

BYU THEATRE AND MEDIA ARTS presents

# FIDDLER ON THE ROOF

JANUARY  
20-29,  
2022



DE JONG  
CONCERT  
HALL

**FIDDLER ON THE ROOF**

Directed by  
David Nergan

Book by JOSEPH STEIN | Music by JERRY BOCK | Lyrics by SHELDON HARNICK  
Original New York Stage Production Directed  
and Choreographed by JEROME ROBBINS  
Produced on the New York Stage by Harold Prince  
Based on Sholem Aleichem's stories,  
by special permission of Arnold Perl

FIDDLER ON THE ROOF is presented through special arrangement with Music Theatre International (MTI)

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# FIDDLER ON THE ROOF

DIRECTED BY **DAVID MORGAN**

Based on **Sholem Aleichem's** stories by special permission  
of **Arnold Perl**

Book by **Joseph Stein**

Lyrics by **Sheldon Harnick**

Music by **Jerry Bock**

Choreography  
**Adam Ray Dyer**

Music Direction  
**Korianne Johnson**

Scenic Design  
**Erin Bjorn**

Sound Design  
**Michelle Ohumukini**

Lighting Design  
**Marianne Ohran**

Dramaturgy  
**Spencer Fields**

Costume Design  
**La Beene**

Production Stage Manager  
**Cameron Cox**

Makeup & Hair Design  
**Emilie Ronhaar**

Orchestra Conductor  
**Christian Smith**

January 20-22, 25-29  
January 22, 29

7:30 p.m.  
2:00 p.m.

**de Jong  
Concert Hall**

For the health and safety of everyone, masks worn over the nose and mouth are required for the duration of this performance. Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are forbidden during the performance.

Please join us after every Thursday evening performance for a brief post-show discussion in the theatre with the designers, dramaturg, and cast of our production.



## PRODUCER'S NOTE

First performed on Broadway in 1964, *Fiddler on the Roof* has become one of the most revived productions in the history of American theatre, with Broadway revivals in every decade since—in 1976, 1981, 1990, 2004, and 2015. The relevance of the production for over fifty years speaks to the ability of the original production team to craft Sholem Aleichem's Yiddish folk stories into a work of theatre that both stayed lovingly true to its source material and also expanded the impact of those stories to many different people, times, and places.

According to a number of sources, *Fiddler on the Roof* was so popular that from its opening on 22 September 1964 until COVID-19 shut down theatres in 2020, every single day a performance of *Fiddler* was playing somewhere in the world. Its global popularity is undeniable. For example, when *Fiddler* lyricist Sheldon Harnick asked the Japanese producers of a Tokyo revival why the show was sold out with lines down the block, they explained, "Because it is so Japanese." *Hamilton* creator Lin-Manuel Miranda feels such a connection to *Fiddler* that he and his father-in-law performed some of its music at Miranda's own wedding (see "To Life: Vanessa's Wedding Surprise" on YouTube). Broadway legend Joel Grey, who directed the 2019 Yiddish production, suggested that the reason for the universal appeal is that "everybody thinks that it's about them."

At BYU Theatre, we feel the same way and were shocked to realize that *Fiddler on the Roof* had never been performed at BYU before. And so it seemed to be the perfect musical to welcome audiences back to the Harris Fine Arts Center after the hiatus of the pandemic. The story of a deeply religious family who struggles to balance their love for God and each other in a time of political turmoil seems tailor-made for our audiences today. Each member of the cast and the creative team has discovered something in this play that speaks to them personally. We are eager to share with you these discoveries as we stay lovingly true to the source material created by writers Joseph Stein and Sheldon Harnick, and composer Jerry Bock. We also hope that this production expands the impact of the story in new ways that will touch your lives too.

And so it is with great pleasure and anticipation that we present the BYU premiere of *Fiddler on the Roof*. May you find yourself in the story, as so many have done before.

— MEGAN SANBORN JONES

## MUSICAL NUMBERS

### ACT 1

"TRADITION"

"MATCHMAKER"

"IF I WERE A RICH MAN"

"SABBATH PRAYER"

"TO LIFE"

"TEVYE'S MONOLOGUE"

"MIRACLE OF MIRACLES"

"THE DREAM"

"SUNRISE, SUNSET"

"WEDDING DANCE"

POGROM/ACT 1 FINALE

INTERMISSION

### ACT 2

"NOW I HAVE EVERYTHING"

"TEVYE'S REBUTTAL"

"DO YOU LOVE ME?"

"THE RUMOR"

"FAR FROM THE HOME I LOVE"

"CHAVA"

"ANATEVKA"

FINALE



## CAST/CHARACTERS

PETER MORGAN	Tevye	TYLER MCQUISTON	Avram
NIKOLE YORK	Golde	LANE OLSON	Lazar Wolf
BRONWYN REED	Tzeitel	WESTON WRIGHT	Nahum, Son
SAGE PATCHIN	Hodel	JIMMY HENDERSON	Rabbi
EMMA LARSEN	Chava	LINDSAY WHITNEY	Shaindel
MCKENZIE BAHR	Sprintze	MARION PACK	Yente
RILEY HOLMES	Bielke	TANNER GARNER	Mendel
JUSTIN BAWDEN	Perchik	ALLISON HILLAM	Fiddler
DAVID EEN	Constable	RACHEL FONSEC	Jewish Mama
AARON JUSTVIG	Mordcha	TAYLOR EGAN	Motel Kamzoil

BRANT ELLSWORTH	Jewish Papa, Russian
EDDIE RYAN	Jewish Papa, Russian
CHRISTIAN DOYEL	Jewish Son, Sasha
BEN JESSOP	Jewish Son, Russian
BROOKLYN BELNAP	Jewish Son, Russian
MIKENZIE MOON	Jewish Son
GABI MCCARTER	Jewish Son, Jewish Daughter
STEVEN BANGERTER	Priest, Fyedka, Featured Dancer, Aerialist
ONDINE MORGAN-GARNER	Fruma Sarah, Jewish Mama
CAMDEN WAWRO	Rifka, Grandma Tzeitel
MCCALL BRAINARD	Jewish Son, Russian (Dance Captain)

## SYMPHONY ORCHESTRA

### VIOLIN I

Madilyn Oswald  
Susanna Bergeson  
Samantha Elmer  
Hailey Sanders  
Kaitlyn Thiriot  
Katie Bellows  
Alexis Warnick  
Alyse Ereksen  
Annalee Jackson  
Ben Melton  
Brooklyn Maxwell  
Anna Larsen  
Teralyn Whipple  
Ellise Westenskow  
Nathan Schaumann

### BASS

Chance Smithson  
Alison Robbins  
Parker Naatjes  
Maria Bacon  
Katherine Warner

### BASSOON

Emma Mitchell  
Katelyn Herrin

### OBOE

Caroline Seamons  
Kayla Vandenhazel

### TROMBONE

Amanda Rich  
Landon Snow  
Britta Schramm

### VIOLIN II

Lia Caldwell  
Ryan Larson  
Paige Arnett  
Heather Anderson  
Sarah Carpenter  
Paige Nelson  
Eliza Mayberry  
Hyrum Yeates  
Bonnie Candland  
Wendy Wyatt  
Brandon Wilhelmsen  
Rachel Vela  
Hannah Tolson

### TRUMPET

Branden Haynie  
Kylee Bergstresser  
Kayla Slavik

### VIOLA

Christina Iverson  
Aubrey Henrie  
Elizabeth Wagstaff  
Peyton Ferrell

### FLUTE/PICCOLO

Ashley Best  
Ashley Roberts

### ACCORDION/ CELESTE

Simon McBride

### ENGLISH HORN

Jessica Rosenvall

### CELLO

Josh Ogden  
Jewel Taylor  
Mariah Metzger  
Maggi Ribble  
Addison Powell  
Becca Driggs  
Mckenzie Dodd  
Joseph Winters  
Evelyn Pendley  
Spencer Durham  
Caroline Pombonyo  
Lori Wilson  
Cassie Holland  
Ciera Ewing  
Julie Brown

### HORN

Hayden Atchley  
Collin Lambert  
Jarom Silvester

### PERCUSSION

Samuel Shipley  
Michael Thomsen

### CLARINET/BASS CLARINET

Mandy Masters

### CLARINET

Emilie Moellmer

### GUITAR

Maile Chock



## PRODUCTION STAFF

### Theatre Steering Committee

PRODUCER  
ARTISTIC DIRECTOR  
DESIGN & TECHNOLOGY AREA HEAD  
PRODUCTION MANAGER

MEGAN SANBORN JONES  
STEPHANIE BREINHOLT  
DENNIS WRIGHT  
JENNIFER REED

DIALECT COACH  
PROPERTIES DESIGN  
ASSISTANT SOUND DESIGN  
ASSISTANT DRAMATURGY  
ASSISTANT STAGE MANAGEMENT

DESIGN FACULTY MENTOR  
DRAMATURGY FACULTY MENTOR  
MASTER ELECTRICIAN  
LIGHT BOARD OPERATOR  
SOUND ENGINEER  
SPOT LIGHT OPERATORS

FLY CREW

DECK CREW

MAKEUP COORDINATOR  
MAKEUP SUPERVISOR  
MAKEUP CREW

MARKETING SERVICES MANAGER  
PROGRAM DESIGNER

BEN BUTTERS  
KATELYN HALES  
STEPHEN JARVIS  
THOMAS JENSON  
DARCIE JONES  
SERENA WIEDERHOLD  
RORY SCANLON  
SHELLEY GRAHAM  
EMMA HANSEN  
EMMA HANSEN  
GABRIELLA WARNICK  
ROSE ALLEN  
JACOB ANDERSON  
JUNIPER TAYLOR  
MAKAYLA FLINT  
CALEB BROWN  
THOMAS JENSON  
ELLIOTT SWEENEY  
RAYANNE LAYCOCK  
SARIAH ROBERTS  
ISABELLA BEALS  
SAVANNAH JOHNSON

EMILIE RONHAAR  
JESSICA COWDEN  
ALYSSA CALL  
DAKOTA CLEMENT  
CELIA LINDFORD  
KYRRA LUNDBERG  
HANNAH JEPPSON  
KELLY PRATT  
MEGAN SMITH  
JULIANNA INGRAM  
REX KOCHERHANS  
ISABELLA OLSON

# Fiddler on the Roof

## STUDY GUIDE

*By Spencer Fields &  
Thomas Jenson,  
Dramaturgs*

8—Dramaturgs' Note

9—The Author of Anatevka

10–11—The Roots of the Shtetl

12–13—Fiddling Our Way to the Future

14—Test Your *Fiddler on the Roof* Trivia Knowledge



## ***Dramaturgs' Note: Fiddling Our Way to the Future***

Everyone remembers their first experience with *Fiddler on the Roof*, be it the reggae of Gwen Stefani's "Rich Girl," the three-hour movie you barely stayed awake for, or a high school production with a 17-year-old Tevye whose beard kept falling off. No matter how you first travel to Anatevka, it's a hard place to leave.

What is the irresistible appeal of an Ashkenazi Jewish family living in Russia at the turn of the century? The show uses the specifics of its time period and culture to communicate themes that resonate across time and place. Even though we, the dramaturgs, did not go to Hebrew school at 3 or learn a trade at 10, we understand how social expectations shaped the course of our lives. Even if we cannot relate to Tevye's dilemma of letting his daughters marry for love in a culture of arranged marriages, we do grapple with the traditions our past dictates and the changes our future necessitates. The precariousness of being a fiddler on the roof—of balancing past and future in an uncertain present—is not lost on us.

Following the example of the show, this study guide gestures toward the past and looks forward to the future. As you learn about the real history that inspired *Anatevka* and the history behind the creation of that fictitious place, we invite you to consider how the traditions of the past stabilize you like a fiddler on the roof. We also invite you to look to the future by participating in our lobby display by writing down your hopes for the future on leaves that we can add to the lobby display in the 3rd floor north lobby.

Thank you for coming and enjoy the show!

***Spencer Fields & Thomas Jenson,  
Dramaturgs***

## ***The Author of Anatevka***

Before there were Tzeitel, Hodel, and Chava, even before there was Tevye, there was Sholem Aleichem—the author of it all. Sholem Aleichem was in fact born Sholom Rabinovitch on March 2, 1859, in a Ukrainian shtetl. After a tumultuous childhood, he was hired as a private secretary for Elimelech Loev and as a private tutor for his daughter Olga (Hodel) Loev. Olga and Sholom fell in love and eventually eloped to the chagrin of her father. Sholom soon began publishing his writing under the pen name Sholem Aleichem, a Yiddish phrase meaning "peace be with you." Sholem quickly reconciled with his father-in-law, which put him in a position to write more seriously and create the character of Tevye. Soon Tevye became the centerpiece of many of Aleichem's short stories.



*Sholem Aleichem (1907)*

Aleichem portrayed Tevye as a man that Aleichem himself would bump into and Aleichem would then transcribe their conversation. Aleichem and his family decided to leave their homeland when pogroms became increasingly violent in 1903, and they had resettled in Geneva by 1906. Aleichem started touring and giving lectures to subsidize his income, as his books, despite being well loved, were not making enough money to live on. He soon contracted tuberculosis and had to return home to recover. Without the same income and in search of greener pastures, his family moved once again but this time to New York City. He lived there for two years before passing away in 1916. His funeral was a major event and attracted approximately 250,000 mourners, making it one of the largest funerals in New York City history and showing how far his work had spread since his humble beginnings in a Jewish shtetl.



# The Roots of the Shtetl



**1905**

The Kyiv Pogrom took place, causing a chain reaction of other pogroms around the Pale of Settlement, showing an increase in anti-Semitic feelings.

**Pogrom:** An

organized, and often-times legal, massacre of an ethnic or minority group. In Russia there were an estimated 1,326 pogroms killing approximately 250,000 Jews.

**1905**

The show Fiddler on the Roof is set in this year.

**1882**

The May Laws restrict the places Jews are allowed to settle and legally allow Russian villages to expel Jewish residents.

**1881**

The assassination of Alexander II, rumored falsely to have been committed by Jews, spawns around 200 pogroms over the next three years.

**Shtetl:** An Ashkenazi Jewish market town.

**1795**

The Third Partition of Poland disbands Poland by dividing its land among Russia, Prussia, and Austria, with the majority of land inhabited by Jews going to Russia.

**1793**

The Second Partition of Poland grants Russia and Prussia more land, bringing more Jews under Russian control.

**1772**

The First Partition of Poland takes place, and the borders of Eastern Europe are rearranged to avoid war between Poland, Russia, and Prussia. This rearranging results in land with a high concentration of Jews being added to the Russian Empire.

**1475**

The leader of Poland and Lithuania dedicates a portion of land to the displaced Jews.

**960**

The Khazar Empire falls, displacing the Jewish population to the west but still within modern-day Ukraine.

**≈800**

Fleeing persecution, a group of Jews moves from the Byzantine Empire to the Khazar Empire (the founders of Kyiv).



# Fiddling Our Way to the Future

We asked our cast how the show reminds them of their own life and gives them hope for the future. Here are some of our favorite responses:

"This show exposes the complex relationship between tradition and our personal value systems and helps us see the virtue and vice found in both. It gives me hope knowing that we as humans are capable of seeing the need for balance."

—Steven Bangerter (Fyedka)



"Fiddler is a hopeful show because traditions can change, and people can find happiness in ways that look different from others. Success, happiness, and love don't look the same for everyone, and the more we embrace and encourage that, I hope the more normalized it will become for everyone to find a love and happiness of their own, even if it is outside of their cultural or religious tradition."

—Rachel Fonseca  
(Ensemble)



"Just as Perchik finds his own 'canopy,' or peace and hope in his future, we too can rest assured that the future will one day be bright for us. Trials, sorrow, and hardship will still come, and we may even find ourselves persecuted and driven away, but there is always hope for tomorrow. Always the possibility of a bright and happy future."

—Justin Bawden (Perchik)



"Horrible things happen to the people of Anatevka but they just get up and rebuild their home wherever they may be. The last line of the show is 'Let's go.' They literally just keep going amid all the crap that goes down. Sure you might say again that they are just doing what they need to do to survive, but that's just it. Hope is how humans survive. Hope is how we keep going, keep fighting for our families and those we love. This musical is all about life, and life is all about hope."

—Peter Morgan (Tevye)



"I think that for myself, this show shows me that I don't need to be fearful of change and need to look forward to new beginnings."

—McCall Hope Brainard  
(Ensemble)



# Fun Fiddler Trivia Quiz

1. **True or False:** Even at its pre-Broadway run in Detroit, *Fiddler on the Roof* received glowing reviews.
2. Which title did the creative team **NOT** consider before they chose *Fiddler on the Roof*?  
a. *Where Papa Came From*   b. *Tevye and His Daughters*   c. *The Old Country*
3. How many songs total did the writers conceive during the process of making the musical?  
a. 24                      b. 38                      c. 50                      d. 67
4. How many Tony Awards did the show win in 1965?  
a. 9                        b. 10                      c. 11                      d. 12
5. How many shows did the original run of *Fiddler* have?  
a. 2,306                    b. 3,242                    c. 3,899                    d. 5,216
6. Which Broadway musical was inspired in part by *Fiddler on the Roof*?  
a. *Wicked*   b. *In the Heights*   c. *Come From Away*   d. *Annie*
7. Which of the following statements is **NOT** true?  
a. Marlon Brando was considered to play the role of Tevye in the 1971 movie version.  
b. Bottle dancing is not a historically Jewish practice but a product of the show's original choreographer, Jerome Robbins.  
c. While the show boasts international appeal, one country that identifies strongly with its themes is Japan.  
d. In 1984, The Soviet Union shut down the first attempted production of *Fiddler on the Roof* within its borders.
8. When was the first Yiddish production of *Fiddler on the Roof* performed in the United States?  
a. 1965                    b. 1974                    c. 2002                    d. 2018

Check to see if you got the right answers on the 4th Wall Dramaturgy website:



SCAN ME!