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The Late Signor Zanetti:

Stage Director

Lighting Design

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THE LATE SIGNOR ZANETTI

An Opera in One Act

Music by Alberto Caruso

Libretto by Mark Campbell

Signor Zanetti	Tyler Middleton
Albertina	Ruby Anderson
Bernardo	Miguel Ángel Ortega Bañales
Cristina	Hannah Benson
Daniela	Reagan Hinze
Aldo	Andrew Konopak

Synopsis

Signor Zanetti operates a tiny clock shop on a backstreet in Venice in 1823. When he tries to repair the pocket watch of a curious-looking stranger, he has a vision of his own mortality and is gripped with fear. This feeling is furthered when he hears all of the clocks in his shop suddenly not striking on the hour. He rushes home to his daughter Albertina, who has prepared risi e bisi (rice and peas) for his dinner, then flies to La Fenice for the premiere of the opera *Semiramide* with his friend Bernardo, then enjoys a nightcap with his sister Christina at the bar she owns, and finally ends the night with an amorous visit to the boudoir of his long-term mistress Daniela (with whom he has a “financial arrangement”). On his walk home through the dark and haunted streets lit only by a full moon, Zanetti finally summons the nerve to look at the pocket watch again. A week later, Zanetti’s family and friends gather for his funeral, and the gondolier who plucked his corpse from a canal surprises them all with an astonishing—and timely—revelation.

Program Notes

Depending on how you look at it, *The Late Signor Zanetti* is either a dark comedy or a comic thriller. There are elements of Rod Serling and Roberto Benigni in the imagined story of our titular character, a horologist, as he navigates a typical Venetian evening—dinner, the opera, a bar and a tryst—after glimpsing his own mortality while repairing a pocket watch. Both the creepy and the comic are captured in the musical score with expansive melodies, unnerving tonalities, and humorous flourishes.

While the cast numbers six in this chamber opera, a seventh character makes its presence felt in every scene: the city of Venice. Known in 1823, as well as now, as “La Serenissima” or “The Most Serene,” Venice had begun its decline as an international city after the fall of the Venetian Republic in 1797. Though the cholera epidemics were to arrive later in the century, the city was haunted by previous plagues; Death was always in the air, even as Venetians donned their finest for the premiere of Rossini’s and Rossi’s *Semiramide*.

At the premiere of any new opera, a composer and librettist look on its first audience as a fellow collaborator. This is especially true of comic works, where laughter gives us a metric for hearing how well our story is connecting with the people watching it. We hope that *The Late Signor Zanetti* about time and death in a decaying city—but also about the power of music and of love—will give you some shivers among the chuckles.

—Alberto Caruso and Mark Campbell

Note from Mark Campbell

I graduated from CU Boulder in 1975 with a degree in theatre and dance and (almost) a minor in English. I attended the university because I had gone to high school in Denver and a state school was all I could afford—but also because of its reputation as a vibrant and progressive arts community.

That reputation has only grown. And the New Opera Workshop is a shining example of how a university can create a program that not only benefits its students immeasurably but keeps a teetering art form like American opera alive and relevant. I was fortunate to experience that feeling for the first time in 2015 with *A Song for Susan Smith*, which I wrote with composer Zach Redler. (Sidenote: Zach's new opera, *A River Runs Through it*, which he wrote with librettist Kelley Rourke, premieres at Opera Montana this September, and you all should get tickets now.)

There has been a very interesting shift in the industry in the last few years. As American opera companies are no longer able to fully fund the development of new work, they are increasingly turning to universities and conservatories for help. It's gratifying to see how Leigh Holman's vision for CU NOW in 2010 is now a paradigm for the entire industry.

Many, many thanks to her, her wonderful team, and to the people who generously fund CU NOW year after year.

COMPOSER FELLOWS' INITIATIVE

ΞENIA (Xenia)

by Glenda Alene Luck

Esmeralda

Claire

Hermes

Friar Ilias/Giorgos

Carrina Macaluso

Alice Del Simone

Thomas Bocchi

Marcus Schaller

On a narrow pedestrian street in a small fishing village, opening onto a Greek island harbor, an early-summer evening unfolds as the tourist season begins. A monk chants vespers nearby while Hermes, a street cat who is also the god in disguise, schemes for scraps from Giorgos the taverna owner. Kostas, a ten-year-old Roma beggar boy, arrives with his accordion and disguises himself as more pitiful to win sympathy. Drawn to him, the American tourist Claire glimpses her own captivity in his. The title invokes xenia, the ancient Greek law of sacred hospitality: the stranger at your door may be a god. Their voices rise together in longing for belonging. Who, after all, has never been a stranger in a strange land?

The Inescapable

by Indigo Farmer

Clara

Alice Del Simone

The Inescapable (Salian)

Thomas Bocchi

Gateo

Carrina Macaluso

Paul/Toothless

Marcus Schaller

Clara discusses her young friend Sanzar's disappearance with Sanzar's father, Paul. She believes "The Inescapable," a rumored killer, kidnapped her. Paul tries to convince Clara not to go looking for Sanzar in the woods because it's dangerous.

Clara decides she must find Sanzar herself. She dreams about a family with Sanzar and Paul (who she likes).

Smugglers jump out and kidnap Clara, deciding not to kill her when she mentions that Paul will have them hanged if they harm her. They write a note asking him to lend them horses and keep their hideout secret in return for sparing Clara's life.

Maddalena and Isabella

by Leah Porter Tracy

Maddalena

Alice Del Simone

Pietro

Thomas Bocchi

Francesco Medici

Marcus Schaller

Isabella Medici

Carrina Macaluso

(Florence, 1576) In this final scene of Act 1, Maddalena goes to the palace garden to meet Pietro, a court musician and composer with whom she has had a romantic relationship. She attempts to gain closure for the both of them, since she left Pietro without notice a year prior. Meanwhile Francesco, the Grand Duke, visits his sister Isabella in her living quarters after a difficult meeting with his advisors where his likability and capacity to rule were brought into question. Maddalena returns to Isabella's living quarters ready to begin this next phase of life as a couple.

I Wanted To Tell You

by Luka Vezmar

Young Luna

Young Theo

Older Luna

Older Theo

Alice Del Simone

Thomas Bocchi

Carrina Macaluso

Marcus Schaller

I Wanted To Tell You is a standalone mini-opera that follows two characters through two different times of life; college and 15 years after. Theo and Luna are two friends who meet in college, and as they work on a big project together they become closer and closer. Theo has something he wants to tell Luna, but cannot bring himself to say the words. 15 years later, Theo and Luna bump into each other in a coffee shop, and after an awkward moment, feelings begin to pour out, and transcending time, they pull their younger selves on stage to find closure.

PERSONNEL

RUBY ANDERSON (Albertina) recently graduated from CU Boulder with a Bachelor of Music in musical theatre, a minor in dance and high honors. She had the privilege of studying under the direction of Abigail Nims. Her credits include *Ado Annie (Oklahoma)*, *Sally Bowles (Cabaret)*, *The Drowsy Chaperone (Drowsy Chaperone)*, *Matron Mama Morton (Chicago)* and *Charlotte Cardoza (Titanic)*. She recently completed a tour of rural Colorado performing with CU's Impact Playback ensemble, which specializes in improvised theatre and community based storytelling. Last fall she won a vocal competition and performed in Estes Park at the YMCA of the Rockies with the Cleveland Pops Orchestra.

HANNAH BENSON (Cristina), mezzo-soprano from Grand Island, Nebraska, graduated from CU Boulder's Artist Diploma in opera and solo voice program under the instruction of Abigail Nims. Recent credits include *Hexe (Hänsel und Gretel)*, *Ruth (The Pirates of Penzance)*, *Der Trommler (Der Kaiser von Atlantis)* with Colorado MahlerFest 38, *Sarah Caldwell (Sarah in the Theatre)* with CU NOW, and *Sister Helen Prejean (Dead Man Walking)*. She plans to move to Denver to continue performing in the area and will be performing as Prince Orlofsky in Strauss II's *Die Fledermaus* with Loveland Opera Theatre in the fall. Instagram: @hanngb

THOMAS BOCCHI (CFI Tenor), is a versatile performing artist, equally versed in opera, concert/oratorio, musical theatre and art song. Soloist engagements include Händel's *Messiah*, Mozart's *C Minor Mass*, Tippett's *A Child of Our Time*, and numerous Bach Cantatas. Opera roles include *Anthony (Sweeney Todd)*, *John Gay (Gene Scheer's Polly Peachum)*, *Miles (Mazzoli's Proving Up)*, *Joe*

(Paterson's *Companion*), Lesbus (*Agrippina*), the Witch (*Hänsel & Gretel*), Basilio/Curzio (*Le Nozze di Figaro*), as well as premiering multiple operas and song cycles by composer Ben Morris (*The Fall of Man*, *Perspective*, *Postcards*). Musical roles include Marius (*Les Misérables*), The Scarecrow (*Wizard of Oz*), Aldolpho (*The Drowsy Chaperone*), and Ewart Dunlop (*The Music Man*).

INDIGO FARMER (Composer), from Durango, recently graduated with a master's in composition from CU Boulder. She plans to teach piano and continue composing, as well as study piano improvisation in old-fashioned styles. In her free time, Farmer enjoys spending time with friends and family, going for walks in nature, and tagging along on courier gigs with her boyfriend. Indigo thanks their friends, family and teachers for their support, and hopes you all enjoy the show!

Website: indigofarmercomposer.squarespace.com

ALICE DEL SIMONE (CFI Soprano) an Oakland, California native, holds a BA in vocal performance from UC Davis and an MM and DMA in voice performance and pedagogy from CU Boulder, where she studied with Andrew Garland and Jennifer Bird-Arvidsson. Recent performance highlights include Sophie in *Der Rosenkavalier* (R. Strauss) with Boulder Opera, and numerous other operatic and concert roles. Del Simone has been fortunate to perform five roles with Eklund Opera and is thrilled to return in her third performance with CU NOW. In Fall 2026, she will join the faculty of the University of Richmond as assistant professor of music and coordinator of vocal studies.

Instagram: @alicedelsimone

REAGAN HINZE (she/her) (Daniela), soprano, is a master's student studying under Jennifer Bird-Arvidsson and Nicholas Perna at the University of Colorado Boulder. Notable roles include Vixen (*The Cunning Little Vixen*) Blanche de la Force (*Dialogues des Carmélites*), Gretel (*Hänsel und Gretel*) and Pamina (*Die Zauberflöte*). She is an Encouragement Award recipient from the Metropolitan Opera's Laffont Competition. Hinze completed a bachelor's degree in vocal performance at the University of Nebraska-Lincoln.

ANDREW KONOPAK (Aldo) has become known for his "rich, clarion baritone" (San Diego Story). Konopak moved to Colorado to earn an MM in vocal performance and pedagogy, studying voice with Andrew Garland, and is looking forward to returning to his studies in the fall to earn an Artist Diploma. Before Colorado, he lived in San Diego, where he sang roles and was an apprentice artist with San Diego Opera. Eklund Opera roles include Joseph DeRocher in *Dead Man Walking* and the Pirate King of Penzance. Most recently, he sang *Kindertotenlieder* and baritone solos in Beethoven's Ninth with Colorado Mahlerfest.

GLENDALUCK (Composer) creates chamber, choral and orchestral music that offers a sanctuary for clarity and reflection, inspired by nature and the depth of humanity. She studies with Pulitzer finalist Carter Pann at the University of Colorado Boulder. Her album *Manisses: A People and A Place*, supported by a Fellowship from the Rhode Island State Council on the Arts, documents Block Island's indigenous history and still serves Manisses descendants in doctoral research. This spring, Ars Nova Singers, Boulder's internationally recognized professional

choir, premiered her commissioned work *On Quiet Feet*, with upcoming premieres by the Astrodon String Quartet and Nois Saxophone quartet. This summer she joins Orvieto Musica in Italy as Composer-in-Residence, where four chamber works inspired by her research into the city's Etruscan history receive world premieres. Website: glendaluck.com

CARRINA MACALUSO (CFI Mezzo) is a mezzo-soprano from Asheville, North Carolina, pursuing a Master of Music degree at the University of Colorado Boulder, where she studies with Abigail Nims. Macaluso is a versatile artist who regularly performs concert, oratorio, opera and chamber music repertoire in the Denver metro area and beyond. She recently appeared as the mezzo-soprano soloist in Mozart's C Minor *Mass* with Seicento Baroque Ensemble and the alto soloist in Vivaldi's *Gloria* with First United Methodist Church. Her recent operatic credits include: *The Fox (The Cunning Little Vixen)*, *Mrs. De Rocher (Dead Man Walking)*, *Ruth (The Pirates of Penzance)*, and *Der Sandmann (Hänsel und Gretel)*. Instagram @carrina_macaluso.

TYLER MIDDLETON (Signor Zanetti), from Knoxville, Tennessee, is a lyric baritone pursuing an Artist Diploma at CU Boulder under the tutelage of baritone Andrew Garland. There, Middleton made his debut as Joseph De Rocher in Jake Heggie's *Dead Man Walking*. He holds a master's degree from the University of Michigan ('24), where he performed as Leporello in Mozart's *Don Giovanni* under the baton of the legendary Martin Katz. He also holds a bachelor's degree from Middle Tennessee State University ('22). Middleton is an active performer in the Midwest and Rockies, having sung with companies such as Motor City Lyric Opera,

South Bend Lyric Opera, Opera Steamboat and the Kalamazoo Symphony Orchestra in recent seasons. This summer, he will be making his debut with Music Academy of the West's Lehrer Vocal Institute, singing Inspector Kildare and covering John Cree in Kevin Puts' *Elizabeth Cree*.

MIGUEL A. ORTEGA (Bernardo) is a doctoral student at the University of Colorado Boulder specializing in European art song and Latin-American Spanish diction pedagogy. Appearances with CU's Eklund Opera include Alfredo in *La Traviata* (2021), Rodolfo in *La Bohème* (2022), Fenton in *Falstaff* (2023), and Captain E.J. Smith in *Titanic* (2024). He has also served as Eklund Opera's assistant conductor for *Hänsel & Gretel* (2020), *Postcard from Morocco* (2022), *Cendrillon* (2023) and *Proving Up* (2024). Recent professional collaborations as soloist include the Longmont Symphony, Boulder Chamber Orchestra, Symphony of the Rockies, Steamboat Opera, and the Kentucky Bach Choir. Adores gardening and cooking.

LEAH PORTER TRACY (composer), from northwest Ohio, is a recent graduate of the Master of Music in composition at CU Boulder where she studied with Carter Pann and Annika Socolofsky. Primarily a choral composer, her works have been performed by school, church, community and professional choirs around the country, including Kansas City Chorale, Ars Nova Singers, Choral Arts Initiative, Voices West, Ember Choral Arts and San Francisco Choral Artists. She plans to continue composing and developing Maddalena and Isabella over the next few years, and she is grateful to the CFI team for giving the work its start.

MARCUS SCHALLER (CFI Baritone) is a recent graduate of CU Boulder, having received a BM in music under the tutelage of Andrew Garland. Schaller is currently pursuing a master's in music at the San Francisco Conservatory of Music, studying with Grammy-winning baritone Matthew Worth. Recent performance engagements include workshopping and understudying the role of Elie Weisel in the world premiere of Tom Cipullo's *The Dialogue of Memories* and singing Pandolfe in *Cendrillon*. Beloved roles with Eklund opera include Major General Stanley in *The Pirates of Penzance* (2025) and Sodbuster in *Proving Up* (2024).

LUKA VEZMAR (Composer) is a composer, oboist and accordionist. He earned a Bachelor of Music at the University of Colorado Boulder, with a dual degree in oboe performance and composition, and is currently pursuing a master's in music composition at the San Francisco Conservatory of Music. While his music spans many styles, he has a passion for music that tells a story. "I am fascinated by the way music can shape a narrative, evoke emotion, and bring feelings to life." This has had a strong influence on his compositional voice, and he enjoys exploring how musical storytelling can cross genres and formats.

JIMI ADAMS (CFI Stage Manager) is a rising senior majoring in voice performance at the CU Boulder College of Music where he studies with Matthew Chellis. He is super excited to join CU NOW for his first experience as a stage manager. Some of Adams' previous shows with the Eklund Opera Program include *The Pirates of Penzance*, *Oklahoma!*, and *The Cunning Little Vixen*.

The Pulitzer Prize- and Grammy Award-winning operas of librettist **MARK CAMPBELL** (Librettist-in-residence) are among the most successful in the contemporary canon. Campbell has written 48 operas, seven musicals, 11 song cycles and 6 oratorios. His works include *Silent Night*, *The (R)evolution of Steve Jobs*, *As One*, *Elizabeth Cree*, *The Shining*, *Sanctuary Road*, *A Nation of Others*, *A Thousand Acres*, *Unruly Sun*, *Later the Same Evening* and *Songs from an Unmade Bed*. Campbell has mentored future generations of librettists and composers at American Opera Projects, American Lyric Theatre and the American Opera Initiative. He created and funds the Campbell Opera Librettist Prize, the first award for opera librettists in the history of the art form and co-created the True Voice Award to support transgender and nonbinary singers. He received the 2024 Lifetime Achievement Award from the National Opera Association and in 2025 was inducted into Opera America's very prestigious Hall of Fame. Website: markcampbellwords.com

NICHOLAS CARTHY (Music Director/Conductor) is now in his 20th 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.

ALBERTO CARUSO (Composer-in-residence) born in Trento, lives in Rome. *The Late Signor Zanetti* (libretto by Mark Campbell) is his fourth opera after *The Little Prince* (Tokyo 2008 in Japanese, Turin 2015 in Italian, libretto by the composer from Saint-Exupéry), *The Master* (Boulder 2014, Wexford 2022) and *Lady Gregory in America* (Wexford 2024), both with librettos by Colm Tóibín. In October 2026, Caruso's fifth opera, *The First Festival* (libretto by Tóibín), will premiere in Ireland, commissioned to celebrate the 75th Anniversary of the Wexford Festival Opera.

Hailed by the American Academy of Art & Letters for music of “inexhaustible imagination, wit, expressive range and originality,” composer **TOM CIPULLO** (Student Composer/Librettist Mentor) is the recipient of a Guggenheim Fellowship, the Arts & Letters Award from the American Academy of Arts & Letters, the Pellicciotti Opera Composition Prize and the 2016 Argento Chamber Opera Award. He has received commissions from dozens of performing ensembles, and he has received fellowships from Yaddo, the MacDowell Colony, the Liguria Center (Italy) and the Fundacion Valparaiso (Spain). The New York Times has called his music “intriguing and unconventional,” and The Pittsburgh Post-Gazette has called him “an expert in writing for the voice.” Cipullo's music is recorded on the Naxos, Albany, CRI, PGM, MSR, Centaur and Capstone labels, and is published by E.C.

Schirmer, Oxford University Press and Classical Vocal Reprints. Cipullo's critically-acclaimed opera, *Glory Denied*, is one of the most frequently performed 21st-century operas.

BUD COLEMAN (CFI Director) is honored to work again with Eklund Opera, having directed the CFI student operas every summer for CU NOW since 2015. Other Eklund Opera credits include appearing as Frosch in *Die Fledermaus* and directing *Red Hot and Cole* and *A Grand Night for Singing*. Now professor emeritus, Coleman was the inaugural Roe Green Professor of Theatre at the University of Colorado Boulder and former Chair of the Department of Theatre & Dance. 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*.

CHRISTIE CONOVER (Program Manager) is a soprano and arts administrator whose performing career includes lead roles with Komische Oper Berlin, Minnesota Opera, Opera Colorado, and Central City Opera, as well as orchestral collaborations across the US. Since 2017, Conover has brought her artist's perspective to Eklund Opera, where she manages productions and special events while supporting emerging performers.

MICHELLE ENGLEMAN (Zanetti Stage Manager), based in Pittsburgh, Pennsylvania is enjoying her first production with CU Boulder. She has a multidisciplinary career in theater, opera, and dance on new and existing works. Recent credits: Stage Manager *Aladdin & The Magic Carpet*, *The Nutcracker* at Midland Festival Ballet, Production Stage Manager *Turn of the Screw*, *The Shining*,

The Magic Flute, Macbeth at Opera Tampa. Additional company credits include Opera Orlando, Pittsburgh Symphony Orchestra, Pittsburgh Public Theater, Opera Steamboat, Ballet San Antonio, Pittsburgh Festival of New Music, and Actors Theatre of Louisville, among others. Instagram: @chellegirl921

LAURA LEE EVERETT (Professional Development Consultant) is an accomplished arts executive with more than two decades of experience in complex professional and training settings. A proven leader in advancing equity, diversity, inclusion and access for all, she is committed to breaking down barriers within systemic structures in the arts and institutions. Driven by a passion for supporting artists in all modes of creation and storytelling, she is recognized for artistic excellence, the pursuit of new initiatives and strengthening organizations. She has a demonstrated dedication to discovering, nurturing and facilitating the development and careers of multidisciplinary creative artists.

NATHÁLIA KATO GIORDANO (CFI Music Director) is a Brazil-born pianist whose passion spans opera, chamber music and teaching. She has also shared her expertise as a masterclass clinician and competition adjudicator. Based in Pittsburgh, Pennsylvania, she serves as an adjunct faculty at Duquesne University, where she works closely with singers as vocal coach and music director of Opera Workshop. Giordano holds two degrees in collaborative piano from CU Boulder and has maintained a close professional relationship with her alma mater, returning every summer since 2019 to be on the artistic team of CU NOW, which provides her with the opportunity to work with distinguished living composers.

KARALYN STAR PYTEL (Lighting Designer) is a Denver-based entertainment lighting designer with more than 25 years of experience working on a variety of professional productions across the country. Her most recent work for Eklund Opera includes *American Stories* (2024) and *Big Fish* (2025). Star currently is the production manager and lighting designer for The Polar Express Train Ride at the Colorado railroad museum.

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.

JENN 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. Galvin has painted for prestigious summer companies including the Colorado Shakespeare Festival and Ohio Light Opera. Locally, Galvin has worked for Macky Auditorium, BDT Stage, Chataqua Auditorium,

and BETC. 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, husband Peter and son Dominic for their love and support.

RON MUELLER (Production Director) has served Eklund Opera as technical director and now production director for more than a quarter of a century. He has also designed scenery and/or lighting for many Eklund productions in that time, most recently *Titanic*, *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed scenery for last 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.

As the Costume Coordinator for Opera Colorado since 2003, **ANN PIANO** (Costume Coordinator) has designed costumes for *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 *La Boheme* and *Cendrillon* 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.

WILLIAM SHI (Zanetti Pianist) from Brisbane, Australia, is lecturer of collaborative piano at CU Boulder. Shi is the inaugural winner of the Australian Music Foundation's Richard Bonyngue Award, the first award created by the AMF for a collaborative pianist. His U.S. collaborative performances have been broadcast on Performance Today, WCRB, and WXXI Classical after engagements at Carnegie Hall, Alice Tully Hall, and Ozawa Hall, in addition to international appearances at the Australian Festival of Chamber Music, Brahms Haus, and Szabelski's Hall. Shi is a four-time recipient of Eastman's Excellence in Accompanying Award in addition to the Jean Barr Award in Accompanying. Instagram: at @_williamshi_

PRODUCTION TEAM

ATD & Master Electrician	Ben Smith
Light Board Operators	Ben Smith, Andrea Mackey
Properties Manager	Jennifer Melcher Galvin
Scenic Artists	Jennifer Melcher Galvin
	Lelah Radostis
Wardrobe Crew	Nia Quan
Costume Shop Assistants	Nia Quan, Kaitlyn Markus

The Late Signor Zanetti:

Assistant Stage Manager

Allison Williamson

Pianist

William Shi

Intimacy Coordinator

Ellie Griffin

Composer Fellows' Initiative:

Assistant Stage Manager

Kaitlyn Markus

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