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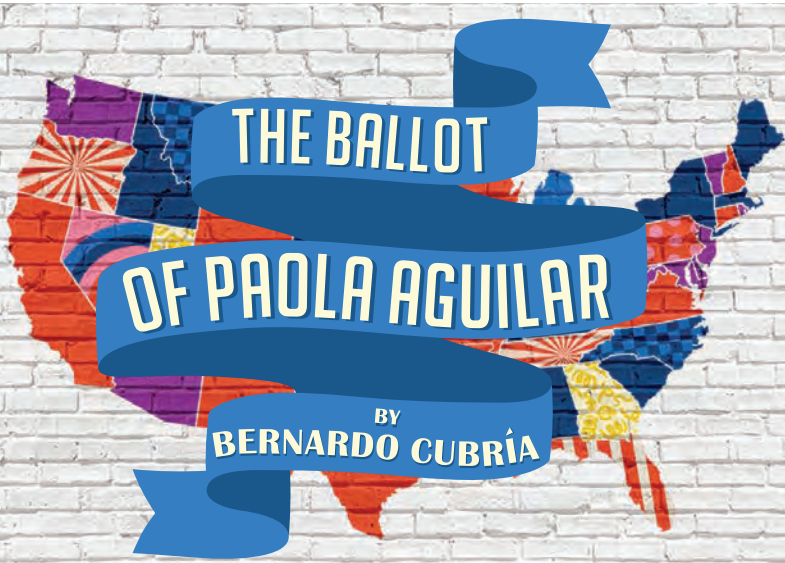
SEPTEMBER-NOVEMBER 2024



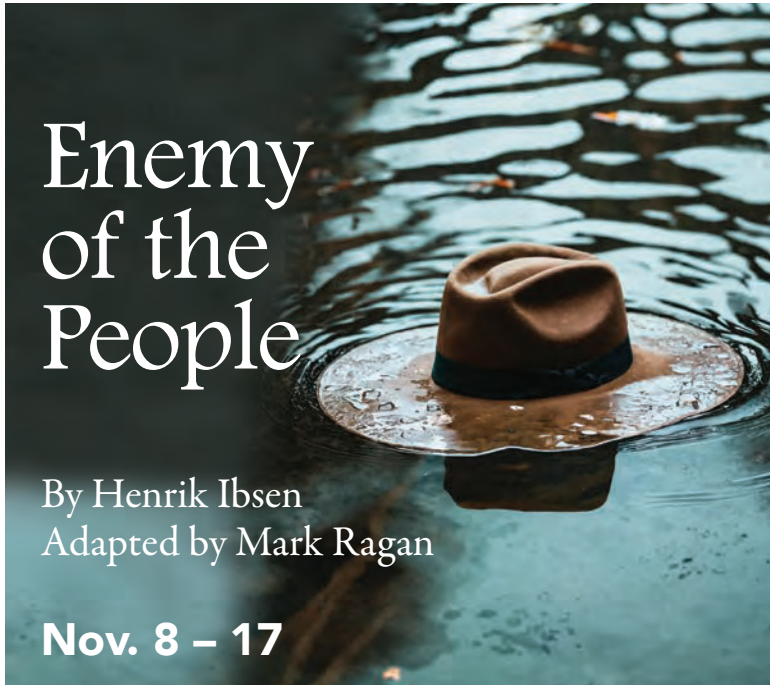
College of Music

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WELCOME



Friends,

Welcome to the 2024-25 season of **CU Presents!**

On behalf of the University of Colorado Boulder **College of Music**, I'm thrilled to introduce the diverse and enriching experiences that await you.

With a lineup showcasing pinnacles of artistic expression, our current season promises to be extraordinary: The Artist Series—featuring performances from legendary soprano Renée Fleming to the ingenious Martha Graham Dance Company—complements captivating productions from the College of Music's Eklund Opera and musical theatre programs.

This season, we're especially excited to celebrate the 50th anniversary of our resident **Takács Quartet** (page 24) whose mastery continues to inspire audiences worldwide. Additionally, the College of Music is proud to present more than 350 free events this academic year showcasing the talents of our students, faculty and guest artists.

This fall, I invite you to join me in extending warm congratulations to **Andrew Metzroth** (page 12)—our new executive director of CU Presents—whose leadership promises to bring fresh perspectives and innovative ideas; as well as **Rudy Betancourt** (page 15) in his expanded role as director of Macky Auditorium *and* our long-running Artist Series, ensuring memorable experiences for you—our valued patrons.

We believe in the power of the arts to unite and transform. As we gather once again to celebrate creativity and community, let us remember the profound impact of what we do: Through the performing arts, we not only entertain but also enlighten, provoke thought and inspire change. Thank you for your continued support of the College of Music and CU Presents. We look forward to sharing this remarkable season with you.

Enjoy!

Dean, College of Music
University of Colorado Boulder

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CU ★ PRESENTS

SEPTEMBER-NOVEMBER 2024

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Eklund Opera: *Promotional art*, Hänsel und Gretel
Takács Quartet: *Photo by Amanda Tipton*

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SPOTLIGHT



***Hänsel und Gretel* Defies Fairy-Tale Expectations**

By Adam Goldstein

Engelbert Humperdinck's 19th-century opera *Hänsel und Gretel* is hardly the simple stuff of fairy tales.

That may seem like a contradiction for audience members taking in their first performance of the beloved opera based on the familiar folk tale. Like the well-known story, the opera follows the trials of two siblings who get lost in the woods and ultimately run afoul of a witch.

Humperdinck, the German composer of the opera (who just happens to share a name with the British pop singer who achieved fame in the 1970s) described it himself as a

"*Märchenoper*," quite literally a "fairy tale opera."

But those attending the Eklund Opera Program's performance of the opera may be surprised. According to Leigh Holman, stage director for the production and director of the Eklund Opera Program, the piece defies expectations.

"If someone has never seen it before, they might think it's a children's composition with sing-songy pieces," Holman says. "Humperdinck's musical idol was Richard Wagner, who's known for big, sweeping orchestral arrangements and themes that

recur. That's all to give the idea of the sumptuousness of the piece, the variety of the piece, the depth of it."

"It's a lot more glorious than we might think," Holman adds.

The opera's scope, scale and ambition are part of what's made it a perennial favorite among operagoers of all backgrounds for more than a century. With its demanding and evocative music shared by the lead mezzo soprano and high soprano (*Hänsel* and *Gretel*, respectively), and the witch's score sung by a mezzo soprano or a tenor, the opera offers a blend of voices that truly summons character and conflict.

The vocals find a complement in the lush orchestration of the piece, as well as the dynamic staging—from a ballet featuring 14 dancers representing angels to a final, dramatic conflict with the witch, *Hänsel und Gretel* offers plenty in the way of stagecraft.

All of this is to say that the opera has long encapsulated the most grandiose elements of opera—the larger-than-life music, costumes, sets and action.

This makes it ideal for audiences, and for relatively new performers taking their first steps in the world of opera.

"Our orchestra is made up of students. To be able to work on a piece like this that is so grand—it's difficult, but our students are up for it, for sure," Holman says, adding that the piece is a favorite of Music Director Nicholas Carthy. "The major roles are all done by grad students. It requires large voices and people who are adept at reading challenging music."

(Story continues on page 13)



Fall

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COLLEGE OF MUSIC



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Peter Cooper, oboe | Aug. 27
The Oboe as Vocalist

Jennifer Hayghe, piano | Sept. 3
Circumnavigation

Ryan Gardner, trumpet | Sept. 10

Margaret McDonald, piano | Sept. 17
The student becomes the teacher

Nathan Mertens, saxophone | Sept. 24
A Celebration of Japanese Saxophone

Nicolo Spera, guitar | Oct. 1
With ITER Research Ensemble

Yoshi Ishikawa, bassoon | Oct. 8
With Pan Pacific Wind Quintet

Lillian Gordis, harpsichord | Oct. 15
Solo harpsichord works by J.S. Bach

Alejandro Cremaschi, piano | Oct. 22
Palimpsest: Folk Traditions Through New Music

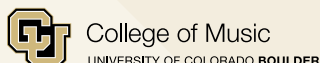
**Abigail Nims, mezzo soprano
and Mutsumi Moteki, piano** | Oct. 29

Composition and Saxophone Faculty | Nov. 5
With the ~Nois Saxophone Quartet

Andrew Cooperstock, piano | Nov. 12

Meta Weiss | Dec. 3
With Daniel de Borah, piano

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SPOTLIGHT



College of Music welcomes new executive director of CU Presents

By Marc Shulgold and Sabine Kortals Stein

Andrew ("Metz") Metzroth can't contain his joy when he talks about his new job as executive director of CU Presents, effective since Aug. 5. "I've worked toward this for a decade—it's truly exciting," he enthuses. As part of the University of Colorado Boulder College of Music, CU Presents is the home of performing arts on campus annually presenting hundreds of events by CU Boulder students and faculty, as well as world-famous guest artists.

Overseeing CU Presents requires administrative skill, a steady hand and a cool head. Just consider the competition Metzroth had to contend with after longtime director Joan Braun retired at the end of last season. "I'm happy that the College of Music conducted a national search," says Metzroth. "I think there were about three dozen applicants." But one look at his résumé and it's not surprising that Metzroth landed the position.

For starters, his years of experience in nearly every aspect of the theater—backstage, onstage, above-stage, you name it—is mind-boggling. As his local credits will attest, he's been everywhere at CU Presents for decades. Plus, his enthusiasm is contagious.

"I've always had a love for the theater,"

he says. As for his relationship with CU Boulder, he became box office manager in 2007, handling ticketing for campus performing arts events for nine years. That's no small task, he emphasizes: "The ticketing software [Tessitura] goes incredibly deep, and takes a long time to learn and teach." Moving further up the ladder, he became director of operations at CU Presents in 2017.

Today, Metzroth's responsibilities entail close involvement in managing the Artist Series in Macky Auditorium and Takács Quartet concerts in Grusin Music Hall. But there are more shows to handle—a lot more. "There are some 450 on-campus events including about 350 College of Music events, 50 Theatre & Dance Department events and 50 Colorado Shakespeare Festival performances," he explains. "I'll be involved in strategy, ticketing, and marketing and communications for all our series, particularly College of Music events. You have to know what's important to all of them, to know their goals."

Not that he intends to remain invisible. "I never want this to be a desk job," stresses the four-time CU Boulder alumnus. "I see myself as a community ambassador—I want to bring audiences into performing arts experiences."

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(Hänsel und Gretel: *continued from page 6*)

For its impressive scope, the piece also holds an allure to modern audiences of all backgrounds and ages. At a running time of a little more than two hours with intermission, it's an ideal length for children, teens and first-time operagoers. The libretto, penned by Humperdinck's sister, is entirely in German, but the production in Macky Auditorium will include supertitles in English for an accessible story.

That combination of accessibility and sheer scope is part of what has made *Hänsel und Gretel* a favorite for more than a century for both audiences and artists alike; it's also what's bound to defy the expectations of those who only know a simple, straightforward version of the old story.

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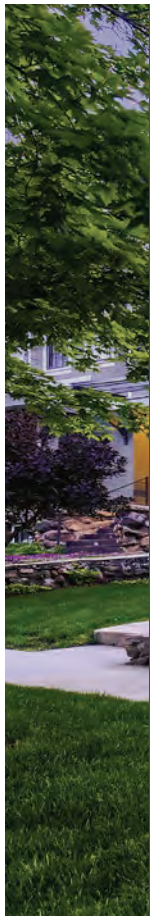
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SPOTLIGHT



Evolution of a Legacy

Macky Auditorium Director Rudy Betancourt takes over as director of CU Boulder's beloved Artist Series

By Clay Bonnyman Evans

After almost 15 years at the helm of Macky Auditorium at the University of Colorado Boulder, Rudy Betancourt has also been named the new director of the long-running Artist Series which has brought the finest jazz, classical, world music and dance performers to town for more than eight decades.

Betancourt—a native of Venezuela and an accomplished classical guitarist—will continue to serve as director at Macky which welcomes more than 100,000 people to over 100 events every season. He says adding the

beloved series to the venue's portfolio has the potential to turn over a new page for both.

"The Artist Series has been evolving for decades with an unparalleled cultural impact," he says. "Having the Artist Series within Macky's portfolio helps the venue to be a presenter as much as a facility for rent."

Betancourt says the Artist Series will continue to delight long-time patrons as it also seeks to expand and diversify its programming.

"The series will still include dance, classical music, jazz, performing arts from all over the world, as well as new genres. Keeping true to its well-established mission while feeling the cultural pulse in Boulder will help determine its evolution," he says. "There will be wonderful choices for our legacy and new audiences to enjoy."

When CU Presents Executive Director Joan Braun retired at the end of June after 30 years, it was determined that it made sense to separate the curation of the Artist Series from the operations of CU Presents. Braun and CU Boulder College of Music Dean John Davis recommended Betancourt to be the Artist Series director as the most natural choice.

"Rudy is an excellent, accomplished musician and he has impeccable taste and awareness of the music scene," Braun says. "As director of Macky, he also is very aware of audience tastes and preferences, and what they respond to. He can see some different pathways and possibilities and I'm excited to see what he does with it."

"Joan's legacy of innovation in the arts and securing the Artist Series' place in the hearts of its audiences is a tall order—one that I am honored to continue. I am excited to work with the College of Music's leadership and the Artist Series Advisory Board. It is a real privilege," Betancourt says.

Betancourt will continue to work closely with the staff at CU Presents. "The CU Presents team brings unparalleled knowledge of how to reach our audiences and cultivate our relationship with them," he says. "Continuing and deepening this collaboration will be paramount to the success of the series."

CU Presents will continue to work with other College of Music programs as well as with the Colorado Shakespeare Festival and CU Theatre & Dance.

Tickets for the 2024-25 Artist Series are on sale now.



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PETER, broom-maker

Max Vann (*Friday*)

James (JJ) Robinson (*Sunday*)

GERTRUD, his wife

Caitlyn Fuller (*Friday*)

Camila Rabelo (*Sunday / Outreach*)

HÄNSEL, their son

Katiann Nelson (*Friday*)

Salleigh Harvey (*Sunday*)

Rebecca Seifert (*Outreach*)

GRETEL, their daughter

Sidney Grimm (*Friday*)

Kristina Butler (*Sunday*)

Madison Falkenstine (*Outreach*)

THE GINGERBREAD WITCH

Hannah Grace Benson (*Friday*)

Thomas Bocchi (*Sunday / Outreach*)

SANDMAN, the Sleep Fairy

Noelle Romberger (*Friday*)

Carrina Macaluso (*Sunday / Outreach*)

DEWMAN, the Dew Fairy

Jacqueline Bell (*Friday*)

Madison Falkenstine (*Sunday*)

Some roles are not included in the Young Audience Outreach show.

CHORUS

Charli Brunette, Annabella Cox,

Olivia Daly-Short, Abby DeMarce,

Halle Harrington, Madeleine McCormick,

Lorelai Rafter, Magdalene (Maggie) Triplett

BALLET ANGELS

Bridget Church, Sara David,

Gemma DeNofa, Marisa Dinsmoor,

Natalie Eichner, Emma Fujitani,

Wren Goldman, Lelia Gridley,

Catherine Knecht, Jasmine Linkenheil,

Chelsea Magyar, Jordyn Richard,

Keira Saban, Mikayla Zavattaro

EKLUND OPERA

Hänsel und Gretel

By Engelbert Humperdinck

Libretto by Adelheid Wette

Oct. 25 | 27 2024

Macky Auditorium

CREATIVE TEAM

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Leigh Holman

Assistant Director

Madison Falkenstine

Music Director

Nicholas Carthy

Choreography

Laura Malpass

Scenic Design

Peter Dean Beck

Costume Design

Ann Piano

Lighting Design

Jonathan Dunkle

Hair/Wig and Makeup Design

Jason Estrada

Props Design/Manager

Jennifer Melcher Galvin

Production Director

Ron Mueller

Production Assistant

Christie Conover

Stage Manager

Erin Joy Swank

Assistant Stage Managers

Lexi Holtzer

Alysha Perrin

SYNOPSIS

ACT I

In the broom-maker's house, Hänsel complains he is hungry. Gretel, trying to encourage Hänsel to do his chores, shows him some milk that a neighbor has given for the family's supper. Both children are distracted, and soon begin to dance. Eventually, their mother returns and wants to know why they have got so little work done. She accidentally spills the milk and angrily chases the children out into the woods to pick strawberries. Once the children are gone, Mother regrets how she has treated the children and expresses that she is distraught due to the poverty her family is in.

Their father, a broom-maker, returns home bringing the food he has bought after a successful day at work. He asks where the children have gone, and Mother tells him that she has sent them into the woods. He tells her about the Witch who lives there, and that the children are in danger. Together, they go out into the woods to look for them.

ACT II

In the woods, Hänsel picks strawberries. The children hear a cuckoo singing while eating all the strawberries that they have picked. Soon, all the strawberries are gone, and the children begin to fight, as dusk draws near. As the forest grows darker, Hänsel admits to Gretel that he has lost the way. They are frightened and imagine terrifying things in the shadows. Soon, the Sandman comes to bring them sleep, sprinkling sand over their eyes. The children say their evening prayer. As they sleep, the children dream.

ACT III

Morning has come, and the Dew Fairy comes to wake the children. Gretel wakes a sleepy Hänsel, and they see a gingerbread house in the forest. They believe that the angels have blessed them with this house, and in their glee they do not notice the Witch. Soon the witch emerges and captures Hänsel and Gretel. She places Hänsel into a cage and declares that she will fatten him up and eat him. Gretel is put to work by the Witch, and she must figure out a way to save Hänsel and free them both. When the Witch asks her to look in the oven, she pretends she doesn't know how to: the Witch must show her. When the Witch peers into the oven, the children shove her inside and shut the door. The Witch is dead, and Hänsel and Gretel soon discover the Gingerbread Children who were held captive by the Witch. They free the Gingerbread Children just as Mother and Father find Hänsel and Gretel. Now all is well, and all express gratitude for their salvation.

NOTE FROM THE STAGE DIRECTOR

Hänsel und Gretel speaks to the child in all of us. It's a testament to the enduring power of fairy tales. We often link it to the Brothers Grimm, whose version was intended for moral instruction, with a heavy dose of consequences for naughty children. But centuries before the Grimms, the story existed in countless variations, passed down through oral traditions and woven into the fabric of European folklore.

We're ushering in a new era at Eklund Opera—one that embraces imagination, bold visuals and fresh perspectives! We've always been committed to showcasing the best student talent, a testament to the first-rate voice teaching here at CU Boulder. And now, we're taking our visual storytelling to new heights. This season, we're reimagining operas and—looking ahead to the spring and the hilarious Gilbert & Sullivan operetta *Pirates of Penzance*, a long-time favorite of the Boulder community thanks to the legacy of my mentor, Dennis Jackson—we're embracing a more imaginative and expressive approach to design. In *Hänsel und Gretel*, that means stepping away from realism and into a world of wonder. Ann Piano's dazzling new costume designs are a key part of this transformation, setting the tone for a fresh, theatrical approach.

And while the original tale may have been laced with darkness, Humperdinck's opera offers a more heartwarming take. We watch Hänsel and Gretel grow up before our very eyes. They begin as playful, irresponsible siblings. But in the darkness of the forest, they discover they can depend on each other. They learn to stick together, overcome obstacles, and work creatively to save themselves and the gingerbread children.

This is a coming-of-age story about sibling bonds and resilience. Yes, there are angels and a fearsome witch, and parents who love their children dearly, even when they are naughty. But ultimately, it's Hänsel and Gretel who emerge as the heroes of their own story.

I invite you to join us on this magical journey, to witness this story of hope and redemption. Experience the soaring music and the enduring spirit of childhood. *Hänsel und Gretel* is a reminder that even in the darkest of times, we can find the strength within ourselves to overcome any challenge.

NOTE FROM THE MUSIC DIRECTOR

“Wagner for children.”

These affectionate words have often been used to describe *Hänsel und Gretel*, one of the best-loved pieces in the opera repertoire.

Wagner was, of course, a huge influence on Humperdinck, who assisted Wagner at Bayreuth, helping prepare for the first performance of *Parsifal* (even adding a few measures of his own when Wagner stormed out of the rehearsals, angry that a scene change could not be completed on time.)

Although the spirit of Wagner is very much present in *Hänsel und Gretel*, Humperdinck’s originality and enchanting musical language shine through very clearly.

Hänsel und Gretel, like a lot of Humperdinck’s music, started life as a modest request: his sister Adelheid Wette asked him to write music for some folksongs she had written. This collaboration expanded into a *Singspiel* (a series of musical scenes interspersed with spoken text) and from there it soon blossomed into a full length opera.

The story of *Hänsel und Gretel* is one of several German fairy tales collected and published as *Childrens and Household Tales* by the Brothers Grimm in the 1810s. Although these tales are now thought of as being almost too dark and frightening for children, the Grimm version is actually a lot less sinister than the original. Adelheid Wette continued this process, injecting much more light and optimism into the story. She replaced the (traditional) wicked stepmother who takes the children into the woods to die, with the childrens’ real mother, an overwrought parent simply unable to cope with two boisterous children and a headache who, in a moment of rage, sends them into the woods to gather strawberries as a punishment. (The quid pro quo for this change is our willingness to believe that the poor woman has lived on the edge of the wood her whole life not knowing that an evil witch lives there!)

The first performance took place in Weimar in 1893, conducted by no less a personality than the composer Richard Strauss, who described the work as ‘a masterpiece of the first order’. And it is: Humperdinck intertwines both well-known and original folksongs into music of such freshness and spontaneity, creating a

sound world which is perfectly in tune with the drama. The playfulness of the children, the darkness of the woods, the evil witch and the ultimate triumph of good over evil are all beautifully judged, and the music sweeps us along on one of the most exhilarating rides in the history of opera.

“Wagner for children.” If nothing else, these words can remind us that a capacity to appreciate the truly childlike is one of the most important aspects of adulthood.

PERSONNEL

JACQUELINE BELL (Dew Fairy) is a senior from Santa Fe, New Mexico, pursuing a Bachelor of Music in classical vocal performance with a minor in Italian, studying under the amazing Abigail Nims. She began her training with the Santa Fe Opera Young Voices, Santa Fe Symphonic Chorus and Tanglewood. Recently, Bell performed in the choruses for Santa Fe Opera’s *The Shoes of Santo Niño* and *Sweet Potato Kicks the Sun*, and Eklund Opera’s *La Bohème* and *Cendrillon*. She placed second in the 2023 NATS Regional competition. Bell is a climbing instructor and ranked pinball player, with a deep passion for singing.

HANNAH BENSON (Witch) is a mezzo soprano from Grand Island, Nebraska. She is currently working towards her Artist Diploma in opera and solo voice under the instruction of Abigail Nims. She received a Bachelor of Music in voice performance from Wheaton College and a Master of Music in voice performance from Indiana University. Benson has portrayed roles including Dido in Purcell’s *Dido and Aeneas*, Ruth in Gilbert and Sullivan’s *The Pirates of Penzance*, and Ma in Aaron Copland’s *The Tender Land*. She is thrilled to be here at CU Boulder and cannot thank her parents, family and friends enough for all of their support!

THOMAS BOCCHI (Witch) is a versatile artist, equally versed in opera, concert/oratorio, musical theatre and art song. Concert soloist roles include Mozart’s *C Minor Mass*, Tippett’s *A Child of Our Time* and Faure’s *Requiem*. He performs regularly with Colorado Bach Ensemble as soloist/chorus member (*B minor Mass*, *St Matthew Passion*, Handel’s *Messiah*, numerous cantatas) and was a finalist in their Young Artist Competition. Bocchi performed the role of John Gay in Gene Scheer’s new opera *Polly Peachum* with CUNOW. Opera credits include Miles (*Proving Up*), premiering Ben Morris’ opera (*The Fall of Man*), Joe (Robert Paterson’s *Companion*), Lesbus (*Agrippina*), the Witch

(*Hänsel und Gretel*) and Basilio/Curzio (*Le Nozze di Figaro*). Bocchi is in the last year of his DMA studying under Matthew Chellis.

KRISTINA BUTLER (Gretel) has appeared as Ida in *Die Fledermaus*, Littler Daughter in *Proving Up*, Billie Jean King in *Balls* and in CU NOW's 2024 Composer Fellows' Initiative. While at CU Boulder, Butler appeared as Lady Valerie in *Cabildo* and was a Graduate Division Finalist for the 2024 Concerto Competition. This summer, Butler was a festival singer with the Berlin Opera Academy where she role-studied Pamina (*Die Zauberflöte*) and appeared as Lay Conversa in *Suor Angelica*. Butler is a 2021 recipient of the Fulbright Research Grant to Ecuador, where she produced a new music album, *Sueños de Zazá*. She studies with Professor Jennifer Bird-Arvidsson.

MADISON FALKENSTINE (Gretel / Dew Fairy / Assistant Director) is a soprano based in Boulder and is a master's student at CU Boulder studying with Nicholas Perna. Falkenstine has sung the soprano solos in the following masterworks: Carl Orff's *Carmina Burana*, G.F. Handel's *Gloria*, Charpentier's *Messe de Minuit* and John Rutter's *Gloria*. She has appeared with the Montview Westminster Choir, Colorado Springs Philharmonic and Parish House Baroque Chamber Orchestra. Her opera roles include: Duchess Carolina in Moreno's *Luisa Fernanda*, Woman 1 in Michael Ching's *R.S.B.E.* And Ma in Missy Mazzoli's *Proving Up*. Additionally, Falkenstine premiered *True Women of the West* with Art Song Colorado, of which she was the curator and performer.

CAITLYN FULLER (Gertrud) is a young lyric soprano originally from Kansas City, Missouri. She is currently pursuing a master's degree in voice performance and voice pedagogy at the University of Colorado Boulder. While attending the University of Colorado Boulder she has studied with Jennifer Bird-Arvidsson and Julie Simson. Fuller obtained a Bachelor of Music from the University of Michigan, where she studied with Scott Piper and worked with world renowned coaches and clinicians. Fuller studied and performed a wide range of roles such as Lady Valerie in Amy Beach's *Cabildo*, Nannetta in Verdi's *Falstaff*, Countess in Mozart's *Le Nozze di Figaro*, Poppea in Monteverdi's *L'incoronazione di Poppea* and Rosemary in David T. Little's *JFK*. Fuller has competed in many voice competitions over the years, most notably the Laffont Metropolitan Opera Competition, where she received the Audience Choice Award in 2024.

SIDNEY GRIMM (Gretel) is a soprano obtaining a Master of Music in vocal performance at the University of Colorado Boulder, studying with Professor Jennifer Bird-Arvidsson. She received Bachelor of Music and Bachelor of Science degrees from Central Washington University in 2023. There, she performed in *Orpheus in the Underworld* as Cupid, and in scenes from *Così fan tutte* as Fiordiligi and *La traviata* as Violetta. Last year, she performed scenes from *Le nozze di Figaro* as Susanna, and the Little Daughter from Missy Mazzoli's *Proving Up*.

SALLEIGH HARVEY (Hänsel), mezzo soprano, is a native of Greenville, SC. She is working toward an Artist Diploma in opera and solo voice performance from the University of Colorado Boulder where she studies with Jennifer Bird-Arvidsson. She received her MM in vocal performance at the University of Cincinnati College-Conservatory of Music (CCM) where she studied with Kenneth Shaw. Recent performances include Lucretia in Britten's *The Rape of Lucretia*, Madame de Croissy in Poulenc's *Dialogues des Carmélites* (CCM Opera), Ensemble in Carlos Simon's *The Highlands* (Cincinnati Opera's OF:NW) and Old Baroness (cover) in Barber's *Vanessa* (Spoleto Festival USA).

CARRINA MACALUSO (Sandman) is a North Carolina-born mezzo soprano pursuing a master's degree in vocal performance and pedagogy at The University of Colorado Boulder. She studies with Abigail Nims. Before arriving in Colorado, Macaluso completed her Bachelor of Music degree with distinction at The University of North Carolina Chapel Hill, where she studied under Jeanne Fischer. On the opera stage, Macaluso has portrayed the roles of Count Robinson (*Il matrimonio segreto*), Erineo (*L'Erismena*), Hänsel (*Hänsel and Gretel*), and Seneca (*L'incoronazione di Poppea*). Macaluso is thrilled to make her Eklund Opera debut in this production.

KATIANN NELSON (Hänsel) is a second year master's student studying with Professor Abigail Nims. Nelson has been seen in several Eklund Opera productions, including *Falstaff* (Meg) and *Proving Up* (Taller Daughter). She will also sing in the chorus of Opera Colorado's production of *La Bohème* in February. Originally from Waterford, Wisconsin, Nelson graduated from Carthage College with undergraduate degrees in music education, piano and clarinet, and currently works as the accompanist and assistant director at St. Aidan's Episcopal Church. Nelson is incredibly excited to be collaborating with such a talented cast and production team, and cherishes the opportunity to perform this role.

CAMILA RABELO (Gertrud), soprano, was born in São Paulo, Brazil, and is currently pursuing an Artist Diploma in voice performance at the University of Colorado Boulder in the studio of Professor Jennifer Bird. She holds a bachelor's degree in voice performance from the University of São Paulo, where she studied with Francisco Campos and Ricardo Ballesterio, and a master's degree from the University of Wyoming under the guidance of 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 has earned awards from singing competitions in Brazil, particularly the Maria Callas Competition, winning the First Grand Prize for female voice.

JAMES (JJ) ROBINSON (Peter) is a first year Artist Diploma student, studying with Andrew Garland. He recently completed his master's in voice performance at the University of Tennessee, Knoxville. Recent credits include *Don Giovanni* with Varna International in Italy, Pandolfe in UT Opera Theatre's production of *Cendrillon*, and Pistola in Knoxville Opera's production of *Falstaff*.

NOELLE ROMBERGER (Sandman / Chorus Master), mezzo soprano, is currently pursuing a master's in choral conducting with vocal performance emphasis at CU Boulder, studying with Abigail Nims. Romberger graduated with a bachelor's in sacred music from Moody Bible Institute, where she was a featured soloist in Robert Ray's *Gospel Mass* and played the role of Lucinda in *Into the Woods*. During her time at CU Boulder, Romberger has conducted several of the choral ensembles and has been a featured soloist in Gabriel Fauré's *Messe Basse*. She is very honored to be performing in her first opera and would like to thank the cast and crew for the incredible experience.

REBECCA SEIFERT (Hänsel) is 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. Recent performances include Meg Page in Giuseppe Verdi's *Falstaff* and Isabella in Gioachino Rossini's *L'Italiana in Algeri*. Outside of performing, she also enjoys teaching singing. Seifert is a second year Master of Music student majoring in vocal performance under Professor Abigail Nims.

MAX VANN (Peter) is a second year master's student in vocal performance and pedagogy studying with Andrew Garland. Originally from Georgia, he earned an undergraduate degree from Georgia Southern University. Past roles performed include Dr. Dave in *Choir Practice* (Chatman) and Pierre Lafitte in *Cabildo* (Beach). Vann has performed various opera scenes and choruses with Eklund Opera and Vail Opera in last year's season. This will be Vann's first principal role in Macky Auditorium and he couldn't be more excited.

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*, *Hänsel 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 20th 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, Central City Opera 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.

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.

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 and is happy to be back for the magic of *Hänsel und Gretel*.

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.

LAURA MALPASS (she/they) (Choreographer) is a ballet and contemporary dance teaching artist, dancer and choreographer, interested in the ways dance can transcend boundaries we perceive or feebly construct, empowering individuals and transforming communities for the better. She has performed with Moving Arts Dance, Coco et Compagnie, HAAN Dances and many freelance projects. Malpass completed an MFA in dance at CU Boulder, with a secondary emphasis in somatics and a Graduate Certificate in women and gender studies. They create dance work rooted in story and identity to unpack how our physical bodies hold the memory of our emotional, relational, and experiential lives. Malpass' choreographic work has been presented around the San Francisco Bay Area, throughout the Midwest, and across the Front Range in Colorado, in large theaters and in more intimate performance spaces like elevators and sidewalks; recently, their dance film shorts have been featured at Sans Souci Festival of Dance Cinema, ACDA, and CODEO. She is delighted to be a part of the magic of *Hänsel und Gretel* this season!

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 *Titanic*, *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed scenery for last 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 *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 Boheme* 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.

ORCHESTRA

Violin 1

Lauren Lier
Concertmaster
Emilie Tupper
Bebe Seidenberg
Alyssa Byrne
Sarah Payton
Samuel Hardman
Ryannah Blackman
Adam Weller

Violin 2

Logan Indge
Eli Pouliot
Elizabeth Kaszycki
Alex Earle
David Schwartz
Michael Han

Viola

Devin Cowan
Bryce Kayser
Taylor Sapanara
Walt Conte

Cello

Julia Emery
Erik Okel
Nia Lepore
Amy Delavoryas

Double Bass

John St. Cyr
Jack Turner

Flute

Corvina Graham
Mallory Wood
Principal
Natalie Zeles

Oboe

Lauren Breen
Laura Lambrech

Clarinet

Caden Craig
Juan Tovar Vargas
Principal
Jade Vens

Bassoon

Daniela Garzon-Guerra
Madison Triplett
Principal

Horn

Nathan Bonin
Max Braun
Jaila Carr
Principal
Danelle Richard
Jordan Spivack

Trumpet

Sydney Hoehl
Leilani Spurlock
Principal

Trombone

Abby Burford
Ben Garcia
Wesley Shores
Principal

Tuba

Cameron Mitchell

Harp

Janet Harriman

Timpani

Alex Yang

ERIN JOY SWANK (Stage Manager) is a freelance professional who last worked on the Macky stage during the *St. Matthew Passion*, a collaboration between CU Boulder College of Music, Boulder Philharmonic, Central City Opera and the Boulder Bach Festival. Recent credits include theatre (Theatre Aspen, Opera House Arts, Northern Sky); opera (Florentine Opera, Opera Colorado, and a hybrid circus/opera with Opera North); a *Star Wars* burlesque parody; the Denver Gay Men's Chorus featuring Jennifer Holliday; contributing to two stage management textbooks; and hosting a popular industry blog on stage management. In warmer weather, she enjoys paddling any waterway possible. erinjoyswank.com @cue2go

Percussion

Kevin Yetter
Lily Manzanares
Hank Sullivan
Izzy O'Neill

MUSIC STAFF

Head Vocal Coach
Jeremy Reger

Vocal Coach
Mutsumi Moteki

Rehearsal Pianists
Max Randal
Forrest Howell

Chorus Master
Noelle Romberger

PRODUCTION

TEAM

Technical Director
Jeff Rusnak

Macky Technical Director
Trevor Isetts

Macky Production Manager
Scott Wickham

Assistant Light Designer
Rory Smith

Assistant Technical Director
Ben Smith

Macky Master Electrician
Richard Barrett

Light Board Operator
Jodie Rodgers

Rail Operator
Pearl Enssle

Carpenters
Joshua Kirk
Elizabeth Enssle
Cooper Braun
Myles Blaske
Robin Reid

Scenic Artists
Jenn Melcher
Lelah Radostis
Kathryn Maulis

Draper
Kelly Gregson

Wardrobe Head
Nia Quan

Costume Shop Assistants
Janis Anderson
Hannah Grace Benson
Nia Quan

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SPOTLIGHT



Guitar Without Borders

By Henry Michaels

Once or twice in a generation, a musician emerges of such prodigious and rare talent that their very name comes to be a byword for their instrument. Pablo Sáinz-Villegas—a Spaniard whom Billboard Magazine called the “global ambassador of Spanish guitar”—is one such generational talent.

Born in Logroño, the capital of the La Rioja province of Spain, Sáinz-Villegas has built an international career of such sterling repute that he’s been described as the successor to the great Spanish guitarist Andrés Segovia. Sáinz-Villegas has performed in more than 40 countries including as a soloist with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, the National Orchestra of Spain and the Berlin Philharmonic (their first solo guitarist in 38 years!). He’s also an activist, having founded “The legacy of music without borders” in 2006 as a way of promoting cross-cultural understanding through music.

The program he will perform at Macky Auditorium on Saturday, Nov. 9, certainly showcases these ideals featuring a wide-ranging musical program that encompasses works from a variety of backgrounds and inspirations.

Heitor Villa-Lobos’s Five Preludes, which open the program, are evocative of Brazilian musical culture. They are followed by the *Chaconne* from J.S. Bach’s Partita No. 2 in D minor, unquestionably one of the greatest works ever composed for solo instrument (for violin, originally). This pairing is fitting. For one, the third of the Brazilian Villa-Lobos’s preludes is subtitled “*Homenagem a Bach,*” or “Homage to Bach.” But at the same time, Bach’s chaconne owes a debt of gratitude to the New World; the chaconne in its original form was a Spanish dance said to have been inspired by indigenous South American music.

Like the Bach Chaconne, Spanish composer Isaac Albéniz’s *Asturias* was originally conceived for a different instrument, in this case piano. But the work—featuring flamenco flair—was meant to *mimic* the guitar and thus works all too well on the instrument that inspired it. The program continues with another homage: Joaquín Rodrigo’s *Invocación y danza* written in honor of composer Manuel de Falla.

Paraguayan guitarist and composer Agustín Barrios-Mangoré’s *Un sueño en la Floresta* is a virtuosic showstopper, while Italian guitarist and composer Carlo Domeniconi’s *Koyunbaba* is a Turkish-inspired work whose distinctive sound comes from its use of *scordatura* (a non-typical tuning of the guitar’s strings). Sáinz-Villegas is a proponent of new music, as well, so it’s no surprise that the program features a work he commissioned from the Spanish composer Francisco Coll.

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CU Boulder's
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By Marc Shulgold and Sabine Kortals Stein

HARUMI RHODES has mixed feelings about observing The Milestone. As second violinist of the world-renowned, Grammy Award-winning Takács Quartet, she understands the significance of the group's founding a half-century ago.

"It's a monumental moment and we're approaching it with a sense of awe," she admits. "I feel humbled. Yet, in another sense, for us it's business as usual." Much of that business takes place right here in Boulder.

Joining Rhodes in conversation is first violinist Ed Dusinberre, who's also her husband. The English-born musician reflects on the group's remarkable musical journey filled with loss, personnel changes and—most of all—brilliant music making.

"I find myself thinking about all our former quartet members—we wouldn't be celebrating this milestone today except for them," says Dusinberre, recalling that the original quartet was formed by students at the Music Academy in Budapest, Hungary, in 1975.

"They were so young, living behind the Iron Curtain, wondering how they could fulfill their musical aspirations worldwide," he adds.

HARD WORK AND WINNING PRESTIGIOUS AWARDS

in several European competitions led to an American tour in 1982 and—following several U.S.-based short-term residencies—the decision to permanently relocate their families to the United States in 1985-86. Soon after, the players accepted an invitation to become the resident quartet at the University of Colorado Boulder—and they've resided here ever since, though not without challenges. Gábor Takács-Nagy stepped down in 1993 and now enjoys a successful career as a conductor and teacher worldwide. The following year, violist Gábor Ormai was diagnosed with cancer and retired, passing away in 1995. The late Roger Tapping succeeded him, leaving to spend time with his family in 2005; in turn, he was succeeded by Geraldine Walther.

As the first new member in 1993, Dusinberre recalls the challenge of being a non-Hungarian. "It was a big adjustment for me, but I appreciated the welcoming, adventurous spirit of the players and the warmth of their collective sound," he says. "The process was similar when Harumi and then Richard joined"—referring to current violist Richard O'Neill who succeeded Walther in 2020. Grammy-Award winner for Best Classical Instrumental Solo Performance in 2021, O'Neill is only the second person to receive an award for a viola performance in the history of this category.

Today, cellist András Fejér remains the sole original member of the Takács Quartet.

For Rhodes, becoming a member of the Takács was thrilling. "The College of Music is a musical home for us. We feel grateful to be embedded in this university and the community."

ALTHOUGH THE TAKÁCS maintain an international touring schedule that takes up about half of their time, the foursome prioritizes time with their students, working in partnership with Meta Weiss, the College of Music's chamber music coordinator.

It may surprise some audience members who've been regulars at sold-out Takács Quartet concerts to learn that the group's campus connection extends beyond Grusin Music Hall. As Dusinberre notes, their decades-long residency is centered around daily hands-on work with College of Music students.

"Our relationship with the college is the glue that keeps us together," he stresses. "Our graduate string quartet program inspires us to think about future generations." This two-year program consists of intense work with a promising ensemble, preparing and guiding the young artists into the demanding world of quartet playing.

"The newest quartet we're working with is the Michigan-based Koa Quartet," adds Rhodes. "We'll listen to their interests and help them to develop a unique musical voice."

THE COLLEGE OF MUSIC's chamber music program has a long track record of success. The Brisbane, Australia-based Orava Quartet is a good example: Via email, first violinist Daniel Kowalik shared that his group met the Takács at a music festival in Sydney in 2011—at that time, the Orava had been together for five years. They soon came to CU Boulder to study with the Takács.

"We always worked with one member at a time," wrote Kowalik. "They rotated, so we had time with each member. I asked lots of questions, from general well-being to dealing with the pressures of performing."

Today, the Orava Quartet enjoys an active schedule and has been signed by Deutsche Grammophon. Their Boulder experience "really helped launch us into having a career," Kowalik noted. "Our coachings were invaluable and absolutely essential to learning the craft. Being mentored by the Takács forever changed how I think about and approach music making."

FOR MANY STUDENTS at the College of Music, a career as a performer isn't their only goal—and the Takács Quartet is sensitive to that, too. "It's only partly about making music," Rhodes emphasizes. "Much of what we focus on when we're talking with students has to do with how to make a life in music."

Dusinberre treasures those conversations. "I ask students to identify individual favorite moments in a piece and we explore different ways to heighten those moments. Hopefully they learn about each others' musical tastes and how to use their individual ideas to shape a unified interpretation."

When touring and recording sessions wind down, these beloved artists find a special joy in coming home to Boulder, visiting with faculty colleagues, and sharing their knowledge and experience with students. As Rhodes says, "The gritty and beautiful work of a string quartet happens offstage in the rehearsal room. We feel so grateful that—after many decades—this process continues in our home at CU Boulder."

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