

EKLUND OPERA PROGRAM

La Bohème

An opera by Giacomo Puccini

7:30 p.m., Oct. 21-22, 2022

2 p.m., Oct. 23, 2022

Macky Auditorium

Stage Director

Music Director

Scenic Designer

Lighting Designer

Costume Designer

Wig and Makeup Designer

Production Director

Assistant Director

Assistant Scheduling Director

Production Assistant

Leigh Holman

Nicholas Carthy

Peter Dean Beck

Jon Dunkle

Ann Piano

Sarah Opstad Demmon

Ron Mueller

Gloria Palermo

Dawna Rae Warren

Christie Conover

ACKNOWLEDGEMENTS

For their generous support in loaning many of the costumes for this production, we thank:

- Janice Lasek and Sarah Zinn at DU
- Becky Evans and Elise Kulovany at CSU
- Alison Milan at Opera Colorado
- Ted Stark, Mari Beasley and Alida Kress at CU Boulder Department of Theater & Dance

Sunday's performance is dedicated to the memory of Robert Graham (1922-2019), a great friend to the opera program and loyal Sunday matinee audience member.

PLEASE NOTE

- Masks are optional in public indoor spaces on the CU Boulder campus as of March 7, 2022.
- Latecomers will be seated at the discretion of the house manager.
- Photography and video/audio recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

Role

Rodolfo
Mimi
Marcello
Musetta
Schaunard
Colline
Benoit
Alcindoro
Parpignol

Covers

Mimi
Savannah Scott
Musetta
Olivia Botto
Benoit
Marcus Schaller
Alcindoro
Marcus Schaller

Chorus

Jacqueline Bell
Joseph Berrios
Isabelle Bodley
Olivia Botto
Calen Brudos-Nockels
Caitlyn Fuller
Miles Gibbs
Jerry Hurley
Catherine Jaicks
Joy Johnson
Mia Kopera
Annalee Reavis
Colin Ring
Marcus Schaller
Savannah Scott
Keegan Shaw
Ian Spachman
Lingyi (Eric) Wang

Children's Chorus

Emilija Dagyte
James Day
Avery Gill
Bellina Kakkar

Friday/Sunday

Eric Botto
Melissa Lubecke
Adam Wells
Dawna Rae Warren
Antonio Esposito
Wei Wu
Joseph Berrios
Seth Tack
Eli English

Etta McCurdy
Kaori Quan
Jackson South
Sebastain South
Bradley Swanstrom
Sophia Zhang

Supers
Nawledge Brewington
Erika Chiu
Zane Larson
Alex Mehigan
Kailyn Martino

Orchestra
Violin
Dmitri Ascarrunz
Alyssa Byrne
Alex Earle
Larina Gray
Logan Indge
Sam Jarvis
Alisa Johnson
Charles Latimer
Jacob Lei
Anna Lugbill
Lucy Rissman *
Quinn Rubin
Bebe Seidenberg
Inga Well-Off-Man
George Willis
Jonathon Winter +

Viola
Chloe Ehrmantraut
Madeline Guyer

Saturday

Miguel A. Ortega Bañales
Sarah Cain
Sam Wetzel
Anna McMahon
Kane White
Wei Wu
Joseph Berrios
Seth Tack
Eli English

Ashley Santore
Allyson Stibbards *
Avedis Escandon

Cello
Amy Delavoryas
Alex Engelhardt
Sophie Stubbs *
Matthew Wiest

Double Bass
Isaiah Holt
Kurt Melendy *

Flute
Ally Kreider
Erika Gossett
Andrea Kloehn
(piccolo)

Oboe
Sophie Maeda
Zane Holland
Ricky Arellano
(English horn)

Clarinet
Gleyton Pinto
Nikhila Narayana
Gracie Lime
(Bass clarinet)

Bassoon
Sam Macken
Ross Lowrey

Horn
Abbie French
Ervin Keeling
Derrick Rassinier
Olivia Walt

Trumpet
Rebecca Ortiz
Isaac Ponce
Chris Boulais
Trombone
Sebastian Alvarez
Caleb Arivett
Scott Underwood

Tuba
Evan Allenson

Timpani
Gavin Kitchen

Percussion
Christian De La Torre
Connor LePage
Cameron Olsen
Elan Rochell-Share

Harp
Emily West

Banda Musicians

Flute
Ayla Lantz
Sam Nixon

Trumpet
Anna Kallinikos
Michael Winkler

Percussion
Sean Case
Justin Doute

+ *concertmaster*
* *principal*

Synopsis

Act I

In poverty-stricken Paris, poet Rodolfo and painter Marcello try to keep warm on Christmas Eve by burning pages from Rodolfo's latest drama. They are soon joined by their roommates—Colline, a philosopher, arrives unhappy that he has not successfully pawned off any of his books and Schaunard, a musician, enters with food, wine, firewood and cigars. He relates a story that the bounty came from an aristocrat who ordered Schaunard to play violin to his pet parrot until it died.

While celebrating their fortune, Benoit, the landlord, comes to collect the rent. The friends flatter Benoit and serve him wine, and in his inflated state he brags about his infidelity to his wife. The friends mockingly express their indignation and throw Benoit out of the room. They divide the rent to spend out on the town that night at Café Momus. Rodolfo stays behind to finish writing and promises he will join them shortly. After the friends leave, there is a knock on the door. It is Mimì, a pretty neighbor whose candle has gone out. As she asks Rodolfo to light it she becomes faint, and Rodolfo helps her to a chair and offers her wine. After a few minutes she gets up to leave and realizes she has lost her key.

Both her and Rodolfo's candle go out, and they stumble in the dark looking for the key. Rodolfo finds Mimì's cold hand, and tells her of his life as a poet. Mimì tells Rodolfo real name is Lucia and describes her simple life as a seamstress. As the two realize they have fallen in love, Rodolfo hears his impatient friends calling from outside the window to join them. Mimì decides to accompany Rodolfo to Café Momus, and as they leave they sing of their newfound love.

Act II

A crowd has gathered among street vendors selling their goods. Rodolfo buys Mimì a bonnet, while Colline buys a new coat and Schaunard a horn. They arrive at Café Momus for dinner. Marcello's ex-girlfriend, Musetta, makes a grand entrance with the rich, but old, Alcindoro. She sings a seductive song to grab Marcello's attention and then sends Alcindoro off to find her a better fitting shoe. Having gotten rid of Alcindoro for a moment, she falls into Marcello's arms. The friends

are presented with the bill, but no one has enough to pay. When Alcindoro returns seeking Musetta, the waiter hands the entire bill to him.

Act III

People pass through the toll gate at the Barrière d'Enfer and enter the city. Mimì arrives. Her cough has severely worsened, and she is searching for Marcello. When she finds him, she talks to him about Rodolfo's intense jealousy. She believes they should break up soon. Rodolfo comes out looking for Marcello and Mimì quickly hides. She overhears Rodolfo telling Marcello that the true reason for his jealousy is his overwhelming fear as Mimì's illness gets worse in their poor living conditions. Mimì reveals herself, coughing, and comes forward to say goodbye. However, after some arguing they realize their love is too strong to leave each other, and they compromise by agreeing to stay together until the spring.

Act IV

Several months later Rodolfo and Marcello are home, reflecting on their loneliness. Rodolfo has seen Musetta in a carriage and Marcello has seen Mimì dressed to the nines with a wealthy viscount. Schaunard and Colline bring home a meager meal, and they dance and sing together in a mock sword fight to lift their spirits. Musetta bursts in saying she has found Mimì severely ill and begging to be brought to Rodolfo. They bring Mimì inside. Musetta and Marcello leave to sell Musetta's earrings for medicine, and Colline leaves with Schaunard to go pawn his coat. Alone together, Mimì and Rodolfo reminisce about their love for each other. Mimì is overwhelmed by a fit of coughing. The friends return with a muff to warm Mimì's hands and medicine to soothe her cough. Mimì slowly drifts asleep as Musetta prays over her. Soon the friends realize that Mimì has died and Rodolfo collapses at her bedside calling out her name in despair.

Stage Director's Note

The opening orchestral measures of *La Bohème* are some of the most recognizable in opera—not to mention the arias and duets whose tunes inspired pop songs in the 20th century. The opera, which inspired composer Jonathan Larson's Tony award winning musical, *Rent*, is what I like to call "the gateway drug of opera." It touches first time audiences to the core. The relationships

and antics between friends Rodolfo, Schaunard, Colline, Marcello, Musetta and Mimi celebrate friendship beginning in youth and continuing through life.

I cannot help but compare these characters to many of our students at CU Boulder studying voice performance and theater. These youthful artists live and work, supporting and encouraging each other on their creative journeys. They strive to create art—*good* art. As commonly found among artists, they run across roadblocks, commonly called “writing blocks” and in the opening scene, painter Marcello struggles to complete his painting of the red sea. Frustrated, he aims to destroy his “masterpiece.” Likewise, our protagonist, Rodolfo, unsuccessfully strives to complete his novel. He discards it and readily tosses it in the fire to warm their garret. Though they fight their artistic demons, they long for a free life and celebrate community and romantic love.

The passions and heartbreaks of these youths ring true today. In these times, we cannot help but relate to the Bohemians’ dismissal of authority and the traumatic and dreadful lung disease that sends Mimi to her eventual demise.

It is my great pleasure to stage direct this masterwork for the first time. After serving as the work’s assistant director at the Eastman School of Music and being uplifted in the audience many times throughout my life, I too celebrate this creative milestone of my own. *La vie de Bohème*.

Music Director’s Note

No other opera in history has promulgated the myth of the starving artist freezing in his garret more than Giacomo Puccini’s *La Bohème*. Still one of the most popular operas ever, it was written in 1896 in the middle of the most creative period of Puccini’s life; a period that also brought forth *Tosca* and *Madame Butterfly*.

In stark contrast to Rodolfo, Marcello and friends, Puccini was the most commercially successful opera composer there has ever been, living in a villa in the idyllic surroundings of Torre del Lago on the shores of Lake Massaciucco. At his death in 1924, he was worth the equivalent of well over \$250 million and even nearly 100 years later, new facts about his life are still turning up.

We are used to all sorts of calamities in Puccini’s operas: murder, vengeance, infidelity, jealousy, despair and tragedy, but nothing that he, or his librettists, ever dreamed up can compare to the great man’s private life.

“I am a mighty hunter of wild fowl, operatic librettos and attractive women,” he declared; and, one could add, not necessarily in that order. He was well known for having affairs, and, as the film director Paolo Benvenuti, whose film *La Ragazza di Lago* (“The Girl of the Lake”), premiered at the Venice Film Festival in 2015 has pointed out, when working on an opera, he tended to fall in love with a real-life person similar to his protagonist. Puccini called these amours his “little gardens.”

The most famous scandal surrounding Puccini, while he was working on *The Golden Girl of the West*, was the death of his maid, Dora Manfredi, who Elvira, Puccini’s wife, literally hounded to death because she was convinced that Dora and Puccini were having an affair. “I will drown her in the lake,” Elvira declared, but before she could do so, the poor girl took her own life in despair. In the note she left behind, she requested an autopsy to prove that she was still a virgin. Elvira was convicted of defamation, slander and menaces and Puccini was forced to pay 12,000 lire, an enormous sum of money at the time, to the Manfredi family. This death haunted Puccini for the rest of his life and at the end, when he was being treated for cancer of the throat at a clinic in Brussels and working on *Turandot*, he asked his librettists to create another character in the opera; that of the poor servant-girl, Liu, who commits suicide rather than betray Calaf. Puccini managed to stay alive just long enough to complete the death of Liu. The rest of the opera was left incomplete.

All of this is fairly well-known, but it has now come to light that Puccini *did* have an affair at that time—not with Doria Manfredi but her cousin Giulia, who was described as being “independent and commanding, but also humble and affectionate” (exactly like Minnie in *The Golden Girl of the West*), and that the outcome of this affair was a son. Giulia christened him Antonio, after Puccini’s grandfather.

Antonio’s daughter, Nadia, is still alive, and wishes to prove by DNA testing that she is descended from Puccini so that she will have justice for her

father, who died in poverty never knowing who his father was. But Simonetta Puccini, who owns Villa Puccini, has gone to court to try and prevent this. The twist in this tale is that Simonetta is *also* the product of an affair. Born Simonetta Giurumello, in 1980 she went before the Italian civil court and proved conclusively that she was the heir to the Puccini name by virtue of being the illegitimate daughter of Puccini's legitimate son, also called Antonio, who had died in 1946.

Truly the stuff of opera.

Personnel

JOSEPH BERRIOS (Benoit) is a Senior at CU Boulder studying voice with Andrew Garland and double majoring in international affairs. He has appeared in other Eklund Opera productions including *It's a Wonderful Life* (Chorus), *The Marriage of Figaro* (Chorus), *La Traviata* (Chorus), and *Guys and Dolls* (Big Jule). Additionally, he has performed such roles as Reverend Shaw from *Footloose* and Javert from *Les Misérables*, as well as playing in pit orchestras for productions such as *Mamma Mia* and *Hello Dolly*.

ERIC BOTTO (Rodolfo) is best known for his vocal and dramatic versatility onstage, triumphing in leading tenor roles as Alfredo (*La Traviata*), Roméo (*Roméo et Juliette*), Don Ramiro (*La Cenerentola*), and Nadir (*Les pêcheurs de perles*). This summer marked Botto's return to Chautauqua Opera, which included role debuts as Spoletta (*Tosca*) and Andrew Johnson (*The Mother of Us All*), and sang for internationally-acclaimed mezzo Susan Graham in a masterclass. Botto's competition success has improved dramatically over the last two years, as he placed second in Lyra New York's International Vocal Competition, received a Career Advancement Award from the Pikes Peak Opera League, and was deemed a finalist in the nationally recognized Lotte Lenya Competition this past May, hosted by the Kurt Weill Foundation. Botto holds degrees from Colorado State University and the University of Mobile, and is currently pursuing an Artist Diploma under the tutelage of John Seesholtz, slated to graduate in May 2023.

SARAH CAIN (Mimi) is currently pursuing the Doctor of Musical Arts in vocal pedagogy and performance at CU Boulder under the tutelage of Jennifer Bird-Arvidsson. She is an alumna of the University of Central Arkansas, holding a Bachelor of Music in vocal music education and a Master of Music in vocal performance. Her other stage credits with Eklund Opera include: *Agrippina* in Handel's *Agrippina*, and Mutter (Mother) in Humperdinck's *Hänsel und Gretel*.

ELIJAH ENGLISH (Parpignol) is pleased to once again perform with Eklund Opera. His other recent roles include Joan of the Real (Kamala Sankaram's *Joan of the City*) and Ottone (Handel's *Agrippina*). You may spot him working in choral music across Colorado, including as a guest soloist with Longmont Symphony Orchestra's *Messiah* this December and in the chorus of Colorado Bach Ensemble's *St. Matthew Passion* this February. English is competing in the Laffont Competition in which he won an Encouragement Award this past season. English would like to thank his voice teachers, Abigail Nims and John Seesholtz for their support.

ANTONIO ESPOSITO (Schaunard) is a second-year master's student in vocal performance and pedagogy at the University of Colorado Boulder this year. He studies under the guidance of Matthew Chellis. Over the summer, Esposito performed nine different musicals with the College Light Opera Company. Notable roles include Billy in *No, No, Nannette* and Leon Czolgosz in *Assassins*. You may have seen Esposito in previous Eklund Opera productions such as *La Traviata* (Marchese) and *Postcard From Morocco* (Man with a shoe sample kit). Esposito looks forward to returning to Macky's stage in this production of *La Bohème*.

MELISSA LUBECKE (Mimi) is overjoyed to return to the stage with Eklund opera's 2022 production of *La Bohème*. She received her Bachelor of Music from Baylor University in 2013, and completed her Master of Music in 2018 under the tutelage of Diana Allan. Currently, Lubecke studies with John Seesholtz, and supports the school of music at CU Boulder as a teaching assistant. Her most notable roles include Mlle. Silberklang in Mozart's *Der Schauspieldirektor*, Lady with a Cake Box in Argento's *Postcard from Morocco*, and Rosalinde in Johann Strauss' *Die Fledermaus*.

ANNA MCMAHON (Musetta) is a second year Artist Diploma Student at CU Boulder. Last fall she sang Violetta in *La Traviata*, and in May she joined CU NOW for their preview of *Joan of the City*. This summer McMahon joined Opera North to sing Despina (*Così fan tutte*). Other favorite roles include Cendrillon, Adele (*Die Fledermaus*), Rose Maurant (*Street Scene*), and Abigail Williams (*The Crucible*). She is a 2021 winner of the Denver Lyric Opera Guild Competition and an Encouragement Award winner from the 2020 Colorado/Wyoming District of the Metropolitan Opera National Council Auditions. McMahon studies with Jennifer Bird-Arvidsson.

MIGUEL A. ORTEGA BAÑALES (Rodolfo), lyric tenor, is a third-year graduate student at the University of Colorado Boulder, where he has received an assistantship to earn a master's degree in vocal performance and pedagogy. He obtained his bachelor's degree in music performance from Berea College, during which he held a position as vocal TA and served as a piano collaborator for the

Berea College Music Department. Ortega has been distinguished with the Metropolitan Opera National Council's "Middle Tennessee District Winner" prize in 2020, the "Gina Scaggs Epifano Audience Favorite Award" in 2018's National Association of Teachers of Singing vocal competition in Kentucky, as well as the "First Place Winner Classical Adult" prize in three consecutive editions of Kentucky's NATS vocal competition during 2017, 2018 and 2019.

SETH TACK (Alcindoro) is a baritone studying with Andrew Garland and has just begun the first year of his Doctor of Musical Arts here at CU Boulder. Tack received his Master of Music degree in voice from Michigan State University, where he performed Sid in *Albert Herring* (Britten) and David in *A Hand of Bridge* (Barber). Tack also received his Bachelor of Music degree from Drake University, where he performed the roles of Guglielmo (*Così fan tutte*, Mozart), Pistola (*Falstaff*, Verdi), and Papageno (*Die Zauberflöte*, Mozart). Summer programs attended include Chicago Summer Opera, Oberlin in Italy, and Savannah VoicExperience.

DAWNA RAE WARREN (Musetta) is an Artist Diploma student under the tutelage of Jennifer Bird-Arvidsson. Her most recent credits include: Lady with a Hand Mirror in *Postcard From Morocco*, Abigail in *The Crucible*, Atalanta in *The Tale of Serse*, Barbarina in *Figaro in Four Quartets*, Lucy in *Threepenny Opera*, Papagena and Königen der Nacht in *Die Zauberflöte*. On the concert stage she has appeared with the Baldwin Wallace Bach Choir in the *St. Matthew Passion*, *St. John's Passion* and Brahms' *Ein Deutsches Requiem* as well as with Cleveland City Music in Verdi's *Requiem*, with the CU Boulder Choir as the guest soprano soloist in BWV 172, *Erschallet ihr Lieder, erklinget, ihr Saiten*, and as the guest soloist with the Longmont Symphony Orchestra where she performed *O Mio Babbino Caro* and the *Doll Song*.

ADAM WELLS (Marcello) is a first year Artist Diploma student studying under the tutelage of Andrew Garland. Wells has appeared in a multitude of 20th century operas and musicals ranging from Paul in Glass' *Les Enfants Terribles* to the title role in Sondheim's *Sweeney Todd*. They have sung with companies including The Glimmerglass Festival, Rochester Philharmonic and Ohio Light Opera. Wells is a 2020 Grand Concours Vocal Competition finalist, 2019 SC District Winner of the Metropolitan Opera National Council Audition and 2013 YoungArts winner in classical voice. They hold degrees from the Eastman School of Music and Oberlin Conservatory.

SAM WETZEL (Marcello) is a first year master's student studying under Andrew Garland. Growing up on a sheep ranch in rural Pennsylvania ingrained in him the type of dedication it takes to create beautiful art. Wetzel's voice has been described by Big Island Music as "Hav(ing)

a resonance that (brings) the energy up from the floor throughout the theatre—physically vibrating and moving the 'chi' in the room!" Recently, Wetzel has been seen as Jupiter in *Orpheus in the Underworld*, Count Almaviva in *Le Nozze di Figaro*, Melisso in *Alcina* and premiered the role of Dad in Jake Heggie's *Cinderella 99*. Wetzel is also a member of the Colorado Bach Ensemble and engages in the creation of art song regularly, notably performing Schubert's *Winterreise* in recital with pianist Jason Aquila.

KANE WHITE (Schaunard), baritone, is a second year masters student who studies with baritone Andrew Garland at the University of Colorado Boulder. This will mark his third performance with the Eklund Opera Program. He performed as Marchese in 2021's *La Traviata* as well as "The man with a cornet case/ Puppetmaker" in spring 2022's *Postcard from Morocco*. White has also participated as an Assistant Director for *La Traviata* (2021) as well as *Guys and Dolls* (2022) with the program and aspires to direct in the future.

WEI WU (Colline): bass Wei Wu received his Performance Certificate (2010) and Master of Music in voice (2013) from the CU Boulder College of Music, where he studied with Julie Simson. Born in Beijing, he began his career training at Washington National Opera's Cafritz Young Artist program. He has performed with Metropolitan Opera, Washington National Opera, San Francisco Opera, Glyndebourne Festival Opera, Santa Fe Opera (premiere of the Grammy-winning opera, *The (R)evolution of Steve Jobs*), Minnesota Opera, Pittsburgh Opera, Teatro dell'Opera di Roma, among others. Wu also is a prize winner of Gerda Lissner Foundation Vocal Competition, Metropolitan Opera National Council Audition and Denver Lyric Opera Guild Competition.

PETER DEAN BECK (Scenic Designer) has designed for Eklund Opera since 1994, as well as over 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 *Romeo et Juliette* for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera and Chautauqua Opera. He has designed productions of *Andrea Chenier*, *L'Italiana in Algeri*, *Macbeth*, *Elektra* and *Tristan and Isolde* for Hawaii Opera Theatre, where he has been designing for over 30 seasons. His musical theatre credits include *Fiddler on the Roof*, *Sound of Music*, *Music Man*, *Les Misérables*, and *Annie* for Skylight Music Theatre. His work for dance includes *The Indigo Girls Project* for Atlanta Ballet and *Nutcracker* for Ballet Hawaii.

NICHOLAS CARTHY (Music Director/Conductor) is now in his 19th season with Eklund Opera. He studied at the Mozarteum in Salzburg, Austria. He served as musical assistant to Bernard Haitink and Sir Georg Solti at the

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

CHRISTIE CONOVER (Production Assistant) wears many hats, having returned to her alma mater as production assistant for Eklund Opera. In her active solo career she has performed lead roles with Komische Oper Berlin, Minnesota Opera, Opera Colorado and concerts with the Colorado Symphony, Colorado Music Festival, and Colorado Springs Philharmonic, among others. Conover fondly remembers her many roles with CU Opera and singing in the inaugural CU NOW.

JENNIFER MELCHER GALVIN (Properties Designer and Scenic Artist), MFA, joined Eklund Opera at CU Boulder in 2007, and she has considered it her professional home ever since. She is originally from Lenexa, Kansas, where she visits her family often. Galvin's graduate work was a study of scenic design and painting at Illinois State University, during which time she was blessed to intern with Steppenwolf Theatre in Chicago. Locally, Galvin has also worked for BETC, Local Theatre Company, BDT Stage, Chataqua Auditorium and Macky Auditorium. Her hobbies include fiction, needlecraft and hiking. In 2010, Galvin walked 400 miles of an ancient pilgrimage road across Northern Spain called the Camino de Santiago. She thanks her cat Nutmeg and husband Peter for their love and support.

JON DUNKLE (Lighting Designer) is a Colorado-based designer, manager and educator with credits and professional connections on Broadway and Off, with national and international tours, dance companies, concerts, special events, television and architecture. His work has been seen locally at Curious Theatre Company, LOCAL Theatre Company, Colorado Shakespeare Festival and Opera Colorado. Prior to arriving in Colorado, he was a member of the Production and Design faculty at NYU Tisch School of the Arts and was production manager at NYU's Jack H. Skirball Center for the Performing Arts. He is also the production manager of the Colorado Shakespeare Festival.

LEIGH HOLMAN (Stage Director) balances a teaching and professional stage directing career in the United States and abroad. In recent years, she has made directing debuts at the Pafos Aphrodite Festival in Cyprus, L'Opéra de Montréal and Florida Grand Opera. Recent CU Boulder productions include *West Side Story*, *Sweeney Todd* and *Ariodante*. As well-suited to new operatic works as she is to traditional works, Holman has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, Gene Scheer, Mark Campbell, Mark Adamo, Colm Toibin, Kirke Mechem, Libby Larsen, Lori Laitman, Herschel Garfein, Robert Aldridge, Daniel Kellogg, Alberto Caruso and Dave Mason. As the founder and artistic/general director of CU Boulder's New Opera Workshop (CU NOW), she continues to passionately promote the creation, collaboration and production of new American works.

JIMMY JESTER (Stage manager) is a recent graduate of Coastal Carolina University, with a bachelor's in theatre and a minor in Spanish. He hails from Rock Hill, South Carolina and has lived there since birth. This is his second year with Eklund Opera, and his previous credits with then include *La Traviata*, *Guys and Dolls* and *Postcard from Morocco*. He would like to thank his family and friends for their support and hopes you enjoy the show!

RON MUELLER (Production Director) has served Eklund Opera as Technical Director and now Production Director for more than 24 years. He has also designed scenery and/or lighting for many Eklund productions in that time, most recently *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed scenery for this season's production of *The Children*, and a dozen others over the last decade. He has also designed scenery or lighting for productions at Crested Butte Music Festival, Skylight Opera Theatre, Colorado Shakespeare Festival, Boulder's Dinner Theatre, Theatre X, Milwaukee Chamber Theater, Boulder Broadway Company, CU Theatre and Dance, and University of Denver's Lamont School of Music.

SARAH ANNETTE OPSTAD DEMMON (Wig and Makeup Designer) returns to the College of Music after designing *Agrippina*, *Hansel and Gretel*, *The Marriage of Figaro* and *It's a Wonderful Life* for Eklund Opera. Recent works include: wig and makeup supervisor for the Colorado Shakespeare Festival; building and designing Long Beach Ballet's *Cinderella*; designing for Opera Steamboat: *Rusalka*, *Frida*, *Hansel and Gretel*; associate wig and makeup coordinator for Opera Colorado's last 17 seasons and assistant designer for *Barber of Seville*; and wig mistress and special effects makeup artist for Colorado Ballet's *Don Quixote*, *Nutcracker*, *Wizard of Oz*, as well as Washington Ballet's *Dracula* at the Kennedy Center. Designed for

Castleton Opera, Finger Lakes Opera, Opera Theater of The Rockies, SRT and Utah Opera. Demmon has worked for the following companies: Central City Opera, Opera Omaha, Minnesota Opera, Opera Carolina, Atlanta Opera, Denver Center, Arvada Center, North Carolina Theatre Company, Hartford Stage, South Coast Repertory, CNN, Fox News DC, CW2 Denver and The History Channel. This very special show is for B.P.

ANN PIANO (Costume Designer) As the Costume Coordinator for Opera Colorado since 2003, she has designed costumes *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed over 100 shows for Denver area opera, theater and dance companies. In 2012, she won a True West “Best Costume Design” Award for *The Elaborate Entrance of Chad Deity* at Curious Theatre. Most recently, she designed *Tosca* at Bravo! Vail Music Festival and *Agrippina* for Eklund Opera at CU Boulder. Piano has a BFA in Fashion Design from Stephens College in Columbia, Missouri, with a minor in fine art.

Production Team

Eklund Opera

Stage Manager

Jimmy Jester

Assistant Stage Manager

Alaina Brown

Assistant Technical Director

Jeff Rusnak

Master Carpenters

Ben Smith

Trey Olmesdahl

Carpenters

Dan Sjastaad

Eric Botto

Bryce Taylor

Robin Reid

Nick Kargel

Properties Designer

Jennifer Melcher Galvin

Scenic Artists

Emily Pritchett

Jennifer Melcher Galvin

Assistant Scenic Artists

Lelah Radostis

Catherine Birkelo

Lighting Design Assistant

Rachel Fields

Costume Shop Assistants

Amanda Bouza

Kinsey Kistler

Catherine Jaicks

Costume Draper

Ted Stark

Titles Operator

Bobby Pace

Music

Head Vocal Coach +

Chorus Master

Jeremy Reger

Vocal Coach

Mutsumi Moteki

Rehearsal Pianists

Bobby Pace

Matthew Sebald

Macky Auditorium

Macky Assistant Director of Production

Trevor Isetts

Master Electrician, Macky Production Manager

Richard Barrett

Audio 2, Macky Production Manager

Chris Evans

Light Board Operator

Emily Jane MacKillop

ATD and Crew Chief

Jeff Rusnak

Rail Operators

Ben Smith

JD Rodgers

Deck Hands

Ben Smith

Scott Wickham

Millie Grace

Spot Operators

Andrew Schuster

Kristi Ibsen

Wardrobe Head

Elizabeth Woods

Carolyn Miller

Wig and Makeup Assistants

Jenny Hager

Lisa Marie Pedraza

Wardrobe Crew

Nia Quan