

# EKLUND OPERA PROGRAM

## La Traviata

An opera in Italian by Verdi

Oct. 22-23, 7:30 p.m.

Oct. 24, 2 p.m.

Macky Auditorium

Stage Director

Leigh Holman

Music Director

Nicholas Carthy

Scenic Designer

Peter Dean Beck

Lighting Designer

Peter Dean Beck

Costume Designer

Ann Piano

Wig and Makeup Designer

Sarah Opstad Demmon

Production Director

Ron Mueller

Choreographer

Bud Coleman

Assistant Director

Dawna Rae Warren

Second Assistant Director

Kane White

Production Assistant

Christie Conover

---

### ACKNOWLEDGEMENTS

- Santa Fe Opera, Utah Opera and Opera Colorado for costume rentals
- Ronell Oliveri for wig rentals

### PLEASE NOTE

- Masks are required in public indoor spaces on the CU Boulder campus, regardless of vaccination status.
  - Latecomers will be seated at the discretion of the house manager.
  - Photography and video recordings of any type are strictly prohibited during the performance.
  - Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.
  - *This production features the use of prop weaponry.*
  - *This production runs 2 hours and 30 minutes, including two 15-minute intermissions.*
-

# Cast

## Role

Violetta

Flora

Alfredo

Germont

Dottore

Annina

Gastone

*Off-night chorus tenor*

Marchese D'Obigny  
*(study cover of Doctor/Baron)*  
*Off-night chorus baritone*

Barone Douphol

Giuseppe/Domestico di Flora  
*chorus tenor*

Commissionario

## Friday/Sunday

Anna Montgomery

Gloria Palermo

Eric Botto

Tyler Padgett

Jack Harless

Kyrie Laybourn

Christian Atherton

Antonio Esposito

Elizabeth Michelle

Ryan Frenk

Nawledge Brewington

## Saturday

Shannon Paige Christie

Gabrielle Razafinjatovo

Miguel Ángel Ortega Bañales

Tyler Padgett

Jack Harless

Savannah Scott

Sam Bruckner

Kane White

Elizabeth Michelle

Ryan Frenk

Nawledge Brewington

## Chorus

Christian Atherton, Joseph Berrios, Nawledge Brewington, Sam Bruckner, Calen Brudos-Nockels, Antonio Esposito, Ryan Frenk, Catherine Jaicks, Joy Johnson, Jessica Kim, Mia Kopera, Elizabeth Michelle, Katlin Miller, Becket Monaghan, Annalee Reavis, Collin Ring, Olivia Russell, Marcus Schaller, Keegan Shaw, Lingyi (Eric) Wang, Kane White

## Orchestra

### Violin 1

Jonathon Winter

Greg Abrell

George Willis

Payton Andrews

Dmitri Ascarrunz

Larina Gray

Rosalee Walsh

Anna Lugbill

### Violin 2

Veda Hingert-McDonald

Lucy Rissman

Bebe Seidenberg

Soria Nguyen

Alisa Johnson

Brandon Wu

### Viola

Daniel Moore

Regina Vendetti

Gina Stonikas

Andy Sprinkle

### Cello

Sophie Stubbs

Peyton Magalhaes

Louis Saxton

Joshua Vierra

### Double Bass

Kurt Melandy

Victoria Bakewell

### Flute

Lauren Flaten

Madison Hardick

### Oboe

Lisa Read

Taysia Petersen

### Clarinet

Kristen Pierr

Julian Ruiz

### Bassoon

J.T. Holdbrooks

Isabel Goodwin

### Horn

Ethan Watson

Megan Twain

Abbie French

Kieran Scruggs

### Trumpet

Noah Mennenga

Isaac Ponce Urbina

### Trombone

Sebastian Alvarez Piras

Daniel Orthel

Jackson McLellan

### Tuba

Dylan Silverstein

### Timpani

Christian De La Torre

### Percussion

Euijin Jung

### Harp

Shelby Roberts

# Synopsis

## Prologue

An estate auction takes place. Parisiens purchase the remaining possessions of Madame Valéry. A mysterious stranger bids to acquire a meaningful item: an antique hourglass.

## Act I

Violetta Valéry is consumed by tuberculosis. She knows that she will die soon, and her hourglass reminds her of the limited time. While hosting a party celebrating a temporary restoration of her health, she is introduced to Alfredo Germont. Viscount Gastone divulges that Alfredo, long in awe of her beauty and refinement, has come daily to check on her wellbeing. Later, Alfredo is coaxed into giving a toast and performing for the guests. In the drinking song, he celebrates true love. Violetta responds in praise of free love, but she is touched by his candor. Suddenly she feels faint, and the guests withdraw. Alfredo remains behind and declares his love for her. There is no place for true love in her life, Violetta replies. Still, she gives him a camellia, asking him to return when the flower has faded.

## Act II

Violetta has chosen to join Alfredo in the country, renouncing her life as a courtesan. But when Alfredo learns that their new life is only possible because Violetta sold her property, he immediately leaves for Paris to buy back her house and possessions. Meanwhile Violetta has received an invitation to Flora's party in Paris, but she no longer cares for such distractions. Alfredo's father, Giorgio Germont, pays Violetta a visit. He requests that she separate from his son. Their unconventional arrangement and her former occupation threaten the marriage of his daughter. Violetta resists, but her hourglass again reminds her that she will have no long lasting life with Alfredo. She agrees and decides to leave for the party in Paris. She writes a goodbye letter to Alfredo. Alfredo returns and is consoled by his father.

At the party, news has spread of Violetta and Alfredo's separation, and Violetta arrives with her new lover, Baron Douphol. Alfredo and the Baron battle at the gaming table, where Alfredo wins a large sum. Alfredo then confronts Violetta, calling the guests as witnesses. He throws his fistful of winnings at the former courtesan, humiliating her.

His father sees this display and rebukes his son. Alfredo is remorseful, Violetta is broken-hearted, and the guests look on in despair. In response, the Baron challenges his rival to a duel.

## Act III

Violetta is dying; her doctor knows that she has little time left. Giorgio Germont has written to Violetta, informing her that his son was not injured in the duel. What's more, full of remorse, Giorgio told Alfredo about Violetta's sacrifice. Alfredo wants to rejoin her as soon as possible. Violetta is afraid that he might be too late. Alfredo arrives, and the reunion fills Violetta with a final euphoria. Her energy and exuberant joy of life return. All sorrow and suffering seem to have left her—a final illusion before she dies.

## Stage director's notes

According to Opera America, Verdi's *La Traviata* is one of the 10 most produced operas in the United States. There is no doubt why. The story, based on Alexandre Dumas fils' *La Dame aux Camélias*, is a captivating story of desire, love, family and impending death. Verdi's music is of the highest caliber. In the passages of Violetta's music, he masterfully expresses her passion as well as her fragility. His party scenes depict both glorious celebrations and her fatal and breathless illness: tuberculosis.

His musical expression is notated in the orchestra and vocal line conveyed by contrasting dynamics. The most quiet of dynamics, *pianissimo* (pp), is rarely possible for a novice singer. To accomplish this, a refined technique is required, and our students do not fall short. Their vocal mastery complements and enhances the dramatic story throughout.

One of my chosen dramatic devices used in this production is a visual metaphor of the dwindling time that Violetta has to live: her hourglass. Only she and Dr. Grenvil seem to understand its symbolism. As any dramatist knows, the convention of limited time adds high stakes to the drama.

Our production is not set in 1870 as is often done. It is set later in Paris during the Belle Époque era, circa 1910. During this time, many creatives gathered together to enjoy intoxicating substances and passionate trysts while discussing the art and

philosophies of the day. Color was everywhere: in art, in fashion and in the extroverted personalities who stayed late at every party.

Violetta begins the opera surrounded by friends, idols and even groupies. By the end of the opera she is surrounded by only her doctor, her companion Alfredo, and his father. The people that seemed to adore her in act one turned their back on her once her star faded out. *La Traviata* is a reminder that we always die alone. Even surrounded by the ones who truly love us, we travel through that final door by ourselves. This is nothing of which we have control. But we do have the ability to make alternate choices, to live nobly and to sacrifice our own desires for those of the ones we love.

## Music director's notes

Of all the great opera composers, and there are many, nobody came close to Verdi or Mozart. Together they stand alone in the pantheon of illustrious opera composers, those whose synthesis of drama, text and music can only be described as masterful.

In *La Traviata*, Giuseppe Verdi's genius is immediately apparent. Right from the opening violin notes of the prelude we are transported into a different emotional world. Traditionally Italian opera preludes were somewhat of an afterthought, comprising a potpourri of themes from the opera (and sometimes not even written by the composer himself). Verdi concentrates on just two themes here, presenting us with an exposition of tragedy and passion in equal measure. He is simply telling us what is going to happen, and letting the story unfold as it must. In this he was like all great dramatists; less interested in the story per se, as in the decisions, circumstances and weaknesses that form our lives—and therefore our fate.

There are countless examples of Verdi's dramatic realism on display in *La Traviata*. The prosaic background music to Alfredo's declaration of his love for Violetta, and Violetta herself in her aria, "Sempre libera," where we find her questioning whether to give up her profession as a courtesan to love one man.

Then there is the fact that we rarely see Violetta and Alfredo content and happy together. If we are to concentrate on the tragedy of existence,

then would it not be a good idea to have a lot of happiness to contrast it with? For Verdi, of course, it is not the contrast that is important but the juxtaposition, and the closer the juxtaposition, the more the tragedy is set in relief. To be reunited in hope, however illusory, only for death to intrude in the next moment, is the greatest of all tragedies. It is a story often told.

That brings us to the crux of the final scene of *La Traviata*.

Many commentators have remarked that the fact that Violetta appears to recover just before expiring is too incredible and overly melodramatic. But this is exactly what happens in tuberculosis. The Encyclopaedia Britannica (1885) describes the so-called *spes phthisica* as follows: "A remarkable and often painful feature of the disease is the absence in many patients of all sense of the nature and gravity of the malady from which they suffer, and their singular buoyancy of spirits rendering them hopeful of recovery up till even the very end."

*Find additional context from Nicholas Carthy in "Consumed by romance: Pop culture's obsession with 'the fallen woman'" on page 6 of this magazine.*

## Personnel

**CHRISTIAN ATHERTON** (Gastone), tenor, is pursuing his Bachelor of Music in voice performance at the University of Colorado Boulder, studying under Andrew Garland. Throughout his time at CU, he has performed with the Eklund Opera Program in *It's a Wonderful Life*, *Le nozze di Figaro* and *Béatrice et Bénédicte*.

**ERIC BOTTO** (Alfredo) is a Houston-native tenor best known for his vocal and dramatic versatility on stage. He has triumphed in leading tenor roles as Roméo (*Roméo et Juliette*), Rodolfo (*La bohème*) and Nadir (*Les pêcheurs de perles*), while equally possessing the ability to thrive in comic roles such as Earl Tolloller (*Iolanthe*), the Magician (*The Consul*), and Le petit villiard (*L'enfant et les sortilèges*). He has performed in Italy, as well as across the United States in New York, Texas, Florida, Colorado, Alabama, Mississippi and Louisiana. Botto currently holds degrees from Colorado State University and the University of Mobile, and is currently an Artist Diploma student at CU Boulder under the tutelage of John Seesholtz.

**SAM BRUCKNER** (Gastone) is a senior at the University of Colorado Boulder. He is studying for a Bachelor of Music in vocal performance and a business minor. Bruckner takes voice lessons from Matthew Chellis and has been a part of many performances with the Eklund Opera Program. He has played roles in *West Side Story* (Diesel), *Eugene Onegin* (chorus), *It's a Wonderful Life* (Angel), *Béatrice et Bénédicte* (Claudio) and *Agrippina* (Pallante).

**SHANNON PAIGE CHRISTIE** (Violetta), soprano, is currently a second-year Master of Music in vocal performance under the tutelage of Jennifer Bird-Arvidsson. Last year, she made her Eklund Opera debut as Poppea in *Agrippina*. Originally from Indiana, she holds a Bachelor of Music in vocal performance from University of Indianapolis. She made her professional debut with Indianapolis Opera in 2017 as Annina in *La Traviata*, during her residency in their young artist program. Other credits include Papagena in *Die Zauberflöte* and Laurette in *Le Docteur Miracle*. She has studied in England twice, where she was the soprano soloist in Mozart's *Requiem* and Vaughan Williams' *Serenade to Music*.

**ANTONIO ESPOSITO** (Marchese) is a first-year master's student studying under Matthew Chellis at the University of Colorado Boulder. Prior to his graduate studies, Esposito received his bachelor's degree in vocal performance at Rollins College. He recently performed in the chorus of Opera Orlando's *Die Fledermaus* and *Carmen*. Esposito is looking forward to continuing his graduate studies in performance and pedagogy.

**RYAN FRENK** (Giuseppe/Domestic di Flora) is a singer-actor praised by the Houston Chronicle for "his voice clear, sweet, and cutting all at once." Credits include: Luke Sheridan (*Double Vision*, regional premiere, Chicago New Musical Festival), Raj/Utkarsh (*Working*, Main Street Theatre), Peter (*Jesus Christ Superstar*, Bayou City Theatrics- Broadway World Houston nomination), The Magician (*Consul*, Transgressive Opera Theatre), NVA Commanding Officer (*Amelia*, regional premiere, Moores Opera Center). Frenk has been a member of Chicago's The Marion Consort, debuting at the Milwaukee Early Music Now! Festival in 2019, and was a singer and board member of Cantare Houston for the 2013-15 seasons. He is currently taught by Julie Simson.

**KYRIE LAYBOURN** (Annina), soprano, made her Eklund Opera debut as Gertrude in last season's *Hänsel und Gretel*. Laybourn is currently a second-year Master of Music student under the mentorship of John Seesholtz and holds a Bachelor of Music Education from Oklahoma City University. Laybourn's 2020-2021 season included her portrayal of the title role in Barber's *Vanessa*, winning the 2020 Regional NATS Singer of the Year, and debuting Mozart's Countess Almaviva in *Le Nozze di Figaro*. Other roles include: The Gingerbread Witch (*Hänsel und Gretel*), Rosine (*Signor Deluso*), and Santuzza (*Cavalleria Rusticana*). Follow her on Instagram (@kyrielaybourn).

**ANNA MONTGOMERY** (Violetta) is a first year Artist Diploma student studying with Jennifer Bird-Arvidsson. This past summer she appeared as Cendrillon with Opera in the Ozarks. Other performances include Giulia (*La Scala di Seta*) and Adele (*Die Fledermaus*) at Michigan State University, Rose Maurant (*Street Scene*) at the Brevard Music Festival, Abigail Williams (*The Crucible*), Despina (*Così fan tutte*), and Lauretta (*Gianni Schicchi*) with the Moores Opera Center at the University of Houston, and Belinda (*Dido and Aeneas*) with Opera Steamboat. A Boulder native, she is a 2021 winner of the Denver Lyric Opera Guild Competition and an Encouragement Award winner from the Colorado/Wyoming District of the MONC competition.

**MIGUEL ÁNGEL ORTEGA BAÑALES** (Alfredo) is a second-year graduate student at the University of Colorado Boulder studying with Matthew Chellis, where he has received a Teaching Assistantship appointment to earn a master's degree in vocal performance and pedagogy as well as choral conducting. Ortega 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 music department.

**TYLER PADGETT** (Germont), student of Andrew Garland, is in his second year of the CU Artist Diploma Program. Padgett's most recent credentials include Claudio in *Agrippina*, Vater in *Hänsel und Gretel*, Mr. Potter in *It's a Wonderful Life*, and the title role of *Eugene Onegin*. Padgett's competitive accolades include being awarded first place in the 2019 NATS National Student Auditions. He is very excited to be a part of Eklund



Opera's production of *La Traviata*, a work with a beauty and grandeur that unflinchingly inspires artists every time it is experienced.

**GLORIA PALERMO** (Flora) is a first-year Artist Diploma student at CU's Eklund Opera Program. Prior to attending CU, Palermo completed two seasons with Opera Orlando as a Studio Artist, where she sang the role of Hansel (*Hansel and Gretel*), Mercédès (*Carmen*), Ida (*Die Fledermaus*), and Wowkle (*Girl of the Golden West*). Other roles performed include Bradamante (*Alcina*), Flora (*La Traviata*), Béatrice (*Béatrice et Bénédicte*) and La Badessa (*Suor Angelica*). She holds a Master in Music from the University of Southern California and Bachelor in Music from Rice University. She has received additional training from the Tanglewood Music Festival and the Aspen Music Festival. Palermo is a student of Professor Julie Simson.

**GABRIELLE RAZAFINJATOVO** (Flora), mezzo-soprano, is a second-year master's student at the University of Colorado Boulder pursuing a MM in voice performance and pedagogy. She is a student of Julie Simson and Abigail Nims. Originally from North Dakota, she earned a BA in voice and piano from Minot State University in 2017. She performed with the Minot Symphony Orchestra as winner of the MSO Senior Honors Competition and as a soloist in Vivaldi's *Gloria*. Past roles include Rosina in *Il Barbiere di Siviglia*, Mercedes in *Carmen*, and Third Lady in *Die Zauberflöte*, with the Western Plains Opera Company.

**SAVANNAH SCOTT** (Annina) is a first year master's student from the studio of John Seesholtz. Scott holds a BM from Louisiana State University where she graduated summa cum laude and University Medalist. At LSU, she premiered the role of Holocaust Survivor Krystyna Zywulska in the collegiate premiere of Jake Heggie's *Out of Darkness: Two Remain* which won The American Prize third place for Opera Production—College/University Division for 2021. Other engagements at LSU include La Ciesca in *Gianni Schicchi*, Yvonne in *Sunday in the Park with George*, *Les Mamelles de Tirésias*, *Eugene Onegin* and *Falstaff*. Scott has appeared in multiple productions with Opera Louisiana including Manuelita in *Carmen*, Isabel in *Pirates of Penzance*, *Ulysses: An American Mythology*, *H.M.S. Pinafore*, *Madama Butterfly* and *Die Fledermaus*.

**KANE WHITE** (Marchese and second assistant director) received his Bachelor of Music in vocal performance from the University of Montevallo and studied with Roderick George. He is in his first year of a master's degree in voice here at CU Boulder and studies with Andrew Garland.

**PETER DEAN BECK** (set and lighting 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 18th 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.

**BUD COLEMAN** (choreographer) is honored to work again with Eklund Opera, having directed the CFI student operas for CU NOW since 2015. Other Eklund credits include appearing as Frosch in *Die*

*Fledermaus* and directing *Red Hot and Cole* and *A Grand Night for Singing*. The Roe Green Professor of Theatre at the University of Colorado Boulder and former Chair of the Department of Theatre & Dance, Bud has also directed *The Soldier's Tale* and *Ellis Island* for the Boulder Philharmonic. Coleman has directed and choreographed many musicals and operas, including the musical *Company* in Vladivostok, Russia, and the Thai premiere of *Fiddler on the Roof*.

**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.

**CHEN-FANG HSU** (rehearsal pianist), a native of Taiwan, began piano studies at the age of seven. She earned a Bachelor of Music in application of music from the University of Taipei, Taiwan. Subsequently, she began her studies with Edward Auer at the Indiana University Jacobs School of Music and earned a Master of Music in piano performance. She has also received Performance Diploma in collaborative piano with renowned pedagogues Anne Epperson, Chih-Yi Chen and Charles Prestinari from the Indiana University Jacobs School of Music. She is currently pursuing her Doctoral of Musical Arts in collaborative piano at the University of Colorado Boulder with Margaret McDonald and Alexandra Nguyen.

**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.

**SARAH ANNETTE OPSTAD DEMMON** (wig and makeup designer) returns to Eklund Opera after designing *Agrippina*, *Hansel and Gretel*, *The Marriage of Figaro* and *It's a Wonderful Life*. 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), costume coordinator for Opera Colorado since 2003, has designed costumes *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed over 100 shows for Denver area opera, theatre 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 and *Agrippina* for the Eklund Opera Program. Piano has a BFA in fashion design from Stephens College, Columbia, Missouri, with a minor in fine art.

**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. Some of his recent stage management credits include *Godspell* at Long Bay Theatre in Myrtle Beach and *The Man Who Mistook his Wife for a Hat* at Opera Steamboat in Steamboat Springs. He would like to thank his family and friends for their support and hopes you enjoy the show!

**DAWNA RAE WARREN** (assistant director) is an AD student at CU Boulder studying voice with Jennifer Bird-Arvidsson. Her most recent engagements have been with with UKOT as Abigail in *The Crucible* and in *Suor Angelica*; The In Series as Atalanta in *The Tale of Serse*, Barbarina in *Figaro in Four Quartets*; and in Cleveland as Papagena in Tim Nelson's *Die Zauberflöte* at Resonanz Opera. Her other recent credits include appearances with The Cleveland Opera in *La Bohème* and with Cleveland Opera Theater in a production of *Le Nozze di Figaro*. She has collaborated with Cleveland Opera Theater in the New Opera Works Festival in previous years and premiered the roles of Hedwig in *Verlorene Heimat* and Adela in *Bernarda Alba*. Other roles include: Königen der Nacht in *Die Zauberflöte*, First Wood Sprite in *Rusalka*, Lucy in *Threepenny Opera*, Atalanta in *Serse*, Peep-Bo in *The Mikado*, and Mrs. Graves in *Enchanted April*.

#### EKLUND OPERA PRODUCTION TEAM

<b>Stage Manager</b> Jimmy Jester	<b>Hand Properties</b> Jennifer Melcher Galvin
<b>Assistant Stage Manager</b> Alaina Brown	<b>Scenic Artist</b> Jennifer Melcher Galvin
<b>Assistant Technical Director</b> Jeff Rusnak	<b>Assistant Scenic Artist</b> Shannon Meihaus Lelah Radostis
<b>Master Carpenter</b> Ben Smith	<b>Costume Shop Assistants</b> Maribeth Hite Melissa Lubecke
<b>Carpenters</b> Dan Sjastaad Eric Botto Cooper Braun-Enos Nicole Bromley Justin Tamplin Nick Kargel	

#### MUSIC STAFF

<b>Head Vocal Coach / Chorus Master</b> Jeremy Reger	<b>Vocal Coach</b> Mutsumi Moteki
	<b>Rehearsal Pianists</b> Chen-Fang Hsu Keith Teepen

#### RUN CREW AND MACKY STAFF

<b>Macky Assistant Director of Production</b> Trevor Isetts	<b>Wig and Makeup Assistants</b> Elizabeth Bowersox Danii Diorio
<b>Master Electrician, Macky Production Manager</b> Richard Barret	<b>Wardrobe Crew</b> Sara Rutherford Sarah Zinn
<b>Pit Manager, Macky Production Manager</b> Chris Evans	<b>Other Macky Personnel</b> Various Stage Hands and Electricians
<b>Light Board Operator</b> Emily Jane	
<b>Crew Chief</b> Jeff Rusnak	
<b>Rail Operator</b> Kit Marcy	
<b>Deck Hands</b> Ben Smith Kristi Ibsen JD Rodgers Bryce Taylor	
<b>Spot Operators</b> Madison Tallman Scott Wickham	
<b>Wardrobe Head</b> Elizabeth Woods	