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Still Will Be Heard

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Dr. Susan A. Cole, President
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Jedediah Wheeler, Executive Director, Arts & Cultural Programming

World Premiere!

Still Will Be Heard

Music **Liz Queler** and **Seth Farber**
Book **Liz Queler** and **Edna St. Vincent Millay**

Direction **Mindy Cooper**
Music Direction **Seth Farber**

Set Design **Erhard Rom**
Lighting Design **Aaron Copp**
Costume Design **Debra Otte**
Projection Design **S. Katy Tucker**
Sound Design **Ken Goodwin**

Performers **Liz Queler**, **Donna Vivino**,* and **Michael Paternostro***

Musicians **Liz Queler** (guitar/mandolin/vocals), **Seth Farber** (piano/accordion/vocals),
Bradley Bosenbeck (violin), **Steve Count** (bass), **Ann Klein** (guitars), **Karl Latham** (drums)

Stage Manager **Mary-Susan Gregson**
Lighting Design Assistant **Tracy Wertheimer**

* This actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Song/Poem Titles

Music by *Liz Queler and Seth Farber (except where noted).*

"Elegy Before Death"	"Tavern" (Queler)
"If Still Your Orchards Bear"	"Song" (Queler)
"The Little Hill"	"When the Year Grows Old" (Farber)
"The Curse" (Queler)	"Wraith"
"Keen" (Queler)	"The Pond" (Queler)
"The Penitent" (Farber)	"Alms" (Farber)
"The Betrothal" (Queler)	"Ashes of Life" (Farber)
"The Princess Recalls Her One Adventure" (Queler)	"Rosemary" (Queler)
"The Return from Town" (Queler)	

Still Will Be Heard is produced by Peak Performances @ Montclair State (NJ).

Still Will Be Heard was developed in residence at the Alexander Kasser Theater at Montclair State University.

Poems, journal entries, and letters by Edna St. Vincent Millay used with permission of Holly Peppe, Literary Executor, The Edna St. Vincent Millay Society, www.millay.org. All rights reserved.

Duration: 1 hour 30 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices.
The taking of photographs or videos and the use of recording equipment are not permitted.
No food or drink is permitted in the theater.

Staff

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Montclair State's **Office of Arts & Cultural Programming** (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Partch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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The 2013/14 season is made possible in part by funds from:

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To view our complete season and for more information, visit peakperfs.org.



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Peak Performances

THE 2013|14 SEASON

World Premiere!

Still Will Be Heard

by **Liz Queler** and **Seth Farber**



June 6—15, 2014

Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY



Program Notes

Words—losing them—finding them.

I don’t know why, but one day I turned to Millay. I like to think that it wasn’t by chance. Her verses sang to me. Her language, though lofty (trees were tamaracks, horses were cobs), was still accessible. Her defiant feminism and sly, dark humor made me smile. I relished my time with her as music poured out with every turn of the page. One day I came home and found my book open on the piano. My husband, Seth, had written a song, and now we were both hooked. Soon enough we’d amassed a collection of 21 songs; it became our CD—*The Edna Project*.

As providence led me to Millay, so it led us to Jed Wheeler, executive director of Peak Performances. We met at the elementary school talent show where Jed was (appropriately) serving as the show's director and Seth as music director. We had a vague notion of developing a theater piece from *The Edna Project* and thought he might offer some feedback. He listened to the CD and was intrigued. I'd become immersed in the life and work of Millay. I'd devoured biographies, been to the Library of Congress and held her letters and manuscripts in my hands, and we'd visited her home in Austerlitz, NY. Vincent (as she was called by her family) had an inspiring story to tell which, accompanied by our song cycle, could present a compelling evening of theater. “That’s all fine,” said Jed, “but I can’t help thinking this is more about you.”

Hmm. . . . Indeed, Vincent had moved into my life, precisely when my father’s struggle with Alzheimer’s had reached a particularly difficult phase. She offered me words, gave me a reason to sing, and carried me with the wisdom of her verses. My father, on the other hand, as he descended into his dementia, reached me on a different level, and with *no* words helped me discover in myself wells of patience and compassion I had no idea I had.

Some songwriters believe that songs are hanging in the air waiting to be discovered. All you have to do is show up and receive them. In my case Edna showed up, and her timing, much like her words, was perfect.

—*Liz Queler*

About the Artists

Liz Queler (Music/Book/Guitar/Mandolin/Vocals), hailed by *Billboard* magazine as a “singer’s singer,” has performed on the stages of Carnegie Hall, the Newport Folk Festival, and with the Dallas Symphony. She has recorded five critically acclaimed CDs and shared the stage with folk icons Richie Havens, Janis Ian, and Guy Clark, among others. Her songs have won awards from *Billboard* and the National Academy of Popular Music. Queler has composed for TV and worked extensively as a studio singer including jingles (Meow Mix, Exxon, Sprite, and Estroven); film scores (*The Little Mermaid* and *Barney’s Great Adventure*); and the PBS *American Masters* biography on Lucille Ball, for which she sang “My Funny Valentine.” She appeared on Rosie O’Donnell’s HBO special *A Family Is a Family* and has sung back-up for Cliff Eberhardt, The Shirelles, and Brady Rymer. Queler is a two-time national champion Ultimate Frisbee player.

Seth Farber (Music/Music Direction/Piano/Accordion/Vocals) most recently was music director, arranger, and conductor for *Soul Doctor* on Broadway. Other Broadway credits (conductor/keyboards) include *Hairspray*; *Hair*; *Smokey Joe’s Café*; *Fosse*; *Catch Me if You Can*; *Shrek*; *9 to 5*, and *Promises, Promises*. Original music from his solo piano CD, *Late One Night*, has been used on hundreds of TV and film soundtracks. For 10 years Farber was pianist/ musical director for folk legend Odetta, playing on and producing two CDs that were nominated for Grammy Awards. He was also music director for Willy “Mink” DeVille, with whom he recorded and toured for many years. Other notable

artists with whom he has performed or recorded include Gregg Allman, Jon Bon Jovi, Lucinda Williams, Phoebe Snow, Billy Joel, John Prine, Joan Osborne, the Staples Singers, Ben E. King, Chuck Jackson, and Chip Taylor. Farber is a nationally ranked racquetball player.

Edna St. Vincent Millay (1892–1950) (Book) was an immensely popular poet of the first part of the 20th century. Born in Rockland, Maine, Millay emerged as a major figure in the cultural life of Greenwich Village when it served as an incubator of every important American literary, artistic, and political movement of the period. As part of this milieu, Millay’s work and life came to represent the modern, liberated woman of the Jazz age, free of the restrictions of the past, as represented in her famous line of poetry, “My candle burns at both ends. . . .” She won the Pulitzer Prize for poetry in 1923.

Mindy Cooper (Direction) has directed (*Soul Doctor*, *Music in the Night—A Tribute to Jerome Kern*, *Broadway by the Year: 1937*, *Broadway by the Year: 1972*), choreographed (*Dracula, the Musical*; *50 Shades! The Musical Parody*; *Wrong Mountain*; *Titanic*; *Five Course Love*), and performed (*Chicago*, *Titanic*, *Beauty and the Beast*, *Song & Dance*, *Tenderloin*) on Broadway and Off-Broadway for over 25 years, and her extensive regional work as director/choreographer has won 10 Bay Area Theatre Critics Circle Awards. Passionate about developing new works, she has directed numerous readings,

workshops, and tours, including *American Monkey* (American premiere), *The Thing about Time* (Capital Rep), *The Gospel According to Tammy Faye* (MTC), and *Mars/ Venus Live*. She frequently collaborates with Steinway recording artist Lara Downes, creating the multimedia works *Long Time Coming* (Mondavi Center), *Exiles’ Cafe*, and the West Coast premiere of the opera *The Magic Fish*.

Erhard Rom (Set Design) has designed settings for nearly 200 productions. His work has been seen at San Francisco Opera, Seattle Opera, Wexford Festival (Ireland), the Bord Gáis Energy Theatre (Dublin), Vancouver Opera, Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Opéra de Montréal, among many others. His designs were featured in the Prague Quadrennial international exhibition and also displayed in the Opera America Design Gallery at the National Opera Center in 2013. Future engagements include *Susannah* for San Francisco Opera, *Silent Night* for the Wexford Festival Opera, and *Semele* for Seattle Opera. He is currently an associate professor at Montclair State University in the Department of Theatre and Dance. He received his MFA in design from New York University Tisch School of the Arts. Rom is a member of United Scenic Artists, Local 829, and Opera America.

Aaron Copp (Lighting Design) most recently designed for projects including Sinéad O’Connor’s *Gospel Sessions* at Lincoln Center, Mike Birbiglia’s *My Girlfriend’s Boyfriend* (Off-Broadway, tour, and DVD release), Natalie Merchant’s *Leave Your Sleep* tour, a new concert DVD by Yo-Yo Ma and the Silk Road Ensemble at Tanglewood, *Where We Live* by Sō Percussion at the Brooklyn Academy of Music, and *The Goat Rodeo Sessions* US tour with Yo-Yo Ma and Chris Thile. Copp has designed for The Old Globe, the Kennedy Center, Dallas Theater Center, and other major theaters around the country. He has worked extensively in the dance world and in 2008 received his second Bessie Award for Jonah Bokaer’s *The Invention of Minus One*. He had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows*, and *Biped*, for which he also won a Bessie. Copp received an MFA from the Yale School of Drama and a BA from SUNY-Binghamton.

Debra Otte (Costume Design) is a professor of design and coordinator for the Theatre Production/Design program at Montclair State University. Her credits include design for regional, Off-Broadway, and university productions, television, dance, puppet design for Henson Associates, and industrial work. She has served on the Kennedy Center American College Theatre Festival National Committee and on the National Selection Team as well as Region II chair and Design chair. She is the recipient of two Kennedy Center Gold Medallions for her work in arts education. Her MFA is in Design for Stage and Screen from Tisch School of the Arts (NYU).

S. Katy Tucker (Projection Design) has had her work seen at a variety of venues including the Metropolitan Opera, the Sydney Opera House, Brooklyn Academy of Music (BAM), New York City Ballet, San Francisco Opera, Carnegie Hall, Teatro Amazonas, Wolf Trap Opera, Park Avenue Armory, and The Kitchen. Her art has appeared at the Corcoran Museum in Washington, DC, and the Dillon Gallery, Artists Space, and Brookfield Place in New York City. She has collaborated with musicians like Paul McCartney, John Zorn, Jeffery Ziegler, and Paola

Prestini. Recent work includes Dmitri Tcherniakov’s *Prince Igor* (Metropolitan Opera); *Artus-Excalibur*, directed by Francesca Zambello in St. Gallen, Switzerland; *The Flying Dutchman* (Sydney Symphony, San Francisco Opera); *21c Liederabend* (BAM); and *Orphée* (Gotham Chamber Opera). Upcoming projects include *Two Women* (San Francisco Opera, with Francesca Zambello), *Aida* (St. Louis Symphony), *Aging Magician* with Julian Crouch, and *Carmen* (Wolf Trap Opera). Tucker is a member of Black Ship, an international multimedia collective that reimagines space through sound, architecture, scent, and the visual arts.

Ken Goodwin (Sound Design) is a sound designer and engineer originally hailing from upstate New York and Pennsylvania. He has worked with a number of different companies in the US and UK ranging from drama and musical theater to opera and rock and roll. Goodwin’s background also includes a number of corporate clients and touring dance companies throughout the States. Selected companies he has worked with include Yale Repertory Theatre, Berkeley Repertory Theatre, Spoleto Festival USA, Merry-Go-Round Playhouse, Adirondack Theatre Festival, Utah Festival Opera, and others. He has also worked with numerous live bands at nightclubs and festivals in South Carolina, Pennsylvania, and New Jersey.

Donna Vivino (Performer) recently released her debut CD *Beautiful Dreamer*. Broadway credits include *Wicked* (Elphaba), *Fame Becomes Me* (opposite Martin Short), *Hairspray*, *Saturday Night Fever*, and *Les Misérables* (original Young Cosette). Off-Broadway/regional credits include *Stars of David* (NYC premiere), *Sleeping Beauty Wakes* (McCarter Theatre), *The Opposite of Sex* (Magic Theatre, San Francisco), *Grease* (Rizzo, St. Louis MUNY), and *Footloose* (Gateway Playhouse NY). Film/TV credits include *A Gifted Man* (ABC), *The Sopranos* (HBO), *Hometown* (CBS), *All My Children* (ABC), *My Sassy Girl*, *Everyday People*, and *Married to It*. Vivino can currently be seen in the hit Web series *Submissions Only* as Serena Maxwell (SubmissionsOnly.com). A Fair Lawn, NJ, native, Vivino last performed in Montclair at the age of 18 in the Montclair Operetta production of *Joseph and the Amazing Technicolor Dreamcoat* as the Narrator. She is thrilled to be back in NJ in this exciting new production and honored to share the same birthday as Edna. donnavivino.com.

Michael Paternostro (Performer) has performed on Broadway in *Soul Doctor* (Moisheleh/Milt), *A Chorus Line* (Greg), *Saturday Night Fever* (Monty), *Dirty Rotten Scoundrels* (original cast), *Sweet Smell of Success* (Billy Van Cleve), *Fosse* (original cast), and *Guys and Dolls* (Rusty Charlie), and he performed the roles of Lumiere and LeFou in *Beauty and the Beast* in Los Angeles. National tour credits include *The Producers* (Carmen Ghia) and *West Side Story* (Action, Arab). He covered David Cassidy in *EFX* in Las Vegas. Highlights of his numerous regional productions include *Annie* (Rooster) with both Andrea McArdle and Sally Struthers, *Fiddler on the Roof* (Motel) with Lainie Kazan, *Funny Girl* (Eddie Ryan) with Vicki Lewis, and *Kiss of the Spider Woman* (Valentin). TV credits include *Whoopie!* (guest star) and *Late Night with Jimmy Fallon* (Dr. Oz spoof). He appeared in the movie *Whirlwind* (Louis). Highlights of his work as a musical director and pianist include *Kiss Me Kate* at Reprise with Tom Hewitt and the West Coast premiere of *Forbidden Broadway*. Paternostro is also the composer of the new musical *Scary Musical, the Musical*.

Bradley Bosenbeck (Violin) had already appeared at Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall before the age of 16. Since then, he has had an exciting and versatile international career, collaborating closely with a wide range of musical icons including Yo-Yo Ma, John Williams, Mark Wood, and Mark O’Connor, among others. Bosenbeck has had the distinct honor to have performed for President Barack Obama, the members of the United Nations, and various international dignitaries. In addition to his work as a performer, Bosenbeck is a much sought-after composer, arranger, orchestrator, and producer.

Steve Count (Bass) has performed or recorded with Donna Summer, Bette Midler, Ben E. King, Johnny Copeland, Pinetop Perkins, Chita Rivera, Eartha Kitt, The Mamas & the Papas, Debbie Gibson, Billy Porter, Tony Trischka, Debbie Harry, and many others. He has appeared on Broadway in *Mamma Mia*, *Saturday Night Fever*, *Smokey Joe’s Cafe*, *The Rocky Horror Show*, *Cry Baby*, *Billy Elliot*, *Sister Act*, *Seussical*, *Bombay Dreams*, *Aida*, *Hairspray*, *Little Shop of Horrors*, and *The Wedding Singer* and has also performed with the Edmonton Symphony, the San Jose Symphony, the Columbus Symphony, the Nashville Symphony, and the New York Pops.

Ann Klein (Guitars) plays guitar and mandolin and other things with strings. As a composer/songwriter, she has toured worldwide; received press from publications such as *Billboard* and *HARP*; and written music for three documentaries for French television, The Energy Factory, and Metro Music, Inc., where her compositions are featured on shows all over the world. As an instrumentalist, she has performed with Kate Pierson of the B-52s, Joan Osborne, Ani DiFranco, P.M. Dawn, Will Lee, Natalie Imbruglia, and the American Composers Orchestra. Broadway credits include *Grease, 9 to 5*, *Baby It’s You*, *Everyday Rapture*, and *Kinky Boots*.

Karl Latham (Drums) is internationally recognized for his exceptional ability to dig into a variety of musical styles, playing straight-ahead jazz, avant-garde, funk, rock, Latin, and more. Latham is a member of Unit1,

Acknowledgments

Liz and Seth would like to thank: Our actors, musicians, and collaborators, particularly Mindy Cooper; Holly Peppe and the Millay Society; Elixir Strings; Eve Queler, Anne Farber, and Joey Farber; Montclair State University and the staff at Peak Performances; and very special thanks to Jed Wheeler for his encouragement and insight.

Fiscal Administration Services for Red Wall Records are provided by the Foundation for Independent Artists, Inc., a not-for-profit tax-exempt organization administered by DanceWorks, Inc. (d.b.a. Pentacle). Pentacle (DanceWorks, Inc.), is a nonprofit management support organization for the performing arts: Mara Greenberg, Director, and Ivan Sygoda, Founding Director, 246 West 38th Street, 4th Floor, New York, NY 10018; 212-278-8111.

with Mark Egan and John Hart (*JazzTimes Magazine* “50 of the Top Jazz CDs for 2013”), and is co-leader of Big Fun(K) with Don Braden. He has performed with hundreds of artists, including Bernie Worrell, the Shirelles, The Fantasy Band, The Dizzy Gillespie All-Stars, Johnny Winter, Ali Ryerson, Johannes Mössinger, Wolfgang Lackerschmid, and Joel Frahm.

Mary-Susan Gregson (Stage Manager) has stage managed over 20 productions for The New Victory Theater. This summer marks her 18th season production coordinating for Lincoln Center Festival, including *Peony Pavilion* and the Druid, Harold Pinter, Brian Friel, and Beckett Festivals. At the Brooklyn Academy of Music she worked on *Infernal Comedy* with John Malkovich, *Sizwe Bansi Is Dead*, Tan Dun’s *The Gate*, Sufjan Steven’s *BQE*, and currently Gabriel Kahane’s *The Ambassador*. New York credits include the New Island Festival on Governors Island, His Holiness the Dalai Lama, *The Prince and the Pauper*, *The Jazz Nativity*, *Breaking the Code*, and *Les Liaisons Dangereuses*. Regional credits include Princeton University’s Lewis Center for the Arts, New Jersey Performing Arts Center, McCarter Theatre, Yale Rep, Williamstown Theatre Festival, The Huntington, and the White House. Her tour credits include Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus, and *Forbidden Christmas* starring Mikhail Baryshnikov.

Tracy Wertheimer (Lighting Design Assistant) is a lighting designer and production manager based in New York City. She owns and runs Traces of Light Designs, a company dedicated to creating quality designs and executing seamless productions while maintaining a focus on positive collaborations. Traces of Light Designs is involved with a vast array of projects, including theatrical shows, dance shows, fashion shows, private parties, corporate events, corporate meetings, restaurants, and public exterior architecture. Wertheimer has received multiple awards, including Excellence in Lighting Design, Region 1 from the Kennedy Center. She has a BFA in Theatrical Design with an emphasis in lighting from Emerson College. tracesoflightdesigns.com.

Production Crew

Technical Director **Colin Van Horn**
Build and Installation Crew **Andrew Boyle**, **Christy Casey**, **Jeffrey Cierniak**, **Jason Flamos**, **Harrison Goodbinder**, **Jesse Monahan**, **Christopher Orenstein**, **Alexis Papazoglou**, **David O. Smith**, **Matthew Wharton**, **Carl Whipple**, **Elaine Wong**
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Residency Stage Manager **Alfredo Macias Torres**

Run Crew

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Stagehand **Jesse Monahan**
Audio Engineer **Ken Goodwin**
Audio Technician **Jesse Haack**
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