






CU ★ PRESENTS

September-November 2023

-  Takács Quartet Sept. 17-18
-  Lila Downs Sept. 22
-  When You Wish Upon a Star Oct. 6
-  Falstaff Oct. 27 and 29
-  Nobuntu Nov. 2



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—Julez Bryant

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Nobuntu performs Nov. 2 as part of the Artist Series.

CU ★ PRESENTS

SEPTEMBER-NOVEMBER 2023

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Sabine Kortals Stein

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Covers:

Artist Series: Lila Downs performs on Sept. 22.
Photo provided by artist's management

Takács Quartet: *Photo by Amanda Tipton*

College of Music: The Eklund Opera's 2012-
13 season production of *Falstaff*.
Photo provided by Eklund Opera

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts.



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CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy.

- ★ Artist Series
- CO Colorado Shakespeare Festival
- 🎷 Takács Quartet
- CU CU Performing Arts, including the **College of Music**, **Department of Theatre & Dance** and the **Holiday Festival**.

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Artist Series and Center for African and African American Studies Forge Dynamic Partnership

CU Presents Staff

The University of Colorado Boulder's cultural landscape is set to receive a vibrant and enriching boost as CU Presents' Artist Series and the Center for African and African American Studies (CAAAS) join forces in an exciting new partnership. This collaboration will support an inspiring array of performances and events that celebrate the richness of African and African American arts and culture.

The CAAAS's dedication to promoting awareness and understanding of the African diaspora unites with the Artist Series' mission to bring world-class performances to the campus community. As part of this collaboration, the CAAAS will proudly co-sponsor two Artist Series events in Macky Auditorium during the 2023-24 season: the electrifying harmony of *Nobuntu* on Nov. 2 and the captivating movement of *Step Afrika!* on Feb. 2.

"The Center for African & African American Studies is thrilled to partner with CU Presents' Artist Series. "This partnership means that the Boulder campus and Boulder community will be able to witness wonderful performing artists from Africa and throughout the African diaspora on a regular basis," according to the CAAAS founder and director Reiland Rabaka.

"I am excited by this partnership and the opportunity to engage more deeply with the communities we wish to serve. As one of our renowned faculty experts, Rabaka's expertise will help inform future Artist Series programming and outreach activities," adds Joan McLean Braun, Executive Director of CU Presents.

Nobuntu, an all-female a cappella quintet hailing from Zimbabwe, promises to mesmerize audiences with their harmonious melodies and

powerful storytelling on the stage. This unique group embodies the resilience and creativity that characterizes so much of African and African American cultural expressions.

Step Afrika!, the renowned dance company rooted in the traditions of stepping, will grace the CU Boulder campus with a performance that fuses percussive dance, engaging choreography and vibrant rhythms. Their captivating show not only celebrates the dynamism of African American dance but also invites audiences to partake in an exhilarating interactive and cross-cultural experience.

As part of their joint efforts, the Artist Series and the CAAAS are also thrilled to announce an interactive workshop with Ghanaian musician and storyteller **Okaidja Afroso** on September 26 at CU Boulder's Center for Community. Through the collaborative efforts of both organizations, Afroso will welcome participants on a journey including stories, songs, dances and a Q&A. This workshop is also made possible by Denver's Newman Center for the Performing Arts, where Afroso will perform live on Sept. 27.

The partnership between the Artist Series and the CAAAS exemplifies CU Boulder's commitment to fostering a diverse and inclusive campus environment. By bringing together the power of performance and the rich cultural expression of African and African American studies, this collaboration promises to enrich the university community and beyond.

(Photo: Okaidja Afroso)





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Song of Pueblo

Thursday, Oct. 26, 7:30 p.m.
Grusin Music Hall, CU Boulder

Join us for “Song of Pueblo,” a folk oratorio by Daniel Valdez. World premiere performances of the orchestrated version of “Song of Pueblo”—created by College of Music alumni—will feature the CU Boulder Chamber Orchestra alongside Pueblo musicians.

A second performance of “Song of Pueblo” will be held Oct. 21, 2 p.m. at Memorial Hall, Pueblo. Performances are free + open to the public. colorado.edu/amrc/pueblo.

These performances are made possible through The Roser Visiting Artist Endowment.

 American Music Research Center
University of Colorado Boulder

 College of Music
UNIVERSITY OF COLORADO BOULDER

CU ★ PRESENTS

UPCOMING EVENT HIGHLIGHTS

TICKETED EVENT KEY

- ★ Artist Series
- 🎷 Takács Quartet
- CU CU Boulder Performing Arts



Scan this QR code or visit cupresents.org/performances to explore the full season.



Lila Downs

Friday, Sept. 22, 7:30 p.m.

- ★ Macky Auditorium



When You Wish Upon a Star

A Jazz Tribute to 100 Years of Disney

Friday, Oct. 6, 7:30 p.m.

- ★ Macky Auditorium



Falstaff

An opera by Giuseppe Verdi

Oct. 27 and 29, 2023

- CU Macky Auditorium



Nobuntu

Thursday, Nov. 2, 7:30 p.m.

- ★ Macky Auditorium



Working, A Musical

A musical from the book by Studs Terkel

Nov. 3-12, 2023

- CU Roe Green Theatre



Takács Quartet

Nov. 5-6, 2023

- 🎷 Grusin Music Hall

Streaming Nov. 5-13



9 to 5, The Musical

Nov. 9-12, 2023

 Music Theatre



Holiday Festival 2023

Dec. 8-10, 2023

 Macky Auditorium



Christmas with the Canadian Brass

Wednesday, Dec. 13, 7:30 p.m.

 Macky Auditorium



Joyce Yang, piano with the Takács Quartet

Friday, Jan. 12, 7:30 p.m.

 Macky Auditorium



Takács Quartet

Jan. 14-15, 2024

 Grusin Music Hall

Streaming Jan. 14-22



MOMIX

Alice

Saturday, Jan. 20, 7:30 p.m.

 Macky Auditorium

Good to know for the show:

Accessibility

The University of Colorado is committed to providing equal access to individuals with disabilities.



For more information, scan this QR code or visit cupresents.org/accessibility.

Late Seating

Latecomers will be seated at the discretion of the house manager.

There is no late seating in the Music Theatre (Imig Music Building) or Loft Theatre (University Theatre Building).

Photos and Recordings

Photography and video recordings of any type are strictly prohibited during the performance.

Smoking

Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

Ticket Sales

Ticket sales are final; no refunds. Exchanges are subject to availability and must be made at least one business day prior to the day of performance.

Subscribers may exchange tickets for free. Single-ticket exchanges are subject to a \$3 exchange fee. Upgrade fees may apply in all cases.

Please return your tickets to the box office prior to the performance if you are unable to use them.



The Center for African and African American Studies (acronym: the CAAAS, and commonly called the Cause) is the focal point for Black community and Black culture at the University of Colorado Boulder. It is a co-curricular and community-building space where students, staff, faculty, alumni, artists, activists, allies, and community members come together to critically study the historical, cultural, and artistic experiences of Africans, African Americans, and the African diaspora.

The Center has three major programs: the CAAAS Research Program, the CAAAS Visual and Performing Arts Program and the CAAAS Student Services Program. As a result, it is simultaneously a research center, cultural arts center, and student services center.

For further information and/or to join the CAAAS/the Cause community visit our website at colorado.edu/center/caaas or contact us at caaas@colorado.edu.



Center for African and
African American Studies
UNIVERSITY OF COLORADO BOULDER

CU ★ PRESENTS

“Nobuntu” — an expression meaning feminine familial love, humility and kindness — is a female a cappella quintet from Zimbabwe that draws international acclaim for its breathtaking performances of traditional Zimbabwean songs, afro jazz and gospel.

Nobuntu

Thursday, Nov. 2, 7:30 p.m.

Macky Auditorium

★ Tickets and more at cupresents.org.



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Verdi's Falstaff is a comic masterpiece

By Henry Michaels

The name Giuseppe Verdi is likely to conjure up in the mind of the opera lover images of intense—even gritty—dramas. But his final masterpiece, *Falstaff*, comes from a far different realm: the world of comedy.

The titular character of Verdi's compositional coup de grâce is Sir John Falstaff, a loud, drunken buffoon of a man who features in three Shakespeare plays: *Henry IV* parts one and two, as well as *The Merry Wives of Windsor*. Although his appearances are always played for a laugh, Falstaff is a character with real human dimension, something at which Shakespeare excelled and that Verdi and librettist Arrigo Boito carried through into the opera. Macky Auditorium will play host to that signature blend of comedy and depth on October 27 and 29. This production of the College of Music's Eklund Opera Program is overseen by Director Leigh Holman and Music Director Nicholas Carthy.

Verdi's *Falstaff* is based primarily on *The Merry Wives of Windsor*, although it does draw a few scenes from *Henry IV, Part 1* and *Part 2*. "Falstaff is a knight who needs more money for food and beer," says Eklund Opera Program Director Leigh Holman. "What does he do? He decides to woo Alice Ford, a very wealthy woman in hopes of securing some dough for food and wine."

Deciding two women are better than one, Falstaff additionally sets his sights on Alice's friend, Meg. "Comedy ensues when Falstaff mistakenly thinks he's as smooth as Don Juan and he goes after these rich women," says Holman. "These women are sick and tired of being hit on and they make a game out of getting their revenge. It's a comedic commentary on misogyny, power dynamics and girl-power! You've gotta love that."

It's a work that has much to offer for seasoned operagoers and newbies,

alike. "For operatic veterans, you will see one of the most brilliant operas written by Verdi," says Holman. "For newcomers to opera: You are going to have fun. You will have a rollicking good time, hear beautiful voices with athletic magnitude, a student orchestra that rivals any collegiate orchestra, lights, colors, and hilarity culminating in an epic experience. No other live performance genre can rival opera, and this is a great one to cut your teeth on."

"In this comedy, Verdi's last opera before his death, you will experience the brilliance of his musical magic and theatrical acumen come together in one comedic work. It is not to be missed."

FALSTAFF

Oct. 17 and 19
Macky Auditorium
Tickets at
this QR Code:



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2023 Holiday Festival

Dec. 8-10, 2023

Macky Auditorium

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Joyce Yang captivates audiences with her virtuosity, lyricism and interpretive sensitivity. The first half of this concert features Yang in a solo recital. Local favorites, the Takács Quartet, join her on the second half to perform Dvorák's lyrical Piano Quintet in A Major.

Joyce Yang, piano with

the Takács Quartet

Friday, Jan. 12, 7:30 p.m.

Macky Auditorium

★ Tickets and more at cupresents.org.

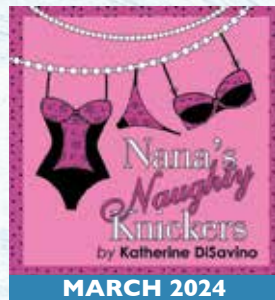
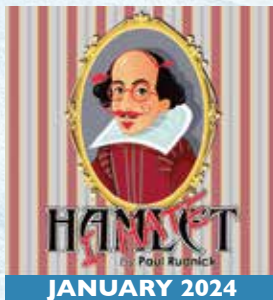
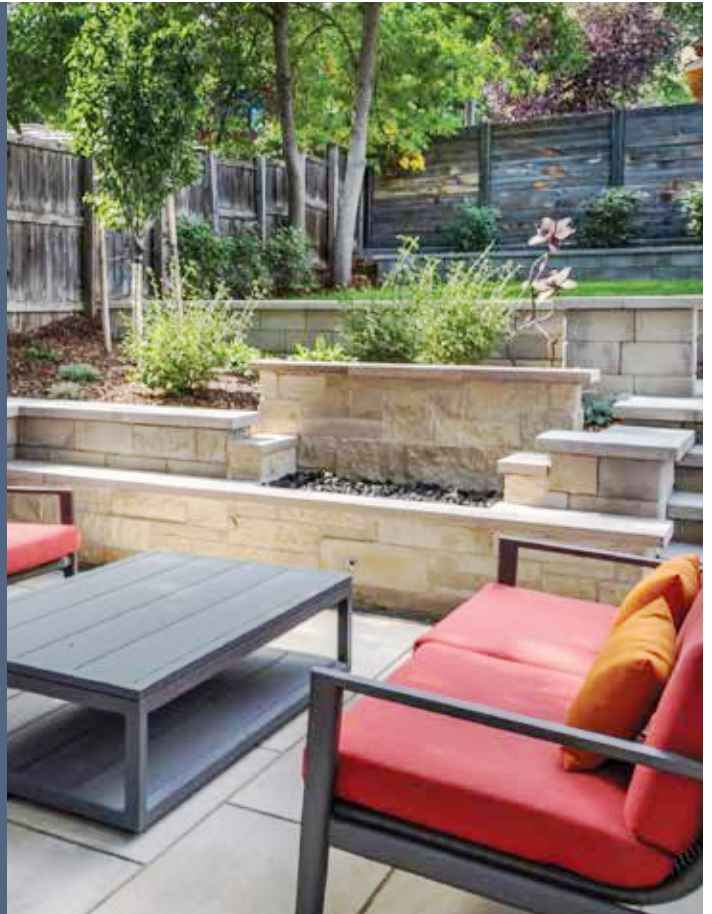




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Deck the Halls with the Canadian Brass

By Henry Michaels

In the world of brass quintets, there is one name that stands above all others: the Canadian Brass.

From Carnegie Hall to Sesame Street, the Canadian Brass has been entertaining audiences around the globe for more than 50 years. Few musical groups are known so equally for their musicianship and their charisma, but this potent combination of impeccable playing and magnetic stage presence has become the hallmark of the Canadian Brass. Their more than 130 albums—totaling more than 2 million albums sold worldwide—is a testament to their immense musical impact.

A veritable musical force of nature, the Canadian Brass have left the landscape of brass chamber music forever altered. Their jam-packed schedule of traveling, performing, recording and outreach means the group goes through a *lot* of music—and in so doing, they have almost single-handedly transformed the brass quintet repertoire. Between commissions for new music and transcriptions and arrangements of existing works, the Canadian Brass are responsible for adding more than 600 musical works to a repertoire that once could have been described as limited.

Throughout the course of the 53-year history of the Canadian Brass, there has been one constant: tubist and founding member Chuck Daellenbach has served as the foundation—musically and otherwise—of the group since 1970! But new faces do join the Canadian Brass from time to time, and this fall marks the debut of new

trumpet player Ashley Hall-Tighe. Ashley brings a wealth of playing experience to the group, both as an internationally acclaimed soloist and as a chamber musician. She serves as principal trumpet of the Cincinnati Chamber Orchestra and is on the faculty at the University of Cincinnati College-Conservatory of Music. And this won't be her first experience with the Canadian Brass, having first worked with the group as a student in 2001 as part of their chamber music residency at the Music Academy of the West. With an almost 20-year international performing career, Ashley Hall-Tighe is sure to fit right in with one of the world's busiest and most storied brass ensembles.

Although it may feel strange to refer to a group as well known as the Canadian Brass as being famous for any one particular thing, they are justifiably renowned for their Christmas concerts. With decades of holiday-themed programming and more than 10 Christmas albums, the Canadian Brass are sure to present a Yuletide musical extravaganza that will have visions of sugar plums dancing in *everyone's* heads.

CANADIAN BRASS

Dec. 13, 2023
Macky Auditorium
Tickets at
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EKLUND OPERA

Falstaff

An opera by Giuseppe Verdi

Friday, Oct. 27, 7:30 p.m.

Sunday, Oct. 29, 2 p.m.

Macky Auditorium

Stage Director

Music Director

Scenic Designer

Lighting Designer

Costume Designer

Wig and Makeup Designer

Production Director

Assistant Director

Production Assistant

Leigh Holman

Nicholas Carthy

Peter Dean Beck

Jonathan Dunkle

Ann Piano

Jason Estrada

Ron Mueller

Madison Falkenstine

Christie Conover

Head Vocal Coach and Chorus Master

Vocal Coach

Rehearsal Pianists

Jeremy Reger

Mutsumi Moteki

Bobby Pace

Ya-Ting Yang

NEED TO KNOW FOR THE SHOW

- *Falstaff's* run time is approximately two hours and 30 minutes, with one 20-minute intermission.
- Photography and video recordings of any type are strictly prohibited during the performance.
- See Page 9 of this publication for additional show and venue policies.

SPECIAL THANKS

- Ted Stark and Veronica Dewey, Department of Theater & Dance Costume Shop.
- Alexis McClain, College of Music Diversity + Outreach Coordinator

Cast

ROLE	FRIDAY	SUNDAY
Sir John Falstaff	Andrew Hiers	Andrew Hiers
Alice Ford	Camila Rabelo	Melissa Lubecke
Alice Ford (cover)	Sarah Cain	Sarah Cain
Mr. Ford	Adam Wells	Sam Wetzel
Nannetta	Kailyn Martino	Alice Del Simone
Nannetta (cover)	Caitlyn Fuller	Caitlyn Fuller
Meg Page	Katiann Nelson	Rebecca Seifert
Mistress Quickly	Jenna Clark	Jenna Clark
Fenton	Simeon Wallace	Miguel A. Ortega Bañales
Fenton (cover)	Reese Phillips	Reese Phillips
Dr. Caius	Calen Brudos-Nockels	Reese Phillips
Bardolf	Keegan Shaw	Ian Saverin
Pistol	Benaiah Axlund	Marcus Schaller
Robin	Kaori Quan	Kaori Quan
Proprietor of the Garter Inn	Isabelle Bodley	Isabelle Bodley

Chorus

Benaiah Axlund*	Cookie Ludwick	Reese Phillips*	Alleigh Watson
Calen Brudos-Nockels*	Kaori Quan	Ian Saverin*	Max Vann
Kristina Butler	Isabelle Bodley	Teddy Spachman	* appears in the Chorus
Adriana Cipponeri	Halle Francis	Marcus Schaller*	in shows when not in a
Joshua Criswell	Lau Marial	Keegan Shaw*	named role.

Orchestra

VIOLIN	CELLO	CLARINET	TROMBONE
Jordan Grantonic	Erik Okal	Gleyton Pinto	Riley Bahin
<i>Concertmaster</i>	<i>Principal</i>	Nikhila Narayana	Kendall Walker
Jonathon Winter	Louis Saxton	BASS CLARINET	Eric Brennan
Lauren Zimmerman	Amy Delevoryas	Yi Dong	TUBA
Laura Perez Rangel	Nia Lepore	BASSOON	Jamieon Gilmore
Logan Indge	DOUBLE BASS	Benjamin Mangonon	PERCUSSION
Sarah Payton	Ben Shearer	Daniela Garzón Guerra	Annalise Goetz
Eli Pouliot	<i>Principal</i>	HORN	Gavin Kitchen
Bebe Seidenberg	Paul Marshall	Max Braun	Andrew Quinlan
Hailey Jang	FLUTE	Derrick Rassinier	HARP
Principal	Natalie Zeles	Susannah Greenslit	Emily West
Sam Jarvis	Sam Nixon	Nathan Bonin	
Adam Weller	Allyson Kreider	TRUMPET	
Corbin Glover	OBOE	Elise Ehlert	
David Schwartz	Sophie Maeda	Michael Brotherton	
Anna Cummings	Luka Vezmar	Julia Gill	
VIOLA	ENGLISH HORN		
Preston Yamasaki	Laura Lambrech		
<i>Principal</i>			
Alejandro Gallagher			
Len Eppich			
Bryce Kayser			

Synopsis

Falstaff plans to seduce Alice Ford and Meg Page, wives of prosperous Windsor citizens, in order to repair his finances. Alice and Meg, joined by Alice's daughter Nannetta and their friend Mistress Quickly, laugh over the identical love letters they have received and plot their revenge while a jealous Ford makes his own plans. Meanwhile, Nanetta and Fenton are in love—but Ford intends to marry her to Dr. Caius.

Mistress Quickly informs Falstaff that both Alice and Meg are in love with him, and she's followed by Ford, disguised as "Mister Brook," who asks him to seduce Alice on his behalf. Falstaff visits Alice and, while there, Meg Page interrupts, as planned, to announce (in jest) that Ford is approaching. But Mistress Quickly suddenly returns in a panic to inform Alice that Ford really *is* on his way, and in a jealous rage. The scene ends with, not Alice and Falstaff, but Nanetta and Fenton, found out, and Falstaff in the River Thames.

While Falstaff laments his circumstances, Alice sends a letter asking him to meet at the Windsor Great Park at midnight disguised as the Black Huntsman. At the same time, Ford promises Dr. Caius that he will wed Nanetta that evening. Everyone arrives at the Park, Falstaff learns his lesson, and after some surprises, Nannetta and Fenton are married after all. Before sitting down to a wedding supper, the entire company agrees that the whole world may be nothing but a jest filled with jesters, but he who laughs last, laughs best.

Stage Director's note

In my opera theatre class this month, I was deeply moved by a conversation I had the privilege of hearing. I brought in a guest speaker, Matt Tomatz who works as a therapist for the university. Matt is a musician himself and is the embedded therapist for the College of Music. He understands performers. In his talk this morning, he asked the class to think back on the first show they ever did—in high school or before—when they were first "bitten by the bug." He asked them to share why they thought this experience affected them in this way. You might be surprised. No one said that they were happy to be the star of the show or that they sang a beautiful high C or that they had the best costume or the top billing. Overwhelmingly,

the same theme surfaced. Everyone that shared said that they'd never experienced such belonging, that the sense of community was transformative or that they'd finally "found their people". I thought back, too. My experience as a young high school Maria was the same. After 35 years in this business, I've never had such a shift in my life as when I found a true sense of belonging in a rural community theater production of the *Sound of Music*. I've never been the same since and I would guess every performer on the stage for today's performance here in Macky has a similar *belonging* story. Throughout the rehearsal process we have grown as a cast by opening the floor for conversations around name calling, body image and misogyny—misogyny which is called out and subverted by the strong Windsor female characters who challenge traditional gender roles and expectations and ultimately outwit those around them.

As the stage director of this production of Falstaff, I am thrilled for you to see behind the curtain at what is Verdi's final and possibly finest opera. This rollicking Shakespearean comedy, based on *The Merry Wives of Windsor* is like many of his works—he ends with a moral, written to deliver straight to the audience—not as the characters, but as the actors themselves. In our production, I have expounded on that convention by bookending it with a secret gift for you. I trust you are reading this before the "15 minutes to places!" call from the stage manager to the actors. If so, you'll be in on the secret and will realize that you as the audience are part of the production as well. In this current climate, laughter and true belonging is more important than ever, isn't it? Thank you for being on this journey *together* with us.

Music Director's note

After the premiere of *Otello* at La Scala, Milan in 1887, when Verdi was 74, the general consensus was that it was to be his last opera. Verdi seemed to agree, and retired to his villa Sant' Agata, and busied himself with the new hospital that he had built at Villanova. However, Verdi's creative urge was as strong as ever. He had always wanted to write a proper comic opera, but lacked, as he said, the right libretto. (His first attempt, *Un Giorno di Regno*, fifty years earlier was not a success). Although he was known as a composer of tragedy, Verdi had a very deft hand when it came to humor.

There are wonderfully funny moments in many of his works; *Forza del Destino*, *Rigoletto* and especially the scenes between Iago and Cassius in *Otello*. And so when Arrigo Boito, who had written the libretto for *Otello*, handed Verdi some sketches for a comedy about Sir John Falstaff, based on Shakespeare's *The Merry Wives of Windsor* and *Henry IV*, Verdi immediately went to work.

Despite his initial enthusiasm, Verdi expressed grave doubts to Boito as to whether, at his advanced age, he would be able to finish another major work. Boito replied: "It was said of you after *Otello*: 'It is impossible to finish better.' There is only one way to finish your career more splendidly than with *Otello*, and that is to end it with *Falstaff*!"

Verdi swore Boito to secrecy about the project, but word got out, and Verdi's publisher, Giulio Ricordi, started to make inquiries. Verdi wrote back: "I am engaged in writing *Falstaff* to pass the time, without any preconceived ideas or plans. I repeat, to pass the time. Nothing else. All this talk, all these proposals, however vague ... will involve me in obligations that I absolutely refuse to assume." And later: "I have written it to please myself, and I believe it ought to be performed at Sant' Agata, and not La Scala."

Whether this was Verdi simply being disingenuous we do not know, but after completing the opera Verdi traveled to La Scala to rehearse the piece, and it was premiered there, triumphantly, on the 9th February 1893.

Falstaff invokes the comic spirit of both *Figaro* and *Die Meistersinger*. It inhabits the world of *Don Pasquale*, written 60 years earlier, and yet looks firmly forward. But, above all, it is a *summa summarum* of Verdi the dramatist who, despite writing many of the best operatic tragedies, knew that it is comedy, and not tragedy, that shows us the true nature of the human condition.

As Boito often reminded him: "A smile can add a thread to the very brief fabric of life."

Personnel

JENNA CLARK (Mistress Quickly), mezzo-soprano, is a second year Artist Diploma student at the University of Colorado Boulder and studies with Abigail Nims. Recent opera roles include Cherubino in Mozart's *Le nozze di Figaro* with the Crested Butte Music Festival (2023), Dolores Caro in Tom Cipullo's *The Calling* with the CU New Opera Workshop (2023), Mrs. McLean in Opera Fort Collins' production of Carlisle Floyd's *Susannah* (2023), Le Prince Charmant in Massenet's *Cendrillon* at CU Boulder (2023), Amor in *La Púrpura de la Rosa* by Tomás de Torrejón y Velasco with the Baroque Chamber Orchestra of Colorado (2023) and the Announcer in Douglas Moore's *Gallantry* with Opera Theater of the Rockies (2023). In the summer of 2022, Clark was an Apprentice Artist at Central City Opera covering the role of Signora Naccarelli in Adam Guettel's *The Light in the Piazza*.

ALICE DEL SIMONE (Nannetta) received her MM in voice pedagogy and performance at the University of Colorado Boulder. She is currently pursuing a DMA studying with Andrew Garland and Jennifer Bird-Arvidsson. Del Simone's recent appearances include First Witch with Opera Fort Collins in *Dido and Aeneas* (Purcell), Clytemnestra in the premiere of Anne Hege's *The Furies* with Stanford Laptop Orchestra, and La Princesse, Le Rosignol and Le Feu in *L'Enfant et les Sortilèges* (Ravel) with Boulder Opera. With Eklund Opera, she has performed as La Fée in *Cendrillon* (Massenet), The Lady with a Hand Mirror in *Postcard from Morocco* (Argento) and Poppea in *Agrippina* (Handel).

REESE PHILLIPS (Dr. Caius) is a tenor originally from Norman, Oklahoma. Performance credits include Robin Oakapple in *Ruddigore*, Little Bat in *Susannah*, Frederic in *Pirates of Penzance* and Tamino in *The Magic Flute*. Phillips is a student of Professor Matthew Chellis.

KAILYN MARTINO (Nannetta) is a soprano from Pittsburgh, PA. She is currently a graduate student in voice performance and pedagogy at CU. She is thrilled to be Nannetta with Eklund Opera! Martino studies voice with soprano Jennifer Bird-Arvidsson. In 2020, she earned a BM in voice performance from Baldwin Wallace Conservatory of Music. That spring, she prepared Poulenc's

monodrama, *La Voix Humaine*, with Baldwin Wallace Opera. In 2018, she was Younger Alyce in the Midwest premiere of *Glory Denied*. She was also the 2018 recipient of the Hakola Prize for Academic and Vocal Excellence. She has performed with Longmont Symphony Orchestra, Cleveland Opera Theater, Hawaii Performing Arts Festival, Harrower Summer Opera and more.

IAN SAVERIN (Bardolfo) is a junior in the Bachelor of Music, Musical Theatre program. He studies voice under Professor Matthew Chellis. Though *Falstaff* is his first opera, Saverin has been seen in other shows at CU Boulder such as *Guys and Dolls*, *Urinetown*, *Chicago* and *The Drowsy Chaperone*. This past summer, Saverin spent his time working at the Utah Festival Opera. He was in *Oliver*, *Aida*, *A Gentleman's Guide to Love and Murder* and *Our Town*.

KAORI QUAN (Robin/Chorus) is a soprano trained by Jennifer Bird-Arvidsson and Jennifer DeDominici. She will be graduating with a BM in vocal performance and a BA in history in the spring of 2024, and plans to pursue graduate study in early modern French history thereafter.

ADAM WELLS (Ford) is an Artist Diploma student studying under the tutelage of Andrew Garland. Wells has appeared in a multitude of 20th century operas and musicals ranging from Paul in Glass' *Les Enfants Terribles* to the title role in Sondheim's *Sweeney Todd*. They have sung with companies including The Glimmerglass Festival, Rochester Philharmonic and Ohio Light Opera. Wells is a 2020 Grand Concours Vocal Competition finalist, 2019 SC District Winner of the Metropolitan Opera National Council Audition, and 2013 winner in classical voice with the National YoungArts Foundation. They hold degrees from the Eastman School of Music and Oberlin Conservatory.

MARCUS SCHALLER (Pistol) is a fourth year student pursuing a Bachelor of Music in voice performance, studying with the illustrious Professor Andrew Garland, and a Bachelor of Arts in astrophysics. Previous roles with Eklund Opera include Le Surintendant des Plaisirs in *Cendrillon* and Alchindoro and Benoît in *La Bohème* (cover). He'd like to thank the whole production team for all their brilliance and hopes you enjoy this masterpiece opera.

CAMILA RABELO (Alice Ford) Born in São Paulo, Brazil, the soprano is currently pursuing an Artist Diploma in voice performance at the University of Colorado Boulder in the studio of Professors Simson and Bird. She holds a bachelor's degree in voice performance from the University of São Paulo, where she studied with Professors Francisco Campos and Ricardo Ballesterio, and a master's degree from the University of Wyoming under the guidance of Professor Katrina Zook. Additionally, she completed a year-long masterclass program, Meisterkurs Gesang, with Professor Margreet Honig at the University of Basel, Switzerland. Rabelo participated in festivals in Germany, including the Chorakademie Lübeck and the Bachakademie Stuttgart. Some of her operatic roles include Mimì, Micaela, Pamina and Donna Anna, among others. Rabelo was awarded in some singing competitions in Brazil, with emphasis on the Maria Callas Competition, securing the First Grand Prize for Female Voice.

KEEGAN SHAW (Bardolfo) is a tenor attending the University of Colorado Boulder. Since coming to the opera program, he has participated in various operas in the chorus. However, this time he has worked to hone his voice and has landed his debut principal role. Matthew Chellis is currently Shaw's instructor at CU, and under his tutelage Shaw has grown the confidence and technique to push himself forward in his opera career.

KATIANN NELSON (Meg) is in her first year at CU Boulder, studying voice performance with Professor Abigail Nims. Originally from Waterford, Wisconsin, Nelson did her undergraduate degree at Carthage College in piano and clarinet performance, and vocal music education. While in her undergraduate degree, Nelson frequently sang in Opera Workshop, but *Falstaff* is her very first full length opera! Nelson's favorite aspect of this show is the musical and dramatic dynamic between each ensemble member, especially that of her quartet: Alice, Meg, Nannetta, and Mrs. Quickly. Nelson has loved working on this production, and hopes you enjoy the show!

BENAIH W. AXLUND (Pistol) is a bass-baritone who enjoys sharing his love of opera, choir and song. He graduated from Pacific Lutheran University in 2021, with a Bachelor of Music degree in vocal performance. At Pacific Lutheran University, Axlund had roles in many

shows, notably The Parson in Leoš Janáček's *The Cunning Little Vixen*, Bartolo in Mozart's *Le nozze di Figaro*, and Judge Turpin in Sondheim's *Sweeney Todd*. At Vashon Opera, he has taken part in several performances—most recently as Bogdanovitch in Franz Lehár's *The Merry Widow*, and Lakai in Richards Strauss's *Ariadne*. Currently, Axlund is working on his Master of Music degree in voice studying with Andrew Garland.

ANDREW ALLAN HIERS (Falstaff) is a Florida based bass-baritone and alumnus of the esteemed Merola Opera Program and Opera Colorado's Artist in Residence Program where he first covered the titular role of Sir John Falstaff, culminating in a student matinee performance at the Ellie Caulkins Opera House with the Opera Colorado Orchestra under the baton of Maestro Ari Pelto. He received his MM in opera from SUNY Binghamton while studying with Thomas Goodheart and his BM in voice performance from Florida State University studying with David Okerlund.

SAM WETZEL (Ford) is a second year master's student at CU Boulder, studying with Andrew Garland. His voice has been described as "moving the chi in the room" and has been seen most recently in the 2023 CU New Opera Workshop, as Pandolphe in *Cendrillon* and Marcello in *La Bohème*, all with Eklund Opera. Wetzel got his undergraduate degree at the Baldwin Wallace Conservatory of Music where he performed many roles, including The Count in *Le nozze di Figaro*, Melisso in *Alcina*, The Dad in Jake Heggie's *Cinderella 99*, and Aeneas in *Dido and Aeneas*. He has also performed Schubert's *Winterreise*, is a member of the Colorado Bach Ensemble, and takes a special interest in performing new and underrepresented works.

REBECCA SEIFERT (Meg Page) is a mezzo soprano from Phoenix, Arizona. She holds a bachelor's degree in vocal performance from the University of Oregon, where she graduated *cum laude* and with an Achievement Award in recognition of "Outstanding Vocal Performer" in her graduating class. Some of her recent roles include Isabella in Gioachino Rossini's *L'Italiana in Algeri*, Desiree Armfeldt in Stephen Sondheim's *A Little Night Music*, and Fuego in Antonio de Literes' *Los Elementos*. Siefert is a first year Master of Music student majoring in vocal performance under Professor Abigail Nims.

SIMEON WALLACE (Fenton), is a tenor from the foothills of North Carolina. He has a passion for exploring the compositions of Black composers who intricately crafted idiomatic classical compositions through the lens of African American culture. He has featured in a masterclass on African American song with Louise Toppin, editor of *An Anthology of African and African Diaspora Songs*. Recently he portrayed Aeneas in Purcell's *Dido and Aeneas* with Appalachian Opera Theatre. He holds a BM in music education from Appalachian State and is pursuing an MM in vocal performance and Pedagogy from CU Boulder under Matthew Chellis.

CALEN BRUDOS-NOCKELS (Dr. Caius) is a senior who studies with the dashing baritone duo John Seesholtz and Professor Andrew Garland. Brudos-Nockels has done shows with Eklund Opera in the past including *Guys and Dolls*, *La Bohème* and *Traviata*. You may have also seen him as Larry in the Department of Theater & Dance's production of *Company* or as an evil bunny in *The Drowsy Chaperone* with the Musical Theater program. Reportedly this is his final undergraduate opera (as long as he passes all of his classes) and he looks forward to seeking performance opportunities in Colorado and beyond after he graduates!

PETER DEAN BECK (Scenic Designer) has designed for Eklund Opera since 1994, as well as more than 300 productions around North America. Among his opera credits are *Falstaff*, *Turandot*, *Manon*, *Don Giovanni*, *Madama Butterfly*, *Hansel and Gretel*, *A Midsummer Night's Dream* and *Romeo et Juliette* for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera and Chautauqua Opera. He has designed productions of *Andrea Chenier*, *L'Italiana in Algeri*, *Macbeth*, *Elektra* and *Tristan and Isolde* for Hawaii Opera Theatre, where he has been designing for more than 30 seasons. His musical theatre credits include *Fiddler on the Roof*, *Sound of Music*, *Music Man*, *Les Misérables* and *Annie* for Skylight Music Theatre. His work for dance includes *The Indigo Girls Project* for Atlanta Ballet and *Nutcracker* for Ballet Hawaii.

NICHOLAS CARTHY (Music Director/Conductor) is now in his 19th season with Eklund Opera. He studied at the Mozarteum in Salzburg, Austria. He served as musical assistant to Bernard Haitink and Sir Georg Solti at the Salzburg Festival and to

Daniel Barenboim in Paris, Chicago and Bayreuth. Carthy has conducted opera productions in Vienna, Salzburg, Oslo, Stockholm, Winterthur, Milan, Rome, Naples, Bonn, Eugene and Tel Aviv. He has conducted orchestras, including the Colorado Symphony, Nordwestdeutsche Philharmonie, Orchestra RAI di Torino, Orchestra San Carlo di Napoli and the Accademia Filarmonica Roma. As a collaborative pianist he has performed in many of the world's great halls, including Carnegie Hall, Suntory Hall, Wigmore Hall, the Bolshoi Theatre and the Musikverein Vienna. He is music director of the Helgeland Sinfonietta and the Toppen International Summer School in Norway. He is well known for his public lectures at the University of Colorado and beyond, and is occasionally heard on the radio, spreading around his uncurbable enthusiasm for music and history.

CHRISTIE CONOVER (Production Assistant) wears many hats, having returned to her alma mater as production assistant for Eklund Opera. In her active solo career she has performed lead roles with Komische Oper Berlin, Minnesota Opera, Opera Colorado and concerts with the Colorado Symphony, Colorado Music Festival and Colorado Springs Philharmonic, among others. Conover fondly remembers her many roles with Eklund Opera and singing in the inaugural CU NOW.

JASON KYLE ESTRADA (Wig and Makeup Designer) (he/him/his) is a hair and makeup artist and costume designer currently based out of Winston-Salem, North Carolina. He is a graduate of the UNC School of the Arts with an MFA in wig and makeup design. Estrada has worked in many arenas of the entertainment industry from the stage to the screen. He builds custom wigs from his studio and loves to garden. He is also a proud member of IATSE local 322. Estrada is an alum of CU Boulder and is happy to be back for the magic of *Falstaff*.

JON DUNKLE (Lighting Designer) is a Colorado-based designer, manager and educator with credits and professional connections on Broadway and Off, with national and international tours, dance companies, concerts, special events, television and architecture. His work has been seen locally at Curious Theatre Company, LOCAL Theatre Company, Colorado Shakespeare Festival and Opera Colorado. Prior to arriving in Colorado, he was a member of the production and design faculty at NYU Tisch School of the Arts and was production

manager at NYU's Jack H. Skirball Center for the Performing Arts. He is also the production manager of the Colorado Shakespeare Festival.

LEIGH HOLMAN (Stage Director) balances a teaching and professional stage directing career in the United States and abroad. In recent years, she has made directing debuts at the Pafos Aphrodite Festival in Cyprus, L'Opéra de Montréal and Florida Grand Opera. Recent CU Boulder productions include *West Side Story*, *Sweeney Todd* and *Ariodante*. As well-suited to new operatic works as she is to traditional works, Holman has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, Gene Scheer, Mark Campbell, Mark Adamo, Colm Toibin, Kirke Mechem, Libby Larsen, Lori Laitman, Herschel Garfein, Robert Aldridge, Daniel Kellogg, Alberto Caruso and Dave Mason. As the founder and artistic/general director of CU Boulder's New Opera Workshop (CU NOW), she continues to passionately promote the creation, collaboration and production of new American works.

JENN MELCHER GALVIN (Properties Designer and Scenic Artist), MFA, joined Eklund Opera at CU Boulder in 2007, and she has considered it her professional home ever since. Galvin has painted for prestigious summer companies including the Colorado Shakespeare Festival and Ohio Light Opera. Locally, Galvin has worked for Macky Auditorium, BDT Stage, Chataqua Auditorium, and BETC. Her hobbies include fiction, needlecraft and hiking. In 2010, Galvin walked 400 miles of an ancient pilgrimage road across Northern Spain called the Camino de Santiago. She thanks her cat Nutmeg, husband Peter and son Dominic for their love and support.

RON MUELLER (Production Director) has served Eklund Opera as technical director and now production director for more than a quarter of a century. He has also designed scenery and/or lighting for many Eklund productions in that time, most recently *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed scenery for this season's *The Children*, and a dozen others over the last decade. He has also designed scenery or lighting for productions at Crested Butte Music Festival, Skylight Opera Theatre, Colorado Shakespeare Festival, Boulder's Dinner Theatre, Theatre X, Milwaukee Chamber

Theater, Boulder Broadway Company, CU Theatre and Dance and the University of Denver's Lamont School of Music.

ANN PIANO (Costume Designer): As the costume coordinator for Opera Colorado since 2003, she has designed costumes for *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed more than 100 shows for Denver area opera, theater and dance companies. In 2012, she won a True West "Best Costume Design" Award for The Elaborate Entrance of Chad Deity at Curious Theatre. Most recently, she designed *Tosca* at Bravo! Vail Music Festival and *La Bohème* and *Cendrillon* for Eklund Opera at CU Boulder. Piano has a BFA in fashion design from Stephens College in Columbia, Missouri, with a minor in fine art.

ODALIZ MERAZ (Stage Manager) originally from Durango, Mexico, is a recent University of Northern Colorado graduate. She is excited to be working with Eklund Opera for the first time. You can also find her on the stage management team at The Curious Theater in Denver. Odaliz enjoys spending time out doors, cooking, and of course being a stage manager.

MADISON J. FALKENSTINE (Assistant Director) is a first year master's student in the vocal performance and pedagogy program at CU Boulder studying with Julie Simson. She holds a bachelor's degree in vocal performance from MSU Denver. While Falkenstine has spent more than a decade performing in opera, musical theatre, and concerts, she is also a stage director and educator. She has taught acting, musical theatre, dance and voice to students ages 7-19 for the past seven years. Falkenstine's favorite directing projects include, *Oklahoma!*, *Bye Bye Birdie*, and *Tuck Everlasting* (Best of the Springs Gold Award for Best Play). She is ecstatic to be on the production team for *Falstaff!*

Production Team

STAGE MANAGER Odaliz Meraz	MACKY PRODUCTION MANAGER Richard Barrett
ASSISTANT STAGE MANAGER Sarah Cain	LIGHT BOARD OPERATOR Rachel Fields
ASSISTANT TECHNICAL DIRECTOR Jeff Rusnak	TD AND CREW CHIEF Jeff Rusnak
ASSISTANT TECHNICAL DIRECTOR Ben Smith	RAIL OPERATORS Ben Smith Scott Wickman
MASTER CARPENTERS Trey Olmesdahl	DECK HANDS Ben Smith Alex White Kristi Ibsen Pearl Enssle
CARPENTERS Pearl Enssle Nick Kargel Joshua Kirk Robin Reid	SPOT OPERATORS Andrew Schuster JD Rogers
PROPERTIES MANAGER Jennifer Melcher Galvin	WARDROBE HEAD Carolyn Miller
SCENIC ARTISTS Jennifer Melcher Galvin Lelah Radostis	WIG AND MAKEUP ASSISTANTS Mari Beazley Debbie Spaur
ASSISTANT LIGHTING DESIGN Stephanie Castro Rivera	WARDROBE CREW Nia Quan Kelly Gregson
COSTUME SHOP ASSISTANTS Nia Quan Melissa Lubecke Adam Wells	MACKY PERSONNEL Thank you to our stage hands and electricians!
COSTUME DRAPER Kelly Gregson	
TITLES OPERATOR Caitlyn Fuller	
MACKY ASSISTANT DIRECTOR OF PRODUCTION Trevor Isetts	
MASTER ELECTRICIAN, MACKY PRODUCTION MANAGER Chris Evans	

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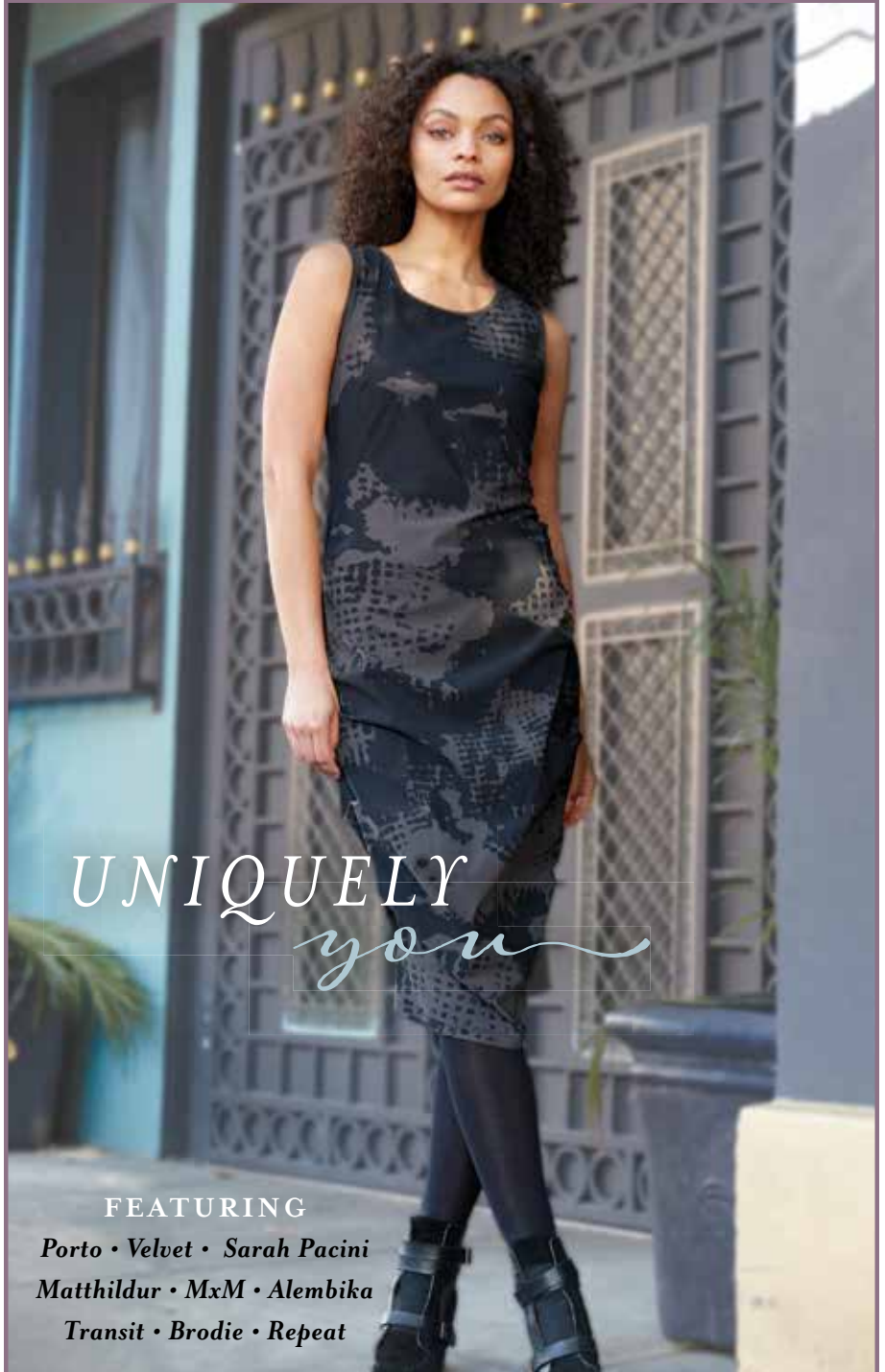
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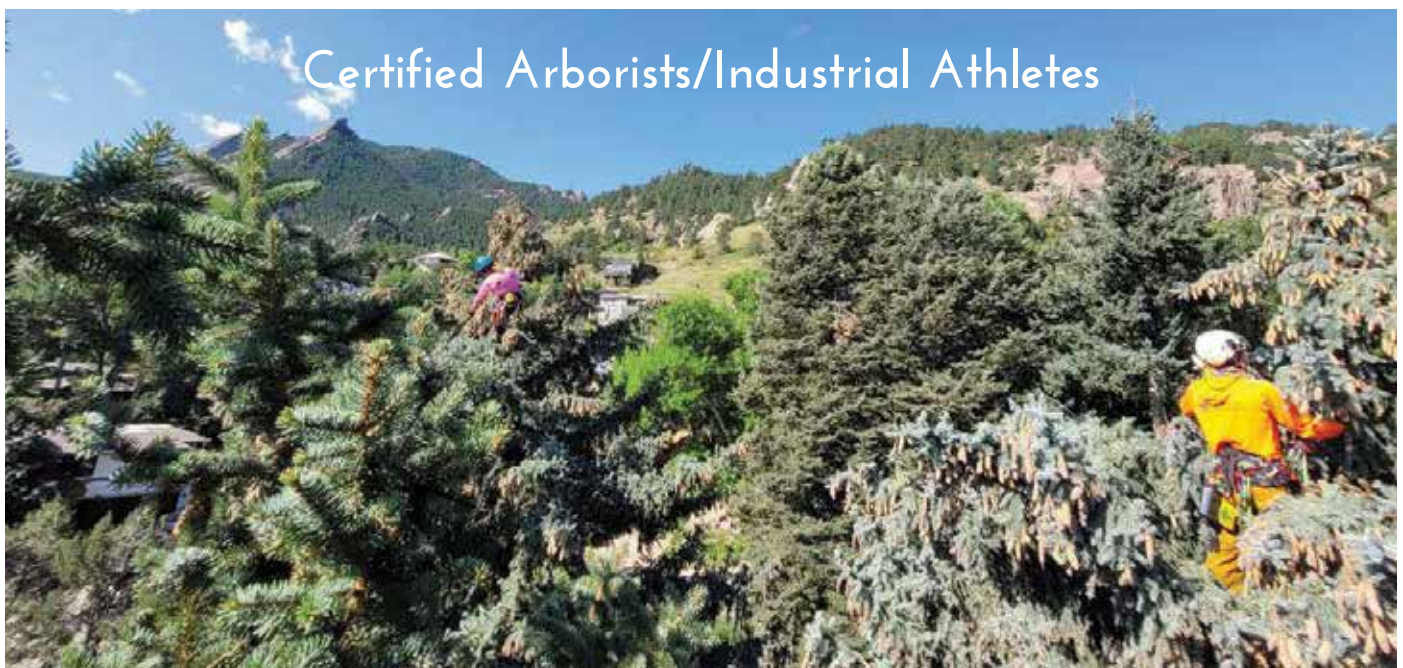
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“A Boulder treasure”

Celebrating the illustrious career of CU Presents Executive Director Joan McLean Braun

By Sabine Kortals Stein

Boulder native and CU Boulder alumna Joan McLean Braun (BM '81 and MBA '93) has achieved an extraordinary 30-year career at her alma mater, much to the delight and deep appreciation of campus and community audiences alike.

“As executive director of CU Presents since 2001, Joan took the helm when CU Presents was still CU Concerts at the College of Music,” recalls Dean John Davis. “From the beginning—back when I directed the college’s jazz studies program in the early 2000s—Joan took the time to really listen and understand the goals, needs and performance activities of the program which opened the gates for me to achieve what I envisioned.

“She extended the same can-do, open-minded approach to all academic areas in the College of Music, quickly recognizing that she needed to closely partner with our departments and studios to develop the infrastructure of a sustainable performing arts entity that also supports our academic mission.”

Since then, Braun—who further serves as the college’s assistant dean for concerts and communications—has led the expansion of CU Presents to become what it is today: The home of all performing arts on the CU Boulder campus with hundreds of concerts, recitals, plays and other events each year, including the popular Holiday Festival and uniquely innovative Faculty Tuesdays series, as well as the much-lauded Artists Series and Takács Quartet series, the nationally acclaimed Colorado Shakespeare Festival and more.

“Joan has done a wonderful job of building and sustaining CU Presents over its long history,” says CU Boulder Chancellor Philip DiStefano. “Her dedicated work connecting the community with all that the College of Music offers has elevated the college’s reputation and strengthened the university’s relationships with the community.

“Joan’s efforts have been deeply appreciated and have laid the foundation for future success for CU performers, scholars and artists.”

Indeed, under Braun’s artistic vision—and thanks to the collaborative relationships she’s established on campus and with other Colorado arts presenters and artists’ agents worldwide—our audiences have experienced the College of Music’s many outstanding ensembles and opera/musical theatre productions, as well as CU Boulder Theatre & Dance performances and groundbreaking acts by award-winning, world-renowned icons.

“The Artist Series has been and remains an extremely prestigious and important series,” says Toby Tumarkin, executive vice president and global head of artists and attractions with IMG Artists. “Under the leadership of Joan

Braun, CU Presents has continued to bring new stars from around the globe while maintaining its traditional audiences, subtly and successfully adapting to a changing arts landscape.

“Consistently an anchor for artists and touring projects in the region and a crucial lynchpin to help to bring shows to the West Coast, Joan Braun’s work at CU Presents is a powerful example of important and thoughtful arts presenting.”

But Braun—who will retire at the end of the 2023-'24 season—is quick to deflect such well-earned respect and admiration. “I have the good fortune of a brilliant team,” she says, also crediting a strong, synergistic collaboration with College of Music Dean Emeritus Daniel Sher over more than two decades. “The way I see it, my role is to empower my senior team, and to ensure they understand what I’ve learned and how I do things—especially artist management and meeting the needs of our community. That’s how we can best support the next director of CU Presents.”

Among her dedicated staff are longtime colleague Laima Haley who directs CU Presents’ marketing and public relations; CU Presents’ Operations Director Andrew Metzroth who oversees Tessitura ticketing operations; Senior House Manager Rojana Savoye; and Macky Auditorium Director Rudy Betancourt. “Boulder’s cultural scene would not have achieved its world-class reputation without Joan’s vision for what is possible, steadfast leadership and resilience in the face of challenges,” says Betancourt. “She has been a trusted mentor and a dear friend not only to me but to many at CU Presents, the College of Music and—closer to my heart—Macky Auditorium.

“Her service to the university and the surrounding area has become an unmatched legacy.”



*And it's precisely Braun's remarkable legacy that inspires our **invitation for donations to the Artist Series endowment in her honor**, with the goal of reaching \$1 million this season.*

“I’m so gratified knowing that the endowment ensures and protects the Artist Series and the overall health of CU Presents—long after I’m retired and into the future,” says Braun. “In the arts, we’re quite vulnerable to events beyond our control—like the recent pandemic or the floods in 2013 when, understandably, a lot fewer people were able to come to our performances.

“For myriad reasons, when earned revenues fall short, the endowment provides crucial funding—hopefully in perpetuity.”

“Managing a performing arts venue is an affair of the heart and mind. On one hand are the myriad logistics: Contracts, communications, transportation, finances. On the other: Human connection, the gift of beauty and meaning. At best, these all play together in a poetic rhythm, organic and natural, to create a unity that seems like it was inevitable.

But it only happens when someone has the vision to see the whole in all of its parts. For the Artist Series and CU Presents, that person is Joan who for 30 years has brought us together for encounters with beauty and meaning through music and dance. She is truly a Boulder treasure.”

—Daryl James, Artist Series Advisory Board member + former chair

Thank you!

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