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Cabaret



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NOVEMBER-DECEMBER 2025



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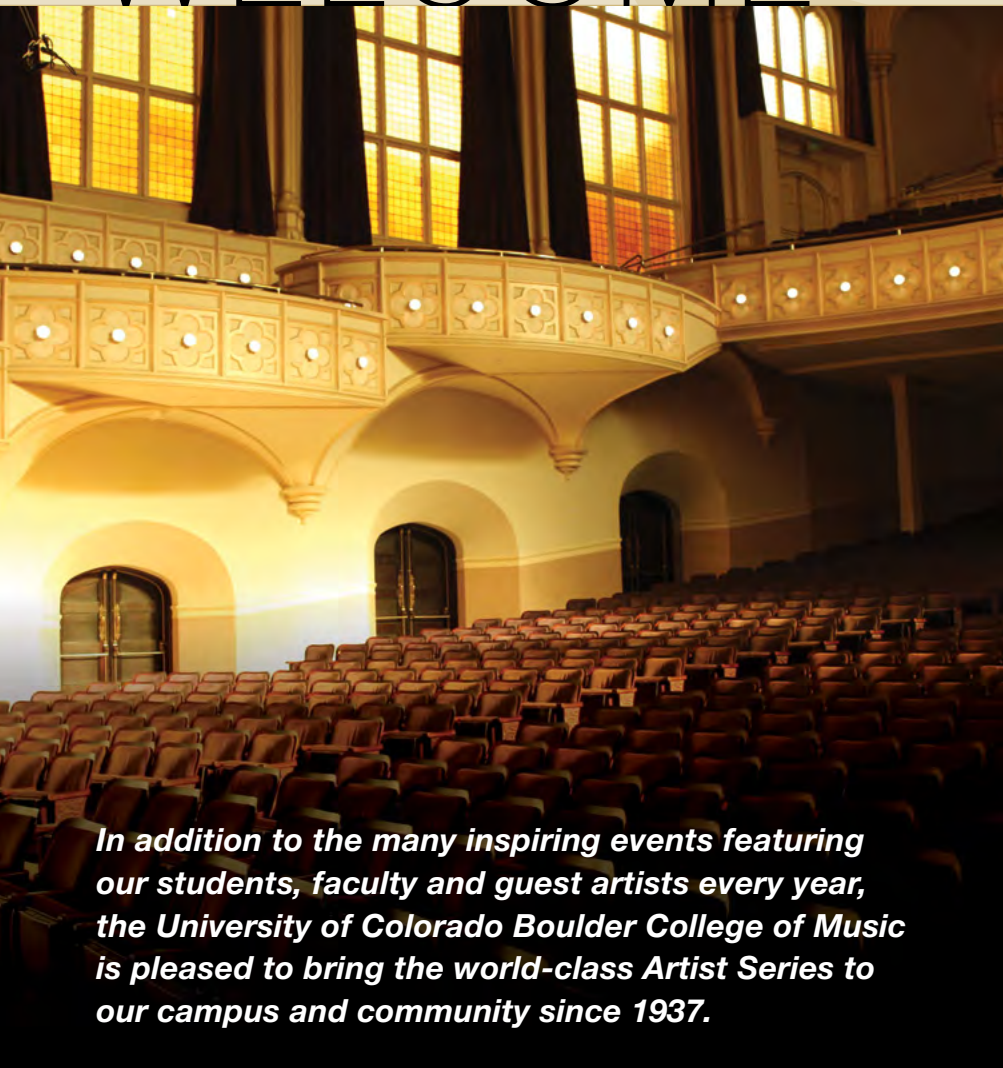
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CU ★ PRESENTS

NOVEMBER-DECEMBER 2025

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:

- The **College of Music** including the Artist Series; Takács Quartet; Eklund Opera Program; Holiday Festival; Musical Theatre Program; and hundreds of free events featuring faculty, students and guest artists.
- The **Colorado Shakespeare Festival**.
- The College of Arts and Science's **Department of Theatre & Dance**.

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Holiday Wonderment

By Henry Michaels

College of Music Dean John Davis' first experience with CU Boulder's Holiday Festival came in 2001. Davis had been director of jazz studies for two years when the invitation came for the jazz program to join the annual holiday festivities. "Until I performed as part of the Holiday Festival, I was unaware of the scope and the scale of it," recalls Davis. "As I was awaiting our time to perform, I was sitting in the front row, and I felt almost like a child. I was in wonderment at all the music that was taking place throughout the auditorium—in the loge boxes, on the stage and even in front of the stage on risers."

This December, our community can experience that same sense of child-like wonderment when CU Boulder's Holiday Festival returns to Macky Auditorium. A magical event that must be seen to be believed, the Holiday Festival—which dates in some form to 1945 and in its current iteration to the 1990s—has become a beloved annual tradition for *generations* of concertgoers. Featuring student and faculty performances from across the musical spectrum, it's also the perfect opportunity for new patrons to experience the breadth of what the College of Music has to offer. The lineup offers something for everyone, featuring music from multiple religious traditions alongside secular holiday favorites.

For Davis, the student experience is paramount when it comes to the Holiday Festival which reflects the College of Music's universal musician approach to achieving its mission. "We provide our students with a broad array of experiences, skills and education to help prepare them for their future in whatever ways that music intersects with it," says Davis. "By participating in the Holiday Festival, a student experiences what a real-world professional production feels like with staging, lighting, sound design and, of course, the performances themselves. What a student gains from this experience goes way beyond what we provide in the classroom or rehearsal room."

Above all, the Holiday Festival is about bringing people together: The musicians from across genres and disciplines; the audience members, both new and returning; and the College of Music's community of supporters who help make such impactful undertakings possible. And there's *nothing* quite like live music to bring people together. "The power and strength of music to bring us together, to share in the beauty that's created and to connect us with one another is something that I'm so pleased we're able to offer through the festival," says Davis. "It's more important now than ever before."

The 2025 CU Boulder College of Music's Holiday Festival runs Dec. 5 to 7 in Macky Auditorium.

Photo credit: Glenn Asakawa

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UPCOMING EVENT HIGHLIGHTS

ARTIST SERIES

Upcoming events • Macky Auditorium

Dec. 11: **Bria Skonberg**

Jan. 23: **Ruckus Early Music and Keir GoGwilt**

Feb. 11: **Versa-Style Street Dance Company**

March 11: **Danú**

March 28: **Bang on a Can All-Stars**

April 11: **Michael Feinstein in Big Band Broadway**



*Ruckus with Keir GoGwilt.
Photo credit: Jeremy Jacob*



Photo credit: Ken Jacques

TAKÁCS QUARTET

Upcoming events • Grusin Music Hall

Jan. 11-12 • March 8-9 • April 26-27

SPECIAL GUEST

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Grusin Music Hall

Feb. 15-16

Digital streaming available—more info at cupresents.org.

EKLUND OPERA AND MUSICAL THEATRE AT THE COLLEGE OF MUSIC

*Upcoming events • Macky Auditorium and the
Music Theatre*

Nov. 13-16: **Cabaret**

Book by Joe Masteroff, Music by John Kander, Lyrics by Fred Ebb

March 6-8: **Oklahoma!**

By Rodgers and Hammerstein

CABARET: Based on the play by John Van Druten and Stories by Christopher Isherwood;
presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.
concordtheatricals.com. OKLAHOMA: Presented by arrangement with Concord Theatricals
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TICKETS AND MORE AT **CUPRESENTS.ORG**

THEATRE & DANCE EVENTS

Upcoming events · University Theatre Building

Nov. 7-16: **The Olive Tree**

By Satya Chávez

Nov. 14-15: **Revel**

An evening of works presented
by MFA candidates in Dance

Jan. 30-Feb. 1: **Catapult**

A BFA dance concert

Feb. 20-March 1: **Mr. Burns, a post-electric play**

By Anne Washburn and Michael Friedman

MR. BURNS, A POST-ELECTRIC PLAY: Presented by arrangement with Concord
Theatricals on behalf of Samuel French, Inc. concordtheatricals.com



*Holiday Festival (2023).
Photo credit: Glenn Asakawa*

HOLIDAY FESTIVAL

Macky Auditorium

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

Saturday, Dec. 6, 1 p.m.

Saturday, Dec. 6, 4 p.m.

Sunday, Dec. 7, 4 p.m.

FREE EVENTS AT THE COLLEGE OF MUSIC

Venues on campus and around Boulder

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*Latin American Ensemble (2023).
Photo credit: Erika O'Connor*

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Afrique en Cirque

Nov. 7

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Center for African and African American Studies

The Center for African and African American Studies (acronym: the CAAAS, and commonly called the Cause) is the research, creative work, and programming division of the broader Black Studies community at the University of Colorado Boulder.

Established in May 2021 by Reiland Rabaka, along with student leaders Audrea Fryar, Ruth Woldemichael, Karia White and Isaiah Chavous, the CAAAS is the focal point for campus and community life grounded in, and growing out of the historical, cultural, spiritual, sociopolitical, economic, and artistic experiences of Africans, African Americans, and the African diaspora.



colorado.edu/center/caaas

Community, support and healing through music

About 60 Evergreen High School band students joined our Golden Buffalo Marching Band (GBMB) for a halftime performance on Folsom Field at the Buffs' winning game against Iowa State on Oct. 11, marking a significant moment of healing for a community still recovering from a school shooting in September. Earlier that day, CU President Todd Saliman and CU Boulder Chancellor Schwartz joined College of Music Dean John Davis, our GBMB and the Cougar Pride Marching Band on Farrand Field. "I love the fact that our leaders, the leader of CU and the leaders of the CU Boulder campus, came to the thought that music making is something that can bring us all together and provide healing and a sense of community and support," Davis said (Daily Camera).







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In the
**Popping,
Whacking,
Locking**
Archives

By Lisa Kennedy

At last summer's Versa-Style Street Dance Festival, held in a dance studio in Burbank, California two competitors faced off in "the popping final." Clad in white pants, Dnoi slid across the wooden floor, his blue plaid shirt billowed. A voice counted down, "five ... four ... three ... two ... one," and Dnoi handed off to rival Rampage, who had his own subtle way of moving. One that suggested a syntax, an embodied language; hinted at histories and diasporas.

"Rooted" is an apt word for hip-hop's story. Little wonder the Versa-Style Street Dance Company called the show it is presenting in Boulder "Rooted Rhythms."

A cultural juggernaut, hip-hop's heritage runs deep. In 2023, the 50th anniversary was feted at the Grammys, at the Super Bowl, at the Smithsonian's National Museum of African American History and Culture and, fittingly, at a block party on Sedgwick Avenue in the birthplace of the life-meets-art form, the Bronx.

Intimately aware of the art form's cultural contexts, the Los Angeles-based hip-hop dance troupe marked its own milestone, its 20th anniversary, in 2025.

"They're incredible," said CU Boulder Assistant Teaching Professor Lawrence Southall. "They're one of the best street dance companies in California because they do styles." Styles? He begins a list. "There's hip-hop proper. There's Campbelocking [think Michael Jackson]. There's boogaloo and popping. There's breaking." He wasn't finished. "Then you have house and a litany of other styles ... juking, jitting, whacking, voguing."

Southall is co-director of Hip-Hop Studies at CU Boulder—along with hip-hop dancer-choreographer-educator Rennie Harris. Southall hails from the Bronx and was there for, if not the birth, the coming of age of hip-hop. Harris, he says, begins his course during slavery. For his part, Southall starts with the 1965 Watts Uprising.

Think of Miss Funk, Breeze-Lee and Versa-Style as stewards of the physical archive of hip-hop dance. And the degrees of separation turn out to be few: Versa-Style founders Miss Funk (Jackie Lopez) and Breeze-Lee (Leigh Foaad) studied under Harris.

At times, the dance-offs at Versa-Style's celebratory festival recalled jazz sessions in which the performance is both practiced and improvised, precise and free, showy at times but also welcoming.

The "Rooted Rhythms" program will embrace Versa-Style's two-decade history as well as hip-hop dance's longevity and innovation. In addition to the styles of the street, there will be dips into African and Latin dance. This mix of celebratory and communal is why Versa-Style matters, says Southall. "It's a community-based thing, trying to bring people together instead of, you know, breaking people down."

Versa-Style Street Dance Company performs on the Artist Series at Macky Auditorium on Feb. 11, 2026.

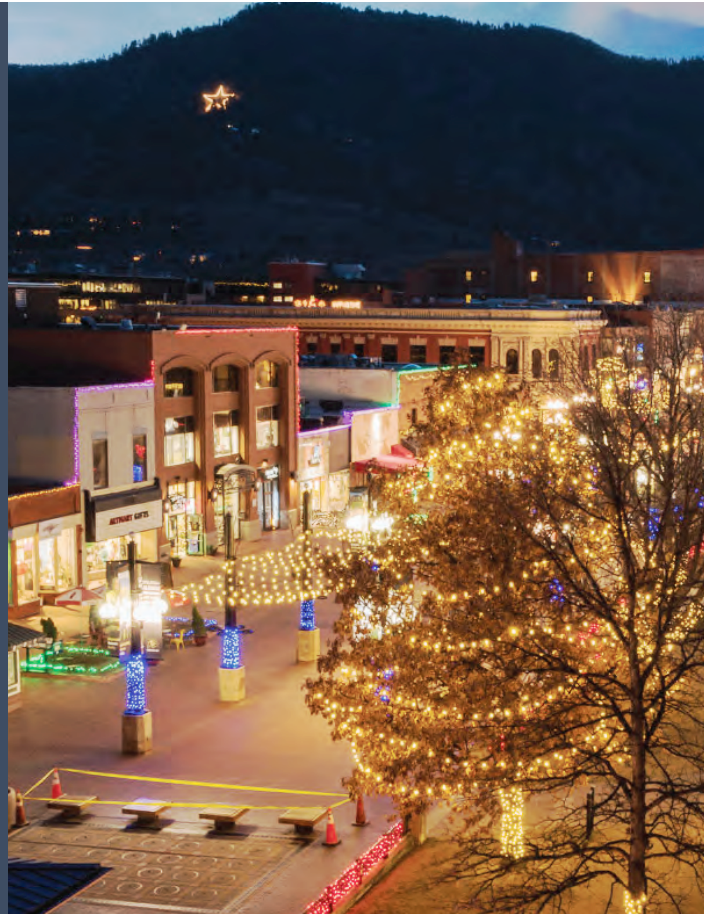
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MUSICAL THEATRE AT THE COLLEGE OF MUSIC

Cabaret

Book by Joe Masteroff

Based on the play by John Van Druten and

Stories by Christopher Isherwood

Music by John Kander Lyrics by Fred Ebb

Nov. 13-16 2025

Music Theatre

Director	Kristel Jelinek Brown
Assistant Director	Izzy Bodley
Music Director	Jeremy Reger
Choreography	Justin Boccitto
Scenic Design	Jeff Rusnak
Costume Design	Ann Piano
Lighting Design	Erin Thibodaux
Sound Design	Dan Sjaastad
Hair/Wig and Makeup Design	Jenny Hager
Props Manager	Jenn Melcher Galvin
Technical Director	Jeff Rusnak
Production Director	Ron Mueller
Fight Director	Carrie Colton
Intimacy Choreographer	Kristel Jelinek Brown
Dramaturgs	Kristel Jelinek Brown
	Izzy Bodley
Stage Manager	Ellie Griffin
Assistant Stage Manager	Abba Wilson
Immersive Experience Designer	Leah Cardenas
Head of BMMT Program	Matthew Chellis

Special Thanks to:

Dean John Davis, Dean Matthew Roeder, Kevin Rich, Tamara Meneghini, Jalen Lee, Ted Mulcahey, Peggy Hinton, Mike and Mihky Ritter, Becky Roser, Paul Ecklund, Jennifer DiDominici, Jennifer Bird, Abigail Nims, Nick Perna, Andrew Garland, Jeremy Reger, Madysen Hunter, Carolyn D. Miller, Leah Cardenas, Mimi Ferrie Lee, Andrew Metzroth, Rojana Savoye, Matthew Tomatz, Emily Gee, Alexis McClain, Karli Hardesty (Carlson Gym Access)

Originally Co-directed and Choreographed by Rob Marshall

Originally Directed by Sam Mendes

*CABARET is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.
concordtheatricals.com*

This production contains mature language, sexual content, depictions of violence and drug use, and sensitive themes including anti-Semitism, fascism, homophobia and abortion. Actors will move freely about the theatre, lobby and entrance, and occasionally loud sound effects will be used.

CAST

Performing Nov. 13, Nov. 15 and Nov. 16 (matinee):

Emcee	Indigo Jones
Sally Bowles	Ruby Anderson
Clifford Bradshaw	Sam Kjelstrom
Fräulein Schneider	Ava Scott
Herr Schultz	Quint Hill
Ernst	Keegan Owen
Fräulein Kost	Tessa McQueen
Rosie/Chanteuse	Leah Taylor
Lulu/Gorilla	Claire Casey
Frenchie/Two Ladies	Adele Trapp
Texas	Jaclyn Verhulst
Fritzie/Two Ladies	Lydia Blaisdell
Helga	Abby Shust
Ingrid	Syvrina Renault
Bobby	Kyle Walsh
Victor	Elena Deiderich
Hans	Noelle Treece
Hermann	Jude Hill
Child Soloist	Bodie Brown
Dance Captain	Adele Trapp
Assistant Dance Captain	Tessa McQueen

Performing Nov. 14, Nov. 15 (matinee) and Nov. 16:

Emcee	Zane Larson
Sally Bowles	Carly Freeman
Clifford Bradshaw	Ty Lowrey
Fräulein Schneider	Sophie Green
Herr Schultz	Sean Murray
Ernst	Seth Edgar
Fräulein Kost	Kaya Leyendecker
Rosie/Chanteuse	Olivia Daly-Short
Lulu/Gorilla	Catherine Davis
Frenchie/Two Ladies	Courtney San Pedro
Texas	Riley Gardiner
Fritzie/Two Ladies	Samantha Hansen
Helga	Jada Abbott
Ingrid	Chloe Abel
Bobby	Troy Baker
Victor	Cammy Garcia
Hans	Angie Torres
Hermann	Peyton Busch
Child Soloist	Bodie Brown
Dance Captain	Courtney San Pedro
Assistant Dance Captain	Kaya Leyendecker

Actor Techs (*all performances*):

Kiamara Kidd, Sasha Marciano, Fiona Spencer, Leah Gilmore, Dylan Hartbarger, Sarah Bicking, Mischa Cosner

ACT I

Willkommen

Emcee, Ensemble

Welcome to Berlin

Emcee

Don't Tell Mama

Sally

Mein Herr

Sally, Ensemble

Perfectly Marvelous

Sally, Cliff

Two Ladies

Emcee, Rosie, Chanteuse

It Couldn't Please Me More

Schneider, Schultz, Emcee

Maybe This Time

Sally

Money Makes The World Go Around

Emcee, Ensemble

Married

Schultz, Kost, Schneider

Tomorrow Belongs to Me

Child Soloist

ACT II

Kick Line Number

Ensemble

Married Reprise

Schultz

If You Could See Her

Emcee

What Would You Do?

Schneider

I Don't Care Much

Emcee

Cabaret

Sally

Finale

Cliff, Emcee, Ensemble

DIRECTOR'S NOTES

During the darkest days of the AIDS crisis, we buried our friends in the morning, we protested in the afternoon, and we danced all night. The dance kept us in the fight because it was the dance we were fighting for. It didn't look like we were going to win and then we did. It doesn't feel like we're going to win now, but we could. Keep fighting, keep dancing ... Joy is an act of rebellion. — Dan Savage

Dan Savage's sentiments speak to the kaleidoscope of feelings I've experienced as a human and artist living through our current moment. It is tempting to distill 1920s-1930s Berlin into a fleeting moment in time of decadence, indulgence, political upheaval and eroticism, sandwiched between two world wars and a global pandemic. A deeper look, however, reveals more nuance: a time and place where art and thought flourished, pushing against the status quo, yielding cabaret clubs filled with dance, music and satire, and creative thinkers like Bertolt Brecht, the Dadaism movement and Magnus Hirschfeld. It was a moment where many found safety and belonging for the first time, living their identities openly, centering authenticity and pleasure. Those very same concepts of authenticity and pleasure would become twisted and weaponized to justify hate-fueled censorship and violence by Hitler and the Nazi party. A culture of liberation reduced to smoldering ashes in a matter of months.

As artforms, theatre and storytelling have existed for centuries to hold a mirror to society, subverting norms and giving voice to those who have been historically silenced. The cabarets of Weimar Berlin featured the full spectrum of performance from nude modern dance to drag to biting political satire, earning them the label of "perversion" by those in power. One of the easiest authoritarian tactics in the playbook is to go after the arts, dismissing it as "dangerous" or "indecent," or wielding it as a tool for propaganda. Artists are subversive because we explore the messy discomfort of being human. Art tells us the truth or points out our complicity, whether we want to hear it or not. Artists create community with, by, and for each other. For me, the theatre has always represented a place of truth, safety, belonging and chosen family, where many of us on the fringes find a home. It is also a place of liberation, rooted in radical joy and love. And so, for this moment, I want to welcome you into our artistic home: our collective; this sacred subversive, radical world whereby simply putting on a performance is an act of rebellion. Where the exploration of being an authentic human is uplifted and the dance is the fight.

Immense gratitude to the staff and faculty of the College of Music, the entire *Cabaret* team, and this courageous company of actors. In here life is beautiful.

MUSIC DIRECTOR'S NOTES

When I was age eight or nine learning piano, "Money" from *Cabaret* appeared in a Broadway anthology, from which I would play and sing for hours at a time. The score had a notation that read "(Raspberries)" for the famous sound effect, but I didn't understand that I was supposed to make that rude, buzzing tongue sound. Instead, I dutifully sang the word "raspberries" while playing the accompaniment, never quite understanding why that particular fruit had been chosen. Add to that the fact that it was in a genuinely difficult key for young hands, and you have a recipe for one very confused child making very strange musical choices.

Looking back, maybe I was onto something. That confusion—the uncertainty about what we're supposed to do with what's in front of us, the gap between instruction and understanding—feels oddly appropriate for *Cabaret*.

John Kander and Fred Ebb's score is legendary for good reason. Those crunchy opening chords, the relentlessly repeated back-beaten rhythmic figures, that distinctly stilted European jazz approach—it all creates a sound world that is simultaneously seductive and unsettling. The music doesn't let you get comfortable. It draws you in with its brassy allure, its cheeky irreverence, its promise of a good time. And yet, there's always something slightly off-kilter, something that keeps you from fully surrendering to the entertainment.

Which brings me to the questions this show forces us to ask: What distracts us? What is entertainment, and what is art? Where do these things meet, and when do they diverge? Music can be both—a glittering distraction from the realities of the world and a profound solace, a space where we come to terms with those same realities.

Cabaret exists in that uncomfortable in-between space, where we can't be sure which we're experiencing at any given moment.

They meet at the cabaret, of course. That space where we get to redefine beauty, challenge convention, find community, and express what polite society refuses to see. But the show asks us to consider: at what cost? When we're so busy being entertained, what are we failing to notice? When does the music stop being a refuge and become an accomplice to our willful ignorance?

These are interesting times to perform *Cabaret*. They always are. That's the terrible genius of this show—it never stops being relevant, never stops asking us to examine how we use art and entertainment, what we choose to see and what we choose to ignore.

So as you listen tonight, I invite you to pay attention not just to what the music is, but to what it's doing—to you, to the characters, to the world of the play. Let yourself be seduced by it. But stay awake.

Welcome to the cabaret.

PERSONNEL

JADA ABBOTT (she/her) (Helga) is a senior in the BMMT program from Eagle. She studies under Andrew Garland. Her previous credits include *Big Fish* (Amos Calloway), *Titanic the Musical*, *9 to 5* and more! Abbott plans on pursuing a graduate degree in education after graduation. When Abbott is not performing, she loves to spend her time outdoors, whether that be skiing, rafting, camping, hiking, it doesn't matter. She also loves concerts and thrifting. Abbott wants to send thanks to her friends and family and hopes you enjoy the show!

CHLOE ABEL (Ingrid) is thrilled to be a part of her first production at CU Boulder! Abel is a freshman in the BMMT program studying voice under Jennifer Dedominici. Some of her past credits include *Mean Girls* (Cady Heron), *Mamma Mia!* (Sophie), *Clue* (Mrs. White) and *12 Angry Jurors* (Juror #4). Abel is originally from Delaware, and has performed with Delaware Theatre Company, Delaware Children's Theatre, and Clear Space Theatre Company. She is so grateful to be part of this fabulous production and thanks the cast, crew, and creative team for this incredible experience!

RUBY ANDERSON (Sally Bowles) is a senior Bachelor of Music in Musical Theatre major studying under the direction of Abigail Nims. She is thrilled to be in her sixth production at the College of Music! Previous credits include *The Drowsy Chaperone* (Drowsy Chaperone), *Chicago* (Matron "Mama" Morton), and *Titanic* (Charlotte Cardoza). Last semester she had the incredible opportunity to study abroad at the University of Sydney Conservatorium of Music. She recently won a vocal competition and performed in Estes Park at the YMCA of the Rockies with the Cleveland Pops Orchestra. Anderson is sincerely grateful to Kristel and Matthew for this opportunity and would like to thank her family, Matt, Donna, Eva and Micah, and her wonderful partner Marcus for all their love and support. Thank you to all her family who traveled to be here. She hopes you enjoy the show. rubyandersonsings.com

TROY BAKER (Bobby), from Leadville, is a sophomore at CU Boulder. He is pursuing a Bachelor of Music in Musical Theatre and is currently studying voice under Professor Andrew Garland. At CU Boulder, he has appeared in the ensemble in *Heathers* and *Big Fish*. His other credits include *Stars, Songs, and Stories: A Broadway Revue* (Lyric Theatre of Leadville), Jack in *Into the Woods* (Lyric Theatre of Leadville), Shrek in *Shrek the Musical* (Lake County Performing Arts). While off the stage, Baker enjoys skiing, volleyball, and loves a good movie night with friends. He would like to thank his family and friends who have supported his extreme endeavors, his brothers for being his lifelong best friends, as well as all the people he has worked with who have helped him grow as a performer. He hopes you love the show! @troy.baker_

SARAH BICKING (Actor Tech) is a sophomore BFA musical theatre student at the University of Colorado Boulder! She is an alto working under the amazing Alice Del Simone. She is working towards minors in both business and education, and hopes to continue teaching preschool aged students in the future. Previously, Bicking's roles have included being a swing in CU Boulder's *Big Fish*, Mrs. Wormwood in *Matilda*, and Teary Girl in *Mean Girls the Musical*. She would like to thank her roommate, Sneha, for letting her practice in the apartment and her family and friends for always being there for her. She is so excited for *Cabaret* and hopes you enjoy the show!

LYDIA BLAISDELL (she/her) (Fritzie), a soprano from Washington State, is a junior in the musical theater (BM) program at CU Boulder. She studies with Matthew Chellis and Jennifer Bird-Arvidsson. Blaisdell has participated in eight total productions at CU Boulder;

highlights include Roxie Hart in *Chicago*, Sandra Bloom in *Big Fish* and Heather Duke in *Heathers the Musical*. Blaisdell is so excited to be a part of such a complex impactful show and hopes you enjoy watching as much as much as she has enjoyed crafting it. Blaisdell would not be in this production without the support of her family, friends, and teachers and thanks them for all of their support. Specifically, Blaisdell wants to thank her mother and father for always pushing her to follow her dreams and instilling in her a deep passion for the performing arts.

BODIE BROWN (he/him) (Child soloist) is a sixth grader at Broomfield Heights Middle School. He sings with the Colorado Children's Chorale Regional Tour Choir, a group he has been with for four years. In his free time, he enjoys reading, drawing, video games, playing sports and making stop motion movies. Special love to his dog, Peggy.

PEYTON BUSCH (he/him) (Herman), is a junior BMMT and is tenor studying under Jennifer DeDominici. He has acted in CU Boulder productions such as *9 to 5 the Musical*, *Titanic the Musical*, *Heathers* and *Big Fish*. He is very excited to be a part of this production and he would like to thank his family and friends and the crew!

CLAIRE CASEY (Lulu/Gorilla) is a sophomore mezzo soprano from Highlands Ranch, pursuing a Bachelor of Music in musical theatre. She studies voice with Nicholas Perna. Casey is so excited to be a part of her second production at CU Boulder, previously appearing as Farm Girl/Swamp Goddess in *Big Fish*. Other favorite previous roles include Princess Fiona in *Shrek the Musical*, Brooke Wyndham in *Legally Blonde*, Trix the Aviatrix in *The Drowsy Chaperone* and Mrs. Potts in *Beauty and the Beast*. When not performing, Casey enjoys hiking, yoga, crafting and shopping at organic grocery stores! Casey would like to thank her parents for their unwavering support, her friends, and dog Daisy! She hopes you enjoy the show! @claire.casey16

OLIVA DALY-SHORT is a sophomore at the University of Colorado Boulder studying musical theatre! She is from Chicago and she is in Jennifer DeDominici's voice studio. Professional credits: *Superhero* (Towle Theater), *Grease!* (MadKap Productions), *The Addams Family* (Uptown Music Theatre). CU Boulder: *Big Fish*, *The Pirates of Penzance*, *Hänsel und Gretel*. The Chicago Academy for the Arts: *Cabaret*, *9 to 5*, *A Little Night Music*, *Spring Awakening*, *A Chorus Line* and *Head Over Heels*. She hopes you enjoy the show!

CATHERINE DAVIS (Lulu/Gorilla), soprano from Dallas, Texas is a sophomore BMMT and SLHS student at CU Boulder studying voice under Nicholas Perna. CU Boulder credits include Ensemble in *Big Fish* and Chorus in *Pirates of Penzance*. In addition, she's played roles in *Into the Woods*, *Little Women*, *Matilda*, *The Little Mermaid*, and other shows. Outside of theatre, her hobbies include baking, reading, hiking and spending time with friends. She'd like to thank her family, friends, professors, and her cat, Finley for all of their support.

ELENA DIEDERICH (Ensemble), is a senior in the BFA musical theatre program at CU Boulder. This will be her fifth mainstage production. Previously at CU Boulder, she's portrayed New Employee in *9 to 5* and Madame Aubert in *Titanic: The Musical*, New Wave Girl in *Heathers*, and a tap dancing egg in *Something Rotten!*. Her other favorite roles outside of college have been Rusty in *Footloose* and Logainne in *The 25th Annual Putnam County Spelling Bee*. Besides theatre, Diederich also enjoys drawing, knitting, and horror movies. She's excited to bring you this production of *Cabaret*. In here, life is beautiful!

SETH EDGAR (Ernst), is a junior in the Bachelor of Music in Musical Theatre program, and a baritone studying with Jennifer DeDominici! Edgar has previously been seen on the CU Boulder stage in productions such as *9 to 5*, *Titanic*, *Heathers*, *Big Fish*, and Eklund Opera's *The Pirates of Penzance*. When not performing, Edgar enjoys creating music and custom clothing of his own, as well as biking and learning about animals! Edgar hopes that you enjoy the show, and that you treat others with kindness and respect.

CARLY FREEMAN (she/her) (Sally Bowles), soprano from Houston, is a junior in the BMMT program at the University of Colorado Boulder, studying voice under Jennifer DeDominici. Freeman has been seen previously in CU Boulder productions such as *Big Fish* (Sandra Bloom), *Heathers: The Musical* (Ensemble/ Dance Captain), and *Titanic: The Musical* (Ensemble). She would like to thank Kristel and the production team for a wonderful and inspiring creative process. Finally, Freeman wants to say thank you to her Mom, Brady, and Luna for their never ending love and support. IG: @carlyfreemann

CAMMY GARCIA (Victor) is a sophomore at CU Boulder, originally from Windsor. She studies voice with Andrew Garland. She is so excited to be playing Victor in this production of *Cabaret!* Some of her past theatre credits include Martha Dunnstock in *Heathers*,

Olive Ostrovsky in *The 25th Annual Putnam County Spelling Bee*, SpongeBob SquarePants in *SpongeBob SquarePants: The Musical*, The Red Cross Nurse/The Queen of Hearts in *Alice By Heart*, Leanne in *Puffs* and The First Witch in *Macbeth*. When she's not on stage, Garcia can be found hanging out with her friends, listening to music, or on a FaceTime call with her sister/mom. Speaking of, she would like to thank her Mom and Sister, wonderful friends, the cast, crew, and directing team, and everyone who makes this show possible. Enjoy the show! @lwassnoopyonce27

RILEY GARDINER (Texas), mezzo soprano from Chicago, is a sophomore at CU Boulder studying musical theatre through the College of Music. Last spring, she performed in *Something Rotten!* as female presenting ensemble. Additional credits include Ashley (*Emma: A Pop Musical*), Babette (*Beauty and The Beast*), and Annie (*Annie*). In her free time, she enjoys making jewelry, spending time with her friends and family and doing anything outdoors! Gardiner gives a huge thank you to her family, friends and Jenn DeDominici for their endless support these past two years! You can find her @_rileygardiner_ on Instagram.

LEAH GILMORE (Actor Tech), is a freshman BMMT originally from Windsor. Some of her recent credits are Tanya (*Mamma Mia*), Annabeth Chase (*Percy Jackson and the Lightning Thief*), and Roz Kieth (*9to5*). She is grateful for this opportunity and would thank the College of Music staff. @gilmoleah

SOPHIE GREEN (Fräulein Schneider) is a mezzo soprano in her senior year at CU Boulder studying to earn a BM in musical theatre and a minor in dance. During her time at CU Boulder, she has had the honor of studying under both Jennifer DeDominici and John Seesholtz. Recent performance credits include the Witch in *Big Fish* (College of Music Musical Theatre), the Sargeant in *Pirates of Penzance* (Eklund Opera), and Stewardess Hutchinson in *Titanic* (Eklund Opera). She also has performed ensemble and swing roles in the CU Boulder MT Program's *Heathers*, *9 to 5*, *Chicago* and *The Drowsy Chaperone*. In her free time, Green works as an SRA in one of the university's residence halls and loves to read thrillers and sci-fi, crochet, knit, draw, and cook. Green would like to thank her family and friends for their endless love and support. Now, *miene damen und herren*, welcome to *Cabaret!* @sophiezgreen"

SAM HANSEN (Fritzie/Two Ladies) is extremely excited to be in her first musical theatre production at CU Boulder! Hansen is a freshman in the BFA in musical

theatre program. Her past shows include *Mean Girls the Musical* (Cady Heron), *The Addams Family the Musical* (Wednesday Addams), *Matilda the Musical* (Miss Honey), and *Clue* (Mrs. White). Hansen is originally from Westminster and has been doing theater in Westminster since she was eight years old. She is incredibly grateful to be in this production of *Cabaret* and can't wait to perform in more shows at CU Boulder!

DYLAN HARTBARGER (Actor Tech), is currently a freshman at CU Boulder on the musical theater track, and is thrilled to be working on her first CU Boulder production. Her recent productions include *How To Succeed In Business Without Really Trying* and *Assassins at Stagedoor Manor*, *Mean Girls* and *The Prom* at Glenbrook South High School, and *The 25th Annual Putnam County Spelling Bee* at Actors Training Center. She is so grateful for the opportunity to study musical theater at CU Boulder, and hopes to move to New York after graduation to pursue a professional career on stage. When back at home, Hartbarger enjoys baking, long walks and going to the beach. She is so excited for the show, and can't wait to see her classmates shine on stage.

JUDE HILL (she/her) (Herman) is a mezzo soprano in her senior year. She is pursuing a BM in musical theatre, studying under Abigail Nims. This will be her sixth production at CU Boulder. Most recently, she has been seen as Jack's Mom in *Into the Woods*, Jenny Hill in *Big Fish*, and Young Republicanette in *Heathers: The Musical*. She is incredibly grateful for everyone in her life who has supported her dreams of performance. She would not be where she is today without them. Hill is so excited to tell the story of *Cabaret* and hopes you enjoy the show!

QUINT HILL is a Charlotte, North Carolina native and senior obtaining his Bachelor of Music in musical theatre at the University of Colorado Boulder, studying voice with Matthew Chellis. He has been involved in more than 20 productions over the last decade, including *Big Fish* (Edward Bloom), *Titanic* (Harold Bride), *9 to 5* (Joe), *Chicago* (Amos Hart), *The Drowsy Chaperone* (Ensemble), 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

KIAMARA KIDD (Actor Tech), from Colorado Springs, Colorado, is a freshman at the University of Colorado Boulder, double majoring in Political Science and Musical Theatre. This is her first opportunity working

with a CU Boulder production, and she is thrilled to continue collaborating alongside with the inspiring and talented people in the program throughout her time here at the university. After completing her degrees, she plans to enter the workforce and pursue her passions in both fields. She enjoys reading romance novels, collecting magnets from her travels around the world, and making memories with her loved ones. She would like to thank everyone whose support made this production possible and hopes the audience has as much fun watching the show as she did being part of it! @k10.k166

INDIGO JONES (Emcee), is a junior tenor in the BM musical theatre major and he is truly honored to be a part of his favorite musical, *Cabaret*. He is beyond grateful for his supportive family and this amazing production team for contributing to such an enchanting performance. He hopes you become as enthralled with this story and production as it did him. You may recognize Jones' previous roles as Will in *Big Fish* or as Ram in *Heathers* at CU Boulder. Thank you and *Willkommen!*

SAM KJELSTROM (Cliff), from Kennett Square, Pennsylvania is a sophomore at CU Boulder studying toward a BM in musical theater. He is studying under Matthew Chellis, and double minoring in business and dance! Recently he has been featured in CU Boulder's productions of *Big Fish* (Dr. Bennett), and *The Pirates of Penzance* (Pirate/policeman), as well as Town and Country Players' production of *Titanic: The Musical* (Harold Bride). Outside of the theater, he is involved in CU Boulder's Student Ambassadors and enjoys rock climbing, skiing, and napping in his free time. He would like to thank his parents for being the best role models he could ask for. Along with his siblings and friends for being there for him throughout his journey.

ZANE LARSON (he/him) (Emcee), is a senior at CU Boulder earning a BFA in musical theatre. CU Boulder credits include *Big Fish*, *Heathers*, *Titanic* and *Company* (and more!) In his free time, Larson creates 80s pop music under the alias Mister Bodacious! Larson also owns three goats that he treats as his own children. Sometimes he misses the days of cable television but says "streaming is an unfortunate reality" He also knows that he can write 150 words in this bio so he's reallllly pushing his limit. Right now he's at a total of 136. Should he keep going? He says he's "overjoyed about performing in *Cabaret*" and hopes people like the show and dig into its themes. He dedicates his performance to his mom and dad for helping him navigate this crazy world! @realzanelarson

KAYA LEYENDECKER (Fraulein Kost/Assistant Dance Captain), sophomore at CU Boulder studying for a BM in musical theatre with a minor in dance. Born and raised in Central California, Leyendecker is now honing her vocal skills under the guidance of Jennifer DeDominici. CU Boulder credits include *Heathers*, *Pirates of Penzance* and *Big Fish*. Additional credits include Catherine Parr (*Six: The Musical*), Alice Murphy (*Bright Star*) Ariel (*The Little Mermaid*) and Winnie Foster (*Tuck Everlasting*). She plans to move to New York and audition after completing her bachelor's degree. Leyendecker is thrilled to be apart of the College of Music's production of *Cabaret* as it is one of her all time favorite shows. She would like to thank Professor Chellis, Kristel, JB, Jen, Justin and all of her wonderful professors for believing in her. Leyendecker would also like to thank her family and fiancée Derek for their unwavering support. @kaya.leyendecker

TY LOWREY (Cliff), is a second year BMMT from Orlando, Florida. He is a tenor in Matthew Chellis' studio. He was in the ensemble last year for *Heathers* and was Don Price in *Big Fish*. He loves Boulder for the lack of humidity, prevalence of seasons and the friends he has made. He is grateful for the incredible company of *Cabaret* for this experience. He thanks the production company for the incredible opportunity. Lastly, he thanks his parents, his aunt, his sisters and friends for always supporting him and making his life in Boulder possible.

SASHA MARCIANO (Actor Tech), is a freshman musical theater major pursuing a Bachelor of Music, originally from just outside New York City. *Cabaret* will be her first CU credit, previous selected credits include Eponine (*Les Mis*), Suzanne Pervot in the regional premiere of *The Hello Girls*, the title role in *The Drowsy Chaperone* and Mother (*A New Brain*). She thanks the directing team and College of Music faculty for this opportunity! @sashamarciano

TESSA MCQUEEN (Fräulein Kost), is a freshman BM/MT major and dance minor at the University of Colorado Boulder, and she is absolutely thrilled to be part of this production of *Cabaret*! Some of her past credits include Swing for Marcy and Schwartzky (*The 25th Annual Putnam County Spelling Bee*), Vivian Kensington (*Legally Blonde Jr*), Tanya/Dance Captain (*Mamma Mia*), Amy March (*Little Women*), Agatha Trunchbull (*Matilda Jr*), and Ursula (*The Little Mermaid*). McQueen would like to thank the directing team for their dedication and guidance, God and her family for their unconditional love and support, her roommates for enduring her late-night choreography review and listening to her struggle through her German accent,

and her fellow castmates for making this show an unforgettable experience! McQueen thanks you all for supporting this show, and she hopes you all get swept away in the fantasy of the Kit Kat Club!

SEAN MURRAY (Herr Schultz), is a bass baritone from Broomfield. He is studying voice in Andrew Garland's studio. Recent CU Boulder credits include Brother Jeremiah in *Something Rotten!* and Ram's Dad in *Heathers: The Musical*. He would like to thank his family for their support. Follow his Instagram @seanmurrrray.

KEEGAN OWEN (Ernst Ludwig), is a baritenor from Monument, and a freshman at CU Boulder pursuing a Bachelor of Music in musical theatre. His past credits include *The Prom* (Hawkins), *Titanic* (Fleet), and *Curtains* (Christopher Belling) with the Colorado Springs Conservatory, and *Once Upon a Mattress* (Sir Harry) with Rising Stars Community Theater. Other favorite roles include Sebastian in *The Little Mermaid*, Uncle Fester in *The Addams Family*, and Pippin in *Pippin* with BNTC. Owen enjoys rock climbing and going outdoors. He is thrilled to be part of *Cabaret*, and would like to thank his friends, family and mentors for their endless love and support.

SYVRINA RENAULT (Ingrid), Is from Westminster. She is a junior at CU Boulder studying under Jennifer DeDominici and working toward a BM in music theatre, a minor in business and certificates in music technology and music entrepreneurship. Last year, Renault made her debut in her first CU Boulder show, *Something Rotten!*, and is ecstatic to now be in her first musical in the College of Music. Other credits include Vi Moore (*Footloose*, Legacy High School), Gertrude (*Seussical*, Northglenn Youth Theatre), and Phoebe Swing (*Gentleman's Guide to Love and Murder*, Legacy High School.) After finishing her bachelor's degree, she plans to apply for graduate school and audition as much as she can. Outside of theatre, Renault enjoys skiing, playing piano, hiking and going to concerts. She would like to thank her family, friends and professors for all of their encouragement and support.

COURTNEY SAN PEDRO (Frenchie) is a junior in the BMMT program at CU Boulder. San Pedro was raised in Gurnee, Illinois and did theatre regionally based out of Chicago before transferring to Boulder! Some of her favorite credits include Wednesday Addams in *The Addams Family*, Katherine Plumber in *Newsies*, Sandy Cheeks in *Spongebob The Musical*, and Mimi Marquez in *Rent*. Last year, she also made her CU Boulder debut as Heather McNamara in *Heathers!* After graduating, she plans to go back to Chicago to continue working,

then eventually move to New York! In her free time, San Pedro enjoys baking, spending time with friends, and playing Mario Party. San Pedro has loved doing this show with all her friends and hopes you enjoy the show!

AVA SCOTT (Fräulein Schneider), originally from south Florida, is a junior at CU Boulder studying musical theatre. Some of her recent credits include *Big Fish* (Ensemble), *Heathers* (Ensemble), *Carrie* (Carrie), *Titanic* (Swing), and *Working: A Musical* (Housewife). Scott would like to thank the entire creative team of *Cabaret* for their support and hard work, as well as her family and friends for their support and love. Enjoy the show! @avapscott

ABBY SHUST (Helga) is a mezzo soprano from Verona, New Jersey. She is currently a sophomore at CU Boulder working towards her BM in musical theatre. She is studying voice under Nicholas Perna. Her credits include *New Voices 2024: Endless Ovations!* (Papermill Playhouse), Regina George in *Mean Girls* (VHS Spotlight Players), and Bea in *Something Rotten!* (Gaslamp Players). When she is not performing, Shust enjoys traveling, reading and spending time with her friends and family. She would like to thank her parents for their endless support and love through everything she does. Shust is excited to perform in her first show at CU Boulder, and cannot wait for everyone to see it! @abbyshust

FIONA SPENCER (Actor Tech), mezzo soprano from Erie, Colorado, is a transfer student at CU Boulder studying musical theater. Previous credits include Veronica (*Heathers*, The Arts Hub), Young Alice (Bright Star, Centerstage Theatre Co.), and Puck (A Midsummer Night's Dream, Fairview High School). She was previously studying songwriting and plans to simultaneously pursue a career as a singer/songwriter while she studies musical theater. Fiona also loves nature, yoga, and hiking. A huge thank you to her friends, family, and Melissa Williams for all they have done for her. @fionalivmusic

LEAH TAYLOR (Rosie/Chanteuse), is a sophomore pursuing a BM in musical theater at CU Boulder and is thrilled to be part of *Cabaret*. This marks her second show at CU Boulder, following her role in *Big Fish* (Juggler/Giant's Girlfriend). Taylor's additional credits include Anna (*Frozen*), Amy March (*Little Women*), and Adelaide (*Guys and Dolls*). Outside of the theater, Taylor enjoys reading, swimming, thrifting, going on side quests and laughing with friends. She is deeply grateful to her family and friends for their unwavering love and support. Enjoy the show! @leah_ok_taylor

ANGIE TORRES (Hans), is a senior and soprano in the BMMT program at CU Boulder. She has appeared in CU Boulder's productions of *Big Fish*, *Chicago*, *9 to 5* and *Heathers*. After college, she plans on jumping straight into auditioning for professional productions, in hopes of living as a full-time performer. Torres sends her love and thanks to all the people who helped her get this far, especially her family, and she thanks you for coming to the show!

ADELE TRAPP (Frenchie/Two Ladies Dancer/DC) originally from Northern California, is a junior BMMT student at the University of Colorado Boulder. CU Boulder credits include *Big Fish*, *Titanic the Musical*, *Heathers*, and *The Pirates of Penzance*. This past summer, Trapp performed regionally with Coeur d'Alene Summer Theatre in *She Loves Me* and *Hello, Dolly!* Additional credits include *Sweeney Todd* (Johanna), *Urinetown* (Hope Cladwell), and *Les Misérables* (Cosette). Trapp would like to give her deepest thanks to her incredible parents—none of this would be possible without their endless love and support. Much love to her family, friends and roommates!

NOELLE TREECE, native of Savannah, Georgia, is in her second year as a BMMT student at CU Boulder studying under Matthew Chellis. She is so excited about her contributions in *Cabaret* this fall and is honored to be a part of this amazing cast. Treece began singing in churches at an early age and gets a lot of her inspiration and influence from the soul and gospel music around her while she was growing up. She wishes to thank her friends and family for their unwavering support, encouragement, and unconditional love. And to her classmates/cohort: You are beautiful and I'm so blessed that I get to wake up and go to class while learning from such amazing artists everyday in the most picturesque place of my dreams.

JACLYN VER HULST (Texas), mezzo soprano from Grand Rapids, Michigan, is a freshman at CU Boulder studying musical theatre. Theatrical credits include Margo (*Bright Star*, HART theatre), Mary Hatch (*It's a Wonderful Life the Musical*, The Winningstad Theatre), Frank-N-Furter (*The Rocky Horror Show*, Betka-Pope Productions), Lou Ann (*Hairspray*, The Winningstad Theatre), Leading Player (*Pippin*, Gezon Auditorium), Alice (*Alice's Adventures in Wonderland*, The Grand Rapids Civic Theatre), Serena (*Legally Blonde*, Ionia Community Theatre), Skylar (*Bring it On the Musical*, Gezon Auditorium), Elsa (*Frozen Jr.*, Gezon Auditorium), Jovie (*Elf the Musical Jr.*, GR Public Museum) Featured Dancer (*Little Shop of Horrors*, Circle Theatre Grand Rapids) and Ensemble (*Rent*, Circle Theatre Grand

Rapids). Additionally, she loves to write songs, cook, make art, and read. Ver Hulst gives all their love to the family and friends that have made it possible for her to be here. Thank you! @jaclyn.ver.hulst

KYLE WALSH (Bobby/Officer/Sailor), from Highlands Ranch, is a freshman at CU Boulder studying musical theatre in the College of Music. Walsh is so excited that his first show at CU Boulder is *Cabaret*. Recent credits include Tommy Ross (*Carrie*, Front Range Theatre Company), Horton (*Seussical*, Rock Canyon High School), and Conrad Birdie (*Bye Bye Birdie*, Rock Canyon High School). Outside of musical theatre, Walsh enjoys snowboarding, hiking and going to concerts. Walsh thanks his family, friends and teachers for all of their support and wishes you all enjoy the show! Instagram: @kylewalsh.11

JUSTIN BOCCITTO (Choreographer) is a theatre artist who has worked in the entertainment industry for more than 30 years. An award-winning choreographer, Boccitto has staged more than 100 live theatrical events including Broadway Cares, national tours, Off-Broadway musicals, and new works at the New York Musical Theatre Festival, Circle in the Square and the Ryman Auditorium. He is fortunate to have worked with such artists as John Kander, Nicole Fosse, Alan Cumming, Lauren Ambrose, Sophia Anne Carus, and Lady Gaga, along with being asked to teach Stephen Colbert how to tap dance. Boccitto has instructed dance at Broadway Dance Center, The Juilliard School, NYU, and also appeared on the MTV series *MADE*. He is the director and co-founder of Common Ground, a dance project based out of New York, Denver and Los Angeles, conducting masterclasses and teaching the origins of tap dancing. Love to Dani and Taco. justinboccitto.com

IZZY BODLEY (Assistant Director) is a music educator, director and performer. She graduated with highest honors from CU Boulder with a Bachelor of Music in music education, choral emphasis in May of this year. Performance highlights include Eklund Opera's *Cabildo*, *Falstaff*, *Cendrillon*, and *La Bohème*, and in The Art Hub's *Rent*. Bodley's assistant direction credits include *The Wood* (Independant), *Pirates of Penzance* (Eklund Opera) and *Heathers* (CU Musical Theatre). In April 2024, she made her directorial debut with *Because She's A Woman*, a cabaret showcasing LGBTQ+ performers and women composers, in collaboration with CU's Diverse Musicians' Alliance (DiMA). When she's not in the theater, you can find her educating the next generation of performers as a private voice and theatre teacher at the Arts Hub, and as a music teacher

at Off Broadway Preschool, in an audience laughing at every ill-timed joke, or trying to learn how to play the banjo.

KRISTEL JELINEK BROWN (she/her) (Director/Intimacy Choreography) is a director, intimacy choreographer, actor, and arts and sexuality educator. She is passionate about arts access and the remaking of arts spaces as radically inclusive. Her work has been seen at the University of Colorado Boulder, Metropolitan University, Northglenn Youth Theater, the Crested Butte Music Festival, the Bayview Music Festival, Imagine! Colorado, DCPA, Spellbound Theater and Parlando School of Musical Arts. Performance credits, Regional: *Lystistrata Jones* (Cleonice), *Grease* (Frenchy) and *Aida* (Ensemble); Nat'l Tour: *Urban Cowboy*, *the Musical* (Ensemble); Principal vocalist: Norwegian Cruise Lines, Harrah's Showboat Atlantic City. Education: BFA Theatre Performance (CU Boulder), MA Applied Theater (CUNY), graduate certificate Disability Studies (CUNY) and certified holistic sexuality education (ISEE). Brown helped co-found Dandelion Arts Collective, a local nonprofit that promotes health equity through community-based arts practices. Endless love and gratitude to her people, for always holding on to her balloon string.
@nakedtruththeatrearts; Kristeljelinekbrown.com

LEAH CARDENAS (she/her) (Immersive Experience Designer) is a director, experience designer and actor from Denver. She graduated with a BFA in acting from Nebraska Wesleyan University. Selected credits include assistant directing with the Catamounts for their shows *Impossible Things* and *After the End*, Experience Designing for Creative Endeavor Office's *Reunion '85* Tour, performing in DCPA Off Center's *Bright Lights of Denver*, and acting/costume designing for Shakespeare in the Wild. Along with freelancing, she and her husband run a small immersive company, Opia House. They have produced and directed an immersive *Christmas Carol* with Four Mile Historic Parks, directed two pieces for the Denver Fringe Festival, each winning "Most Immersive" in their consecutive years. And most recently Opia House and company won the Audience Choice and Grand Prize at the inaugural Denver Immersive Invitational.

CARRIE COLTON (Fight Director) is so excited to be working on *Cabaret!* Based out of Denver, Colorado, Colton is a certified stage combatant and stage combat instructor with Dueling Arts International and The British Academy of Dramatic Combat. Favorite combat choreography credits include: *Pippin* (Actors Academy) *Scarlet Pimpernel* (Candlelight Dinner Playhouse) and

Twelfth Night (North Dakota Shakespeare). She is currently the artistic director at Rocky Mountain Theatre for Kids and an associate professor of movement and musical theatre at Metropolitan State University of Denver. carriecolton.com

ELLIE GRIFFIN (she/her) (Stage Manager) works as a stage manager, director, intimacy director, theatre educator and, occasionally, even designer. She holds a degree in theatre and film from Pitzer College. Select stage management credits include *Romeo & Juliet*, *Twelfth Night* (Shakespeare in the Wild), *Big Fish* (CU Boulder), *Reunion '85* (CEO '24 Tour). Select direction and intimacy credits include *Clue* (Alameda International), *Nana's Naughty Knickers* (LTC), *Machinal* (Pomona College), *Stupid F##king Bird* (The Green Room). Ellie also adores her 9-5 where she gets to do Restorative Theatre™ with youth in detention centers and facility schools. It is always an honor to work alongside awesome, creative ladies, these passionate students, and the whole CU Boulder College of Music team. Immense gratitude to her fellow redhead and right hand gal, Abba, here all the way from New York, and love always to Rem, Oz and all her people.
@dir.elliegriffin

ABBA WILSON (Assistant Stage Manager) is excited to be working on her first production with CU Boulder. She is a stage manager born in Denver and raised in New York. Recent credits include *Southern Harmony* at the Wellfleet Harbor Actors Theatre, *Franklinland* at Ensemble Studio Theatre, *Macbeth* and *Romeo & Juliet* with Shakespeare on the Sound, and *4000 miles*, *Kim's Convenience*, and *Straight White Men* at the Westport Country Playhouse. She is a graduate of Pomona College, where she studied math and theatre. She attended with her dear friend Ellie Griffin, who she is beyond excited and grateful to be reunited with on this show. When not working on theatre, she enjoys climbing, games of all kinds and attending concerts and shows. She would like to thank her family, who always come to see her shows whether 30 minutes or 3000 miles away.

THE KIT KAT CLUB ORCHESTRA

Music Director/Piano

Jeremy Reger

Accordion

Florin Alexandrescu

Reed 1

Jason Olney

Reed 2

Fred Knapp

Drums/Percussion

Christopher Martin

Bass

Trevor Preuss

Guitar/Banjo

Mitch Segura

Trumpet

Leilani Spurlock

Trombone

Abby Burford

PRODUCTION

Assistant Technical Director

Ben Smith

Master Electrician

Andrea Mackey

Electricians

Sophie Wells

Light Board Operator

Ben Smith

Spot Operator

Noah Strube

Carpenters

Sophie Wells

Joshua Kirk

Scenic Artists

Jenn Galvin

Lelah Radostis

First Hand

Laura Pixi Vorster

Wardrobe Supervisor

Carolyn Miller

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Costume Shop Assistants

Janis Anderson

Hannah Benson

Nia Quan

Run Crew

Sophie Wells

Production Photographer

Bennett Forsythe



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How Does Sorrow Find a Home? | Aug 22 - Nov 21

Joy Redstone's exhibit, *How Does Sorrow Find a Home?* is a powerful exploration of trauma, memory, and healing through assemblage art. Working with found, broken, and discarded objects, Joy creates intricate, emotionally resonant compositions that honor the fragmented nature of grief while revealing moments of beauty and transformation. Rooted in her own experiences and her work as a clinical social worker with individuals facing mental health challenges, addiction, and homelessness, her art invites viewers into a reflective and restorative space. Joy's intuitive process draws on nature, personal story, and metaphor to express what often can't be said in words.

Joy Redstone is a licensed therapist, a member of Denver's D'art 360 Gallery, and serves on the boards of both Next Gallery and the Colorado Women's Art Museum. This exhibition is an invitation to witness healing in visual form.

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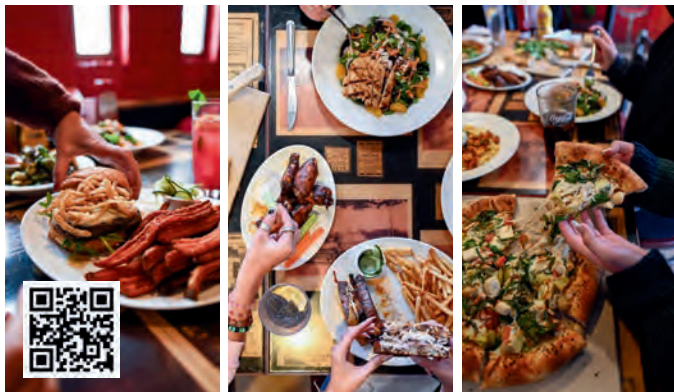
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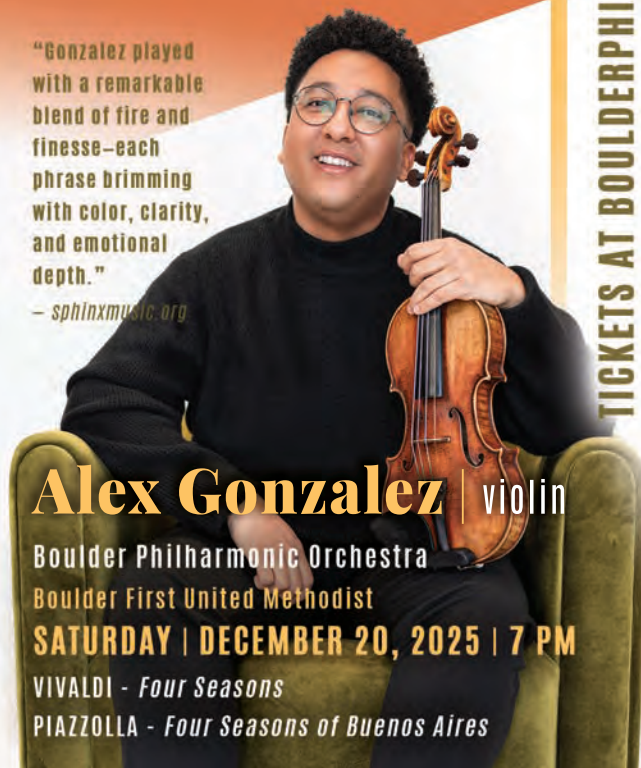
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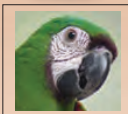


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New innovative graduate degree bridges music research and performance

By MarieFaith Lane

This fall, the University of Colorado Boulder College of Music launched a graduate program that reimagines the study and practice of historical music. The new master's degree in historical performance and research blends rigorous academic scholarship with intensive professional-level performance training, offering students a path found at no other institution in North America.

The program is co-directed by Assistant Professor of Harpsichord and Eugene D. Eaton, Jr., Chair in Baroque Music Performance **Lillian Gordis** and Assistant Professor of Musicology **Saraswathi Shukla** who developed a curriculum modeled after European conservatories and universities where hybrid programs have existed for decades. Gordis, who completed such a program in Paris, says it was “a really rewarding degree” that empowered her to develop broadly-based skills in writing, archival research and performance-related scholarship. Our new program offers CU Boulder students the opportunity to gain a comparable level of knowledge and skill without traveling abroad: Emphasizing cohesion among university and conservatory coursework, co-taught classes and rigorous skill-building, the program prepares students for scholarly creative works, performance and more.

“Historically, early music has always been a blend of scholarship and performance,” says Shukla. “Over time, those two branches split apart. What we’re doing is bringing them back together in a way that equips students with the full range of skills they need to succeed in diverse disciplines.”

A rigorous curriculum

Students will take seminars in performance practice, tuning and temperament, basso continuo and archival research. They will also study privately on their instrument, perform in the College of Music's early music ensemble and complete a master's thesis. Public performance is a major component of the new master's degree: Students must present a recital in both the first and second years.

“This is not a program for the faint of heart,” notes Gordis. “Students are expected to perform at a high level, write a substantial thesis and master the core skills of historical performance. It's almost a double workload, but it prepares students for doctoral study, or a professional performing career or other related career.”

Unlike a conventional performance or musicology degree, the program demands equal commitment to both. Gordis and Shukla



emphasize that the workload is intentionally rigorous but designed to be complementary: Research courses inform performance and performance deepens research.

Responding to national trends

The College of Music is introducing the degree at a pivotal moment: Across the country, early music programs are shrinking or closing, leaving fewer opportunities for students who wish to pursue specialized training.

“There’s strong demand from students for this kind of program, but fewer places where they can actually get it,” explains Shukla. “Our program fills that gap while also offering something distinctive: The chance to graduate prepared for both research and performance at the highest levels.”

Gordis adds that young musicians increasingly demand flexibility in their training. “Many students don’t want to be forced to choose between performance and scholarship right after completing their undergraduate degrees,” she shares. “Our new master’s degree keeps both doors open and allows them to build the skill set they need in a complex and changing profession.”

Ensuring broadly-based career options

This forward-thinking approach aligns with the College of Music’s mission to prepare students for careers beyond music performance, embracing an interdisciplinary model that encourages holistic student development and discovery. Specifically, the program reflects the college’s innovative universal musician approach to achieving its mission, preparing students for flexible career options.

The program’s inaugural student—Ray Pragman—establishes the beginning of a new academic community and the future of historical performance education, nationally.

A forward-looking mindset

For Gordis, the program is also about cultivating a mindset. “Historical performance is about curiosity,” she says. “It’s about asking questions, experimenting and building community. We want our students to experience the new program as a space where they can pursue their interests rigorously, but also creatively—and come out prepared for whatever direction they choose.”

Shukla also views the program as developing skills that extend beyond music. “We’re offering students the tools to ask the right questions. That kind of open-mindedness and critical thinking are valuable not just in music but in any field.”

A one-of-a-kind opportunity

By combining research and performance into a single degree, the CU Boulder College of Music is positioning itself at the forefront of historical music education in North America. The ability to attract international guest artists, invest in tenure-track faculty and foster interdisciplinary collaboration sets the program apart.

Applications for the master’s in historical performance and research are now open.

Photos, from left: Lillian Gordis, Saraswathi Shukla.

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