

St. Matthew Community Theater presents

Fiddler on the Roof



BASED ON **SHOLEM ALEICHEM** STORIES BY SPECIAL PERMISSION OF **ARNOLD PERL**

BOOK BY **JOSEPH STEIN** / MUSIC BY **JERRY BOCK** / LYRICS BY **SHELDON HARNICK**

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FIDDLER ON THE ROOF

Based on Sholem Aleichem stories by special permission of Arnold Perl

Book by
JOSEPH STEIN

Music by
JERRY BOCK

Lyrics by
SHELDON HARNICK

Produced on the New York Stage by Harold Prince

ORIGINAL NEW YORK STAGE PRODUCTION DIRECTED AND CHOREOGRAPHED
BY JEROME ROBBINS

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Fiddler on the Roof

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

SMCT asks that you please turn off all cellphones during the performance as it
can cause interference with our sound system.

ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

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CONTENT WARNING

Violence | Anti-Semitism

This production utilizes the use of smoke/fog

DIRECTOR'S NOTE

I have wanted to direct *Fiddler on the Roof* since I was about 19 years old. For years, I knew exactly what spin I would give my production. I really wanted to emphasize and explore the show's political aspects - the oppressive presence of the Russians, and the eventual exile of the show's main characters. I had seen many productions that did not give these moments enough weight, and was excited to give my version of the *Fiddler* more "gravitas."

As I've aged, my feelings about the show have grown and changed. I used to think that it was a completely universal tale of tradition versus change. I thought you could use the same template to explore any old tale of a patriarchal figure, who is holding fast to his traditions as the world changes around him. Only to have him come to some epiphany when those close to him (in this case, his daughters) bravely instigated change to their family's small worldview. This, of course, is not true. That's not to say nothing about the story is universal. I would say that all stories that persevere through time as *Fiddler on the Roof* has done must have universal elements. I do think that all of us experience the push and pull of how we define our own identities and how that interacts with the ever-changing world around us.

The essential piece of *Fiddler*, is that the Jewish people's culture, traditions, and identities are under attack from the outside world (in this case, represented by the Russians). They don't have the freedom to consider their traditions and how they might shift against the tapestry of the changing, expanding, modern world. To preserve themselves, they must cling with desperation and love, to what they know or it will slip through their fingers. This intersection of love and loss is what defines *Fiddler on the Roof*. It is both a celebration and lamentation for the loss of a singular time and place and the people who lived there.

This is why working with Shana Eisenberg, our cultural consultant, was so rewarding. She taught us about the Jewish traditions reflected in the show and we learned what lies at the heart of these traditions - love, light, warmth, and gratitude. We gained an appreciation for those around us and the time we get to share together. When you remember how often the Jewish people were driven out of various lands and separated from one another, these traditions couldn't be more defining to the show's message.

One of my favorite things about *Fiddler*, is that nothing is about the story is simple, or one note - even in these cheerful songs, the lyrics and musicality express a deeper, more tragic undercurrent. The text doesn't tell the audience the answer to the riddle it poses; "how [do you] hold on to one's traditions in a world that seeks to tear them away from you?" It even questions whether it is right to hold onto these traditions, and asks what sacrifices are made in order to do so.

So where have I landed, 37-year-old me versus 19-year-old me?

In Tevye's final monologue to God, when he's faced with the choice between his people and his daughter, he says, 'If I try to bend that far, I will break.' Yet in making the choice, he has already broken. Irrevocably, he has been changed. His family has been changed. Those who know the show, will recall that this isn't the last scene. And while the ending of the show is heart-wrenching, it also leaves us with a singular hope; like a flowering weed growing through a broken sidewalk - even though we may break - the love we feel for each other is enough to get us through.

- Vanessa M. H. Powers

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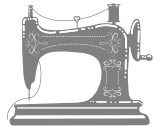
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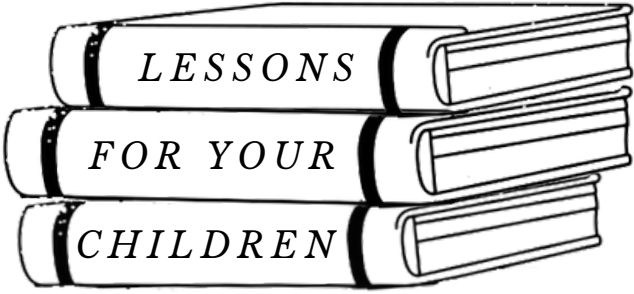
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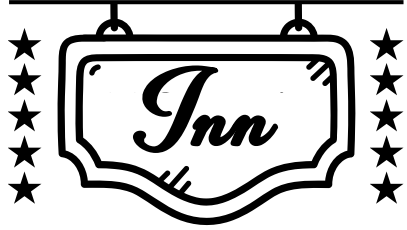
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Vacation Bible School Summer 2024

This year, we are joining Hope Community Church, and others in Columbia Heights, in cooperation with Valley View Elementary School as host site, to do a less formal and more community relationship-focused vacation Bible school.

More information will be coming soon! If you are interested in signing-up your child(ren) or wish to volunteer, please contact Brenda Hugo:
brenda.hugo@stmatthew-ch.org.



David's Christian Learning Center

Growing the Kingdom of God Through the Children in Our Community

David's Christian Learning Center (DCLC) is a licensed day care, preschool, and Christian outreach program of St. Matthew Lutheran Church serving Columbia Heights, MN, and the surrounding areas since 2001.

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ACT I

Prologue: Tradition.	Tevey, and the Villagers
Matchmaker.	Tzeitel, Hodel, and Chava
If I Were a Rich Man.	Tevey
Sabbath Prayer.	Tevey, Golde, and the Villagers
To Life.	Tevey, Lazar Wolf, and the Villagers
Tevey's Monologue.	Tevey
Miracle of Miracles.	Motel and Tzeitel
The Dream.	Tevey, Golde, Grandma Tzeitel, The Rabbi, Frumah-Sara, and the Villagers
Sunrise, Sunset.	Tevey, Golde, Perchik, Hodel, and the Villagers
The Wedding.	The Villagers

ACT II

Entr'acte.	Orchestra
Now I Have Everything.	Perchik and Hodel
Teyev's Rebuttal.	Tevey
Do You Love Me.	Tevey and Golde
The Rumor.	Yente and the Villagers
Far From the Home I Love.	Hodel
Chava Sequence.	Tevey
Anatevka.	The Villagers

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THERE WILL BE ONE 15-MINUTE INTERMISSION

CAST

TEVYE	Jim Hebeisen
GOLDE	Laura Wacker-Hansen
TZEITEL	Julie Erickson
HODEL	Allie Kroehler
CHAVA	Sydney Haessly
SHPRINTZE	Savannah Geer
BIELKE	Meridy Haller
YENTE	Yana Reko
MOTEL	Xander Condie
PERCHIK	Isaiah Dietz
LAZAR WOLF.	Michael Whalen
MORDCHA.	Chris Dansby
THE RABBI	John Hensel
MENDEL	Tyler Rosenberg
AVRAM.	Joshua Krauskopf
NACHUM.	Trisha Larson
SHANDEL	Dana Oxendale
YUSSEL	Mason Esposito
GRANDMA TZEITEL	Brenda Hugo
FRUMA-SARAH	Christine Janiak
THE CONSTABLE	Jorgen Karlsrud
FYEDKA	Adam Hebeisen
SASHA/DANCE CAPTAIN	Janelle Karlsrud
RUSSIAN SOLDIER	Travis Nordgaard
THE FIDDLER	Sarah Quinn
THE PRIEST	Bill Hugo

THE VILLAGERS

Aubree Allen, Ella Anderson Nekora, Marissa Badaczewski, Abigail Blue, Elle Bradd,
Helen Collins, Tom Condie, Andrea Geer, Melba Hensel, Paul Johnson,
Patti Kretschman, Elin Larson, Amanda Madison, Emily Paterson, Katri Reko,
Lizzy Schroeder, Flora Sherr-Nelson, Kimberly Whalen

PRODUCTION TEAM

DIRECTOR	Vanessa M. H. Powers
ASSISTANT DIRECTOR	Kate Callen
STAGE MANAGER	Kevin Lindee
VOCAL DIRECTOR	Rosalee Allard
CHOREOGRAPHER	Anne Brown
PIT CONDUCTOR	Andrew Wagner
TECHNICAL DIRECTOR	James Erickson
SCENIC DESIGN	Gabriel Gomez
GRAPHIC DESIGNER	Laura LeBree
HEAD COSTUMER	Laura Wacker-Hansen
COSTUMING ASSISTANCE	Kate Callen, Vanessa M. H. Powers
REHEARSAL ACCOMPANIST	Erin Larson
DRAMATURG/CULTURAL CONSULTANT	Shana Eisenberg
SOUND BOARD OPERATOR	Jason Zemke
PROGRAM DIRECTOR	Abigail Blue
MEDIA ADVISOR	Christine Janiak
FIGHT COORDINATOR	James Ehlenz
PUPPET CONSTRUCTION	Andrea Greer, Savannah Greer, Gabriel Gomez, Sue Hebeisen, Vanessa M. H. Powers, Ben Powers
STAGE CREW	Natalie Metzsig, Lily Russ, Brooke Sniezek

PIT ORCHESTRA

Jennifer Albright . . .	Clarinet	Eric James	Clarinet
Aaron Barrett	Accordion	Devin Kass	Trumpet
Walter Bauman	Drums/Percussion	Erin Larson	Keys
David Downing	Cello	Matt Pollum	Guitar
Christine Eid	Flute	Sarah Quinn	Violin
Mandy French	Trumpet	Trevor Woggon	Bass
Beth Henningsen . . .	Violin		

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THANKS!



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St. Matthew Community Theater



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THANK YOU SO MUCH!

SMCT wishes to extend our deepest appreciation to the following for helping to make our show possible:

Diana Berg • Carol Blase • John Capaul • Chaska Valley Family Theater
Eden Prairie High School Theater • Heights Bakery
Christine and Isaiah Janiak • Paul Johnson • Laura LaBree • Trish Larson
Erin Pecha • Jackie and Gary Peterson • Ben Powers
Salon REVELation • Beth and Elliott Schofield
St. Matthew Lutheran Church

A special THANK YOU to the family of Phyllis McKay
for the use of our “new arrival”! This sewing machine belonged to
Phyllis’ mother who would have turned 100 in January.

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