



CU PERFORM
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opera
PROGRAM

Eugene Onegin

An opera by Pyotr Ilyich Tchaikovsky

March 15-17

Eugene Onegin

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March 15-17, 2019

The production will run approximately 2 hours and 45 minutes, including two 15-minute intermissions.

Special thanks to

- The Costume House, LLC for providing costumes for the production
- Albert and Betsy Hand for hosting Mr. Aniolek
- Center for Arts and Humanities Project Grant Graduate Committee on the Arts and Humanities Visiting Scholar/Artist Grant for Russian Diction Coaches

Content note

This production contains live, simulated gunshots.

Cast

Role	Friday/Sunday Name	Saturday Name
Eugene Onegin	Dominic Aragon	Brandon (Tyler) Padgett
Tatyana	Erin Hodgson	Meagan Mahlberg Kilcoyne
Olga	Claire McCahan	Rebecca Myers
Lensky	Andrew Taylor	Jacob Baker
Prince Gremin	Ashraf Sewailam	Ashraf Sewailam
Filipyevna	Berenice Carrera	Bethany Crosby
Madame Larina	Natalie Simpson	Casey Klopp
Triquet	Karl Allen	Logan Moore
Captain/Zaretsky	Skyler Schlenker	Skyler Schlenker
Guillot	Sam Bruckner	Sam Bruckner
Livery	Michael Ritter John Waterhouse	Michael Ritter John Waterhouse

Chorus

Karl Allen, Patrick Bessenbacher, Elizabeth Bowersox, Sam Bruckner, Alexis Cairy, Berenice Carrera, Michael Crone, Bethany Crosby, Shyanne Freeman, Dominique Grogan, Anna Hansil, John Healy, Elza Picasso-Hobin (Tatyana cover), Casey Klopp, Logan Moore, Mason Owens, Paul Reynerson. Mack Rodgers, Skyler Schlenker, Natalie Simpson, Emily Skeen, Evan Stark, David Starry, Tyler Vinnola

Dancers

Nathan Bala, Anastasia Muszynski

Production staff

Stage Director

Leigh Holman

Music Director and Conductor

Nicholas Carthy

Set and Lighting Designer

Peter Dean Beck

Costume Designer

Tom Robbins

Technical Director

Ron Mueller

Choreographer

Marla Schulz

Associate Director

Michael Aniolek

Opera TA

Erin Hodgson

Production Assistant

Christie Conover

Orchestra

Violin

Ingrid Anderson
 Jackson Bailey
 Benjamin Ehrmantraut
 Mary Evans +
 Jonathan Galle
 Mackenzie Hoffman
 Lindsie Katz
 Paul Kim
 Jenna Kramer
 Soria Nguyen
 Kristen Olson *
 Elizabeth Potter
 Holly Sidney
 Natalie Smith
 Sophia Thaut
 Rosalee Walsh

Viola

Jonathan Asbury
 Ariel Chien
 Jessica Kus
 Conrad Sclar *

Cello

Chas Barnard *
 Ethan Blake
 Gabriel Ramos
 Emily Taylor

Double bass

Alex Bozik
 Timothy Chen *
 Nick Ten Wolde

Flute

Brice Smith
 Joanna Hope
 Katie Scholl

Oboe

Grace Stringfellow
 Curtis Sellers

Clarinet

Ellen Kennedy
 Rachel Wood

Bassoon

Kristina Nelson
 Victor Zhang

Horn

Erin Zinda
 Maggie Barnes
 Erika Hollister
 Benjamin Shafer
 Kieran Scruggs

Trumpet

Drew Ziemba
 Sam Milam

Trombone

Evan Johnson
 Yutaro Yazawa
 Declan Wilcox

Timpani

Andrew Quinlan

Harp

Jenna Allen

+ - Concertmaster

* - Principal

Production and technical staff

Assistant Technical Director

Jeff Rusnak

Production Stage Manager

Joel Atella

Assistant Stage Managers

Sabina Balsamo

Alaina Brown

Carpenters

Andrew Koenig

Ben Smith

Dan Sjaastad

Justin Tamplin

Scenic Artist

Jennifer Melcher

Assistant Scenic Artists

Amy Campion

Lelah Radostis

Makeup Designer

Jeanette Hickok

Hand Properties & Wig Designer

Tom Robbins

Hair Stylist

Sarah Opstad

Costume Stitcher/Dresser

Alison Milan

Costume Assistant/Dresser

Whitney Wolanin

Costume Stitcher

Yvonne Hines

MUSIC STAFF

Head Vocal Coach/

Chorus Master

Jeremy Reger

Vocal Coach

Mutsumi Moteki

Assistant Conductor

Sara Parkinson

Russian Diction Coaches

Kenneth Griffiths

Stephanie Rhodes Russell

Rehearsal Pianists

Nathália Kato

Barbie Noyes

Xi Zhang

MACKY CREW

Production Manager and Sound Engineer

Trevor Isetts

Master Electrician

Chris Evans

Rail Operator

Dan Sjaastad

Deck Hands

Ben Smith

JD Rogers

Spot Operators

Andrew Konig

Andrew Schuster

Light Board Operator

Reed Otto

Pit Manager

Kristianna Ibsen

Assistant Director of Production

JP Osnes

Synopsis

ACT I

End of Autumn in the Russian countryside: Madame Larina and Nurse Filipyevna prepare for an after-harvest celebration. Larina reflects upon the days before she married, when she was courted by her husband but loved another. She is now a widow with two daughters: Tatyana and Olga, who sing a favorite childhood song from inside the home. The workers of the farm arrive with the last of the harvest and join in celebration. During the celebration, Tatyana has her head in a book, filled with deep passion and ennui, while Olga shows her free-spirited self. Larina worries about Tatyana's disposition and teases Olga because she is always playful.

The poet Lensky, who is courting Olga, arrives unexpectedly. He brings along his friend Eugene Onegin, with whom Tatyana falls madly in love at first sight. Tatyana and Onegin go for a walk among the gardens while Lensky proclaims his love for Olga, who loves him in return but thinks he is acting "over the top." The couples return to the house for dinner and the nurse notices a special spark between Onegin and Tatyana.

That evening: Tatyana, unsettled and ill from being stricken by love, asks the nurse to tell her of her first love and marriage. The nurse tells Tatyana that in her day, love didn't exist, that she was arranged to marry at the age of 13. Even so, the nurse lived a happy life with her husband. Tatyana sends her away

and stays up all night writing a passionate love letter to Onegin. In the morning, she persuades the nurse to have her grandson deliver the letter to Onegin.

One week later: As the working women and boy gather berries and dance in the garden, Tatyana finds solace in a book and the outdoors. Tatyana sees Onegin arrive at the estate, and her heart begins to flutter with turmoil. Onegin approaches her and admits that while he was moved by her declaration, he cannot accept it and can only offer to love her like a brother. Tatyana is devastated but smiles through her pain. Commonly known as “Onegin’s sermon,” Onegin advises her to control her emotions, lest another man take advantage of her innocence.

ACT II

January: The local community has been invited to the Larin estate to celebrate Tatyana’s name day. The guests are treated to a beautiful dinner and an evening of dancing. Onegin has reluctantly agreed to accompany Lensky to what he thinks will be an intimate evening. Annoyed by the large crowd and hearing gossip about him as he dances with Tatyana, Onegin takes revenge on Lensky by flirting and dancing with Olga. Lensky becomes jealous and confronts Olga, who tells him not to worry.

The French nobleman Triquet sings a beautiful song in honor of Tatyana, who becomes embarrassed by all the attention. Lensky, even more outraged by Onegin’s behavior and persistence with Olga, confronts him. Onegin acts nonchalant and innocent, causing Lensky to deny his friendship and challenge Onegin to a duel. The party ends abruptly with Tatyana disappointed in Onegin’s behavior, and Larina and Olga distraught over the potential outcome of the duel.

The next morning: Before the duel, Lensky is left to reflect upon his poetry, his love for Olga, and death as he waits for Onegin. Onegin finally arrives. Zaretsky, Lensky’s second, finds both Onegin’s late arrival and his choice of a second (the Frenchman Guillot) to be insulting. Lensky and Onegin are full of regret, though neither stops the duel. Onegin fires first and kills Lensky.

ACT III

St. Petersburg, several years later: Shattered from murdering his companion, Onegin has spent the last several years traveling. Onegin returns to St. Petersburg and is invited to a ball at the palace of Prince Gremin. Again, Onegin is bored by the party, this time by the nobles of the Russian court.

The guests talk about the arrival of Prince Gremin and his new wife, who happens to be Tatyana. Onegin is flabbergasted and realizes that he is in love with her. Prince Gremin tells Onegin that he is deeply in love with Tatyana, then introduces Tatyana to Onegin. When Tatyana and Gremin leave, Onegin becomes enraptured by the thought of Tatyana and decides to write her a letter declaring his love to her.

Outside on the palace grounds, Tatyana reads Onegin’s letter. Her love for him arouses her again, and she becomes full of uncertainty. Onegin arrives and begs her to run away with him, claiming that it’s not her new status that has made him love her, but her true self. Tatyana admits that she still loves him, but decides to stay with her husband. Onegin is left alone, desperate, and heartbroken amid the frozen Russian snowfall.

Notes from Leigh Holman

Stage director

Eugene Onegin, beloved by the Russian people as an opera and as literature (the novel is by Pushkin), transcends time and place and moves modern American audiences as well. Fortunately—or unfortunately—most of us can identify with the familiar tale of broken hearts and unrequited love.

This new production, designed by Peter Dean Beck, is stunning. With the Russian country landscape, the Larins' country house, the ill-fated outdoor duel locale, Gremin's elegant mansion and the snow-covered gardens of the final passion-filled scene, Beck has created a truly remarkable place for our story to unfold.

Pushkin's novel is so well known in Russia that the lyric scenes Tchaikovsky composed provided all of the dramatic structure that the public needed—missing scenes could be “filled in” in the minds of the audience members. In the novel, Onegin spends years wandering in remorse and distress after the fatal tragedy of his friend Lensky. In the opera, with Pushkin's wandering scenes not included, it requires the music, the actor and me to depict that remorse and exhaustion when Onegin has returned to St. Petersburg at the society ball given by Prince Gremin. This well-executed acting challenge, the coldness portrayed by the high society chorus and the orchestral and vocal expression of Tchaikovsky's rich score help to underline the alienation and isolation Onegin feels. It is this kind of “excavating” work, not on the written page, that aptly demonstrates the old theatrical adage, “Show, don't tell.”

The role of Tatyana—so rich and complex—is a delight to unpack. The singer-actor explores Tatyana's innocence and youth before she meets Onegin, how she is changed after their meeting and her humiliation after his rejection—eventually giving up her passions for her principles. Our sopranos, Erin Hodgson and Meagan Mahlberg Kilcoyne, expertly portray the highly developed character arc of Tania.

All our students explore rich character work, the Russian language and the sublime music of Tchaikovsky in this Eklund Opera production. All of our lives have been transformed by this beautiful artistic challenge. We hope now you can lose yourself in the experience of opera—we have all worked with that lovely goal in mind. Enjoy!

Notes from Nicholas Carthy

Music director

Tchaikovsky was always of two minds about making *Eugene Onegin* into an opera.

When the Russian soprano Yelizaveta Lavrovskaya approached Tchaikovsky about writing an opera based on Alexander Pushkin's novel-in-verse *Eugene Onegin*, he was apprehensive at first. Pushkin was a national treasure, and *Onegin* was his most famous creation; every Russian knew the story intimately. But after initial misgivings, he devoted himself enthusiastically to the task, changing the inflection of much of the libretto—which his brother Modest and Konstantin Shilovsky had penned for him—back to Pushkin's original verse form and taking (unusually for him) great pride in the music that he had composed.

And yet the doubts persisted: “I composed this opera,” he wrote in a famous letter to the composer Sergei Taneev, “Because I was moved to express in music all that seems to cry out for such expression in *Onegin*... but the opera will never be successful: I already feel assured of that... I much prefer to confine in to the theatre of the Conservatoire... This is much more suitable to my modest work.”

One of the difficulties with our comprehension of the opera *Eugene Onegin* is that it is as famous for what Tchaikovsky left out, as for what he put in. In fact, he ended up describing *Onegin* as “Lyrical Scenes,” rather than an opera, for this very reason.

There is, for example, a large gap between Lensky's death at the end of Act II and the beginning of Act III. Years in which we see Tatyana going to Onegin's abandoned estate in search for clues to his character (leafing through his library, she asks herself whether Onegin was simply a parody of his books); and her mother, in despair, taking her into town to seek the services of a marriage broker. (For a wonderful and more detailed take on this gap, please see Dr. Holman's notes above.)

Another of the great lost scenes occurs at the end of Act I, after Tatyana's rejection by Onegin, where she dreams that she is being chased through snow drifts by a shaggy bear and ends up being entertained at a table by monsters whose master is Onegin himself.

None of these gaps would have mattered to a Russian audience, who knew what needed to be filled in; but some of the scenes that are missing could have given the opera a slightly too episodic feel for an audience that didn't take Pushkin in with its mother's milk.

Tchaikovsky's great achievement in *Onegin* is how he makes the story so seamless, interweaving the scenes with instantly recognizable themes and motifs that guide the listener through the story.

And Tchaikovsky's genius is not just in this rich, evocative music and the way he draws the different scenes together. It is also a literary, dramatic one: for Pushkin's *Onegin* is, in fact, a very lonely novel. Much of the drama occurs off stage or in dreams and fantasies. Incidents happen to the protagonists separately; events are staged through letters and notes, rather than in person. In Pushkin, as has been said, characters often slide by one another. Tchaikovsky brings these sometimes disparate characters together and weaves them with Pushkin's rhyme—and his own incomparable gift for melody—into a synthesis of all that is great about Russian music and literature.

The company

Dominic Aragon, Eugene Onegin

A native of Wichita, Kansas, Aragon is a first year artist diploma student. This is his second role with the Eklund Opera Program. Bernardo (*West Side Story*) CU Boulder, Yamadori (*Madama Butterfly*) Opera Fort Collins, Sarastro (*Die Zauberflöte*) Colorado State University, Ariodate (*Serse*) CSU, Fredrik (*A Little Night Music*) CSU, Falke (*Die Fledermaus*) CSU, Escamillo (*The Tragedy of Carmen*) Baldwin Wallace University, Tio (*La Vida Breve*) Ohio Light Opera, Nardo (*La finta giardiniera*) BWU. First Prize, NATS CO/WY Regional Competition, Graduate Division 2017.

Jacob Baker, Lensky

Jacob Baker, tenor, recently performed the role of Fabian in Jake Heggie and Gene Scheer's new opera, *If I Were You*, workshopped through CU NOW. Previously with Eklund Opera, Baker performed the role of Beadle Bamford in *Sweeney Todd*, Camille de Rosillon in *The Merry Widow*, Actor 3 in *Red Hot and Cole*, Tamino in *The Magic Flute* and Alfredo in *Die Fledermaus*. In 2016 Baker made his professional chorus debut with the Florentine Opera Company, where he performed Puccini's *Madame Butterfly* and Strauss' *Die*

Fledermaus. Baker is a recent graduate of the master's program at CU Boulder, where he studied under his current teacher Matthew Chellis.

Nathan Bala, dancer

Nathan Bala is a dance major in the College of Arts & Sciences with CU Boulder. He has been studying dance since the fall of 2018. He is trained in classical ballet, modern and hip-hop. Performances include CU Boulder's *Next to Normal*, amateur performance of *CATS the Musical*, story ballet *Cinderella*, and a member of 2016 and 2017 Blue Knights. "I want to thank my parents, Marla and Allen, and my family for their continuous support in the pursuit of my dreams. When I'm on stage I don't just dance, I fly!"

Sam Bruckner, Guillot

Sam Bruckner is a freshman from Wayne, Nebraska. With the Eklund Opera Program Bruckner has performed as Diesel (*West Side Story*). Other roles include Nicely Nicely Johnson (*Guys and Dolls*), Frank Butler (*Annie Get Your Gun*), Beast (*Beauty and the Beast*) and Joe Hardy (*Damn Yankees*). Bruckner is a student of Matthew Chellis.

Bethany Crosby, Filipyevna

Bethany Crosby has been thrilled to sing Filipyevna in her first production with Eklund Opera! Previous roles include the Third Lady (*Die Zauberflöte*) and the Second Witch (*Dido and Aeneas*). Crosby graduated in 2017 from the Wheaton College Conservatory of Music, where she studied with Carolyn Hart. She currently studies with Abigail Nims at the University of Colorado Boulder, where she is working on her Master of Music degree.

Erin Hodgson, Tatyana

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 second-year master's student at CU Boulder. She premiered with Eklund Opera as the role of Mrs. Lovett in *Sweeney Todd* in spring of 2018. Hodgson has three directing credits with Eklund Opera—her assistant directing premiere with Eklund Opera was *The Merry Widow*, she was the associate director of *Ariodante*, as well as the assistant director of *West Side Story*.

Casey Klopp, Madame Larina

Casey Klopp, mezzo-soprano, hails from Houston, Texas. Currently pursuing a master's degree at the University of Colorado Boulder, Klopp received her Bachelor of Music from Baylor University in 2017. Roles performed include Veronika in Bizet's *Doktor Mirakel*, Hänsel in Humperdinck's *Hänsel and Gretel* and the Sorceress in Purcell's *Dido and Aeneas*. Klopp has appeared in Eklund Opera's *Die Lustige Witwe*, *Sweeney Todd*, *Ariodante* and the Fall 2018 Opera Scenes – she is delighted to make her Eklund Opera solo debut as Larina. Klopp is a student of Abigail Nims.

Meagan Mahlberg Kilcoyne, Tatyana

Meagan Mahlberg Kilcoyne is honored to be returning to the Macky stage for the role of Tatyana. A three-time alumna of the CU Boulder College of Music, she now serves as the Associate Director of Development for the Newman Center for the Performing Arts at the University of Denver. In her previous role as Alumni Coordinator for the College of Music, she started the college's first-ever alumni engagement program. Degrees from CU include a Bachelor of Music, Master of Music and Performance Certificate. She studied in the voice studios of Julie Simson and Jennifer Bird-Arvidsson. Some of her favorite recent opera roles include Fiordiligi in Mozart's *Così fan Tutti* with CU Eklund Opera, Vanessa in Barber's *Vanessa*

with Boulder Opera Company and Suor Angelica in Puccini's *Suor Angelica* with Opera Oggi NY in New York City.

Claire McCahan, Olga

This is Claire McCahan's fourth production with Eklund Opera. Previous roles include the title role in Handel's *Ariodante*, Third Lady in Mozart's *Die Zauberflöte* and Prince Orlofsky in Strauss' *Die Fledermaus*. Other credits include alto soloist in Handel's *Messiah* at St. Johns' Cathedral in Denver under conductor Mathieu Lussier, the Boulder Bach Festival's concert featuring the music of Henry Purcell under conductor Nicholas Carthy, Vivaldi's *Gloria* with the Longmont Symphony, Mozart's *Requiem* with the CU Boulder choruses and orchestra, and a staged performance of Jake Heggie's *Camille Claudel: Into the Fire* with Opera Steamboat. She is an artist diploma candidate and a student of Abigail Nims.

Logan Moore, Triquet

Logan Moore is working toward earning his master's degree in vocal performance at The University of Colorado Boulder. Most recently, Moore has been the recipient of the L. Cunningham Scholarship, the Warner Imig Scholarship, The Dale Johnson Scholarship and the David O'Hagan Music Scholar award. Moore has been a featured soloist in venues like Carnegie Hall, the Ryman Auditorium and St. Peter's Basilica. Moore has toured with ACDA's Executive Director Tim Sharp as a featured soloist for his *Bluegrass Mass* in Kaili City, China, and at the IFCM conference in Shenzhen, China. Moore is an active member of NafME, ACDA, CMEA and NATS.

Anastasia Muszynski, Dancer

Anastasia Muszynski is a junior in aerospace engineering that was never quite able to give up her love of dance. She has trained in ballet since age 3, modern dance since age 12 and now Russian folk dance for the past month. She has dreamed of performing at Macky since she first stepped on campus and is thrilled to be part of her first production with the Eklund Opera Program. She would like to thank the talented and dedicated cast, musicians, directors, tech crew and designers for all their hard work, and for making this experience such a joy.

Rebecca Myers, Olga

A second year master's student at University of Colorado Boulder, Rebecca Myers earned her bachelor's degree from Eastern Michigan University. Myers debuted with Eklund Opera last April as the title role in Handel's *Ariodante* and had

the pleasure of participating in the Composer's Fellowship Initiative of CU NOW last May. Other role credits include: Cherubino (*Le Nozze di Figaro*), Prince Orlofsky (*Die Fledermaus*) and Zita (*Gianni Schicchi*). She is very excited to perform the roles of Olga and Mrs. Grose (*Turn of the Screw*) with Eklund Opera this spring. Myers is a student of Abigail Nims.

Brandon (Tyler) Padgett, Eugene Onegin

Tyler Padgett is a first year graduate student of CU pursuing a Master of Music in vocal performance. Padgett is a student of Andrew Garland. This will be Padgett's second production with Eklund Opera. Padgett's past performance credentials include Bartolo in *Le nozze di Figaro*, The Pirate King in *The Pirates of Penzance* and John Proctor in Robert Ward's *The Crucible*. Tchaikovsky's work *Eugene Onegin* is a beautiful masterpiece, and Padgett is honored to be a part of Eklund Opera's production of this great work.

Skyler Schlenker, Captain/Zaretsky

Schlenker has appeared as Sweeney Todd (*Sweeney Todd*), Papageno (*Die Zauberflöte*), Jesus (Mark Adamo's *The Gospel of Mary Magdalene*) and more. Last summer, Schlenker was an Opera Fellow at the Aspen Music Festival, where he performed Luther in *Les contes d'Hoffmann*, scenes as Tarquinius (*The Rape of Lucretia*) and Sweeney Todd (*Sweeney Todd: The Demon Barber of Fleet Street*). He has also performed scenes through Si Parla Si Canta, in Italy, and the Brevard Music Center. Before coming to CU, Schlenker played defensive end for Ithaca College. Schlenker is an MM candidate studying with John Seesholtz and Andrew Garland.

Ashraf Sewailam, Gremin

Egyptian-born bass-baritone and emerging stage director Ashraf Sewailam debuted in the U.S. in 2003 as Leporello in Opera Colorado's *Don Giovanni*. Hailed by the New York Times and Opera News as "the stand out performance" for singing and stage presence in his Lincoln Center debut, Sewailam has since sung with several major and regional companies and venues around the U.S. and abroad, including Seattle, San Diego, Chautauqua, Central City, Austin, Queensland Australia and New Zealand Operas. His first CD recording on Bridge label of songs by Stefan Wolpe was released in February 2007, and a further release of the new opera *The Thirteenth Child* is scheduled for this summer. In addition to his singing engagements, Sewailam holds a doctorate degree in vocal performance and pedagogy from The University of Colorado

Boulder and a degree in architecture from Cairo University, served as director of opera at San Diego State University, the American University in Cairo and as music director for dubbing Disney productions into Arabic. Notably, among his dubbed characters as a performer were Mickey Mouse, Ursula the sea witch in *The Little Mermaid* and Louis in *The Princess and the Frog*.

Natalie Simpson, Madame Larina

Boulder native Natalie Simpson grew up a faithful audience member of Macky Auditorium and is delighted to make her solo debut on its stage as Madame Larina. After receiving a bachelor's in cello performance from Adelphi University, she reoriented towards vocal performance under the guidance of John Seesholtz before starting her master's here at CU Boulder. Roles performed include the title role of Handel's *Xerxes*, Marcellina in *Le nozze di Figaro* and Alma March (cover) in *Little Women*. Last fall she appeared in Eklund Opera's Scenes showcase, in which she also enjoyed her directorial debut with a scene from *La Cenerentola*.

Andrew Taylor, Lensky

Past roles: Tony (*West Side Story*) Eklund Opera, Il Contino (*La finta giardiniera*) USU Opera, Kaspar (*Amahl and the Night Visitors*) USU Opera, Astolfo (*La liberazione di Ruggiero dall'isola d'Alcina*) USU Opera, Ivan (*The Music Shop*) Opera Outreach Quartet. Taylor was a featured soloist in the Xi'an International Choral Festival. He was also featured in the Utah State University Chamber Singer's recent album, *Amazing Grace*.

John Waterhouse, Livery

Dr. John Waterhouse moved to Boulder in 2015, and he became involved in the school of music in 2017 when his wife, Dr. Celia Waterhouse, joined the College of Music advisory board. Waterhouse graduated in 2004 from the University of Sydney Veterinary School in Australia and went into general, small-animal practice. In 2010, Waterhouse moved to the United States to undertake a fellowship in pain management and rehabilitative medicine in Colorado Springs. Waterhouse is currently the director of Veterinary Teaching Academy and speaks on topics of canine arthritis, pain management and canine sports medicine around the world.

Technical and production staff

Michael Aniolek, Associate Director

Director Michael Aniolek has been praised for his striking stage pictures, ability to incite deep emotion from his actors and his innovative stagings. In 2017, Aniolek made his European debut as associate stage director for The Pafos Aphrodite Festival, in Cyprus with *Die Entführung aus dem Serail*. As a director, his work ranges from operas and scenes from great operatic classics to contemporary American opera, including Ned Rorem's *Three Sisters who are not Sisters*.

As an advocate and enthusiast for new and recent works, Aniolek was the assistant director to composer and director Mark Adamo in a chamber staging of his work *The Gospel of Mary Magdalene* with CU NOW and assisted the world premiere of *Vinkensport* and the American premiere of *Rocking Horse Winner* at Opera Saratoga. A native of Schenectady, New York, Aniolek is an alumnus of CU Boulder and the Eklund Opera Program.

Joel Atella, Production Stage Manager

Joel Atella is a native of Fort Collins and is thrilled to be working his first season with the Eklund Opera Program. Atella graduated with distinction from the Eastman School of Music with a degree in voice performance. Since 2008 he has maintained a freelance career as a stage manager, assistant director and tour manager. Highlights include tour managing for Itzhak Perlman and his *In the Fiddler's House Tour*, two seasons as the resident assistant director for San Diego Opera and working as stage manager for *Yuletide Celebration* with the Indianapolis Symphony. Other companies include Santa Fe Opera, Opera Colorado, Chautauqua Opera, Opera Omaha, Opera Southwest and Syracuse Opera. A 2005 Presidential Scholar in the Arts, Atella is a passionate advocate of the power of music, live theatre and opera.

Peter Dean Beck, Set and Lighting Designer

Beck has designed scenery and lighting for Eklund Opera for 25 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 Juliétté* 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 32 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 theatre 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.

Nicholas Carthy, Music Director/Conductor

Nicholas Carthy, now in his 15th season with Eklund Opera, studied at the Mozarteum in Salzburg, Austria. He served as musical assistant to Bernard Haitink and Sir Georg Solti at the Salzburg Festival and to Daniel Barenboim in Paris, Chicago and Bayreuth. Carthy has conducted opera productions in Vienna, Salzburg, Oslo, Stockholm, Winterthur, Milan, Rome, Naples, Bonn, Eugene and Tel Aviv. He has conducted orchestras including the Colorado Symphony, Nordwestdeutsche Philharmonie, Orchestra RAI di Torino, Orchestra San Carlo di Napoli and the Accademia Filarmonica Roma. As a collaborative pianist he has performed in many of the world's great halls, including Carnegie Hall, Suntory Hall, Wigmore Hall, the Bolshoi Theatre and the Musikverein Vienna. He is music director of the Helgeland Sinfonietta and the Toppen International Summer School in Norway. He is well-known for his public lectures at the University of Colorado and beyond, and is occasionally heard on the radio, spreading around his uncurbable enthusiasm for music and history.

Christie Conover, Production Assistant

Christie Conover wears many hats, having returned to her alma mater as production assistant for Eklund Opera. Her active solo performance schedule includes appearances this season with the Colorado Symphony, Colorado Springs Philharmonic, Opera Colorado, Longmont Symphony and Opera Steamboat, among others. 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.

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 *West Side Story*, *Sweeney Todd* and *Ariodante*. As well-suited to new operatic works as she is to traditional works, Holman has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, Gene Scheer, Mark Campbell, Mark Adamo, Colm Toibin, Kirke Mechem, Libby Larsen, Lori Laitman, Herschel Garfein, Robert Aldridge, Daniel Kellogg, Alberto Caruso and Dave Mason. As the founder and artistic/general director of CU Boulder's New Opera Workshop, 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 20 seasons. His past Eklund Opera productions include *The Rake's Progress*, *La Traviata*, *Sweeney Todd* 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 29 seasons. His past Eklund Opera credits include *Sweeney Todd*, *Don Giovanni*, *Anything Goes*, *Susannah*, *Carousel* and *The Rake's Progress*. His other professional credits include Bonfils Theater, Opera Colorado and Colorado Ballet.

Marla Schultz, Choreographer

Marla has had the pleasure to work as a director and choreographer for various theatres and films across the country. Her work explores the boundaries between dance and scene in musicals as well as plays, expanding the function of dance as a production element. Her research has seen practical applications in shows such as *Adding Machine* and *Everyman* at the University of Colorado Boulder in collaboration with directors Cecilia Pang and Will Lewis respectively. Most recently her thesis production of *Next to Normal* enjoyed a sold out run in the Charlotte York Irey Theatre. Schultz acted as both director and choreographer, using movement to explore mental illness and trauma as it relates to the body. Other notable past productions include: *Mary Poppins* (Artisan Center Theatre), *Peter and the Starcatcher* (University of Colorado Boulder), the Off-Broadway premiere of *A Pie Rat's Tale* (Three Act Theatre) and the Motif Awards Opening Performance (Walt Disney Concert Hall). Schulz is currently completing her MFA in dance from the University of Colorado Boulder.

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