

The Merry Widow

By Franz Lehár
Sung in German with English subtitles

Oct. 27 & 28, 7:30 p.m.
Oct. 29, 2 p.m.

CU ★ PRESENTS



The Merry Widow

by Franz Lehár

Artistic Team

Leigh Holman	Stage Director
Nicholas Carthy	Music Director and Conductor
Peter Dean Beck	Set and Lighting Designer
Tom Robbins	Costume Designer
Ron Mueller	Technical Director
Stephen Bertles	Choreographer
Erin Hodgson	Assistant Director
Christie Conover	Production Assistant

Cast Listing

Character

Hanna
Danilo
Valencienne
Camille
Baron Zeta
Sylviane
Cascada
Raoul de St. Brioche
Kromow
Olga
Pritschitsch
Praskowia
Bogdanovitch
Njegus
Lolo
Dodo
Jou-Jou
Frou-Frou
Clo-Clo
Margot

Saturday

Anna Whiteway
Bryce Bartu
Paige Sentianin
Jacob Baker
Alex King
Rebecca Ramsey
Steven Vinolas
Patrick Bessenbacher
Zachary Bryant
Winona Martin
Karl Allen
Jade Espina
Skyler Schlenker
Grant Bowman
Helena Regan*
Maureen Bailey
Megan Pryor*
Elizabeth Bowersox
Taylor Graham
Mimi Kuntz*

Friday/Sunday

Neila Getz
Joshua DeVane
Mary Kettlewell
Jacob Baker
Daniel Thompson
Maureen Bailey
Erik Erlandson
Lane Melott* (Dance Captain)
Zachary Bryant
Jade Espina
Karl Allen
Winona Martin
Skyler Schlenker
Grant Bowman
Helena Regan*
Rebecca Ramsey
Megan Pryor*
Elizabeth Bowersox
Taylor Graham
Mimi Kuntz*

Chorus

Priscilla Austudillo · Stephen Bertles* · Grant Bowman* · Michael Crone · Rita DiSibio* · Albert Hand
Wesley Juels* · Casey Klopp · Melissa Moreno · Evan Stark · Maria Eugenia Tapia · Selyne Tibbetts-Pagan

*Principal Dancers

Special thanks to **Harlequin Costume Co.** in Winnipeg, MB for providing costumes.

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a pair of vouchers to any CU Presents performance. **@cupresents**

Orchestra

Violin 1

Marisa Ishikawa
Megan Healy
Mary Evans
Kristen Olson
Sarah Elert
Lindsie Katz
Michael Miller
Lindey Hoak

Violin 2

Robbie Herbst
Seth Bixler
Jonathan Galle
Maggie Brady
Elizabeth Potter
Jenna Kramer

Viola

Conrad Sclar
Joey Fischer
Alice Sprinkle
Jonathan Asbury

Cello

Chas Barnard
Elisabeth Murphy
Gabriel Ramos
N. Johnson

Bass

Jesse Fischer
Christopher Norwood

Flute

Melissa Merkel
Brice Smith
Margaret Sloyer

Oboe

Andrew Iannuccillo
Hannah Harm

Clarinet

Daniel Mills
Ellen Kennedy

Bassoon

Gyungsun Im
Austen Jankowski

Horn

Noelle Limbird
Maggie Rickard
Josh East
Megan Hurley

Trumpet

Melinda Ho
Andrew DePree

Trombone

Megan Dudek
Evan Johnson
Joshua McCann

Tuba

Patrick Young

Timpani

Alberto Ortega

Percussion

Julian Kley
Taylor Edwards

Harp

Jenna Allen

Celesta

Cecilia Kao Lo-chien

Personnel

Production and Technical Staff

Jeff Rusnak	Assistant Technical Director
Julie Silver Campbell	Stage Manager
Emily Skeen	Assistant Stage Manager
Courtney Williams	Assistant Stage Manager
Ben Smith	Carpenter
Dan Sjaastad	Carpenter
Myles Blaske	Carpenter
Christina Lauritsen	Scenic Artist
Jennifer Melcher	Scenic Artist
Jeannete Hickok	Makeup Designer
Tom Robbins	Hand Properties and Wig Designer
Sarah Opstad	Hair and Wig Assistant
Whitney Wolanin	Costume Assistant
Yvonne Hines	Costume Stitcher
Nathália Kato	Supertitle Operator

Supertitles provided by:

Chadwick Creative Arts, LLC

Macky Auditorium Crew

JP Osnes	Asst. Director of Production
Richard Barret	Production Manager and Master Electrician
Trevor Isetts	Production Manager and ASM-Sound
Ben Smith	Rail Operator
Dan Sjaastad	Sound Engineer
Jennifer Melcher	Deck Hand
Jacqueline Teiger	Deck Hand
Hazel Jeffrey	Deck Hand
Alex Parks	Spot Operator
Chris Evans	Light Board Operator

Production will run approximately **2 hours and 55 minutes**, including **two 15-minute intermissions**.

Synopsis

ACT I

The Pontevedrian ambassador in Paris, Baron Mirko Zeta, is giving a ball at the embassy. His home country is nearly bankrupt and he hopes that their Parisian guests will help them raise the money they need. He's oblivious to the fact that his wife, Valencienne, is romantically involved with Camille de Rosillon, a young Frenchman. Camille has declared his love for Valencienne and writes "I love you" on her fan. Zeta eagerly awaits the arrival of the guest of honor, Hanna Glawari, a wealthy Pontevedrian widow. He plans to get Danilo Danilovitsch, a womanizing aristocrat and the embassy secretary, to marry her so that her millions will stay in Pontevedro. Hanna arrives and is showered with compliments by the Pontevedrian and French men. Valencienne realizes she has lost her fan with Camille's incriminating message and rushes out to look for it. Finally Danilo arrives, fresh from a night of partying at Maxim's. He and Hanna talk, revealing that they were once in love, but that Hanna was considered too far beneath Danilo's status for him to marry her. He tells her he's not interested in marriage and will never say "I love you." Meanwhile, Zeta's chief of staff, Kromow, finds Valencienne's fan and thinks it belongs to his wife, Olga. Zeta, wanting to spare Olga the scandal, convinces him it is Valencienne's. He then meets with Danilo and orders him to marry Hanna for the good of Pontevedro. Danilo tells him he will keep all the French men away from her, but will not marry her. When the ladies' choice dance is announced, Hanna selects Danilo, and after some flirtatious bantering the two finally dance.

ACT II

The following day, Hanna hosts a party at her villa. Danilo arrives late, and Zeta commands him to return to his mission of keeping the Parisian men from Hanna—particularly Camille. Zeta's private secretary, Njegus, reveals that Camille is already in love with a mystery woman. Zeta wants to know who she is in order to marry her off to Camille, leaving Hanna free for a Pontevedrian suitor. He believes the fan is the key to her identity and asks Danilo to find its owner. When Hanna comes across the fan and sees its inscription, she assumes it is a gift to her from Danilo, but he still won't say "I love you" and she will not accept him until he does. Their dance is interrupted by Zeta, who is still trying to learn the identity of Camille's secret lover. The men agree to meet in the pavilion to discuss the matter. Camille and Valencienne finally find the missing fan, and this time Valencienne writes "I am a respectable wife" on it. Observed by Njegus, they disappear into the pavilion. When Zeta arrives to meet Danilo, Njegus prevents him from entering the pavilion to protect Valencienne's secret and instead sneaks Hanna in to take her place. Hanna emerges with Camille, announcing their engagement. A furious Danilo departs for Maxim's, which Hanna takes as proof of his love.

ACT III

Maxim's Restaurant is the center of entertainment for the upper crust of Paris. Zeta and the other Pontevedrians enjoy a performance given by the host of Maxim's and the famous Grisettes—among them a dressed-up Valencienne. Eventually, both Danilo and Hanna arrive. He forbids her to marry Camille. When she explains that she was merely safeguarding another woman's reputation, he is delighted but still won't declare his love. As the guests reassemble, Danilo announces that Hanna will not marry Camille, but he will not reveal the identity of Camille's secret lover. Njegus produces the missing fan, which he found in the pavilion. Zeta finally recognizes it as his wife's, declares himself divorced, and proposes to Hanna—who informs him that, according to her late husband's will, she will lose her fortune if she remarries. At this, the other men lose interest in Hanna, except Danilo, who finally declares his love and asks Hanna to marry him. She accepts and amends her account of the will: upon remarrying, her fortune will pass to her new husband. Valencienne returns and asks Zeta to read the other side of her fan—she is a "respectable wife." With the couples united, the men are left to wonder about the mystery of women and women to wonder about the daftness of men.

—Synopsis Courtesy of the Metropolitan Opera at Metopera.Org

Directors' Notes

Leigh Holman, Stage Director and Director of the Eklund Opera Program

Have you ever wished you could have a do-over? Have you ever wondered what would have happened if you'd had a second chance? *The Merry Widow* poses that question and answers it for one couple, Hanna and Danilo.

The tunes of Lehár's *The Merry Widow* were played on 33 rpm records in my family's house as I grew up. I didn't understand the story as a child, but I remember being transported to someplace beautiful when I listened. Some of the music was so tender, some of it exuberant. Without knowing the story, I imagined beautiful people in beautiful clothes—dancing. I guess Lehár got it right. As I approached the theme of the piece, I wanted to focus on the current relationship, and even the past relationship, of these “second chance lovers.” With a staged pantomime during the overture, I wanted to dig into the depth of love and the depth of hurt they shared. I couldn't release the idea that this smart, witty and wise story was a taste of Beatrice and Benedick from Shakespeare's *Much Ado About Nothing*. Like our *Merry Widow* couple, those two excel at verbal sparring and witty repartee. They're both proud and stubborn, qualities that can lead to passion or destruction in an epic romance like this one.

Take the opportunity to put the worries of your day aside, be transported to yesteryear and find out once and for all if Hanna and Danilo will be granted the envious gift of a do-over—a romantic second chance.

Nicholas Carthy, Music Director

To describe *The Merry Widow* as an important musico-historical document might be going a bit far, but beneath the surface frothery of this masterpiece, there lies a fascinating story. It is said that there is no more adaptable art form than opera and operetta, that it always perfectly reflects the ethos and awareness of its time. *The Merry Widow* is a perfect example of this. Whereas *Die Fledermaus* reflected the carefree Viennese society at the end of the 19th century (Strauss died in 1899), Lehár's *The Merry Widow* (premiered in 1905) perfectly captures the beginning of much darker times. Anyone who kept up with foreign relations knew what was going on in the Balkan states at that time. All the signs of impending disaster were there, if one cared to look: bankrupt states, unnecessary saber-rattling between the local powers, threats of intervention from the Empires. This would all culminate, less than a generation later, in a conflagration that cost 18 million lives.

Franz Lehár, born into a Hungarian musical family, originally studied violin, but after being encouraged by no less a figure than Antonín Dvořák, he turned to composing. Like Strauss, his first couple of attempts at operetta didn't go down too well, but his first collaboration with one of Strauss' librettists, Leo Stein, paid dividends, and *The Merry Widow* went on to be one of the most successful stage works of all time. But, rather than Strauss' naïve minor nobility getting up to harmless japes, in this operetta we meet diplomats and experienced world-players from a bankrupt Balkan state. (Originally Lehár and Stein set the piece in Montenegro, but when that country's ambassador got wind of it, he kicked up such a fuss that the authors had to fictionalize the country, naming it Pontevedro). The usual operatic conventions ensue, but they are underwritten with music of sometimes exceptional longing and melancholy. The music does look back at Strauss, and even his predecessor, Offenbach, but with eyes of regret—knowing that the 19th century will never take place again, and that very soon the world will become unrecognizable.

The music's periodic disquiet has a fascinating echo in another terrible chapter of the 20th century: World War II. It was well known among the allies that *The Merry Widow* was Hitler's favorite operetta, and when Shostakovich composed his “Leningrad” Symphony during the siege of that city, he parodied Lehár's music mercilessly to represent the German invasion. The composer Béla Bartók used the very same melody to mock the Germans in his 1943 Concerto for Orchestra, contrasting it with a love song for a Hungary (Lehár's birthplace) that was no more.

The Merry Widow stands as one of the great works of its genre, a towering monument to the ability of music to affect us on many different levels, and to stand as a historical document of its time.

The Company

KARL ALLEN—Pritschitsch

This is Mr. Allen's second role with Eklund Opera. He is a junior majoring in voice performance at the University of Colorado Boulder. Previously, Mr. Allen has appeared with Eklund Opera as Police #2 in *The Gospel of Mary Magdalene*, Paul in *Red Hot and Cole*, and in the choruses of Copland's *The Tender Land* and Strauss' *Die Fledermaus*. Mr. Allen is a student of Matthew Chellis.

MAUREEN BAILEY—Sylviane/Dodo

This is Ms. Bailey's fourth production with Eklund Opera, having recently performed the role of Linda Porter in *Red Hot and Cole* and First Lady in Mozart's *Die Zauberflöte*. Within the last year, Ms. Bailey covered the role of Rosalinda in Strauss' *Die Fledermaus* and sang the role of Jenny in Ned Rorem's *Three Sisters Who Are Not Sisters*. She also participated in the 2016 CU NOW workshop of Jake Heggie and Gene Scheer's *It's A Wonderful Life* and made her symphony debut with the Loveland Symphony for a performance of Mozart's *Exsultate, Jubilate* (January 2017). In December, Ms. Bailey will perform with the Longmont Symphony as a soprano soloist in Vivaldi's *Gloria*. In past years, Ms. Bailey also worked in the development departments of the Colorado Symphony and the Santa Fe Opera. She received her BM in French horn performance and is currently pursuing an MM in voice performance. Ms. Bailey is a student of Abigail Nims.

JACOB BAKER—Camille

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

BRYCE J. BARTU—Count Danilo Danilovitsch

This is Bartu's third production with Eklund Opera. Bartu's previous Eklund Opera credits include First Armored Man in *The Magic Flute* and numerous characters in CU NOW's Composer Fellowship Initiative. Other credits include Ralphie Boland in *Dogfight*, Mal in *The Addams Family*, George in *The Drowsy Chaperone* (The STAGE Theater), Pat in *42nd Street* (Pinewood Bowl Festival), Enoch in *Carousel* (Asheville Lyric Opera), Jim Casey in the Chicago premiere of *The Grapes of Wrath*, Lorenzo in *Lucrezia*, Alfredo in *Die Fledermaus* (Northwestern Opera Theater), Bill in *A Hand of Bridge*, Anthony in *Sweeney Todd* (Aspen Opera Festival), Carl Lindstrum in *O!*

Pioneers, Tybalt in *Roméo et Juliette*, Giuseppe in *The Light in the Piazza* and Simon Stimson in *Our Town* (Nebraska Opera Theater). Bryce is originally from Grand Island, Nebraska, and is currently pursuing his DMA as a student of Matthew Chellis.

PATRICK BESSENBACHER—Raoul de St. Brioche

Patrick Bessenbacher is a sophomore originally from Kansas. This is his third show with Eklund Opera and his debut in a solo role at Macky Auditorium. Mr. Bessenbacher was featured in the ensembles of *Die Fledermaus* and *Die Zauberflöte* and also played the role of Paul in *Red Hot and Cole*. Mr. Bessenbacher is excited to continue his creative journey with CU over the next three years. He is a student of Matthew Chellis.

ZACHARY BRYANT—Kromov

Mr. Bryant is honored to return to Eklund Opera after performing in this summer's CU NOW Composer Fellowship Initiative. A native of Houston, Texas, Zachary has performed with the Houston Grand Opera chorus and has appeared with the Houston Gilbert & Sullivan Society as Bosun/Sir Joseph Porter cover (*H.M.S. Pinafore*) and Hercules/J.W. Wells cover (*The Sorcerer*). Credits while studying at Columbus State University include Sir Joseph Porter (*H.M.S. Pinafore*), Rapunzel's Prince (*Into the Woods*), and Papageno (*Die Zauberflöte* scenes), in addition to scenes as Figaro and Count Almaviva (*Le nozze di Figaro*) and the title role in *Don Giovanni* with Westminster Choir College's summer program in Florence, Italy. Equally at home in other disciplines, 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. Zachary is working with the CU Entrepreneurship Center for Music and pursuing his master's degree as a student of Andrew Garland.

JOSHUA DEVANE—Count Danilo Danilovitsch

Mr. DeVane returns for his sixth and final run with Eklund Opera, where his past credits include Papageno in Mozart's *The Magic Flute*, Eisenstein in Strauss' *Die Fledermaus*, Top in Copland's *The Tender Land*, the Marquis de la Force and the Jailer in Poulenc's *Dialogues of the Carmelites*, and Dandini in Rossini's *La Cenerentola*. A specialist in contemporary opera and art song literature, DeVane also appeared as David Smith in CU New Opera Workshop's 2015 production of Zachary Redler's *A Song for Susan Smith* and as Mr. Gowers and Mr. Potter in CU NOW's 2016 workshop production of Jake Heggie's *It's a Wonderful Life*. Other recent performances include his New York City debut as the title role in Puccini's *Gianni Schicchi* with Martina Arroyo's Prelude to Performance, and the Pilot in Rachel Portman's *The Little Prince* at Opera Fayetteville.

ERIK ERLANDSON—Cascada

Mr. Erlandson is a baritone from Minnesota. This is his second performance with Eklund Opera after being featured in *The Gospel of Mary Magdalene* with CU NOW. He received his BM from DePauw University and MM from Louisiana State University. While pursuing those degrees, he was a part of numerous summer young artist programs, gaining immense knowledge and experience in both the French and Italian styles of performance. Erik has performed a breadth of characters from opera and Broadway repertory, including Papageno, Marullo, Don Giovanni, Claudio, Sykos and the Baker. He was very excited to begin his DMA in voice performance and pedagogy at CU Boulder this fall. He has been awarded a teaching assistant position, where he will be working closely with Patrick Mason.

JADE ESPINA—Olga/Praskowia

Ms. Espina is in her final year of undergraduate studies at the University of Colorado Boulder, with this being her fifth production with the Eklund Opera. She performed the role of Irene Castle in *Red Hot and Cole*, Third Spirit in *Die Zauberflöte*, Sister Mathilde in *Dialogues of the Carmelites* and ensemble in *Die Fledermaus*. This summer, she participated in the Up North Vocal Institute in Boyne City, Michigan. Ms. Espina is pursuing a dual degree in voice performance and choral music education as a student of Jennifer Bird.

NEILA WISNIEWSKI GETZ—Hanna

This is Getz's fourth production with Eklund Opera. She most recently performed as The Queen of the Night in *Die Zauberflöte* and Rosalinde in *Die Fledermaus*. She has also appeared as the New Prioress in Poulenc's *Dialogues of the Carmelites* and as a spirited townsperon in Copland's *The Tender Land*. A Montana native, Getz is enjoying her third year at CU Boulder pursuing a master's degree in voice performance. She received her bachelor of music in voice performance from the University of Montana. Getz also premiered the role of Clara in Jake Heggie's new opera workshop, *It's a Wonderful Life*, with CU NOW. Notable other credits include Fiordiligi in *Così fan tutte* (University of Montana), Rosalinde in *Die Fledermaus* (University of Montana) and Violetta (understudy) in Verdi's *La Traviata* (Fidenza, Italy). Getz would like to thank her mother, father and fairy godparents for all that they do. Getz is a student of Jennifer Bird.

MARY KETTLEWELL—Valencienne

This is Kettlewell's third production with Eklund Opera, having performed as Rosalinde in Johann Strauss' *Die Fledermaus* last fall and Second Lady in Mozart's *Die Zauberflöte* last spring. In the past, she has performed as Susanna in Mozart's *Le nozze di Figaro* (Show-Me Opera) and Adele in *Die Fledermaus* (Missouri Symphony Society). This past summer, she performed the role of Miriam in Mark Adamo's *The Gospel*

of Mary Magdalene with CU NOW and was a studio artist with Opera Neo in San Diego, California. This coming December, she will sing the role of Noémie in Massenet's *Cendrillon* with Boulder Opera. She graduated from the University of Missouri-Columbia with bachelor's degrees in music and psychology and is planning to graduate this May with a master's degree in voice performance. Ms. Kettlewell is a student of Jennifer Bird and Sandra Kungl.

WINONA MARTIN—Olga

Ms. 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 *Così fan tutte* and *Die Fledermaus*, Ethel Merman/Elsa Maxwell in *Red Hot and Cole* and Sesto in *Giulio Cesare* in their 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. Ms. Martin is pursuing a bachelor of music in voice performance. She is a student of Abigail Nims.

LANE MELOTT—Raoul de St. Brioche

Mr. Melott's Eklund Opera credits include Hal in *Side by Side* by Sondheim, Liberto and Valletto in *L'incoronazione di Poppea*, L'Aumôir in *Dialogues of the Carmelites*, Dr. Blind in *Die Fledermaus*, The Rocky Twins in *Red Hot and Cole*, various roles in the Composer Fellows Initiative in the 2015 and 2016 CU NOW programs, and Matthew in *The Gospel of Mary Magdalene* with CU NOW 2017. Mr. Melott is a student of Jennifer Bird and Matthew Chellis.

REBECCA RAMSEY—Sylviane/Dodo

Ms. Ramsey is in her final year of undergraduate studies in voice performance at CU Boulder. She most recently appeared as a Rocky Twin in *Red Hot and Cole*. Other credits with Eklund Opera include Ida in *Die Fledermaus*, Beth in *The Tender Land*, Anne in *The Merry Wives of Windsor* during the winter scenes program, and Sister Geräld in *Dialogues of the Carmelites*. This past summer, Ms. Ramsey was a participant at Up North Vocal Institute in Boyne City, Michigan. Ms. Ramsey is a student of Abigail Nims.

HELENA REGAN—Grisette

This is Helena Regan's debut performance with Eklund Opera. She is an international student from England studying for her bachelor's degree in voice performance. Ms. Regan is a freshman studying under Abigail Nims.

SKYLER SCHLENKER—Bogdanovich

A former football player from Ithaca College, Schlenker's performance credits span a wide repertoire. Schlenker has performed as Top in *The Tender Land*, Perchik in *Fiddler on the Roof*, Frank in *Die Fledermaus* and

Seneca in *L'Incoronazione di Poppea*. He covered The Pirate King in *The Pirates of Penzance* as an undergrad at CU and Papageno from *The Magic Flute* as a graduate student. Schlenker was a winner in the Anderson Voice Competition for undergraduate singers at CU. Schlenker represented CU Boulder at the Aspen Music Festival in 2017 as a studio artist. There, he covered the Baron in *La Traviata* and performed in weekly concerts, including a performance as Prince Tarquinius in the rape scene from *The Rape of Lucretia*. Schlenker spent his summers in 2015 and 2016 with "Si Parla, Si Canta," directed by Benton Hess in Urbania, Italy, where he worked on Italian and Italian arias. Schlenker is a master's candidate in voice performance and has been a student of Patrick Mason.

PAIGE SENTIANIN—Valencienne

This production marks Ms. Sentianin's third performance with Eklund Opera. Previous credits include Seeker 1 in Mark Adamo's *The Gospel of Mary Magdalene* with CU NOW and Papageno in *Die Zauberflöte*. Other past performances include *The Pirates of Penzance* (Mabel), *L'elisir d'amore* (Giannetta), *The Old Maid* and the Thief (Miss Pinkerton), *Pauline Viardot's Cendrillon* (Maguelonne) and John Cage's *Europea 5* (Singer 1). Ms. Sentianin is currently in her second year as a master's candidate in voice performance and pedagogy and is a student of Matthew Chellis.

DANIEL THOMPSON—Baron Zeta

Mr. Thompson is in his Fifth year at CU studying Vocal Performance and Computer Science. He has played the roles of Moss Hart in *Red Hot and Cole*, and the role of Frank in *Die Fledermaus* and has been in shows since his first year here including: *The Tender Land* as Mr. Jenks, *The Pirates of Penzance* as a pirate, and *Side by Side* as Louis. Mr. Thompson is a student of Professor Chellis.

STEVEN VINOLAS—Vicomte Cascada

Mr. Vinolas began his first year as a master's candidate in voice performance and pedagogy in August. Mr. Vinolas is a student of Andrew Garland. This is his first production with Eklund Opera. Past performances include *Domenico Cimarosa's Il matrimonio segreto* (Count Robinson), Carlisle Floyd's *Susannah* (Reverend Blitch) and *The Beggar's Opera* realized by Benjamin Britten (Peachum). A native of upstate New York, he is excited and honored to explore new mountains and pursue his creative journey here in Boulder.

ANNA WHITEWAY — Hanna

Ms. Whiteway is returning for her second production with Eklund Opera, having made her debut last spring in *Die Zauberflöte* (Pamina). A native of Wisconsin, Ms. Whiteway earned her BM in voice performance at UW-Madison. With UW Opera, she sang principal roles in *Ariodante* (Ginevra), *Béatrice et Bénédict* (Héro), *Die Zauberflöte* (Pamina), and *Le nozze di Figaro* (Susanna). Ms. Whiteway has also sung with the Central City Opera Company as a studio artist. Most

recently, she 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*. She is a student of Jennifer Bird and Sandra Kungie.

TECHNICAL & PRODUCTION STAFF

Peter Dean Beck Set and Lighting Designer

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

Nicholas Carthy Music Director/Conductor

Nicholas Carthy, now in his 12th season with Eklund Opera, studied at the Mozarteum in Salzburg, Austria, and made his conducting debut there at the Landestheater in *Le Nozze di Figaro*. 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 in Norway and performs chamber music every summer with his wife and extended family in Reno, Nevada and Susanville, California.

Julie Silver Campbell Stage Manager

Julie is a Colorado native and graduated from University of Colorado Boulder with her master's degree in voice performance and pedagogy in 2013. Credits with Eklund Opera as stage manager include *Le Nozze*

di Figaro, *The Rossini Project* and *La Bohème*. Her other professional credits include Opera on Tap Colorado, Opera Theater of the Rockies, UCCS Theaterworks and Starbar Players.

Leigh Holman Stage Director

Holman balances a teaching and professional stage directing career in the U.S. and abroad. In recent years, she has made directing debuts at the Pafos Aphrodite Festival in Cyprus, L'Opéra de Montréal and Florida Grand Opera. Recent CU productions include *Die Fledermaus*, *The Tender Land* and *L'incoronazione di Poppea*. As well suited to new operatic works as she is to traditional works, she has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, Mark Campbell, Mark Adamo, Colm Toibin, Kirke Mechem, Libby Larsen, Lori Laitman, Herschel Garfein, Robert Aldridge, Daniel Kellogg, Alberto Caruso and Dave Mason. As the founder and Artistic/General Director of CU Boulder's New Opera Workshop, she continues to passionately promote the creation, collaboration and production of new American works.

Christie Conover Production Assistant

Christie wears many hats now as she returns to her alma mater as production assistant for Eklund Opera. Her singing performance schedule is active with appearances in Boulder, Denver, Minnesota and Montana this season. With Margot Crowe, her Adopt-a-Student sponsor from years past, she co-founded and runs the Fine Tuned Society of Colorado, a house concert series giving performance opportunities to CU music alumni and area musicians. Christie fondly remembers her many roles with CU Opera and singing in the inaugural CU NOW.

Ron Mueller Technical Director

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

Jeremy Reger Chorus Master and Vocal Coach

International Pianist and Educator Jeremy Reger maintains an active performing and coaching career. He has served on the music staff of Virginia Opera, Eugene Opera, Hawaii Opera Theater, Mill City Opera, Minnesota Opera, Skylark Opera and Aspen Opera Theater. He recently joined the faculty of CU Boulder as a vocal coach. Prior to that position, he taught at the Music Academy of the West, at Christopher Newport University in Recife, Brazil, and at Indiana University. He has played in the Virginia Symphony, the Williamsburg Symphonica, the Carmel Symphony

and the Terre Haute Symphony. Reger has a PhD 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.

Erin Hodgson Assistant Director

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



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Sweeney Todd

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