



CU PERFORM  
ING ARTS  
EKLUND  
*opera*  
PROGRAM

# ARIODANTE

AN OPERA BY GEORGE FRIDERIC HANDEL

April 26–29, 2018

CU ★ PRESENTS

# Artistic Team

<b>Leigh Holman</b>	Stage Director
<b>Zachary Carrettin</b>	Guest Conductor
<b>Bruce Bergner</b>	Set Designer
<b>Molly Tiede</b>	Lighting Designer
<b>Tom Robbins</b>	Costume Designer
<b>Ron Mueller</b>	Technical Director
<b>Jeremy Reger</b>	Chorus Master
<b>Stephen Bertles</b>	Choreographer
<b>Beniah Anderson</b>	Fight Choreographer
<b>Erin Hodgson</b>	Associate Director
<b>Christie Conover</b>	Production Assistant

# Cast

ROLE	THURSDAY/SATURDAY CAST	FRIDAY/SUNDAY CAST
<b>King</b>	Zachary Bryant	Erik Erlandson
<b>Ariodante</b>	Rebecca Myers	Claire McCahan
<b>Ginevra</b>	Maureen Bailey	Anna Whiteway
<b>Lurcanio</b>	Patrick Bessenbacher	Alex King
<b>Polinesso</b>	Steven Groth	Winona Martin
<b>Dalinda</b>	Mary Kettlewell	Christine Honein
<b>Odoardo</b>	Melissa Moreno	Karl Allen

## DANCERS/GREEK CHORUS

Stephen Bertles  
Elizabeth Bowersox  
Grant Bowman  
Helena Regan

## PROTEANS/GREEK CHORUS

Michael Crone  
Casey Klopp  
Skyler Schlenker  
Sophia Zervas

**Production will run approximately 3 hours and 45 minutes, including two 10-minute intermissions.**

**Special thanks to All Occasion Creations for ceramic props.**

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# Orchestra

## **VIOLIN**

Brune Macary  
Magee Capsouto  
Renee Hemsing-Patten  
Tom Yaron  
Summer Lusk  
Jennifer Diaz Spera

## **VIOLA**

Andrew Krimm  
Mario River

## **CELLO**

Mathieu D'Ordine  
Eric Haugen

## **BASS**

Dante Ascarrunz

## **OBOE**

Jennifer Stucki  
Bradley Shoemaker

## **BASSOON**

Brian Jack

## **HORN**

Jordan Miller  
Sarah Ford

## **TRUMPET**

Carrie McCune  
Ryan Spencer

## **THEORBO**

Keith Barnhart

## **HARPSICHORD**

Kajsa Teitelbaum  
Nathália Kato

# Production & Technical Staff

**Jeff Rusnak**

Assistant Technical Director and Deck Supervisor

**Karen T. Federing**

Stage Manager

**Sarah Bassinger**

Assistant Stage Manager

**Paige Sentianin**

Assistant Stage Manager

**Cooper Braun-Enos**

Carpenter

**Andy Koenig**

Carpenter

**Ben Smith**

Carpenter

**Dan Sjaastad**

Carpenter

**Jennifer Melcher**

Scenic Artist

**Margaret Boyle**

Assistant Scenic Artist

**Lelah Radostis**

Assistant Scenic Artist

**Jeannete Hickok**

Makeup Designer

**Tom Robbins**

Hand Properties and Wig Designer

**Chad Boltz**

Hair Assistant

**Whitney Wolanin**

Costume Assistant

**Alison Milan**

Costume Stitcher

**Yvonne Hines**

Costume Stitcher

**Ben Smith**

Light Board Operator

## **MUSIC STAFF**

**Jeremy Reger**

Chorus Master and Head Vocal Coach

**Mutsumi Moteki**

Vocal Coach

**Rebecca Golub**

Rehearsal Pianist

**Nathália Kato**

Rehearsal Pianist

**Barbie Noyes**

Rehearsal Pianist

# Synopsis

## ACT ONE

In her dressing room, Princess Ginevra adorns herself to become beautiful for her love, Prince Ariodante. She confides to her friend and confidant, Dalinda, that she is in love—and that her father, the King, supports the match. Polinesso the Duke of Albany bursts into the room, interrupting the happy scene and declaring his passion for Ginevra. She rebukes him forcefully and leaves. Dalinda, who is in love with Polinesso, informs the Duke that Ginevra loves Ariodante. After hinting that the Duke should abandon his quest to woo Ginevra and turn his thoughts to her, Dalinda leaves. Once alone, Polinesso devises a plan that manipulates Dalinda's feelings to overthrow his rival and gain the hand of Ginevra. In the royal gardens, we meet Ariodante, who speaks of courtly love. Ginevra soon joins him and they pledge their love for one another. The king gives them his blessing and instructs his courtier Oduardo to make plans for a wedding. Ariodante reflects on his happiness and pledges his constancy to Ginevra. Polinesso persuades Dalinda to take part in his evil plan. He asks her to dress in Ginevra's clothing and to admit him into the princess' quarters. In return, he will pledge his heart to hers forever. After the Duke leaves, Lurcanio—Ariodante's brother—enters and declares his love for Dalinda ... but she swears fidelity to Polinesso. Ariodante and Ginevra meet in a beautiful valley expressing their joy and happiness. They call upon nymphs to bless and celebrate their imminent union.

## ACT TWO

That night, unable to sleep, Ariodante walks through the royal gardens that lead to the door of Ginevra's chambers. Ariodante encounters Polinesso, who feigns surprise when he hears of the engagement. The Duke insists that Ginevra loves him, while Lurcanio observes all in hiding. Polinesso tells Ariodante to watch as "Ginevra" (i.e., Dalinda dressed as Ginevra) admits him to her bed chambers. Ariodante falls into despair and begs for death, but Lurcanio comes forward from the shadows and calls for his brother to seek revenge instead. Alone, Ariodante bemoans the betrayal of his beloved's supposed infidelity. As day breaks, Polinesso celebrates the success of his plan and Dalinda rejoices over the promised love of Polinesso. In the hall of the King, he makes his final plans for the wedding of Ginevra and Ariodante. But the King is soon interrupted by Oduardo, who delivers the bad news that Ariodante has died by suicide, drowning himself in the sea. The King is heartbroken and, when he shares the news with Ginevra, she faints in shock and is carried to her chambers. Lurcanio presents himself to the King, who attempts to console him over the loss of his brother. But Lurcanio demands justice for his brother's death, turning away from sympathy. He hands the King a letter that describes Ginevra admitting a lover to her chambers, causing his brother to kill himself in despair. Lurcanio swears that he will follow up this request with the point of his sword. The King disavows his daughter and Ginevra falls into madness—nothing Dalinda says or does brings her out of her delirium in which she perceives hell's furies.

## ACT THREE

Ariodante, who survived his suicide attempt, wanders through the woods and sees two assailants attacking a woman. He pursues the attackers and drives them off, discovering that the woman is Dalinda—and that the attack was ordered by Polinesso. Dalinda, thankful to Ariodante, reveals that it was in fact she—dressed in Ginevra's clothing—who admitted the man to the princess' chambers. He sets off immediately for the palace. Alone, Dalinda calls down the might of heaven on Polinesso. Oduardo attempts to persuade the King—who has refused to see his daughter until a champion steps forward to defend her honor—to change his mind. The hypocritical Polinesso appears, offering to be Ginevra's champion. Under a death sentence, Ginevra is brought before the King, where she begs to kiss his hand before she dies. He agrees and informs her that a champion has stepped forward. Upon hearing that Polinesso will defend her, Ginevra refuses—but the King insists that the duel move forward. Polinesso and Lurcanio fight to the death, with Polinesso dealt a mortal blow. An unknown knight appears, who—to the astonishment of all—reveals himself to be Ariodante, and professes the innocence of Ginevra. As for the knight whom we believed to be Lurcanio: it was Dalinda who mortally struck Polinesso. She confesses her participation in the plot and the King pardons her. Oduardo returns with the news that, at his death, Polinesso also confessed his role in how events unfolded. The King leaves to find his daughter. Ariodante jubilantly hails the new day, which overcomes darkness. Lurcanio again professes his love for Dalinda, who confesses that the man she loved was a traitor. Lurcanio looks to Dalinda with hope that she will love him and she encourages him. Ginevra—confined to her chambers—is on the edge of despair when her father, the King, enters and tells her the joyful news. Ariodante follows asking her forgiveness for doubting her. Ginevra, astonished, professes her love for Ariodante. Both happy couples and the court convene to celebrate that virtue and love will always triumph over darkness.

# From Stage Director Leigh Holman Director, Eklund Opera Program

What a delight to have the opportunity to direct a second baroque opera in recent years at CU Boulder. (The other was “L’incoronazione di Poppea,” an early baroque opera by Monteverdi.) In this medieval fantasy-conceived production, we tip our hats to HBO’s “Game of Thrones”—an ultimately feminist opera with swordfighting, evil villains, revenge, brutal punishments, love and redemption. Who can resist?

An essential thrilling, yet challenging element of late-baroque opera—for both singer and director—is the da capo aria in ABA form. In “Ariodante,” much of the story is told in a series of recitatives and da capo (“from the head”) arias. Specifically, ABA form starts with the A section that contains a complete musical idea. The B section introduces different musical material, often with a different mood. The singer then returns to “the head” and repeats the A section. At the return, the artist adds varying vocal ornaments—it’s an opportunity to show off vocal virtuosity and a unique musical interpretation, similar to what happens in jazz (i.e., the main tune is established and the return of the musical theme is ornamented and improvised).

It’s also important to call out that opera is a musical *and* theatrical genre. With this in mind, how does the ornamented A section advance the plot and character development? No repeat of music or text should happen without a clearly defined dramatic intention. The singer works with the conductor and director to craft a return to A that expresses the director’s dramatic vision, as well as the heightened emotion the singer-actor wishes to convey.

As director, I make decisions that determine movement or the absence of movement during the return of A. Sometimes an impassioned character only needs a bright light and a place to stand to create the most moving moment of drama you’ll ever see. At other times, I decide that—along with the energy and mood of the voice and ornaments—movement, stage business and visual staging are the best choices.

With this insight into our meticulous relationship with the ABA form, sit back and enjoy the thrilling music of Handel, our incredible student voices and a story with a twist at the end!

## From Zachary Carrettin Guest Conductor

In 1720s London, Handel achieved enormous popularity with his own operas, as well as those of other composers he presented at the Royal Academy of Music (1719-1728) and subsequently the King’s Theater. However, in 1733, a new company was formed: the Opera of the Nobility produced opera exclusively in English, recruiting the most praised and valued lead singers and securing rental of the King’s Theater. (Despite numerous requests, Handel never wrote an English opera).

Handel had to assemble a new cast for “Ariodante,” taking some risks—and was forced to change the venue, as he no longer retained a lease at the King’s Theater. It’s therefore remarkable that “Ariodante” was a success in its premiere run of 11 consecutive performances at the new Covent Garden in January 1735. Handel secured extraordinary singers from Italy and London, including the famed castrato Giovanni Carestini and the soprano Anna Maria Strada (who was loyal to Handel and remained by his side when the Opera of the Nobility recruited his other singers). Additionally, a renowned ballet troupe—under the direction of famed dancer and choreographer Marie Salle—performed throughout the opera. Salle’s work was known for its expressivity in both movement and costume, breaking from traditional and predictable forms.

The libretto, by Antonio Salvi, is based on Cantos 5 and 6 from Ariosto’s “Orlando Furioso” (1516), a source Handel used in three opera plots in the 1730s (i.e., “Orlando,” “Ariodante” and “Alcina”). Handel’s mastery of characterization is particularly notable in “Ariodante.”

Here, our hero is first revealed as a sensitive figure, singing “...they speak of love in their own language, the stream, grass and the beech tree, to my enamored heart.” And in the duet *Prendi da questo mano*, Ariodante is deferential to the Princess Ginevra in a manner that sets the stage for the overarching statement of Ariosti’s 16th-century plot: capital punishment for women’s infidelity is uncivilized. In Salvi’s libretto and Handel’s brilliant and dramatically essential writing, Princess Ginevra and Dalinda are revealed as vulnerable in their surroundings due to gender. Polinesso manipulates Dalinda; the King abandons his daughter, Ginevra; and Ariodante chooses suicide over communication with his seemingly guilty betrothed. Interestingly, as Polinesso was sung by an alto (Maria Negri) in the 1735 production, the layers of complexity in this “pants” role were illuminated by exploring the veil between the character and the person playing the role.

This opera examines love, trust and duty through various perspectives, all generated by sublime musical composition. Handel paints the emotions and states of mind in harmony, texture and flowering melody, rich in virtuosity. Nothing is superfluous and each phrase reveals more detail about the character, more nuance of the plot.

# The Company

## KARL ALLEN—Odoardo

Karl Allen, from Longmont, Colorado, is in his second semester of his junior year as a bachelor’s student. Now in his sixth appearance with Eklund Opera, he previously appeared as a policeman in “The Gospel of Mary Magdalene,” composed and directed by Mark Adamo in the CU New Opera Workshop program. He has also performed Paul in Eklund Opera’s “Red, Hot and Cole” and Pritschitsch in “Die Lustige Witwe.” In 2017, Karl won first place in Musical Theater at the Colorado/Wyoming NATS auditions. He will be attending the Up North Vocal Institute Young Artists Program this summer. Karl works as a cantor at Guardian Angels Catholic Parish in Mead. He’s a student of Matthew Chellis.

## MAUREEN BAILEY—Ginevra

Maureen Bailey is thrilled to be performing in her fifth and final production with Eklund Opera. Other credits with Eklund Opera include Sylviane in Léhar’s “The Merry Widow,” Linda Porter in “Red Hot and Cole,” First Lady in Mozart’s “Die Zauberflöte” and Rosalinda in Strauss’ “Die Fledermaus.” She also sang the role of Jenny in Ned Rorem’s “Three Sisters Who Are Not Sisters,” participated in the 2016 CU NOW workshop of Jake Heggie and Gene Scheer’s “It’s A Wonderful Life” and performs regularly as a choral pro with the Boulder-based Ars Nova Singers. Previously, Bailey also worked in the development departments of the Colorado Symphony and the Santa Fe Opera, and followed her love of wine to a job at Mari Vineyards in Northern Michigan. She received a bachelor’s degree in French horn performance and economics and is currently pursuing a master’s in vocal performance as a student of Abigail Nims and Robert Nims.

## PATRICK BESSENBACHER—Lurcanio

Kansas native Patrick Bessenbacher is a sophomore. Now in his fourth show with Eklund Opera, he was previously featured in the ensembles of “Die Fledermaus,” “Die Zauberflöte” and “Sweeney Todd.” He also played the role of Paul in “Red Hot and Cole.” Bessenbacher is excited to continue his creative journey at CU Boulder as a student of Matthew Chellis.

## ZACHARY BRYANT—King

Zachary Bryant is honored to return to Eklund Opera for his fourth production following recent appearances as Anthony Hope in “Sweeney Todd,” Kromov in “The Merry Widow” and baritone lead in CU NOW’s Composer Fellows’ Initiative. A native of Houston, Texas, Zachary

previously performed with the Houston Grand Opera chorus and has appeared with the Houston Gilbert and 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 the Westminster Choir College summer program in Florence, Italy. Equally at home in other disciplines, Zachary 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 works with the CU Entrepreneurship Center for Music and is pursuing his master’s degree as a student of Andrew Garland.

## ERIK ERLANDSON—King

Erik Erlandson is a baritone from Minnesota and this is his fourth performance with Eklund Opera. He earned a bachelor’s degree at DePauw University and a master’s degree at Louisiana State University. While pursuing his education, he participated in numerous summer young artist programs, gaining knowledge and experience in both the French and Italian styles of performance. Erlandson has performed a range of characters from opera and Broadway repertory, including Papageno, Marullo, Don Giovanni, Claudio, Sykos, Judge Turpin and the Baker. He was excited to continue his doctorate in voice performance and pedagogy at CU Boulder this spring. Erlandson has been awarded a teaching assistant position and looks forward to continue working closely with Patrick Mason.

## STEVEN GROTH—Polinesso

Baritone Steven Groth—from Delafield, Wisconsin—earned bachelor’s degrees from the University of Wisconsin-Madison in choral music education and French. This spring, he completed master’s degrees in vocal performance and collaborative piano from the University of Missouri in Columbia. Recent performance credits include Baron Douphol in “La Traviata,” Mr. Webb in “Our Town” and Count Almaviva in “Le Nozze di Figaro.” As an educator, Groth has been an active member of the Missouri Federation of Music Clubs for the past two years and currently teaches voice, piano and violin at several Front Range locations. He’s thrilled to join Eklund Opera for this production of “Ariodante.”

## CHRISTINE HONEIN—Dalinda

Christine Honein is a Lebanese-American soprano who has performed in opera, musical theater, concerts and recitals throughout the United States and the Middle East. A recent graduate of Florida State University, Honein has performed many roles, including Drusilla, Clorinda and Papagena (“The Stolen Princess”) and premiered the role of Dora in the educational outreach version of Lori Laitman’s “The Three Feathers.” With the collaboration of pianist James Weaver, Honein released the album “Road to Light” last summer to help raise funds for the music ministry at her church. Honein earned a bachelor’s in music from Florida State University and—as a recipient of the Galen & Ada Belle Spencer Foundation—is currently completing a master’s in music at CU Boulder.

## MARY KETTLEWELL—Dalinda

Originally from Columbia, Missouri, Mary Kettlewell has performed with Eklund Opera as Rosalinde in Strauss’ “Die Fledermaus,” Second Lady in Mozart’s “Die Zauberflöte” and Valencienne in Léhar’s “Die Lustige Witwe.” Previously, Kettlewell has performed as Susanna in Mozart’s “Le Nozze di Figaro” (Show-Me Opera), Adele in “Die Fledermaus” (Missouri Symphony Society), Noémie in Massenet’s “Cendrillon” (Boulder Opera) and Miriam in Mark Adamo’s “The Gospel of Mary Magdalene” (CU NOW). This summer, Kettlewell looks forward to performing the role of Selena in a CU NOW musical workshop of Jake Heggie’s “If I Were You.” Kettlewell is a student of Jennifer Bird and Sandra Kungie.

## ALEX KING—Lurcanio

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 Boulder’s production of “The Merry Widow.” King has also served as principal bassist for the Minot Symphony Orchestra and Bismarck-Mandan Symphony Orchestra. He’s a student of Matthew Chellis and Paul Erhard.

## WINONA MARTIN—Polinesso

Winona Martin is in the fourth year of her undergraduate degree at the University of Colorado Boulder. Her previous credits with



Eklund Opera include chorus performances in both "Cosi fan tutte" and "Die Fledermaus," Ethel Merman/Elsa Maxwell in "Red Hot and Cole" and Sesto from "Giulio Cesare" in the winter scenes program. She is a winner of the Anderson Undergraduate Voice Competition, has competed at NATS at the national level and held the Colburn Fellowship at the prestigious summer program SongFest. Martin is studying voice performance as a student of Abigail Nims.

#### CLAIRE McCAHAN—Ariodante

This is Claire McCahan's third production with Eklund Opera, having recently performed the role of Third Lady in Mozart's "Die Zauberflöte" and Prince Orlofsky in Strauss' "Die Fledermaus." Other recent credits include alto soloist in Vivaldi's "Gloria" with the Longmont Symphony and Mozart's "Requiem" with the CU Boulder choruses and orchestra, as well as Euodia in CU NOW's recent production of Mark Adamo's "The Gospel of Mary Magdalene." A member of the Eklund Opera Theater Singers, she also performs for a number of community and CU Boulder outreach events. This season, she looks forward to performing as alto soloist with Boulder's Cantabile ensemble and workshoping the role of Brittomara in Jake Heggie's "If I Were You" with CU NOW. McCahan is pursuing her master's in music studying with Abigail Nims and Matthew Chellis.

#### MELISSA MORENO—Odoardo

Melissa Moreno's previous credits include Eklund Opera's productions of "The Merry Widow" and "The Magic Flute," and participation in the choruses of "La Traviata," performed in Torreon, Mexico. She is in her junior year studying vocal performance with Abigail Nims. Moreno is incredibly excited to perform her first role in this production.

#### REBECCA MYERS—Ariodante

A first year master's student, Rebecca Myers earned a bachelor's degree from Eastern Michigan University. This is her first production with Eklund Opera, and her previous role credits include Cherubino in Mozart's "Le Nozze di Figaro," Prince Orlofsky in Strauss' "Die Fledermaus" and Zita in Puccini's "Gianni Schicchi." Myers is very excited to be performing in the CU NOW's Composer Fellows' Initiative this summer. Myers is a student of Abigail and Robert Nims.

#### ANNA WHITEWAY—Ginevra

Anna Whiteway, a second-year master's student, is returning for her third production with Eklund Opera, having previously sung Pamina in "The Magic Flute" and the title role in "The Merry Widow." A native of Wisconsin, Whiteway earned her bachelor's in voice performance at the University of Wisconsin-Madison. With UW Opera, she sang principal roles in "Ariodante" (Ginevra), "Béatrice et Bénédict" (Héro), "Die Zauberflöte" (Pamina) and "Le Nozze di Figaro" (Susanna). Whiteway also sang with the Central City Opera Company as a studio artist, and she has participated in Martina Arroyo's Prelude to Performance program in New York City, where she enjoyed performing the role of Lauretta in Puccini's one-act comedy, "Gianni Schicchi." Whiteway is a student of Jennifer Bird.

#### PRODUCTION AND ARTISTIC STAFF

##### Bruce Bergner, Set Designer

Bruce Bergner has been an award-winning stage designer in professional theater and opera for more than 25 years. With a resume boasting 130 realized designs at reputable companies across the United States, he now is expanding his research into the realm of experience design: the design of live, human

experiences such as those found at theme parks, museums, attractions, monuments, in retail and entertainment establishments and at site-specific performance events. He also recently published a theory book on design—The Poetics of Stage Space: The Theory and Process of Theatrical Scene Design—to strong reviews. Bergner teaches stage design in the Department of Theatre & Dance at CU Boulder.

##### Zachary Carrettin, Guest Conductor

Zachary Carrettin performs on baroque and classical period violins and cello and conducts orchestras across the United States, Europe and South America. His research in Italy and Bolivia led to the first performance of Giuseppe Antonio Capuzzi's ballet music and the first recording of Gustavo Navarre's "Sinfonia." He has appeared as concertmaster with acclaimed baroque period instrument orchestras, including American Bach Soloists, Musica Angelica Los Angeles, the U.S. premiere of Vivaldi's "Motezuma" with Long Beach Opera, and the Grammy-nominated Ars Lyrica recording of Hasse's "Marc' Antonio e Cleopatra." Carrettin holds degrees in violin performance from Rice University Shepherd School of Music, orchestral conducting from University of Illinois at Urbana-Champaign and a professional studies certificate in conducting from the National University of Music in Bucharest, Romania. He has served on the faculty at University of St. Thomas (Violin, Viola and Chamber Orchestra), Sam Houston State University (Director of Orchestral Studies) and the University of Colorado Boulder (Interim Director of Early Music Ensembles). 2017-2018 is Carrettin's fifth year as artistic director of the Boulder Bach Festival.

##### 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 this season with the Colorado Symphony, Boulder Chamber Orchestra, Littleton Symphony, Grand Junction Symphony, Billings Symphony, Altius Quartet and Minnesota Opera. 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 Boulder music alumni and area musicians. Conover fondly remembers her many roles with CU Opera and singing in the inaugural CU NOW.

##### Karen T. Federing, Stage Manager

Karen Federing is pleased to be returning to CU Boulder for her second opera production. A native New Yorker and recent transplant to Denver, Federing just completed her 15th season as director of production with Central City Opera. Last winter, she debuted as a stage manager with the Denver Center Theatre Company and was part of the stage management team for the 2014 and 2015 Clinton Global Initiative conferences held in Denver. She served as a production manager for New York-based Gotham Chamber Opera's 2013-2014 Season and Spring 2013 at The Box on the Lower East Side. Federing stage-managed for the Park Avenue Armory's Tune-In Festival in 2011 and 2012 and was also part of the stage management team for the 2008 Democratic National Convention in Denver. From 1992 to 2004, Federing was a stage manager with New York City Opera and stage-managed over 45 productions, including seven "Live From Lincoln Center" telecasts. Federing has also stage-managed for many regional opera companies over her more than 20-year career.

##### Erin Hodgson, Associate Director

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. Hodgson is a first-year master's student at CU Boulder. She premiered with Eklund Opera as the role of Mrs. Lovett in "Sweeney Todd" earlier this semester. This will be her second directing credit with Eklund Opera—her assistant directing premiere with Eklund Opera was "The Merry Widow."

##### 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 Boulder 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, Holman 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.

##### 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 CU Boulder faculty as a vocal coach. Previously, 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 Bonfils Theater, Opera Colorado and Colorado Ballet.

##### Molly Tiede, Lighting Designer

Molly Tiede is delighted to be returning to Eklund Opera. Having recently moved from New York City to inspire young designers at Utah Valley University, Tiede continues her freelance career as a designer and associate across the country. Associate credits include "The Heiress" on Broadway, as well as the Signature Theater, Vineyard Theatre, Roundabout Theatre Company, Gotham Chamber Opera and LAByrnth Theater Company off-Broadway. Tiede earned a master's in lighting design at Ohio University and a bachelor's in theater at McKendree University.



ARTIST  
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# 2018–2019 Season

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