

CU ★ PRESENTS

MARCH-APRIL 2024

-  Takács Quartet March 10-11
-  Titanic, the Musical March 15-17
-  Ray Chen and Julio Elizalde March 21
-  Asleep at the Wheel April 5
-  American Stories April 25-28
-  Takács Quartet April 28-29



College of Music
UNIVERSITY OF COLORADO BOULDER



WHAT THE CONSTITUTION MEANS TO ME

BY HEIDI SCHRECK



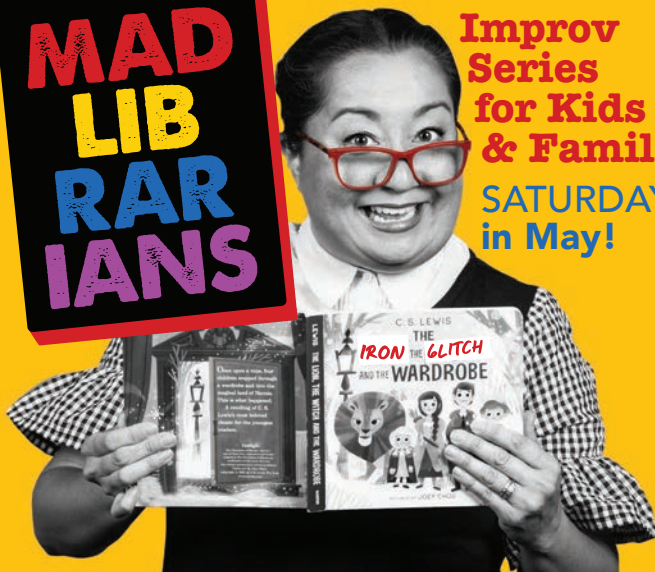
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Asleep at the Wheel with the CU Boulder Symphony Orchestra comes to Macky Auditorium on April 5 Photo by Jeff Fasano.

CU ★ PRESENTS

MARCH-APRIL 2024

Editors: Laima Haley, Sabine Kortals Stein

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Covers:

Artist Series: *Ray Chen*, photo by John Mac

College of Music: *Promotional art for Titanic*, the Musical

Takács Quartet: *Photo by Amanda Tipton*

Contents

- 06 Asleep at the Wheel and CU Boulder Symphony Orchestra bring western swing to life ★
- 08 Season highlights and good-to-know show info
- 12 A haunting double bill ★
- 15 Thompson Jazz Studies Program introduces new vocal jazz degree and more ★
- 24 Celebrating the legacy of Anna Sie ★
- 26 Thank you to our supporters
- 30 Personnel

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.

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Asleep at the Wheel to work with CU Boulder Symphony Orchestra to bring western swing to life

By Adam Goldstein

Symphonic music and country and western swing may seem like unlikely bedfellows for fans of either genre.

But according to Ray Benson, frontman of the world-renowned, Grammy Award-winning country group Asleep at the Wheel, the pairing of classical strings and honky-tonk twang isn't a new combination. The band will join the CU Boulder Symphony Orchestra and College of Music students for an exceptional performance at Macky Auditorium on April 5. Benson says the fusion of strings, guitars and country swagger will draw on a long-established musical partnership.

"We offer audiences a unique symphony show, in my opinion," Benson said, adding that Asleep at the Wheel has played symphonic concerts across the United States since the early 2000s.

"We play a genre of music called western swing which has roots in old-time fiddle music, country music, jazz, country and blues."

The 1940s saw a rare and ambitious fusion of styles. Western swing artists like Bob Wills, Milton Brown and Hank Thompson melded the folk roots of country music with the lush instrumental expressions of big band music, jazz and other idioms. Asleep at the Wheel continues that approach and—teaming up with the CU Boulder Symphony Orchestra—will bring the full scope of the genre to life for audiences.

The value of the show isn't limited to ticket holders. CU Boulder students will also play a role in the concert, a collaboration that echoes previous performances by Asleep at the Wheel on our campus.

"Fiddles are a big part of what we do and combining that approach with classically trained string musicians is very special. It's not often that you get a collaboration of these styles," Benson said. "We hope music students find this combination interesting and possibly educational."

Indeed, the value of the collaboration for CU Boulder students is immeasurable, according to Joan Braun, Executive Director of CU Presents and the College of Music's Assistant Dean for Concerts and Communications. This concert will offer students learning opportunities that aren't available in a classroom; it gives aspiring musicians the chance to work with award-winning artists in person.

"These are opportunities for our students to be on stage and to interact professionally with an award-winning touring band. That is unique and valuable," Braun said. "Part of our mission is to bring artists to Boulder that audiences wouldn't otherwise experience ... It's an opportunity to see a world-class act without going to New York or Los Angeles. You can see it right here at Macky Auditorium. That is a huge value."

There's also a benefit to the collaboration for the members of Asleep at the Wheel. Working with students and orchestral musicians on this stop gives the band the scope and framework to fully realize their tribute to an American genre forgotten by some.

"We encourage everyone to come out and check out this collaboration," Benson said. "We cover lots of musical ground and we've had some great charts written for the symphony. We always have a great time doing these symphony orchestra shows."

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



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Titanic, the Musical

March 15-17, 2024

CU Macky Auditorium



Ray Chen, violin and Julio Elizalde, piano

Thursday, March 21, 7:30 p.m.

★ Macky Auditorium



Asleep at the Wheel

With the CU Symphony Orchestra

Friday, April 5, 7:30 p.m.

★ Macky Auditorium



The Current

April 11-14, 2024

CU Roe Green Theatre



American Stories by American Women

April 25-28, 2024

CU Music Theatre



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

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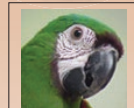


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Betsy Menand



A haunting double bill

By Henry Michaels

An open door. A broken window. Ghostly visages from the past. All this and more will feature on stage when the CU Boulder College of Music's Eklund Opera Program presents *American Stories by American Women*, an exciting operatic double bill featuring two uniquely American stories.

Amy Beach's 1932 chamber opera *Cabildo* is a story within a story. The frame sees a group of sightseers touring New Orleans' Cabildo, a government building that once held the imprisoned pirate Pierre Lafitte. After one of the tourists falls asleep in Lafitte's cell—a completely normal place for a nap—the action moves to her dreams of the imprisoned pirate. It's here that most of the roughly 45-minute-long opera's action takes place, including a prison escape, a visit from a lover's ghost and a War of 1812 connection.

Written in 2018, Missy Mazzoli's *Proving Up* is the tale of a family of Nebraska homesteaders seeking to achieve ownership of their land by satisfying the requirements—proving

up—of the Homestead Act: "House of sod, acres of grain, five years of harvest, a window of glass." It's a dark tale of a family haunted—figuratively and literally—by the ghosts of daughters lost to the harshness of prairie life: A father willing to do whatever it takes to prove up, a mother terrified of losing more children and a son confronted by a menacing stranger.

On one level, the American stories presented in Beach's and Mazzoli's operas could not be more different. The moment when the specter of Lafitte's lover idealistically exhorts him to "Pay thy debt to America," for example, seems worlds away from the grim portrait of American homesteading life in *Proving Up*.

Perhaps what they share, then, is a kind of idealism undercut by the reality that the American dream is complicated. Pierre Lafitte ultimately clears his name by fighting alongside Andrew Jackson, a moment of patriotism spurred on by the ghost of his lost love. Yet the pirate hero also participated in the slave trade,

a fact mentioned by the chorus of tourists in Beach's opera—"The Lafittes sold slaves ... Sold their slaves like cattle in the city"—a heavy statement that is flippantly answered by the tour guide's "Right-O!"

For the family in Mazzoli's opera, the Homestead Act and the idea of Manifest Destiny that it represented were built upon layers of exploitation: The settlers used as pawns in an attempt to expand American territory, but also the existing people whose land was stolen and "proved up." The father in *Proving Up* is desperate to achieve the American Dream for himself and his family, but at what cost? In the end, their story serves as a reminder that this dream is sometimes as fragile as a window of glass.

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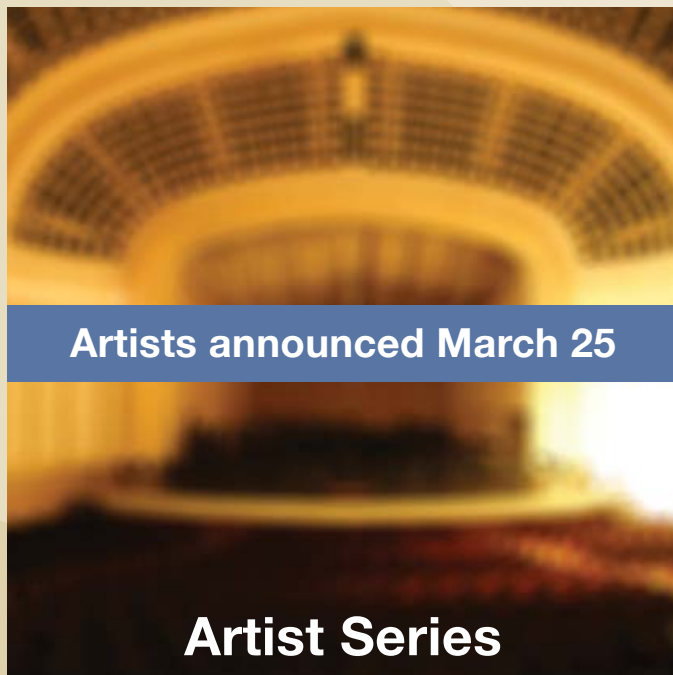
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Thompson Jazz Studies Program introduces new vocal jazz degree, new ensemble and more

By MarieFaith Lane

The College of Music is set to launch an exciting addition to its curriculum this fall—the new Bachelor of Music in Vocal Jazz degree in our Thompson Jazz Studies Program will offer intensive development of all aspects of musicianship as a jazz vocalist with study in jazz improvisation, theory, arranging, repertoire and history as well as individual study and performing in our jazz ensembles.

Professor of Jazz Studies John Gunther shares details of the long-anticipated program: “Thanks to the generous support of Jack and Jeannie Thompson, this program is finally coming to fruition. Jack and Jeannie are astute supporters of the College of

Music and are very involved and aware of the needs of the college.”

He continues, “The program is not only for aspiring jazz vocalists, as we hope it will serve the College of Music more broadly. Jazz improvisation is such an important part of the history of performance of American music and the skill sets that our musicians need to have in the 21st century.”

The methods incorporated into the Thompson Jazz program reflect a commitment to providing real-world experiences. Unlike traditional audition-based ensemble formation, the program embraces a unique approach. “Ensembles are formed without

auditions and then rotated every few weeks, fostering an environment where students of varying ages and experience levels come together and collaborate,” Gunther explains.

“This approach encourages students to build relationships, learn to communicate effectively and navigate the dynamics of working with musicians of varying backgrounds—mirroring the professional world, where collaboration is essential and musicians must adapt to different skill sets within the group.”

Developing and implementing the new degree program was both a response to internal recognition and driven by external demand. “The Jazz Studies department had been receiving inquiries from high school directors and prospective students eager to know when such a program would be offered,” Gunther says. “The call among young musicians for a broader experience is a clear recognition of the importance of engaging with contemporary music making, improvisation and diverse styles beyond their primary focus.”

Additionally, the jazz program has introduced a new extracurricular ensemble—Ralphie’s Ramblers—committed to embodying the spirit of New Orleans brass bands. Ralphie’s Ramblers ensures that students across disciplines have the opportunity to experience and collaborate in jazz in meaningful ways.

Looking ahead, over spring break, faculty and students from Thompson Jazz will spend a week-long intensive in Havana, studying and performing with master musicians of Afro-Cuban jazz, underscoring the College of Music’s commitment to providing a comprehensive education beyond the classroom walls.

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Story and Book by Peter Stone

Music and Lyrics by Maury Yeston

7:30 p.m., March 15-16, 2024

2 p.m., March 17, 2024

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Stage Director

Robert Westenberg

Assistant Directors

Justin Johnson

Madison Falkenstine

Choreographer

Marla A. Schulz

Music Director

Nicholas Carthy

Technical Director

Jeff Rusnak

Scenic Designer and Production Director

Ron Mueller

Costume Coordinator

Ann Piano

Lighting Designer

Jonathan Spencer

Sound Designer and Engineer

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NEED TO KNOW FOR THE SHOW

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- See **Page 9** of this publication for additional show and venue policies.

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- Costumes provided by Lyric Theatre of Oklahoma.
- Thank you to the Macky Auditorium Stage Hands and Electricians!

Cast

Thomas Andrews
Ian Saverin

J. Bruce Ismay
Ben Axlund

Captain E.J. Smith
Miguel Ortega

First Officer Murdoch
Seth Tack

Second Officer
 Lightoller
Alecia Marquardt

Third Officer Pitman
Miles Gibbs

Fourth Officer Boxhall
Keegan Shaw

Quartermaster Hitchens
Lily Valdez

Harold Bride
Quint Hill

Stoker Frederick Barrett
Colin Ring

Frederick Fleet
Joan McEnhill

Bandmaster Hartley
Peyton Busch

Henry Etches
Reese Phillips

Bellboy
Zane Larson

Isidor Straus
Kees Nachbahr

Ida Straus
Libby Shull

John J. Astor
Sean Murray

Madeleine Astor
Jude Hill

Benjamin Guggenheim
Seth Edgar

Mme. Aubert
Elena Diederich

John B. Thayer
Salem Channell

Marion Thayer
Reilly O'Neill

Jack Thayer
Kaori Quan

George Widener
Alex Mehigan

Eleanor Widener
Lydia Blaisdell

Charlotte Cardoza
Ruby Anderson

Edith Corse Evans
Angie Torres

Alice Beane
Caroline Dewell

Edgar Beane
Reed Jacobs

Charles Clark
Indigo Jones

Caroline Neville
Adriana Ripley

Jim Farrell
Calen Brudos-Nockels

Kate McGowan
Ellie Karp

Kate Mullins
Isabel Harrison

Kate Murphey
Adele Trapp

Steward Andrew
 Latimer
Teddy Spachman

Stewardess Robinson
Jada Abbott

Stewardess Hutchinson
Sophie Green

Stewardess Prichard
Mya Busch

Stewardess Gregson
Carly Freeman

Cardoza's Dogs
River and Bash

Swing
Ava Scott

Orchestra

Violin 1
 Charlie Bistodeau
 Logan Indge
 Sarah Payton
 Bebe Seidenberg
 Adam Weller
 David Schwartz

Violin 2
 Lauren Zimmerman
 Alyssa Byrne
 Anna Cummings
 Gregory Nyberg
 Michael Han
 Alex Earle

Viola
 Emma Reynolds
 Madeline Guyer
 Hannah Bradshaw
 Finn Cruit

Cello
 Elise Cole
 Alex Engelhardt
 Marti Flickinger
 Logan Kuhlman

Double bass
 Joey Aigner
 Jack Turner

Flute
 Natalie Zeles
 Sam Nixon

Oboe/English horn
 Lisa Read

Clarinet
 Ben Rathje
 Caden Craig

Bassoon
 Laynie Metsker

Horn
 Stacey DeGarmo
 Jaila Carr

Trumpet
 Madison Sinan
 Rebecca Ortiz

Trombone
 Wesley Shores
 Eric Brennan

Tuba
 Cameron Mitchell

Percussion
 Gavin Kitchen
 Christian De La Torre
Harp
 Emily West

Keyboard
 Christine Teng

Song List: Act 1

Overture

Orchestra

In Every Age

Mr. Andrews

How Did They Build Titanic?

Barrett

Fare-thee-well

Barrett, Bride and Fleet

There She Is

Ensemble

The Largest Floating Object in The World

Mr. Ismay, Mr. Andrews and Captain Smith

I Must Get On That Ship

Ensemble

The First Class Roster

Pitman and Alice

Godspeed Titanic

Pitman and full company

Barrett's Song

Barrett

The Glinka #1

Alice and The Glinka

The Glinka #1 – #2

Caroline and Charles

What A Remarkable Age This Is

Etches, First Class and Serving Staff

To Be A Captain

Murdoch

Lady's Maid

The Three Kates and Ensemble

The Proposal / The Night Was Alive

Barrett and Bride

God Lift Me Up (Hymn)

First Class passengers

Doing The Latest Rag

Hartley, Bricoux, Taylor and Ensemble

I Have Danced

Alice and Edgar

No Moon

Fleet and Ensemble

Autumn

Hartley

Finale Act One

Orchestra

Song List: Act 2

Entr'acte

Orchestra

Wake Up, Wake Up!

Etches, Stewards, and First, Second, and Third Class passengers

Dressed In Your Pyjamas In the Grand Salon

Ensemble

The Staircase

The Three Kates and Farrell with Barrett

The Blame

Mr. Ismay, Mr. Andrews and Captain Smith

To the Lifeboats

Ensemble

We'll Meet Tomorrow

Barrett, Charles and Company

To Be A Captain (Reprise)

Etches

Still

Ida and Isidor

Mr. Andrews' Vision

Mr. Andrews

The Foundering

Survivors

Finale In Every Age/ Godspeed, Titanic (Reprise)

Company

Synopsis

Provided by Peter Stone

Act 1

Titanic's designer, Thomas Andrews, marvels at the wondrous things mankind has accomplished, with the R.M.S. Titanic becoming the newest feat once thought impossible. Stoker Fred Barrett arrives at the dock in Southampton, amazed by the feat of engineering. He is joined by Lookout Frederick Fleet and wireless telegraph operator Harold Bride, and they gaze in awe at the "Ship of Dreams" as the crew arrives. J. Bruce Ismay, Andrews, and Captain E. J. Smith congratulate each other on being the owner, designer and captain of "The Largest Moving Object" in the world. The ship's passengers arrive; the third and second class passengers feel privileged to be aboard the maiden voyage of the grandest ship ever to sail. The first class passengers arrive; their names and achievements are narrated by second class passenger Alice Beane. The Titanic sets sail, and the assembled company wishes her a safe crossing.

Now at sea, Ismay arrives on the bridge to inform Smith that he plans for the Titanic to arrive in New York on Tuesday afternoon rather than Wednesday morning, while Andrews insists that the maiden voyage be a safe one. As they've cleared land, Smith allows her speed to be increased slightly. Barrett, in the boiler room, disagrees with the order on such a new ship, but nonetheless complies.

As the voyage continues, Ismay demands increasingly more speed, so the ship can build an impressive reputation. Smith complies despite Andrews' objections and warnings of icebergs in their course. Smith hails First Officer Murdoch's qualities, deeming him ready to assume a command of his own, but Murdoch feels he is not yet ready to handle the responsibilities of the job.

In second class, Alice Beane longs for the grandeur that is first class, while her husband Edgar, a successful hardware store owner, is content with their station. Charles Clarke, who is traveling to America to become a journalist, is accompanied by his fiancée Caroline Neville. Caroline's father doesn't approve of the engagement, so they are eloping to America. In first class, the titans of industry recount the accomplishments that man has recently

achieved, with the Titanic becoming the pinnacle. In steerage, three Irish lasses—each named Kate—dream with the rest of third class of the opportunities that await them in America. Kate McGowan is smitten with a young man traveling with them, Jim Farrell. In the wireless room, Bride is overwhelmed by the passengers' personal messages to be sent, though he finds time to handle Barrett's proposal to his girlfriend.

On Sunday morning, the first class attends religious services, then dances on deck to "The Latest Rag". Alice Beane has managed to infiltrate their ranks, though she is turned away several times by an alert steward. Edgar finds her and the two argue over their lifestyle choices. As evening draws near, the temperature drops, and Lookout Fleet finds the weather conditions difficult for spotting icebergs. On deck, Kate McGowan tells Farrell that she needs to marry as she is carrying the child of a married man, and he accepts. Elderly passengers Isidor and Ida Straus discuss their plans for the years to come while Charlotte Drake Cardoza scandalizes the first class men by joining them for cards in the first class smoke room. Suddenly, Fleet spots an iceberg and alerts the bridge. Murdoch, the senior officer on the bridge, takes evasive action, but the Titanic strikes the iceberg.

Act 2

The stewards begin waking the confused passengers, while they themselves do not have much information. Smith arrives on the bridge and is briefed on the situation. He orders all passengers to put on life vests, for Bride to begin sending distress messages, and for Andrews to inspect the damage. Andrews informs Smith and Ismay that the damage inflicted is more than the ship is designed to endure and that the ship will sink, reminding them that there are only enough lifeboats for less than half of the people aboard.

In the first class dining salon, passengers refuse to believe that anything is wrong with the ship and are annoyed at being awakened in the middle of the night. Crew members are assuring them that there is no reason to panic. No one is aware of the ship's growing peril until a food cart rolls on its own, showing the ship's growing tilt. All the passengers and crew members quickly hurry to the lifeboats.

In third class, the three Kates and Farrell attempt to find a way up to the boat deck, but are unable to until they are assisted by Barrett. Smith arrives in the radio room where Bride informs him that only the Carpathia is near enough to help, but is unable to arrive until after the Titanic has sunk. Smith, Andrews, and Ismay argue over responsibility for the disaster.

Women and children are ordered into the lifeboats, while the men are forced to stay behind. Murdoch orders Fleet and Barrett into the last lifeboat to help man the oars, but Barrett doesn't know how to row a boat and lets Farrell, who can row, into the boat instead. Barrett bids farewell to his absent girlfriend while the rest of the passengers do the same to their loved ones.

The bellboy tells the captain that all the lifeboats have been launched, and that those remaining aboard accept their fate. Murdoch tells the Captain that he takes full responsibility for the accident, but Smith forgives him and then laments on how he had gone his entire career without experiencing any accident. Henry Etches, the first class steward, says a prayer. Isidor and Ida Straus (Ida had refused to leave her husband behind) affirm their long-lasting love for one another. As the Captain declares the ship officially lost, Andrews—life vest unworn—remains in the first-class smoking room, obsessing over the ship's plans. He visualizes redesigning her as well as the final moments of the souls left aboard as the ship sinks beneath the waves.

In the early hours of the morning, the survivors are rescued by the Carpathia. Many of them recount the tragedy of the Titanic, mourning the loss of people and ship. Bride and Ismay, along with several of the survivors, discuss the possibilities that could have prevented the disaster. The survivors express hope that they will one day be reunited with their lost loved ones and abandoned dreams.

Stage Director's Note

By Robert Westenberg

From the moment news spread around the world about the sinking of the Titanic, we have continued to hold a morbid fascination with one of the greatest maritime disasters in history. The deaths of more than 1500 souls, including many of the richest people on earth, captured our collective consciousness in a way few other events have. She was touted as “unsinkable” and considered the greatest technological achievement of its time, a testament to man's dominion over nature. The search for the wreckage became a worldwide obsession and, when found, a magnet for countless deep-water expeditions. The disaster has inspired countless reenactments, from novels to movies to musicals. It seems that we can't get enough of the Titanic. Why do we continue to obsess over this unspeakable, and avoidable, tragedy?

Is it, as is often noted, the inherent hubris of the expedition, the builders advertising the “largest moving object in the world” as indestructible and thumbing their noses at the Fates? If so, our fixation is firmly rooted in tragedy as defined by the ancient Greeks, that when mankind is confronted by forces greater than itself, we are ultimately found wanting and helpless. They expose the frailty of our existence and force us to confront our mortality. I believe that the sinking of the Titanic falls into this category. We watch with mingled pity and fear as fellow human beings face their final moment and wonder how we would behave in that crucible.

Would we maintain our dignity, as the bellboys who went to their deaths without a whimper? Or the musicians who played until the final plunge into the black waters? Or would we sneak aboard one of the skiffs, somehow justifying our cowardice? Hopefully, we will never have to make such a decision. In the meantime, the characters from that original drama continue to spark our imaginations as they sail on into the eternal night, a night to remember.

Music Director's Note

By Nicholas Carthy

The history of music criticism is littered with spectacular own goals.

Works now considered to be supreme examples of their genre were dismissed as bombastic, frivolous, discordant, diseased (that was Nietzsche on Wagner!), and worse. No composers have been spared this invective, and musical theatre is no exception.

After the premiere of *Titanic* in 1997, Playbill wrote: "To call *Titanic* a bad musical would be an insult to bad musicals, ... it's a bad idea that gets worse and that's all there is to it. The score is dull, the book is boring ..."

Mind you, the piece didn't get off to the most auspicious start. Much like famous opera performances of yore, the piece wasn't finished, the machinery did not work, and the premiere lasted a grueling 3 1/2 hours due to a massively over ambitious and comically malfunctioning hydraulic tilting device. It was somehow as if the hubris of the White Star line and the pre-WW1 "remarkable age" had simply transferred itself over to Broadway. In a delicious expression of irony, the ship that sank in real life refused to sink at the first performances. Despite these setbacks, *Titanic* was a triumph, winning 5 Tony awards and running for more than 800 performances.

Tragedies are often the most uplifting stories, and the genre has never been an impediment to a good musical (*Les Misérables*, *Miss Saigon*, *Rent*, etc. are testament to that), so, inspired by the discovery of the wreckage of the Titanic in 1985, Maury Yeston felt compelled to explore the lives of those who were on that fateful voyage. He wanted to be as accurate as possible, so he and the producers consulted the archives of the Titanic International Society to draw as true a picture as possible of that ill-starred crossing. (At the beginning of the piece, you will hear the Stevedore shouting a list of goods for the ship; they are all accurate; there really were 7000 heads of lettuce!).

As expected, the rigid social class system is much in evidence in the piece, as is the over-romanticization of technology and progress, and Yeston wanted to have that reflected in the music: "In order to depict all that on the stage, because this is really a very English show," he said, "I knew

I would have to have a color similar to the one found in the music of the great composers at that time, like Elgar or Vaughan Williams. This was for me an opportunity to bring into the musical theater an element of the symphonic tradition that I think we really haven't had before."

Titanic has a wonderful symphonic arc to it, and even if we all know how it ends, we are swept along by the remarkable drama of the music and the words.

Personnel

JADA ABBOTT (Stewardess Robinson) is a sophomore in the BM Musical Theatre program at CU Boulder. She is from Eagle and is a mezzo soprano studying under Professor Andrew Garland. Her past credits include Alice in *The Addams Family*, Emily in *A... My Name is Alice*, and the Cop in *Middletown*. Abbott is so excited to be a part of this beautiful show and hopes you all enjoy it!

RUBY ANDERSON (Charlotte Cardoza) is a sophomore in the Bachelor of Music in Musical Theatre program, studying under the direction of Abigail Nims. She is so excited to be in her first production with Eklund Opera! You might have seen her in *The Drowsy Chaperone* (Drowsy Chaperone), *Chicago* (Mamma Morton) or *9 to 5* (ensemble and dance captain). She is an honors student and residential advisor, passionate about serving her community and inspiring change through art. She would like to thank the incredible cast and crew, Bob and Maestro Carthy, and her parents for their unwavering love and support.

LYDIA BLAISDELL (Eleanor Widener) is so excited to be apart of her first production in Macky Auditorium. Blaisdell is a sophomore in the Bachelor of Music Musical Theater program studying under Professor Matthew Chellis. She has participated in four CU Boulder productions so far, including *Chicago* where she had the incredible opportunity to portray Roxie Hart. Blaisdell is so excited to be apart of this amazing production working alongside such talented peers and mentors.

MYA BUSCH (Stewardess) is currently in her third year of the BM/MT degree program at CU Boulder, studying under Jennifer DeDominici. Recent named performances at CU include Doralee Rhodes in *9 to 5*, Mrs. Tottendale in *The Drowsy*

Chaperone and Agatha in *Guys and Dolls*. She expresses gratitude to her friends and family for their support in pursuing her dreams.

SALEM CHANNELL (John B. Thayer) is super excited to be in their first Eklund Opera and Musical Theatre show at CU Boulder! You may have seen her previously as Freddy the Delivery Boy in *Working: A Musical* and as Peter in *Company*. He would like to thank his family for always being so supportive of all his crazy ideas. They hope you enjoy the show!

CAROLINE GLYNN DEWELL (Alice Beane) is a senior BM Musical Theatre major studying under Professor DeDominici. Her past credits include Lucy Brown (*The Threepenny Opera*), Miss Adelaide (*Guys and Dolls*), Janet van de Graff (*The Drowsy Chaperone*) and dance captain of *9 to 5*. *Titanic* is her final undergraduate performance, a glorious production to end her CU Boulder journey. She is beyond proud of her growth and grateful to the friends, family, and professors who helped her blossom. Special thanks to little Caroline who smiled widest on stage and never stopped—it has brought her a life filled with love.

ELENA DIEDERICH (Mme. Aubert) is a sophomore BFA musical theatre major studying under Ben Boskoff. She is so grateful to be able to share the story of the Titanic with you. She's been interested in learning about the Titanic since she was 7 or 8 years old and is always excited to share what she's learned. Her favorite fact to share is that the fourth funnel was not actually a real funnel that vented boiler room smoke—it was only for minor ventilation purposes, balance and to make the ship look more impressive.

SETH EDGAR (Benjamin Guggenheim) is a freshman in the Bachelor of Music in Musical Theatre program, and has been a part of 17 productions to date. Edgar studies under Professor Jennifer DeDominici, and recently appeared as Dwayne in *9 to 5*, Steve in *Almost Maine*, and General Ghengis Kahn Schmitz in *Seussical*. Edgar is honored to be a part of a production of this scale, and would like to thank his family for their unflinching support. He hopes you enjoy the show, and that the legacy of those lost is honored.

CARLY FREEMAN (Stewardess Gregson) from Houston, Texas is a freshman in the Bachelor of Music in Musical Theatre program at CU Boulder. She studies under Jennifer DeDominici. She

was recently seen as Mayzie LaBird in *Seussical the Musical* and Socrates in *Godspell* with Obra D. Tompkins High School and also Kitty in *The Drowsy Chaperone* with Wildfish Theater Company. Freeman would like to thank her production family for all their support along with her mother for helping her follow her dreams.

MILES GIBBS (Third Officer Pitman) A junior studying Vocal Performance under Matthew Chellis. This is Gibbs' fourth musical/opera production at CU Boulder, previously being a part of *Guys and Dolls*, *La bohème*, and *CHICAGO*. Gibbs wishes to work in opera, musical theatre and choir in the future. He also is a composer and instrumentalist, playing the clarinet and piano.

SOPHIE GREEN (Stewardess Hutchinson) is a mezzo-soprano currently in her sophomore year of the BM/MT program here at CU Boulder, studying under John Seesholtz. Some of her recent performance credits include ensemble and swing roles in CU Boulder's *9 to 5*, *Chicago* and *The Drowsy Chaperone*, and back in her hometown of Berthoud, she also had the honor of performing in *Clue*, *Annie* and *Once Upon a Mattress*. She is so incredibly thankful for the love and support of her family, friends, and mentors. Sail on!

ISABEL HARRISON (Kate Mullins) is a junior studying under Jennifer DeDominici in the BM/MT program at CU Boulder. She recently performed as Hunyak in *Chicago* and performed in *9 to 5* with the College of Music. Harrison has performed in a variety of shows, including working as a walk-around character at interactive holiday events in Denver. One of her favorite roles she has played is Jo in *Little Women the Musical*. Harrison is so excited to be part of this beautiful and tragic production and hopes you enjoy the show!

QUINT HILL (Harold Bride) is a Charlotte, North Carolina native, who is currently a sophomore obtaining his Bachelor of Music in Musical Theatre at the University of Colorado Boulder. He has been involved in more than 15 productions over the last decade, including *9 to 5* (Joe), *Chicago* (Amos Hart), *The Drowsy Chaperone* (Ensemble), *H.M.S. Pinafore* (Featured Chorus) and *Sweeney Todd* (Anthony Hope). When Hill is not performing, he loves to go on runs and is an avid game enjoyer. He would like to thank his friends and family for their unwavering support of his craft. @quint.hill
JUDE HILL (Madeleine Astor) is currently a sophomore studying under Abigail Nims at the

University of Colorado Boulder. She is pursuing a Bachelor of Music in Musical Theatre. Recently, she has been seen in CU Boulder's production of *9 to 5* in the ensemble and The Lyric Theatre of Leadville's production of *The 25th Annual Putnam County Spelling Bee* as Schwartz. She is so excited to be in this production of *Titanic the Musical*!

REED JACOBS (Edgar Beane) is a freshmen studying under Matthew Chellis. Previous roles include *9 to 5* (Doctor/Ensemble), *Eurydice* (Loud Stone), *The Little Mermaid* (Prince Eric), *A Chorus Line* (Gregory Gardner), *Indecent* (Actor #9) and *Jekyll and Hyde* (Simon Stride). He would like to thank the CU Boulder BMMT program as well as his parents for being so supportive and dedicated.

ELLIE KARP (Kate McGowan) is a senior in the BM Musical Theatre program at CU Boulder studying under Jennifer Dedominici. Her recent named performances include Roxie Hart in *Chicago*, Roz Keith in *9 to 5* and Janet Van de Graaf in *The Drowsy Chaperone*. *Titanic* will be Karp's 8th and final production at CU Boulder before she graduates in May. She is beyond grateful for her family and friends as well as her professors for their constant support throughout her time at CU Boulder. She is excited to see what the future has in store for her!

ZANE LARSON (Bellboy/Ensemble) is excited and grateful to be in *Titanic, The Musical* with such a skilled and fun cast. He's been performing in one way or another for his entire life including acting, singing, and now creating synth pop music under the alias "Mister Bodacious!" He can't wait to step onto the stage again and hopes people like his performance! He's been seen in shows like *Into the Woods* (Jack), *Guys and Dolls* (Lt. Brannigan), and *The Drowsy Chaperone* (The Superintendent). He dedicates his performance to the imaginative Drew and Wallace Larson.

ALECIA MARQUARDT (Second Officer Lightoller) is a mezzo soprano from Windsor and is in her third year at CU Boulder. In the past, she has had the privilege of portraying Hodel in *Fiddler on the Roof*, Annie (Six) in *Chicago*, and most recently, Doralee in *9 to 5*. She is so excited to continue her journey in theatre as 2nd Officer Lightoller in this stunning production of *Titanic, the Musical*. She would like to thank her family and friends, and her professors, Jennifer Bird-Arvidsson and Julie Simpson for their continuous support in her theatrical endeavors. She would also love to thank

the reader for their continued support of the arts. **JOAN MCENHILL (Frederick Fleet)** is about to graduate with her BFA in Musical Theatre, and they could not be happier. Their experience at CU Boulder has been incredible and whose end will certainly be met with a tearful farewell. During their time at the program they have had many amazing opportunities such as performing through the Sandbox Student Series. They want to give special thanks to partner and family, as well as their teacher Ben Boskoff, without whom they wouldn't be here today.

ALEX MEHIGAN (George Widener) is a 22-year-old junior studying towards a BM in Musical Theatre. Born and raised in Portland, Oregon—the Pacific Northwest is where Mehigan calls home. Mehigan is a current student in Andrew Garland and Jennifer DeDominici's voice studios and sings tenor with the CU Chamber Singers, conducted by Elizabeth Swanson. Mehigan's credits at CU Boulder include Dick in *9 to 5*, *The Musical*, Amos Hart in *Chicago*, Stage Director for *A...My Name is Alice*, Underling in *The Drowsy Chaperone*, Arvide Abernathy in *Guys and Dolls* and Tiny Tom in *Urinetown*. Mehigan recently began a career in songwriting and music production. You can listen to all of Mehigan's music by visiting alexmehigan.com IG: @alexmehigan

SEAN MURRAY (John J. Astor) Is a freshman bass from Broomfield studying under Andrew Garland. His most recent credits include his second season as cast at the Colorado Renaissance Festival and Reverend Shaw Moore (*Footloose*). He hopes you enjoy the show.

REILLY O'NEILL (Marion Thayer) is in their final semester at CU Boulder receiving a Bachelor of Music in Musical Theater, studying under Professor Bird and Professor DeDominici. They are so excited to be a part of this amazing production!

REESE PHILLIPS (Henry Etches) is a tenor originally from Norman, Oklahoma. He is currently obtaining a master's degree in voice performance and pedagogy at CU Boulder, and studies with Professor Matthew Chellis. He holds a Bachelor of Music in voice performance from the University of Oklahoma. Performance credits include Dr. Caius in *Falstaff*, Little Bat in *Susannah*, Tamino in *The Magic Flute*, and Frederic in *Pirates of Penzance*. **COLIN RING (Frederick Barrett)**, tenor, is thrilled to be performing one last time with Eklund Opera. Prior to *Titanic, the Musical*, Ring was a young artist

at Ohio Light Opera performing as Bratt in *How to Succeed in Business*, Clarius in *Camelot*, Algernon Galahad Bentschley in *Arizona Lady* and a featured dancer in *H.M.S Pinafore* and *No, No Nanette*.

A native of Lake Geneva, Wisconsin, Ring will graduate from the University of Colorado at Boulder with a Bachelor of Music in Musical Theatre degree. Ring is a student of John Seesholtz and Matthew Chellis. To read more about Ring, a copy of his artistic resumé can be located in the garbage can on the corner of Broadway and Pearl St.

ADRIANA RIPLEY (Caroline Neville) is a junior at CU Boulder studying under Professors Jennifer DeDominici and Andrew Garland. Past performance credits include Liz in *Chicago*, Mrs. Tottendale in *The Drowsy Chaperone* and Old Ma Strong in *Urinetown*. She is proud to have been the dance captain and co-choreographer for CU Boulder's production of *Chicago* as well as Eklund Opera's *Guys and Dolls*. Ripley recently made her NYC debut in NAMT's 35th Annual Festival of New Musicals, and will be returning to the city this summer to perform at Feinstein's 54 Below in *Let's Be Bad: Celebrating Broadway's Villains*.

IAN SAVERIN (Thomas Andrews) is a junior in the BM/MT program studying under Matthew Chellis. At CU Boulder, he has performed in *Chicago* (Billy Flynn), *Guys and Dolls* (Sky Masterson), *Urinetown* (Bobby Strong), *The Drowsy Chaperone* (Gangster #1), and *Falstaff* (Bardolfo). This past summer Saverin had his professional debut with the Utah Festival Opera in Elton John's *Aida* (Radames), *Oliver!* (Ensemble), *A Gentleman's Guide to Love and Murder* (Monty Navarro u/s), and Ned Rorem's *Our Town* (Sam). This upcoming summer, Saverin will be returning to Utah Festival Opera in *Anything Goes* (Billy Crocker) and *Cats* (Rum Tum Tugger).

AVA SCOTT (Swing), a current freshman in the Musical Theatre program, is so excited to be a part of her second mainstage production at CU Boulder. Some of her previous credits include *Working: A Musical* (Housewife), *The Wild Party* (Madeline True), *Spring Awakening* (Ilse), and *Theory of Relativity* (Mira). She would like to thank Robert Westenberg and Justin Johnson for this opportunity, as well as the entire cast and crew. She would also like to thank her family for their continued support and love!

LIBBY SHULL (Ida Straus) is incredibly grateful you're here—it's her final performance as a CU Boulder student! CU Boulder credits: Kathy (9

to 5), April (*Company*), Drowsy Chaperone (*The Drowsy Chaperone*), Mimi (*Guys and Dolls*), Little Becky Two Shoes (*Urinetown*). Shull loves being a BFA musical theatre, BA history, dance minor, campus tour guide and active member of her sorority! Shull thanks her family, friends, and professors for their support over the last four years. As a high school senior in 2020, she dreamt of being exactly where she is. She could not have accomplished this without your kindness. Sail on!

SETH TACK (First Officer Murdoch) is a baritone studying with Andrew Garland, and is in the second year of his Doctor of Musical Arts at CU Boulder. Last Spring, Tack performed the role of Pandolfe in Eklund Opera's production of *Cendrillon*. Tack received his Master of Music degree in voice from Michigan State University, where he performed Sid in *Albert Herring* (Britten) and David in *A Hand of Bridge* (Barber). Tack also received his Bachelor of Music degree from Drake University, where he performed the roles of Guglielmo (*Così fan tutte*, Mozart), Pistola (*Falstaff*, Verdi) and Papageno (*Die Zauberflöte*, Mozart).

ADELE TRAPP (Kate Murphey) from northern California, is a freshman in the Bachelor of Music in Musical Theatre program at CU Boulder. She studies under Jennifer DeDominici. Trapp was recently seen as Hope Cladwell in *Urinetown* with Sutter Street Theatre, Cosette in *Les Misérables* with Oak Ridge High School, and Little Red in *Into the Woods* with Sacramento Theatre Company. Trapp would like to thank the cast and crew for being so wonderful, and her family, friends and teachers for all their support.

LILY VALDEZ (Hitchens/Bricoux), a soprano from Arvada, is in her fourth year of the Bachelor of Music in Musical Theatre program at CU Boulder studying under Jennifer DeDominici. Recent named performances include Judy Bernly in *9 to 5, the Musical* with CU Boulder College of Music, Sarah Brown in *Guys and Dolls* with Eklund Opera, and Claire in *Ordinary Days* with Catwalk Theatre Company. She is so thankful to her friends, family, and mentors for their support and love. "¡Cantar y luchar!" @lilyjvaldez

RIVER and BASH (Cardoza's Dogs) have been involved behind the scenes as emotional support to the cast and crew for every production the BMMT program has produced. They are very excited for their acting debut and to represent some of the dozen dogs that were on the real

Titanic (three of which survived). River and Bash consider themselves “theatre dogs”. They are Brussels Griffons, are sister and brother (same litter) and turn 6 in May.

NICHOLAS CARTHY (Music Director/Conductor) is 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 (he/him/his) (Wig and Makeup Designer) 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.

MADISON FALKENSTINE (Assistant Director) is a first year graduate student at CU Boulder studying vocal performance and pedagogy. She is a performer, educator and director. Among her

favorite directing projects include: *Oklahoma*, *Seussical the Musical*, *Bye Bye Birdie* and *Tuck Everlasting*.

MARGARET KAYES (Production Stage Manager) is excited to be back in Boulder. Her other credits include *Cendrillon*, *Sweeney Todd* and *The Magic Flute* (Eklund Opera Program); *Romeo et Juliette* and *Otello* (Central City Opera); *Rattlesnake Kate* (Denver Center Theatre Company); *Dido and Aeneas* and *Madama Butterfly* (Opera San Jose); *The Importance of Being Earnest*, *Twelfth Night*, *Brighton Beach Memoirs* and *Pygmalion* (University of Southern Indiana); *Aubergine* (South Coast Repertory); *Good People*, *Always... Patsy Cline*, *Driving Miss Daisy*, *Born Yesterday*, *Nonsense*, *Talley’s Folly*, *Around the World in 80 Days*, *Ruthless!* and *Souvenir* (New Harmony Theatre); *Bright Star* (Musical Theatre West); *Peter Pan* and *Tinkerbell: A Pirate’s Christmas* and *Aladdin and His Winter Wish* (Lythgoe Family Panto); *Billy Elliot* (San Diego Musical Theatre)

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.

JUSTIN JOHNSON (Assistant Director) received his master’s degree in theatre and performance studies at CU Boulder. He has been involved in more than 70 productions either as an actor, production manager or director. Some of his most recent directing gigs include *Avenue Q*, *Poltergeist*, *Urinetown*, *The Threepenny Opera*, *Mamma Mia!* and *Chicago*. His favorite performing credits include Patsy in *Spamalot*, Paul in *Barefoot in the Park*, Greg in *Sylvia*, Wadsworth in *Clue*, Lenny in *Rumors*, Selznick in *Moonlight and Magnolias* and The Scarecrow in *The Wizard of Oz*. Johnson won a 2018 Meritorious Acting Achievement Award from the Kennedy Center American College Theatre Festival for his performance in *The Comedy of Errors* and earned a spot in the 2019 Colorado Shakespeare Festival as a company member in

Charles III. He is currently a full time instructor and director supporting the musical theatre program in the College of Music.

RON MUELLER (Scenic Design and 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 Boulder Theatre & 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 *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.

MARLA A. SCHULZ (Choreographer) is a curious choreographer, director and software developer that has had the pleasure to work for various non-profits and performing arts institutions across the country. Her choreography challenges musical theatre etiquette; bending, breaking and bursting through the boundaries between dance and scene. Her research has been presented at the Association for Theatre in Higher Education conference, as well as seen practical applications in shows such as *Spring Awakening* and *Everyman* at the University of Colorado Boulder. As a software developer she works at PhET to create embodied experiences of STEM learning through interactive simulations. Marla received her BFA in musical theatre from Southern Illinois University, and her MFA in dance from the University of Colorado Boulder.

JONATHAN SPENCER (Lighting Designer) lighting and scenic designer working principally for Broadway, Touring, Regional and Off-Broadway productions. Having collaborated on more than 130 productions and counting, lighting designs include the recent world premier *Mr. Hollands Opus* at Ogunquit Playhouse. And *RENT* 20th-25th Anniversary National Tours which ran for more than 1200 performances, *The Priscilla Queen of the Desert* First National Tour, Off-Broadway: *Who's Holiday* (West Side Theatre), Carrie Mae Weems' *Grace Notes: Reflections for Now* (John F Kennedy Center, Yale Repertory and Spoleto Festival USA) and *You Are Mine Own* Directed by Atom Egoyan (Spoleto Festival USA). Spencer teaches lighting design at the University of Colorado Boulder. And for the Southern Oregon University master's in theater studies program. Member USA 829. JSpencerDesign.com

ROBERT WESTENBERG (Director) Broadway credits include *Into the Woods* as the Wolf and Prince (Tony nomination and Drama Desk Award), *Secret Garden* as Neville Craven, *Sunday in the Park with George* in the title role, Javert in *Les Misérables* and leading roles in *1776*, *Company*, *Abe Lincoln in Illinois*, *A Christmas Carol* and *Zorba* (Theatre World Award). National tours: *Zorba*, *Funny Girl*, *The Full Monty*. Film and television: *The Ice Storm*, *Before and After*, *The Stars Fell on Henrietta*, *Mr. and Mrs. Bridge*, *Swift Justice*, *Central Park West*, *Law and Order: SVU*. He has sung at Carnegie Hall in *The Gay Divorcee* and can be heard on several original cast albums. Westenberg is married to Kim Crosby and is the proud father of their three children. After serving as chair of the theatre department at Drury University and coordinator of the musical theatre program at Missouri State University for several years, he now resides in Longmont.

Assistant Technical Director
Ben Smith

Macky Assistant Director of Production
Trevor Isetts

A2, Macky Production Manager
Chris Evans

Master Electrician, Macky Production Manager
Richard Barrett

Properties Manager
Jennifer Melcher Galvin

Scenic Artists
Jennifer Melcher Galvin
Lelah Radostis

Carpenters
Pearl Enssle
Joshua Kirk
Dan Sjastaad

Costume Shop
Nia Quan
Assistant Shop Manager
Adam Wells
TA/Stock Supervisor

Jenna Clark
TA
Melissa Lubecke
TA

Alliegh Watson
TA

Joan McEnhill
Wardrobe Day Crew

Macky Costume Crew
Carolyn Miller
Wardrobe Supervisor

Nia Quan
Assistant Wardrobe Supervisor
Elizabeth Woods

Assistant Wardrobe Supervisor
Adam Woods
Dresser

Melis Coskuncan
Dresser
Zita Kinney
Dresser

Light Board Operators
Jack Koch

Spot Operators
Vincent Gonzales
Sravya Mukkamala

Wig and Makeup Assistants
Mari Beazley
Debbie Spaur

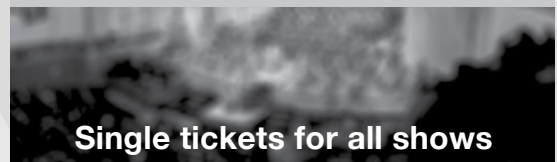
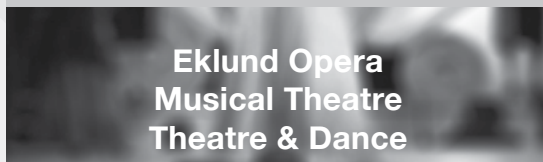
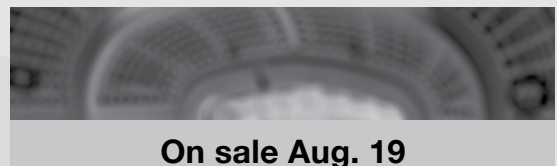
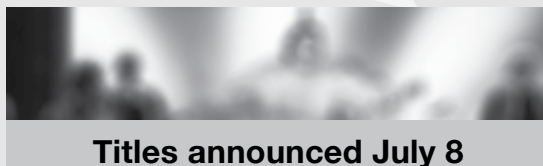
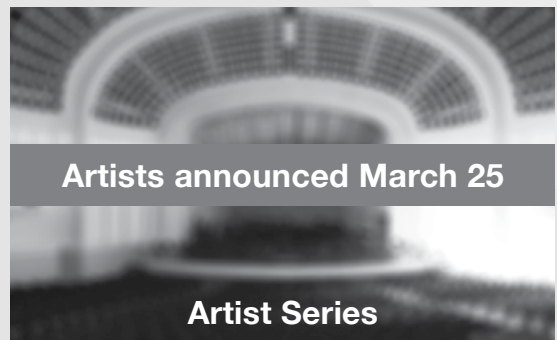
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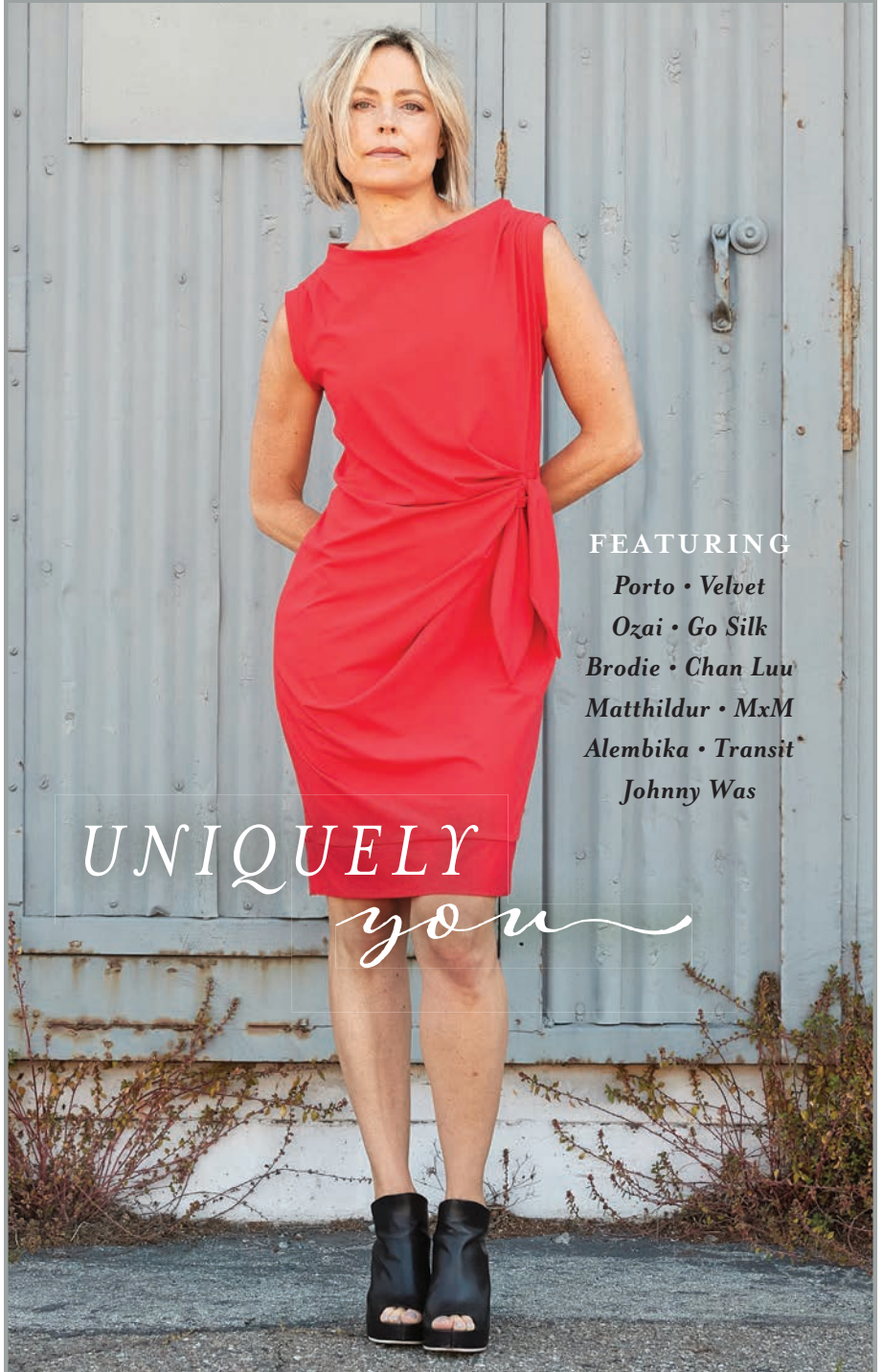
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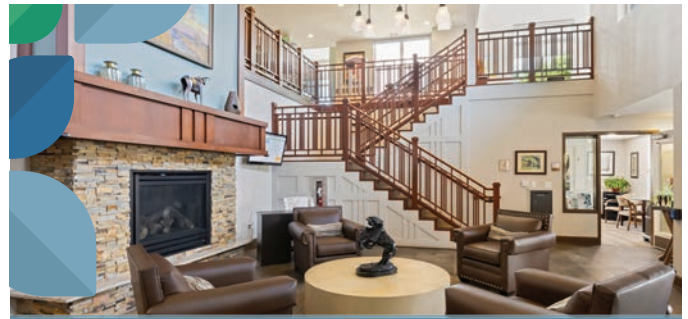
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**Celebrating the legacy
and impact of Anna Sie,
lifelong supporter of the
arts and humanity**

By Allison Nitch

Known for her heartfelt philanthropy on both local and national levels, Anna Sie dedicated her life to supporting causes she felt passionate about, including students and faculty at the University of Colorado Boulder.

“She was really the most generous human being that I’ve ever met,” said CU Boulder alumna Michele Ritter (Anth’81) and University of Colorado Foundation trustee. “She really cared about people and issues, and if something came her way and she was able to make an impact—to make someone’s life better or to help in a broader way—she never missed an opportunity. She had this spirit about her that was open, generous, heartfelt and authentic.”

Sie left a powerful legacy of impact at CU Boulder, establishing a transformational student scholarship in the College of Music with her husband, John, and endowing several faculty chairs.

“At the College of Music, we aim to offer our students diverse opportunities for interdisciplinary collaboration,” said John Davis, the college’s dean. “Such broad-based opportunities rely in no small part on the active, consistent engagement of our community of supporters. Anna Sie’s dedication to our college both indelibly impacted our students, programs and activities, and influenced others’ giving.”

“Anna Sie was extraordinarily committed to giving back, and in countless arenas, that is exactly what she and John accomplished for many years,” agreed Daniel Sher, College of Music dean emeritus.

“Anna was a superb partner with John, and she will be remembered for her generosity of spirit as much as philanthropic generosity.”

Changing lives through scholarships

Sie’s love of music led to the sponsorship of a student scholarship program at CU Boulder’s College of Music, which changed the lives of more than a dozen former students, including the accomplished opera singer Wei Wu (MMus’13).

After hearing then-student Wu perform at Central City Opera in 2007, the Sies were struck by the raw talent of this young man, explained Ritter. His performance inspired the couple to generously contribute to CU Boulder’s Eklund Opera Fund—specifically to support two Chinese opera singers, Wu and Yang Bo, beginning in the 2008-09 academic year.

Now a Grammy Award-winning bass, Wu trained at the People University of China, Beijing, before continuing his education at CU Boulder.

“Auntie Anna, also known as Mrs. Sie, always humbly said, ‘I am only a small part of your success,’” shared Wu. “However, I know deep down that her and Uncle John’s kindness and generosity played a significant role in my achievements.”

He continued, “She never expected anything in return, always welcoming me into her family with open arms. We cooked, laughed and shared countless memories together. She made me feel like I had a true family in the U.S.

“Now, I proudly make my Metropolitan Opera debut dedicated to Auntie Anna—a new production of Carmen opening on New Year’s Eve, one of the important performance events of the whole season. I hope to keep carrying her spirit of philanthropy forward and make her proud.”

Cultivating culture in higher education and beyond

Sie also established several faculty chairs at Front Range universities, including the Anna Maglione-Sie Chair in Italian Language & Literature at the University of Denver; and the Dan & Boyce Sher Chair at CU Boulder’s College of Music. Faculty chair positions are important opportunities on campus, as they help provide talented faculty with the flexibility and resources to pursue their creative work in a university setting.

Sie received recognition through many awards for her philanthropic work and holds an honorary doctorate in higher education at the University of Denver, an honorary doctorate in humane letters from the University of Colorado and an honorary doctorate from Regis University.

Beyond higher education, Sie helped enrich Denver’s cultural offerings. As the home of Denver Film, the Sie FilmCenter was established in 2010 and features the finest in independent and world cinema. The Sie FilmCenter also regularly hosts festivals, program series and other special events that bring filmgoers and filmmakers together to celebrate the art of film. Sie also established the prestigious annual Italian Filmmaker Award at the Denver Film Festival.

“She was an immigrant child from southern Italy and she said she learned her English by watching movies,” noted Ritter. “She loved American movies. Everything she did was about giving back and about drawing on her own personal experiences—sometimes challenges and struggles—to make it easier for other people that might be also experiencing those [same] challenges and struggles.”

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MARCH 21
Film: Dead Man
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MARCH 23
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MARCH 29
Film/Concert: Mont
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Orchestra—"The Patsy"
(1928, NR)

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Film/Concert: Mont
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Orchestra—"Show
People" (1928, NR)

APRIL 4
Concert:
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APRIL 11
TRANSformative Stories
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APRIL 12
Friday Afternoon
Concert: James
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for Cello & Piano

APRIL 18
Film: Smoke Signals
(1998, PG)

APRIL 25
Concert: Foxfeather

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Film: Asteroid City
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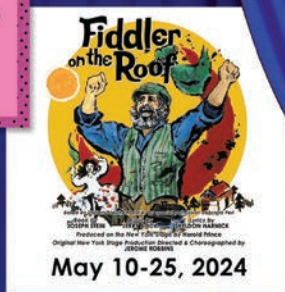
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