

EKLUND OPERA PROGRAM

Cendrillon

An opera by Jules Massenet

7:30 p.m., Friday, March 17, 2023

2 p.m., Sunday, March 19, 2023

Macky Auditorium

Stage Director

Music Director

Scenic Designer

Lighting Designer

Costume Designer

Wig and Makeup Designer

Production Director

Assistant Director

Production Assistant

Leigh Holman

Nicholas Carthy

Peter Dean Beck

Jonathan Dunkle

Ann Piano

Jason Estrada

Ron Mueller

Dawna Rae Warren

Christie Conover

ACKNOWLEDGEMENTS

- Elise Kulovany and CSU costume shop
- Ted Stark and CU Boulder Theater costume stock
- Alison Milan and Opera Colorado costume stock
- H and T Fabrics
- Trims on Wheels

NEED TO KNOW FOR THE SHOW

- 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 recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

Cast

Role

Cendrillon/Lucette
 Le Prince Charmant
 La Fée, Fairy Godmother
 Pandolfe
 Madame de la Haltière
 Noémie
 Dorothee
 Le Roi
 Le Doyen
 Premier Ministre
 Surintendant des plaisirs

Friday Cast

Anna McMahon
 Jenna Clark
 Alice Del Simone
 Seth Tack
 Savannah Scott
 Catherine Jaicks
 Mia Kopera
 Kane White
 Zane Pergram
 Colin Ring
 Marcus Schaller

Sunday Cast

Gloria Palermo
 Elijah English
 Olivia Russell-Botto
 Sam Wetzel
 Savannah Scott
 Catherine Jaicks
 Mia Kopera
 Kane White
 Zane Pergram
 Colin Ring
 Marcus Schaller

Fairies/

Ensemble

Jacqueline Bell
 Isabelle Bodley
 Halle Francis
 Maggie Freking
 Kailyn Martino
 Micaela Mesite
 Kaori Quan

Ensemble

Joseph Berrios
 Zane Pergrem
 Colin Ring
 Marcus Schaller
 Keegan Shaw
 Ian (Teddy) Spachman

Supers

Caitlyn Fuller
 Ron Stewart

Orchestra

Violin 1
 Jordan Grantonic
 Zhiqi Liu
 Logan Indge
 Bebe Seidenberg
 Richi Hsieh
 Anna-Claire Schultz
 Sarah Payton
 Jacob Stewart

Violin 2
 Hailey Jang
 Larina Gray
 Inga Well-Off-Man
 Adam Weller
 Eli Pouliot
 Jacob Lei

Viola
 Preston Yamasaki
 Len Eppich
 Avedis Escandon
 Bryce Kayser

Cello
 Louis Saxton
 Joshua Vierra
 Nia Lepore
 Logan Kuhlman

Double Bass
 Victoria Bakewell
 Micah Celedon

Flute
 Joeli Shilling
 Ayla Lantz

Piccolo
 Ally Kreider

Oboe
 Zane Holland
 Ricky Arrelano

Clarinets
 Gracie Lime
 Carson Conley

Bassoon
 Sam Macken
 Madison Triplett

Horn
 Max Braun
 Josiah Smith
 Natalie Miller
 Ervin Keeling

Trumpet
 Noah Solomon
 Colin Terk

Trombone
 Sebastian Alvarez
 Jake Spies
 Eric Brennan

Tuba
 Cameron Holt

Timpani
 Elan Rochelle-Share

Percussion
 Christian DelaTorre
 Annalise Goetz
 Gavin Kitchen

Harp
 Emily West

Synopsis

ACT I

In the house of Madame de la Haltière, servants are busy preparing for the ball. Pandolfe, the second husband of Madame de la Haltière, wonders why he forsook the calm of his country home to marry Madame de la Haltière with her two daughters and pities the lot of his own daughter, Lucette (Cendrillon). Madame de la Haltière and her daughters dress and plot how to attract the prince's attention at the ball. She refuses to let Cendrillon attend the festivities or to let her father say goodbye to her. Cendrillon sings of how she wishes she could also have gone to the ball. After completing her chores she falls asleep by the warm chimney hearth.

The Fairy Godmother and her attendants come in, transform Cendrillon into magnificent clothes for the ball, but warn that their spell will only last until midnight and that the magic of the glass slippers will make her unrecognizable to anyone who knows her. Cendrillon promises to return at midnight and sets off for the ball.

ACT II

At the royal hall, everyone is enjoying the evening except for the Prince, who is in a melancholy mood. The King reminds him that he must choose a wife. The eligible princesses present themselves to the prince; mysterious beauty Cendrillon enters and enchants everyone—except for Madame de la Haltière and the two step-sisters. The Prince and Cendrillon fall in love at first sight, but when the clock strikes midnight Cendrillon runs off.

ACT III

First tableau: The return from the ball

Cendrillon returns to the house and remembers her frightening journey from the royal palace and how she lost one of her glass slippers as she left the ball. Her fine gown has changed back into a plain dress. When the family arrives home from the ball, Madame de la Haltière describes to Cendrillon the “unknown stranger” who appeared at the King's ball, telling her that the Prince spoke contemptuously of the girl, and that the Court regarded her with disdain. Cendrillon is on the point of fainting, when her father angrily sends the other women from the room. Tenderly, he promises Cendrillon that they will return to his country

home. Alone, Cendrillon decides that she is too sad to continue living. She bids farewell to her home and leaves, determined to go off and die in the forest.

Second Tableau: The Fairies' Oak

Under a magic oak tree in an enchanted forest, the Prince and Cendrillon enter looking for each other. They pray to the Fairy Godmother to ease their pain. The enchanted flowers block their view of each other but they recognize each other's voice and they reaffirm their love, and Cendrillon tells the Prince her true name—Lucette. The Prince offers his heart to see his beloved and The Fairy Godmother allows the pair to see each other. The enchanted flowers disappear and the lovers, surrounded by the spirits, fall into a slumber in each other's arms.

ACT IV

First Tableau: The terrace chez Cendrillon

Back in Cendrillon's home, Pandolfe watches over his sleeping daughter, who was found months previously by a stream. When she wakes, he tells her that she had been talking during her illness of her adventures at the ball and of the Prince. Cendrillon begins to believe that the whole episode was a dream. Madame de la Haltière and her daughters appear with the news that the King has summoned maidens from all over the land in the hope that one of them is the unknown beauty whom the Prince met at the ball. As a royal herald summons the princesses to go and try on the glass slipper, Cendrillon realizes that her dream was true and resolves to go to the palace as well.

Second Tableau: A great hall in the palace

At the royal palace, the Prince is desperately searching for his beloved among the young women summoned to the palace. When Cendrillon and the Fairy Godmother arrive the Prince immediately recognizes Cendrillon, and the pair declare their love to the court. Pandolfe and the rest of Cendrillon's family enter; everyone rejoices and hails Cendrillon as their future queen.

Director's note

By Leigh Holman

Is it even relevant to tell fairy tales any longer? They seem so out of date and out of touch. In 2023, we balk at the idea of a young woman needing anything other than her own resources to guide herself out of a bad situation. She doesn't need a rich Prince to do that. Indeed!

The *Cinderella* story was published in many forms as early as 7 BC. Since Perrault's published fairy tales in 1697 and Grimm's in 1812, rags to riches stories have pervaded novels, films, theater, poetry and song. We all like to hope that no matter our plight, if we work hard, are kind, forgiving and gracious, we will win our true life's desires. It's a nice idea anyway.

But going back to that rich Prince, why couldn't Cinderella just be good and kind and start her own cleaning business, or pumpkin farm and become CEO of her own burgeoning empire?

When Perrault wrote *Cinderella* in the late 1600s, women were property. They had no agency. They went from their father's house to their husband's. There was no in-between. No option to discover themselves or manifest their own future with their entrepreneurial proclivities. As an individual, legally anyway, women did not exist. But that was a long time ago.

Or was it?

In the United States, a woman was not permitted to obtain her own credit card, without her husband's signature, until 1974. The 19th amendment granted women the right to vote in 1920 (although not all women were able to exercise the right to do so). Perhaps Perrault's story was less a misogynistic story than a progressive one within strict legal confinements. In Massenet's opera, written in 1899, Prince Charming—sick and tired of his restricted, though financially advantaged life—finally meets someone with whom he feels connected: Lucette. They have some things in common—they are raised by their kind fathers (it's revealed that Lucette's beloved mother passed away some time before), and their tightly controlled circumstances keep them from finding their own community. They have no way to develop friendships or seek their own path in life.

In the opera, Prince Charming tells Lucette he will leave and follow her anywhere. She tells him, "sorry, I've gotta get home." He is no control freak and she is no doormat. Massenet's music, rich, tender and characteristically dramatic, depicts emotional depth and light, fantastical magic. The lead characters are three dimensional—flawed, serious, humorous and human. Perhaps the magic that the Fairy Godmother and her band of helpful fairies bring to Charming and Lucette is less about ascension from the ashes to wealth, prestige and "happily ever after" and more about the blending of families, forgiveness and acceptance. It might be annoying, but Lucette forgives her bullying new family and invites them to live in the palace. I said Lucette was no doormat and she isn't; vengeful feelings eat us up—not the ones to whom those feelings are directed. Forgiving them was a smart move toward good mental health.

Data show that the best indicator of happiness is time spent with family and friends. A sense of belonging trumps wealth every time. Perhaps in *Cendrillon* (in our tale anyway), Pandolfe, Madame, Noémie, Dorothee, the King, Charming and Lucette truly do find their happy ending, at least the beginning of one—and they find it in community.

What do you think ... do fairy tales deserve a second chance?

Music Director's note

By Nicholas Carthy

When the famous Italian publisher Giovanni Ricordi asked Rossini permission to publish a complete series of his operas, the composer demurred, saying that then everybody would realize that he had written the same opera 30 times. The same might be said about Jules Massenet, one of the most important and famous opera composers of the late 19th century.

Like Rossini, he knew exactly what his audience wanted, and he gave it to them, over and over again, hardly ever straying from his tried and tested method.

He was in a sense the Andrew Lloyd Webber of his day; ridiculously popular and prolific, he sometimes had several operas running concurrently in Paris (and rumour has it that he would have the box office takings delivered to him, and spend the night counting them!) He was also, like Webber, a magpie, although a lot better at it.

His works are full of references and stylistic nods to most of the French opera composers, but his main influence was the man who cast a shadow over all operas of the romantic era—Richard Wagner.

Wagner was considered by many leading critics of the day to be a pernicious influence on French music, one critic sighing that “all too many of our composers have sacrificed native qualities in vain, sterile imitations of Wagner.”

Massenet also succumbed; he was a regular guest at Bayreuth, and, after experiencing a performance of *Parsifal*, turned to his neighbour in despair and said: “Now I must return to Paris and burn my opera, *Werther* ... the power of Wagner is such that upon leaving a performance of one of his works, one vows never to write again ... but then one forgets ... and starts again.”

French composers may have been influenced too much by Wagner (and to be honest, who wasn't), but they were also really rather good at parodying him, and Massenet (along with Faure and Messager) took great delight in bursting the pomposity of Wagnerism, using quotes (leitmotifs) from the *Ring* and *Parsifal* at some delightfully inappropriate moments: Fafner, the giant who turns himself into a dragon, gets reduced to portraying Pandolphe, who mostly wouldn't say boo to a goose; and the fairies dressing Cendrillon are straight out of the Flower-maidens (who are actually trying to undress Parsifal.). Other French composers make an appearance, too; there is Lully, Bizet, plenty of Gounod, and lots of Offenbach, all mixed in with much wonderfully original music. Massenet was a master craftsman, whose writing for both voice and orchestra is very fluent and assured, and he weaves all of these influences into something unmistakably his own.

But his habit of never straying from the tried and tested was in the end, his downfall. Even at the height of his fame, there were many murmurings from critics. One wrote: “His prolonged and widespread success is one of the most puzzling phenomena of modern musical history ... few real lovers of music expect any of his works to remain popular after his death.”

And so it proved; Massenet fell very quickly out of fashion and it is only in more recent times that we have the true delight of rediscovering him.

Personnel

JENNA CLARK (Le Prince Charmant), mezzo soprano, is a first year Artist Diploma student at the University of Colorado Boulder, studying with mezzo soprano Abigail Nims. Clark graduated from the University of Denver in 2018 with a dual-concentration master's degree in vocal performance and choral conducting, and was most recently seen as Annio in Mozart's *La Clemenza di Tito* (2021) with Steamboat Opera, L'enfant in Ravel's *L'enfant et les sortilèges* with Boulder Opera (2021), a Maid in Guettel's *The Light in the Piazza* with Central City Opera (2022) and the Announcer in Douglas Moore's *Gallantry* with Opera Theater of the Rockies (2023). She is a touring artist with Central City Opera and was a 2022 Apprentice Artist, covering the role of Signora Naccarelli. Next up, Clark will be performing the role of Mrs. McLean in Opera Ft. Collins' production of Carlisle Floyd's *Susannah* in April 2023.

ALICE DEL SIMONE (La Fée, Fairy Godmother) received her BA in voice performance from the University of California, Davis. She is currently pursuing an MM in voice pedagogy and performance at the University of Colorado Boulder, studying with Andrew Garland. Del Simone's recent appearances include Clytemnestra in the premiere of Anne Hege's *The Furies* with Stanford Laptop Orchestra, and La Princesse, Le Rosignol and Le Feu in *L'Enfant et les Sortilèges* (Ravel) with Boulder Opera. With Eklund Opera, Del Simone has performed as The Lady with a Hand Mirror in *Postcard from Morocco* (Argento) and *Poppea* in *Agrippina* (Handel).

ELIJAH ENGLISH (Le Prince Charmant) is pleased to perform this role with Eklund Opera. Other recent roles include Parpignol (Puccini's *La Bohème*), Joan of the Real (Kamala Sankaram's *Joan of the City*) with CU NOW and Ottone (Handel's *Agrippina*). He will debut with Opera Ft. Collins this summer as the Sorceress (Purcell's *Dido and Aeneas*). English has appeared as a soloist with Longmont Symphony Orchestra (Handel's *Messiah*) and has sung recently in the chorus with the Colorado Bach Ensemble (Bach's *St. Matthew Passion*). English would like to acknowledge and thank his voice teachers, Abigail Nims and John Seesholtz.

CATHERINE JAICKS (Noémie) soprano and Chicago native, is currently pursuing a master's degree in vocal performance and pedagogy at CU Boulder, studying with Abigail Nims. Her degree is supported by the Barbara M. Doscher Memorial Voice Scholarship. Jaicks graduated with honors from the College of Wooster, where she studied with Carrie Culver. In April, Jaicks will be performing a recital of Debussy, Wolf and selected American art song. Jaicks would like to thank the entire cast and crew of *Cendrillon*, but most especially Mia Kopera for being the uglier step sister.

MIA ELISA KOPERA (Dorotheé) is a mezzo-soprano from Denver, Colorado. She is a senior pursuing a BM in vocal performance degree under the guidance of John Seesholtz. This is her first named role with Eklund Opera, and she couldn't be more excited!

KAILYN MARTINO (Chorus, Noémie understudy) is a soprano from Pittsburgh, Pennsylvania. She is a graduate student in voice performance and pedagogy who studies voice with Jennifer Bird-Arvidsson. Martino earned her BM from Baldwin Wallace Conservatory of Music in 2020. Recent opera credits include Younger Alyce in Tom Cipullo's *Glory Denied*, Cherubino from Mozart's *Le nozze di Figaro* and several supporting, cover or partial roles including Susanna, Despina, Blue Fairy, Sophie and more. Martino is excited to be singing in her first Eklund Opera mainstage production! She resides in Boulder with her husband, Kirk, and their dog, Piper.

ANNA MCMAHON (Cendrillon/Lucette) is a second-year Artist Diploma Student at CU Boulder. Other Eklund Opera roles include Musetta (*La Bohème*) and Violetta in *La Traviata*, and last 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 Giulia (*La Scala di Seta*), 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.

GLORIA PALERMO (Cendrillon/Lucette) is from Cocoa, Florida and is of Cuban and Sicilian descent. She is in her final semester of her Artist Diploma at Eklund Opera studying with Abigail Nims. This past fall, Palermo was awarded the Beverly Sears Grant to perform John Harbison's *Mirabai Songs* with chamber orchestra. Other roles performed at CU Boulder were Flora in *La Traviata* and Lady With A Hat Box in *Postcard from Morocco*. During the summer of 2022 Palermo was an apprentice artist at the Santa Fe Opera. In 2021 Palermo received the Encouragement Award for the Southeast Region at the Metropolitan Opera Laffont Competition. Palermo holds a Master of Music from the University of Southern California and a Bachelor of Music from Rice University. She has received additional training at the Tanglewood Music Festival and the Aspen Music Festival.

ZANE GABRIEL PERGRAM (Ensemble), tenor, is a master's candidate and teaching assistant at the University of Colorado Boulder. He holds an undergraduate degree from Bowling Green State University. He is currently a student of both Jennifer Bird-Arvidsson and Matthew Chellis. He wishes to express gratitude to Kevin Bylsma and Shawn Mathey who have served as mentors for him while preparing for his master's. Pergram has recently appeared in the

Detroit Opera Chorus and Toledo Opera and Symphony Choruses. During his summers, Pergram has spent time building hiking trails on Mt. Elbert in Colorado.

OLIVIA RUSSELL-BOTTO (La Fée, Fairy Godmother) is a soprano in her second year of her master's degree. She recently performed with La Musica Lirica's production of *La Bohème* throughout Italy. She also performed in Utah Vocal Arts Academy's 2021 Summer Festival as the role of Cupid in *Orpheus in the Underworld*. During UVAA, she won the "Death by Aria" competition, sponsored by Deborah Voigt. She is also slated to perform in Opera Steamboat's Outreach production of *Stone Soup* (2023). Russell-Botto currently studies with Abigail Nims at CU Boulder, where she has had the pleasure of performing as Sergeant Sarah Brown in Eklund Opera's production of *Guys and Dolls*, covered Musetta in *La Bohème* and is now ecstatic to play the Fairy Godmother.

MARCUS SCHALLER (Le Surintendant des plaisirs) is a third year undergraduate, pursuing a Bachelor of Music in vocal performance, studying with Andrew Garland, and a Bachelor of Arts in astronomy: astrophysics. Aside from singing, Schaller is a violinist, composer and avid skier. He'd like to thank Professor Holman, Maestro Carthy and all of the wonderful people at Eklund Opera for this incredible performance opportunity, Professor Garland for his infinite vocal wisdom, and his parents, family and friends for all of their love and support. He hopes you enjoy this fabulous opera!

SAVANNAH SCOTT (Madame de la Haltière) is a second year master's student of John Seesholtz. CU Boulder credits include: Annina in *La Traviata*, Mimì in *La Bohème* (cover), Alyssa Edwards in *Drag Race*, Julia in *Fragments*, and Student in *Spare Room with the Shag Rug* with CU NOW. Other credits include the title role in *Suor Angelica*, La Ciesca in *Gianni Schicchi*, and Yvonne in *Sunday in the Park with George*. Local credits: Manuelita in *Carmen* and a concubine in *Rigoletto* with Opera Colorado. Scott holds a BM from Louisiana State University where she graduated both summa cum laude and University Medalist. At LSU, Scott premiered the role of Holocaust Survivor Krystyna Zywulska in the collegiate premiere of Jake Heggie's *Two Remain* which won The American Prize third place for Opera Production 2021.

SETH TACK (Pandolfe) is a baritone studying with Andrew Garland, and is in the first year of his Doctor of Musical Arts at CU Boulder. This past fall, Tack performed the role of Alcindoro in Eklund Opera's production of *La Bohème*. 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).

SAM WETZEL (Pandolfe) is a master's student at CU Boulder, studying with Andrew Garland. His voice has been described as "moving the chi in the room" and has been seen most recently as Marcello in Eklund Opera's *La Bohème*. Wetzel was in many operas at his undergrad, Baldwin Wallace Conservatory of Music, including *Le Nozze di Figaro* (Count), *Alcina* (Melisso), *Cinderella 99* (Dad), and *Dido and Aeneas* (Aeneas). He has also performed Schubert's *Winterreise* and takes a special interest in performing new and underrepresented works.

KANE WHITE (Le Roi) is a second year master's student in his final semester from the studio of Andrew Garland. He has performed or worked on all five of Eklund Operas productions since his arrival, performing as Marchese and assistant directing for *La Traviata*, Assitant directing *Guys and Dolls*, performing as Man with a cornet case/ Puppemaker in *Postcard from Morocco*, and performing Schaubard in *La Bohème*. White hopes to pursue performance and directing in his career.

PETER DEAN BECK (Scenic Designer) has designed for Eklund Opera since 1994, as well as 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 *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 more than 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.

STEPHEN BERTLES (Choreographer): This production marks Stephen's 19th production as choreographer at CU. Some favorites include *Fledermaus*, *Carousel*, *Marriage of Figaro*, *The Merry Widow*, *La Bohème*, *West Side Story* and *Side by Side by Sondheim* to name a few. It is always a pleasure to work with Leigh Holman!

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 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 Eklund Opera and singing in the inaugural CU NOW.

JASON KYLE ESTRADA (he/him/his) (Wig and Makeup Designer) is a hair and makeup artist and costume designer currently based out of Winston-Salem, North Carolina. He is a graduate of the UNC School of the Arts with an MFA in Wig and Makeup Design. Estrada has worked in many arenas of the entertainment industry from the stage to the screen. He builds custom wigs from his studio and loves to garden. He is also a proud member of IATSE local 322. Estrada is an alum of CU Boulder and is happy to be back for the magic of Cendrillon.

MARGARET KAYES (Stage Manager) is excited to return to CU Boulder! Her favorite productions with Eklund Opera include *Sweeney Todd* and *The Magic Flute*. Other credits include *Rattlesnake Kate* (Denver Center Theatre Company); *Dido and Aeneas*, *Madama Butterfly* (Opera San Jose); *Twelfth Night*, *Brighton Beach Memoirs*, *Pygmalion* (University of Southern Indiana); *Aubergine* (South Coast Repertory); *Good People*, *Always ... Patsy Cline*, *Nunsense*, *Talley's Folly*, *Around the World in 80 Days*, *Ruthless!*, *Souvenir* (New Harmony Theatre); *Bright Star* (Musical Theatre West); *Peter Pan and Tinkerbell: A Pirate's Christmas*, *Aladdin and His Winter Wish* (Lythgoe Family Panto); *Billy Elliot* (San Diego Musical Theatre); *The Mole Hill Stories* (First Stage Children's Theatre); *The Wild Party*, *Boeing Boeing*, *The 39 Steps*, and *The Addams Family* (San Jose Stage Company); *Tancredi*, *The Nose*, *The Bartered Bride*, *La Grande-Duchesse de Gérolstein*, *Der Freischütz* (Opera Boston).

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*, *Ariodante*, *La Bohème*, *La Traviata*, *Guys and Dolls* and *Postcard from Morocco*. 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 New Opera Workshop (CU NOW), she continues to passionately promote the creation, collaboration and production of new American works.

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 *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 the University of Denver's Lamont School of Music.

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 more than 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

Margaret Kayes

Assistant Stage Managers

Emma Donnelly

Caitlyn Fuller

Assistant Technical

Director

Jeff Rusnak

Master Carpenters

Ben Smith

Carpenters

Dan Sjastaad

Eric Botto

Properties Designer

Jennifer Melcher Galvin

Scenic Artists

Jennifer Melcher Galvin

Lelah Radostis

Assistant Lighting Design

Stephanie Castro Rivera

Costume Shop Assistants

Amanda Bouza

Kinsey Kistler

Adam Wells

Costume Shop Volunteer

Morgan Pietrzak

Titles Operator

Paul Wolf

Music

Head Vocal Coach +

Chorus Master

Jeremy Reger

Vocal Coach

Mutsumi Moteki

Assistant Conductor

Miguel Ángel Ortega

Bañales

Rehearsal Pianists

Bobby Pace

Matthew Sebald

Macky Auditorium

Macky Assistant Director of Production

Trevor Isetts

Master Electrician, Macky Production Manager

Richard Barrett

Pit Manager, Macky Production Manager

Chris Evans

Light Board Operator

Conner Robertson

ATD and Crew Chief

Jeff Rusnak

Rail Operators

Ben Smith

Scott Wickham

Deck Hands

Ben Smith

Ben Waterson

Millie Grace

Spot Operators

Andrew Schuster

JD Rodgers

Wardrobe Head

Carolyn Miller

Wig and Makeup

Assistants

Jenny Hager

Lisa Marie Pedraza

Wardrobe Crew

Nia Quan

Elizabeth Woods