dramaturg and teacher at the Iowa Writers' Workshop, the Yale School of Drama graduate programs, Brown University, UCSD, and the Kennedy Center - American College Theatre Festival. Her work has been published in *American Theatre*, *Theatre Topics* and *The LMDA Review*. She has directed recent productions at Actor's Express, Horizon Theatre, and Theater Emory. Ms. Monaghan earned an MFA in directing from the University of Texas at Austin and a BA from Emory University.

***ERIN NELSON** (*Stage Manager*). SCR credits include *The Studio*, *A Christmas Carol*, *The Caucasian Chalk Circle*, *A View from the Bridge* and the Theatre for Young Audiences productions of *The Stinky Cheese Man*, *The Adventures of Pør Quinly*, *Bunnacula*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *Sideways Stories from Wayside School* and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, Na-

tional Playwrights Conference and Theatre IV.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kon-doleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and

MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstand-

ing Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the service organization for theatre, from 1998-2006 and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.