



CU PERFORM
ING ARTS
EKLUND
opera
PROGRAM

SWEENEY TODD

The Demon Barber of Fleet Street

Music and Lyrics by
Stephen Sondheim

CU ★ PRESENTS

Artistic Team

Leigh Holman	Stage Director
Caleb Harris	Guest Conductor
Peter Dean Beck	Set and Lighting Designer
Tom Robbins	Costume Designer
Ron Mueller	Technical Director
Jeremy Reger	Chorus Master
Stephen Bertles	Choreographer
Beniah Anderson	Fight Choreographer
Tamara Meneghini	Accent Coach
Sarah Bassinger	Assistant Director
Christie Conover	Production Assistant

Cast, in order of appearance

ROLE

Anthony Hope
Sweeney Todd
Beggar Woman
Mrs. Lovett
Judge Turpin
The Beadle
Johanna
Tobias Ragg
Signor Adolfo Pirelli
Jonas Fogg
Bird Seller
Little Girl

FRIDAY/SUNDAY CAST

Zachary Bryant
 Skyler Schlenker
 Julieta Garcia
 Erin Hodgson
 Erik Erlandson
 Jacob Baker
 Paige Sentianin
 Brendan Lynch
 Bryce Bartu
 Grant Bowman
 Emily Skeen
 Amara Garland

SATURDAY CAST

Steven Vinolas
 Andrew Garland
 Megan Pryor
 Katheryne Baker
 Wei Wu
 Jacob Baker
 Rebecca Ramsey
 Paul Reynerson
 Alex King
 Grant Bowman
 Emily Skeen
 Amara Garland

THE COMPANY

Karl Allen, Bryce Bartu, Patrick Bessenbacher, Elizabeth Bowersox, Grant Bowman, Berenice Carrera, Michael Crone, Taylor Graham, Dominique Grogan, Wesley Juels, Alex King, Casey Klopp, Katherine Löf, Chance Lytle, Olivia Morton, Helena Regan, Leanne Rubinstein, Emily Skeen, Zachariah Smith, Evan Stark, Danny Thompson

Production will run approximately 2 hours and 30 minutes, including one 15-minute intermission.

Special thanks to **Harlequin Costume Co.** in Winnipeg, Manitoba, for providing Lead Character Costumes.

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Orchestra

VIOLIN 1

Lindsie Katz
Ben Ehrmantraut
Esther Hou
Stephanie Yu
Paul Kim
Lea Mattson

VIOLIN 2

Autumn Pepper
Grace Harper
Natalie Smith
Sophia Thaut
Kashmira Tata
Kendalia Spencer

VIOLA

Allyson Stibbards
Dragana Loncar
Sophia Wonneberger
Benjamin Barron

CELLO

Elisabeth Murphy
Christine Sears
Haley Slaugh
Eliot Johnson

DOUBLE BASS

Eleanor Dunlap
Jordan Walters

FLUTE/PICCOLO

Joshua Hall
Júlio Zabaleta

OBOE/ ENGLISH HORN

Michael Ochoa

CLARINET/ BASS CLARINET

Ellen Kennedy
Daniel Mills

BASSOON

Austen Jankowski

HORN

Megan Hurley

TRUMPET

Brandon Norton
Jacob Wallace

TROMBONE

Megan Dudek
Evan Johnson
Ben Garcia

PERCUSSION

Alberto Ortega
Ryan Pride

HARP

Jenna Allen

KEYBOARD

Barbie Noyes

Production & Technical Staff

Jeff Rusnak

Margaret Kayes

Nora Barpal, Anna Englander, Courtney Williams

Cooper Braun-Enos, Ben Smith, Dan Sjaastad

Jennifer Melcher

Lelah Radostis, Allan Trumpler

Jeannete Hickok

Tom Robbins

Sarah Opstad-Demmon

Whitney Wolanin

Yvonne Hines

Anna Whiteway

MUSIC STAFF

Jeremy Reger

Mutsumi Moteki

Rebecca Golub, Nathália Kato, Barbie Noyes

MACKY CREW

JP Osnes

Richard Barret

Trevor Isetts

Dan Sjaastad

Ben Smith, Kristianna Hartsen

Jennifer Melcher, Alex Parks

Chris Evans

Jaqueline Teiger

Assistant Technical Director

Stage Manager

Assistant Stage Managers

Carpenters

Scenic Artist

Assistant Scenic Artists

Makeup Designer

Hand Properties & Wig Designer

Hair Assistant

Costume Assistant

Costume Stitcher

Prop Assistant/AD Assistant

Head Vocal Coach

Vocal Coach

Rehearsal Pianists

Assistant Director of Production

Production Manager & Master Electrician

Production Manager & and ASM-Sound

Sound Engineer

Deck Hands

Spot Operators

Light Board Operator

Pit Manager

Synopsis

ACT ONE

The players announce the telling of a bloody horror story to be played out by actors (themselves) in front of the audience. In Greek chorus style, the players enter throughout to comment on the action or offer more plot line tidbits to the audience. Anthony Hope, a young sailor, and Sweeney Todd arrive in London. Hope's happiness is in stark contrast to Todd's grim manner. Todd recounts a tale, describing a barber and his wife who was coveted by another man. Todd shares that the barber was removed from London so the predator could ensnare her. His story ends abruptly as he takes his leave of Hope. Todd finds Mrs. Lovett's Pie Shop, a rather shabby establishment. She laments her circumstances and proceeds to tell of the sorry fate of Benjamin Barker and his pretty young wife, Lucy. A judge and his Beadle both lusted after the woman. They had her husband arrested, leaving the woman alone with her young daughter, Johanna. After Barker's departure, they sexually violated Lucy. Todd's anger at this news reveals to Mrs. Lovett that he is Barker. Todd, learning of his wife's death and his daughter's adoption by the Judge, swears to take revenge.

As Johanna bemoans her captivity in the Judge's mansion, she sees Hope on the street and they instantly fall in love. As the Judge and the Beadle approach, Johanna and Hope are forced apart. In the marketplace, Signor Adolfo Pirelli is announced, along with his miracle elixir. Todd intends to steal away Pirelli's customers by proving him a fraud. Todd challenges him to two contests and triumphs in both. Hope appears at Todd's door and tells of his encounter with Johanna, unaware she is Todd's daughter. He asks if he can hide her at Todd's shop that night and Todd agrees. Pirelli and Tobias Ragg arrive and Pirelli reveals his true identity as a former apprentice to Benjamin Barker. He threatens to blackmail Todd and they struggle, with Todd eventually killing Pirelli.

The Judge announces his intention to marry Joanna. Recalling Todd's marketplace triumph, the Beadle suggests a visit to the barbershop. The Judge takes his advice and, once there, confides in Todd about his forthcoming marriage. Todd prepares to kill the Judge, but is interrupted by Hope's arrival. The Judge leaves the shop in a fury. Todd is enraged and vows to kill everyone he can in preparation for the Judge's destruction. Mrs. Lovett decides she will recycle those victims into meat pies. She will have an inexhaustible supply and he will have his revenge.

ACT TWO

Mrs. Lovett's Pie Shop is now overflowing with customers. Todd's elaborate new chair has arrived upstairs and they test out their system to indicate a new victim in the bakehouse. Hope searches for Johanna, as the Beggar Woman tries to warn passers-by about the strange new odors from the bakehouse. In the lunatic asylum where the Judge has placed Johanna, she hopes to be freed. Hope and Todd create a plan to get her out. After Hope leaves, Todd writes a letter to the judge, offering a reunion with Johanna at the barbershop that evening. Ragg declares his promise to keep Mrs. Lovett safe, along with his suspicions of Todd. When Mrs. Lovett pulls out Pirelli's purse, Ragg recognizes it. Mrs. Lovett takes Ragg to the bakehouse, where he is normally forbidden, to learn about making the pies. Once he is distracted, Mrs. Lovett locks him in. She returns upstairs to find the Beadle, who requests to inspect the ovens. She distracts him until Todd arrives. He takes the Beadle to the barbershop for a free shave. In the bakehouse, Ragg begins to suspect that human remains are being used for the pies and is confirmed when the Beadle's body comes down the chute. Ragg realizes he is locked in and disappears down the cellar.

Hope rescues Johanna from the asylum. They arrive at Todd's shop with Johanna in disguise. She stays behind as Hope plans their escape, but the Beggar Woman appears and Johanna hides. Todd discovers the Beggar Woman in his shop and kills her, sending her to the bakehouse. Just then, the Judge arrives and Todd assures him that Johanna is safely waiting. Todd convinces the Judge to have a shave in preparation for his reunion with the girl. As the Judge finally recognizes Todd as Barker, Todd kills him. Johanna emerges from hiding and narrowly escapes Todd, who doesn't recognize her because of her disguise. Todd hears Mrs. Lovett's cries from the bakehouse and arrives to find that the Judge isn't dead. Todd is devastated when he learns an earth-shattering secret. Todd accuses Mrs. Lovett of deception, while she claims she was protecting him. He feigns forgiveness by dancing with her, but then pushes her into the oven. A shocked Ragg appears, kills Todd and begins to grind more meat.

From Stage Director Leigh Holman Director, Eklund Opera Program

Like a good slasher film? How about a musical, of all things? Stephen Sondheim's genius opera disguised as a musical was a critical success in March 1979. Writing for *The New York Times*, Richard Eder noted that "there is more artistic energy, creative personality and plain excitement in 'Sweeney Todd' ... than in a dozen average musicals." Audience response was mixed as is often the case when being introduced to something so entirely, obviously and mind-bogglingly new. Almost 40 years since its New York premiere, *Sweeney Todd* still feels new and remains one of the most popular musicals of all time—performed in both opera houses and musical theatre venues alike.

How many of you hid under your mom's afghan with one eye poking out while watching old movies of *Frankenstein*, *Dracula* and the *Werewolf*? My hand is up! The first R-rated film I ever attended was *Halloween* (yes, the original). Today, *Criminal Minds* is one of the most popular, long-running TV shows and *Stranger Things* and *American Horror Story* are on the list of the top 10 best binge-worthy streaming shows. Admit it: we like to be scared! We opera audiences are quite used to stabbings and suicides and double-crossings. Musical theatregoers expecting *Chicago*, however tend to be shocked at their first *Sweeney Todd* experience.

After reading in Sondheim's book, *Finishing the Hat* (explaining the concepts and process of writing his lyrics), I learned that he always wanted the chorus in *Sweeney Todd* to be instrumental in breaking that fourth wall, namely speaking directly to the audience. He didn't want *Sweeney Todd* to be a profound statement on life, revenge ... or the industrial revolution, for that matter. He just wanted audiences to experience an entertaining night at the theatre and he wanted to tell a really scary story. In fact, his primary musical influence was a horror movie. "When I was 15 years old, I saw a movie called *Hangover Square*, which featured a piano concerto that Bernard Herrmann had written," Sondheim says. "It's a melodrama about a serial killer who writes this piano concerto. It particularly impressed me—but all of Bernard Herrmann's music particularly impressed me, so actually the score of *Sweeney Todd* is an homage to him." I've staged the company to act as "actors" greeting the audience at the beginning and throughout—preparing them for the horror story of the Demon Barber, Benjamin Barker, and his evil sidekick, Mrs. Lovett. Actor/singers appear as one of a large troupe of players that take on various characters as the story unfolds. My wish is that you prepare to be entertained, to be spooked, to laugh and to journey with the players—through London and right to Fleet Street.

From Guest Conductor Caleb Harris

Welcome to the Eklund Opera's production of *Sweeney Todd*! This musical thriller is probably the closest you will ever come to hearing the "opera" that originally premiered on Broadway. In 1973, Stephen Sondheim attended a performance of Christopher Bond's play by the same name and immediately began plans to write an opera based on this strangely alluring story. The music came to him almost spontaneously ... all he had to do was to write it down. In our performance, Jonathan Tunick's original orchestration is bolstered with twice as many string players as used in the original Broadway performances. These additional performers will amplify further the acoustic "operatic" aspect of our performance and serve as a wonderful display of the talent of the CU orchestra. Tunick's score also features many special effects, which vividly paint the scene or the action on stage. You will hear birds depicted in the woodwinds when a bird seller arrives at the house of the Judge where the beautiful young Johanna resides. A synthesized organ which figures prominently in this score gives a gothic flavor to the music and sets the atmosphere immediately with a non-traditional "Prelude." Sondheim also wrote the vast majority of the dialogue underscored by music, which gives a sense of continuity and contributes to our anxiety with the uncomfortable subject matter of this story. Woodwind instruments often play in high-registers in dissonant intervals in unison with the organ or strings playing high harmonics creating ghostly effects. The presence of ostinato patterns (repeated motivic materials) and vamping as the story develops on stage creates an air of expectancy and will give you clues about the characters and their motives. I hope that this musical thriller challenges you as it has us. On one hand, it's a dark story of death, injustice and tragedy. However, lying beneath the surface is a strange sense of purpose, morality and beauty. It is such a pleasure to serve as the guest conductor for this magnificent production and we are glad you've chosen to "attend the tale of *Sweeney Todd*."

The Company

JACOB BAKER—The Beadle

This is Jacob Baker's fifth production with Eklund Opera, including Camille in *Die Lustige Witwe*, Actor 3 in *Red Hot and Cole*, Tamino in *The Magic Flute* and Alfredo in *Die Fledermaus*. This past summer, Baker was a featured chorus member in Mark Adamo's opera *The Gospel of Mary Magdalene*, produced through CU NOW. Baker has previously performed in the chorus of Wisconsin's Florentine Opera Company (2015-16 season). He graduated from UW-Milwaukee in 2015, where he received a bachelor's degree in voice performance. He is currently pursuing a master's degree in voice performance as a student of Matthew Chellis.

KATHERYNE BAKER—Mrs. Lovett

Originally from Kansas City, mezzo soprano Katherlyne Baker is in her second year of her masters degree in voice performance at CU Boulder. Baker's most recent roles have included the Ethel Merman in Eklund Opera's production of *Red Hot and Cole* and the title role in Menotti's *The Medium* with the Denver Immersive Opera. Baker has been a featured soloist in performances including Duruflé's *Requiem*, Stravinsky's *Mass*, Beethoven's *Choral Fantasy*, CPE Bach's *Magnificat* and Handel's *Messiah*. This spring, she will be a featured soloist for Longmont Symphony's Pops Concert. Baker is a recipient of the Boyce Reid Sher and Barbara Reid Voice Award in honor of Charlotte Orr Reid, and the Barbara M. Doscher Memorial Voice Award.

BRYCE BARTU—Signor Adolfo Pirelli

This is Bryce Bartu's fourth production with Eklund Opera. His previous Eklund Opera credits include Danilo in *The Merry Widow*, First Armored Man in *The Magic Flute* and numerous characters in CU NOW's Composer Fellowship Initiative. Other credits include Ralphie Boland in *Dogfight*, Mal in *The Addams Family*, George in *The Drowsy Chaperone* (The STAGE Theater), Pat in *42nd Street* (Pinewood Bowl Festival), Enoch in *Carousel* (Asheville Lyric Opera), Jim Casey in the Chicago premiere of *The Grapes of Wrath*, Lorenzo in *Lucrezia*, Alfredo in *Die Fledermaus* (Northwestern Opera Theater), Bill in *A Hand of Bridge*, Anthony in *Sweeney Todd* (Aspen Opera Festival), Carl Lindstrum in *O! Pioneers*, Tybalt in *Roméo et Juliette*, Giuseppe in *The Light in the Piazza*, Simon Stimson in *Our Town* (Nebraska Opera Theater). Bryce is originally from Grand Island, Nebraska, and is currently pursuing his doctorate as a student of Matthew Chellis.

GRANT BOWMAN—Jonas Fogg

This is Grant Bowman's second production with Eklund Opera, where he was last seen as Njegus in *The Merry Widow*. A freshman, he is currently pursuing a degree in Musical Theatre and studying under Andrew Garland. Some of his previous roles include Cogsworth in *Beauty and the Beast*, Carmen Ghia in *The Producers* and Feldzeig in *The Drowsy Chaperone*; additionally, he is looking forward to appearing in *Love's Labour's Lost* and *Cyrano de Bergerac* with the Colorado Shakespeare Festival this summer. He is incredibly grateful to the entire cast and creative team for making this show such a great experience, as well as his family and friends for their love and support.

ZACHARY BRYANT—Anthony Hope

Zachary Bryant is honored to return to Eklund Opera after performing in this summer's CU NOW Composer Fellowship Initiative. A native of Houston, Texas, Bryant has performed with the

Houston Grand Opera chorus and has appeared with the Houston Gilbert & Sullivan Society as Bosun/Sir Joseph Porter cover (*H.M.S. Pinafore*) and Hercules/J.W. Wells cover (*The Sorcerer*). Credits while studying at Columbus State University include Sir Joseph Porter (*H.M.S. Pinafore*), Rapunzel's Prince (*Into the Woods*) and Papageno (*Die Zauberflöte* scenes), in addition to scenes as Figaro and Count Almaviva (*Le Nozze di Figaro*) and the title role in *Don Giovanni* with Westminster Choir College's summer program in Florence, Italy. Equally at home in other disciplines, Bryant has performed musical theatre and jazz revues with Bayou City concert musicals and has been on faculty with the Alley Theatre Conservatory and outreach programs. Bryant is working with the CU Entrepreneurship Center for Music and pursuing his master's degree as a student of Andrew Garland.

ERIK ERLANDSON—Judge Turpin

Erik Erlandson is a baritone from Minnesota. This is his third performance with Eklund Opera after being featured in *The Gospel of Mary Magdalene* with CU NOW. He earned a bachelor's degree at DePauw University and a master's degree at Louisiana State University. While pursuing his education, he was a part of numerous summer young artist programs, gaining knowledge and experience in both the French and Italian styles of performance. Erlandson has performed a breadth of characters from opera and Broadway repertory, including Papageno, Marullo, Don Giovanni, Claudio, Sykos and the Baker. He was very excited to continue his doctorate in voice performance and pedagogy at CU Boulder this spring. He has been awarded a teaching assistant position and will be working closely with Patrick Mason.

JULIETA GARCIA—Beggar Woman

Julietta Garcia is currently in the third year of her undergraduate in voice performance at CU Boulder. Her debut in the operatic world was as La Soura Zelatrice in *Suor Angelica* and the choruses of *La Mulata de Cordoba* and *Le Nozze di Figaro*, all produced by the Conservatorio de las Rosas in Morelia, Mexico, where she studied for four years. Previous credits also include her chorus participation in Eklund Opera's recent production of *Die Fledermaus* and her role as the Spirit 2 in *The Magic Flute*. Garcia is a student of Patrick Mason and Jennifer Bird-Arvidsson.

ANDREW GARLAND—Sweeney Todd

Andrew Garland has performed solo recitals at Carnegie Hall, The Phillips Collection, with the New York Festival of Song and in other cities in North America and Europe. Garland had further performed concerts with the Atlanta Symphony, Houston Symphony, Boston Baroque, Handel and Haydn Society, Orchestre de la Suisse Romande, Lincoln Center, the Kennedy Center and Hill Auditorium. He has performed lead roles at Seattle Opera, Opera Philadelphia, New York City Opera, Minnesota Opera and others. Garland is overjoyed to sing at CU.

ERIN HODGSON—Mrs. Lovett

Erin Hodgson has appeared with the Minnesota Opera in *Turandot* and *Rusalka*. Hodgson graduated with a bachelor's degree in music from Oberlin Conservatory studying under Salvatore Champagne. She is in her first year as a master's student at CU Boulder. This is her first production with Eklund Opera.

ALEX KING—Signor Adolfo Pirelli

Tenor and double bassist Alex King recently moved to Boulder to pursue graduate studies in vocal performance. He received his bachelor's degree in double bass performance from Minot State University in North Dakota. He has performed in productions of *Carmen*, *The Magic Flute*, *The Gospel of Mary Magdalene* and, most recently, CU's production of *The Merry Widow*. King has also served as principal bassist for the Minot Symphony Orchestra and Bismarck-Mandan Symphony Orchestra. King is a student of Matthew Chellis and Paul Erhard.

BRENDAN LYNCH—Tobias Ragg

Brendan Lynch is thrilled to be making his first appearance with Eklund Opera. He recently appeared in the Theatre Department's productions of *Rocky Horror* (Riff Raff), *Eurydice* (Father) and *The Adding Machine* (Shrudlu). He is honored to be a part of this powerful musical and would like to thank all of his teachers, family and friends for their support in both his engineering and musical theatre pursuits.

MEGAN PRYOR—Beggar Woman

Megan Pryor is a first-year BMT voice performance student and this is her second Eklund Opera production. She was a principal dancer and Grisette in *The Merry Widow* and is honored and thrilled to be taking on her first major role with Eklund Opera. Pryor is a student of Matthew Chellis.

REBECCA RAMSEY—Johanna

Rebecca Ramsey is in her final year of undergraduate studies in voice performance at CU Boulder. Most recently, she appeared as Sylviane in Eklund Opera's production of *The Merry Widow* and Susanna in scenes from *Le Nozze di Figaro* in Eklund Opera's winter scenes program. Other credits with Eklund Opera include a Rocky Twin in *Red Hot and Cole*, Ida in *Die Fledermaus*, Beth in *The Tender Land*, Anne in *The Merry Wives of Windsor* during the 2016 winter scenes program, and Sister Geràld in *Dialogues of the Carmelites*. Last summer, Ramsey participated in Up North Vocal Institute in Boyne City, Michigan, where she sang the role of Adina (*L'Elisir d'Amore*) in their scenes program. Ramsey is a student of Abigail Nims.

PAUL REYNERSON—Tobias Ragg

Paul Reynerson is a junior at CU Boulder pursuing a dual degree in engineering physics and vocal performance. *Sweeney Todd* is his fourth production with Eklund Opera. Past rolls include Moss Hart in *Red Hot and Cole*, chorus in *La Cenerentola* and principal dancer in *Die Fledermaus*. Reynerson is a student of Matthew Chellis.

SKYLER SCHLENKER—Sweeney Todd

A former football player from Ithaca College, Skyler Schlenker has performed as Top in *The Tender Land*, Perchik in *Fiddler on the Roof*, Frank in *Die Fledermaus* and Seneca in *L'Incoronazione di Poppea* at CU Boulder. He also performed Papageno in *The Magic Flute* as a graduate student. Schlenker was a winner of the Anderson Voice Competition for undergraduate singers at CU Boulder. In 2017, he sang at the Aspen Music Festival as a studio artist and will return in 2018 as a fellow to sing Luther in *Les Contes des Hoffman* with Maestro Manahan. Last year at Aspen, he covered the Baron in *La Traviata* and performed in weekly concerts, including Prince Tarquinus in the rape scene from *The Rape of Lucretia*. Last

summer, he also workshopped the role of Yeshua in *The Gospel of Mary Magdalene* with Mark Adamo. Schlenker spent the summers of 2015 and 2016 with “Si Parla, Si Canta,” directed by Benton Hess in Urbana, Italy, where he worked on Italian and Italian arias. Schlenker is a master’s candidate in voice performance studying with Andrew Garland.

PAIGE SENTIANIN—Johanna

This production marks Paige Sentionin’s fourth performance with Eklund Opera. Previous credits include Valencienne in *Die Lustige Witwe*, Seeker 1 in Mark Adamo’s *The Gospel of Mary Magdalene* with CU NOW and Papagena in *Die Zauberflöte*. Other past performances include *The Pirates of Penzance* (Mabel), *L’Elisir d’Amore* (Giannetta), *Suor Angelica* (Suor Dolcina), *The Old Maid and the Thief* (Miss Pinkerton), Pauline Viardot’s *Cendrillon* (Maguelonne) and John Cage’s *Europera 5* (Singer 1). Last fall, she was also named a finalist in the Ekstrand Graduate Student Competition at CU Boulder. Sentionin is currently in her second year as a master’s candidate in voice performance and pedagogy, studying with Matthew Chellis.

EMILY SKEEN—Bird Seller

Emily Skeen is in the first year of her performance master’s degree as a student of Jennifer Bird-Arvidsson. This is her first production with Eklund Opera. Past performances include the Muse of Tragedy in the workshop performance of Lisa Marsh and Barbara Conable’s *The Amusement*, Veronique in *Doctor Miracle*, Marcellina in *Le Nozze di Figaro*, Bianca in *La Rondine* and Seour Mathilde in *Dialogues of the Carmelites* at Portland State University. As well, Skeen has appeared as Suzanne in *Un mari à la porte* and Despina in *Così fan tutte* with Student Opera at PSU.

STEVEN VINOLAS—Anthony Hope

A native of upstate New York, Steven Vinolas is in his second semester as a master’s student in vocal performance and pedagogy. This is his second production with Eklund Opera. This past autumn, Vinolas performed the role of Vicomte Cascada in *Die Lustige Witwe*. Performances with other companies include Domenico Cimarosa’s *Il matrimonio segreto* (Count Robinson), Carlisle Floyd’s *Susannah* (Reverend Blitch) and *The Beggar’s Opera* realized by Benjamin Britten (Peachum). Vinolas is a student of Andrew Garland.

WEI WU—Judge Turpin

Wei Wu received a Performance Certificate in 2010 and a master’s degree in voice performance from the CU Boulder College of Music in 2013. He joined the prestigious Domingo-Cafritz Young Artist Program at the Washington National Opera after graduation. Last season, Wu performed with the Metropolitan Opera in *I Puritani*, *Turandot* with the Pittsburgh Opera, and the world premiere of *The (R)evolution of Steve Jobs* with the Santa Fe Opera. He has performed leading roles at Washington National Opera, Glyndebourne Festival Opera, North Carolina Opera, National Center for the Performing Arts in Beijing and Washington Concert Opera, among others; as well as concerts at Rome Auditorium, Alice Tully Hall at Lincoln Center, The Kennedy Center and Carnegie Hall. He is thrilled to be back at CU singing one of his favorite music theatre roles.

TECHNICAL AND PRODUCTION STAFF

Sarah Bassinger, Assistant Director

Sarah Bassinger has worked as an educator for the past decade. She earned her bachelor’s degree in Theatre Arts from the University of North Texas, where she gained experience on and offstage as a performer and Assistant Director on multiple shows. After four years teaching at the high school level, she left to pursue a master’s degree at the University of Edinburgh in Theatre and Performance Studies. Upon returning, she was selected as a Fitzpatrick intern and was consequently hired in the Alley Theatre Education Department (Houston, TX). There, she managed a K-8 arts-integration program and piloted a professional development intensive for classroom teachers. She is excited to be a part of this wonderful production!

Peter Dean Beck, Set and Lighting Designer

Peter Dean Beck has designed scenery and lighting for Eklund Opera for 24 seasons and for more than 300 productions around North America. Among his opera credits are *Falstaff*, *Turandot*, *Manon*, *Don Giovanni*, *Madama Butterfly*, *Hansel and Gretel*, *A Midsummer Night’s Dream* and *Roméo 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*, *The Italian Girl in Algiers*, *Macbeth*, *Elektra* and *Tristan and Isolde* for Hawaii Opera Theatre, where he has been principal designer for 31 seasons. In Asia, he designed a double bill of *The Nightingale* and *Cavalleria Rusticana* for Sakai City Opera in Japan and *lit Cav/Pag* in Macau and *Don Carlo* in Hong Kong. His musical theater credits include *Fiddler on the Roof*, *The Sound of Music*, *The Music Man*, *Les Misérables*, *The Wizard of Oz* and *Into the Woods* for Skylight Music Theatre. His work for dance includes *The Indigo Girls Project* for Atlanta Ballet and *The Nutcracker* for Ballet Hawaii.

Christie Conover, Production Assistant

Christie Conover wears many hats, having returned to her alma mater as Production Assistant for Eklund Opera. Her active singing performance schedule includes appearances in Boulder, Denver, Minnesota and Montana this season. With Margot Crowe, her CU Adopt-a-Student sponsor from years past, she co-founded and runs the Fine Tuned Society of Colorado, a house concert series providing performance opportunities to CU music alumni and area musicians. Conover (then Hageman) fondly remembers her many roles with CU Opera and singing in the inaugural CU NOW.

Caleb Harris, Music Director/Conductor

Caleb Harris enjoys an active career as a pianist, chamber musician, conductor, and vocal and opera coach. He is equally at home at the keyboard and on the podium. He has served as a guest conductor with many orchestras, including the Frankfurt Symphony, Dubrovnik Symphony and Utah Symphony. In the summer of 2017, Harris conducted Donizetti’s *Don Pasquale* at the Brevard Music Center. Recent concerto performances include Beethoven’s First Piano Concerto and Triple Concerto, Brahms’ Second Piano Concerto and Rachmaninoff’s “Rhapsody on a Theme of Paganini.” Harris has recorded professionally across a wide variety of genres for Summit Records, Navona Records, Potenza Music and Acis Productions. Currently an Adjunct Associate Professor at Vanderbilt, Harris formerly held positions at the University of Northern Colorado, the University of Utah and Utah Symphony/Utah Opera. A graduate of the Eastman School of Music, he has received many honors, including a Presser Foundation Scholarship.

Leigh Holman, Stage Director

Leigh Holman 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 productions include *Die Fledermaus*, *The Tender Land* and *L’Incoronazione di Poppea*. As well suited to new operatic works as she is to traditional works, she has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, 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, she continues to passionately promote the creation, collaboration and production of new American works.

Margaret Kayes, Stage Manager

Margaret Kayes is excited to return to the Eklund Opera Program after stage managing last season’s *The Magic Flute* and *Red Hot and Cole*. Her other credits include *L’Incoronazione di Poppea* and *The Turn of the Screw* (New England Conservatory); *La Grande Duchesse de Gérolstein*, *Tancredi*, *The Bartered Bride*, *The Nose* and *Der Freischütz* (Opera Boston); *Peter Pan* and *Tinkerbell: A Pirate’s Christmas* (Lythgoe Family Panto); *Billy Elliot* (San Diego Musical Theatre); *Around the World in 80 Days*, *Ruthless! The Musical* and *Souvenir* (New Harmony Theatre); *The Mole Hill Stories* (First Stage Children’s Theatre); *The Wild Party*, *Boeing Boeing*, *The Valley of the Heart*, *The 39 Steps*, *RFK* and *The Addams Family* (San Jose Stage Company); *Sweeney Todd* and *One Man, Two Guvnors* (Lyric Stage Company of Boston); *Twelfth Night*, *Coriolanus* and *Othello* (Commonwealth Shakespeare Company); and *The Secret Garden*, *The Unbleached American*, *Something’s Afoot*, *The Marvelous Wonderettes*, *These Shining Lives*, *Thoroughly Modern Millie* and *The Full Monty* (Stoneham Theatre).

Ron Mueller, Technical Director

Ron Mueller has been with Eklund Opera for 19 seasons. His past Eklund Opera productions include *The Rake’s Progress*, *La Traviata*, *West Side Story* and *Dead Man Walking*. His other professional credits include Skylight Opera, Boulder Ensemble Theatre Company, Crested Butte Music Festival, Colorado Shakespeare Festival and Boulder Dinner Theatre.

Jeremy Reger, Chorus Master and Vocal Coach

International pianist and educator Jeremy Reger maintains an active performing and coaching career. He has served on the music staff of Virginia Opera, Eugene Opera, Hawaii Opera Theater, Mill City Opera, Minnesota Opera, Skylark Opera and Aspen Opera Theater. He recently joined the faculty of CU Boulder as a vocal coach. Prior to that position, he taught at the Music Academy of the West, at Christopher Newport University in Recife, Brazil, and at Indiana University. He has played in the Virginia Symphony, the Williamsburg Symphonia, the Carmel Symphony and the Terre Haute Symphony. Reger earned a doctorate in collaborative piano from the University of Michigan under Martin Katz.

Tom Robbins, Costume Designer

Tom Robbins has been with Eklund Opera for 27 seasons. His past Eklund Opera credits include *Don Giovanni*, *Anything Goes*, *Susannah*, *Carousel* and *The Rake’s Progress*. His other professional credits include Bonflis Theater, Opera Colorado and Colorado Ballet.



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