

# CU★PRESENTS



## November-December 2023

-  Takács Quartet Nov. 5-6
-  9-5, the Musical Nov. 9-12
-  Holiday Festival Dec. 8-10
-  Christmas With the Canadian Brass Dec. 13



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## Colorado Shakespeare Festival

## Takács Quartet

## CU Performing Arts, including the **College of Music**, **Department of Theatre & Dance** and the **Holiday Festival**.

# CU ★ PRESENTS

NOVEMBER-DECEMBER 2023

**Editors:** Laima Haley, Sabine Kortals Stein

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College of Music: *Promotional art for 9-5, the Musical*

Holiday Festival: *Photo by CU Boulder Photography*

Takács Quartet: *Photo by Amanda Tipton*

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## College of Music alumna spotlight: Indigo Fischer

By Kathryn Bistodeau

Indigo Fischer is a CU Boulder alumna, a flutist and now the artistic operations manager at the Music Academy of the West. She graduated from the College of Music in 2019 with a Bachelor of Music in flute performance and an Arts Administration micro-credential. The College of Music recently caught up with Fischer to ask about her current job and her time at CU Boulder!

### Why did you choose the CU Boulder College of Music for your degree?

From the moment I listened to Professor of Flute Christina Jennings' Rochberg album, I was enthralled (and still am!) with her sound. I had simply never heard a flute sound like that and knew immediately I had to study with her. Then it sealed the deal when I learned all of the holistic offerings that CU Boulder provides. I knew early on that I wanted to attend a school with a conservatory feel but still had the wealth of opportunities that a large institution can offer.

### When you think of your time at the CU Boulder College of Music, is there an experience that stands out?

As a total flute nerd, my weekly highlight was flute studio class where I refined my skills of critical listening, giving and receiving feedback, and performing under pressure. I learned so much from the graduate students in particular who were outstanding mentors. The close proximity to the Colorado Symphony was another major highlight, as was the access to the Colorado Flute Association. I was also very involved with chamber music throughout my entire degree and some of my favorite memories are late-night rehearsals preparing the Poulenc Sextet.

### Who were the faculty members that had an impact on you?

I was lucky to work with many of the stellar faculty at the College of Music. One of the most special parts of the college is the close-knit community and low student-to-faculty ratio that allows you to seek out opportunities for collaboration. Of course I credit so much of my development to Professor Jennings—she shaped the way I approach music and flute playing and also taught me the importance

of developing a strong community, as evident in the CU "fludio" (flute studio) who are some of my closest friends.

Other faculty highlights were working with Joan Braun and SoYoung Lee in the arts administration certificate courses. It was so influential to work with and learn from women in leadership roles. My time with them helped motivate me to pursue my interests beyond just performance. And of course I have to mention studying with Margaret McDonald and working with the incredible collaborative piano department, chamber music coachings with Nicolò Spera, developing my ensemble skills in the Wind Symphony with Don McKinney, the weekly career workshops with Jeff Nyttch at the Entrepreneurship Center for Music (ECM) ... the list goes on.

The current dean of the College of Music, John Davis, has a vision for the college that includes developing what he calls universal musicians. This means developing multiskilled, multifaceted musicians with a broader education to help them in their future careers. Why is this important in a musical career?

Developing a holistic skillset is a necessary requirement in the current musical landscape. Pursuing a broad education actually helps you specialize because it gives you opportunities to explore and discover what is best suited to you. A degree in music at a well-rounded institution such as CU Boulder gives you transferable skills for many different career paths. Your life will take many twists and turns—and when you're first starting college it's impossible to predict the trajectory of your career. The college's ECM, Diverse Musicians' Alliance, Arts Administration micro-credential and working in the box office at CU Presents opened up the world of arts administration for me.

*(Photo: Fischer, left, with Professor of Flute Christina Jennings at graduation)*

Learn more about Fischer's current position at the Music Academy of the West.



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# CU PRESENTS

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### TICKETED EVENT KEY

- Artist Series
- Takács Quartet
- CU Boulder Performing Arts



Scan this QR code or visit [cupresents.org/performances](http://cupresents.org/performances) to explore the full season.



### Working, A Musical

A musical from the book by Studs Terkel

Nov. 3-12, 2023

 Roe Green Theatre



### Takács Quartet

Nov. 5-6, 2023

 Grusin Music Hall

Streaming Nov. 5-13



### 9 to 5, The Musical

Nov. 9-12, 2023

 Music Theatre



### Holiday Festival 2023

Dec. 8-10, 2023

 Macky Auditorium



### Christmas with the Canadian Brass

Wednesday, Dec. 13, 7:30 p.m.

 Macky Auditorium



### Joyce Yang, piano with the Takács Quartet

Friday, Jan. 12, 7:30 p.m.

 Macky Auditorium



## Takács Quartet

Jan. 14-15, 2024

 Grusin Music Hall

Streaming Jan. 14-22



## MOMIX

Alice

Saturday, Jan. 20, 7:30 p.m.

 Macky Auditorium



## Step Afrika!

Friday, Feb. 2, 7:30 p.m.

 Macky Auditorium



## Jasper String Quartet

Feb. 18-19, 2024

 Grusin Music Hall

Streaming Feb. 18-26



## The Play That Goes Wrong

March 8-17, 2024

 Roe Green Theatre



## Takács Quartet

March 10-11, 2024

 Grusin Music Hall

Streaming March 10-18

# Good to know for the show:

## ACCESSIBILITY

The University of Colorado is committed to providing equal access to individuals with disabilities.



For more information, **scan this QR code** or visit [cupresents.org/accessibility](http://cupresents.org/accessibility).

## LATE SEATING

Latecomers will be seated at the discretion of the house manager.

There is no late seating in the Music Theatre (Imig Music Building) or Loft Theatre (University Theatre Building).

## PHOTOS AND RECORDINGS

Photography and video recordings of any type are strictly prohibited during the performance.

## SMOKING

Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

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# MOMIX' *Alice* is a trip

Multi-media, illusionist dance company summons the psychedelic spirit of Lewis Carroll

By Clay Bonnyman Evans

Moses Pendleton's *Alice*, performed by his famously illusionary, multi-media company, MOMIX, is an homage to three famous works: Lewis Carroll's classic, psychedelic tales, *Alice's Adventures in Wonderland* and *Through the Looking Glass*, and Grace Slick's trippy 1967 ode to their weirdness, *White Rabbit*.

Like the innocent blond girl who impulsively dives down a rabbit hole into Wonderland after a mere three paragraphs, MOMIX's 90-minute extravaganza plunges quickly from reality—a static portrait of Carroll—into pleasant fantasy—a floating Alice reading a book on a summer's day—and soon enough, a mind-bending swirl of phantasmagoria.

## A visual spell

"You can see why I think *Alice* is a natural fit for MOMIX. We want to take this show into places we haven't been before in terms of the fusion of dance, lighting, music, costumes, and projected imagery," says Pendleton, who founded the company in 1981.

"Our puns are visual, not verbal. It's not modern dance; it's MOMIX—under the spell of Lewis Carroll, who was

under the spell of Alice—who was still learning to spell."

Once down Pendleton's own quirky rabbit hole, Alice is sometimes present, sometimes multiplied, sometimes absent; she can be large or small—or a spider. Over nearly two dozen fast-moving pieces, MOMIX' acrobatic, versatile cast miraculously morphs into myriad, swiftly changing characters, from the Mad Hatter to the hookah-smoking blue caterpillar, the haughty Queen of Spades, and more, vividly clad in costumes ranging from nude tights and creepy bunny masks—shades of *Donnie Darko*—to red sneakers and blue-black unitards and Alice's famous, sweetly innocent blue dress.

## More than dance

As usual for MOMIX, the performers leap and spin and move through an eye-popping, brain-swirling dreamworld of kinetic, colorful props, puppets, towering projections, infinity-reflecting mirrors, and mind-twisting, occasionally eerie, video and animation.

"We're less of a dance company than a physical, visual theater, using props

and costumes to create fascinating pictures," Pendleton says.

## A drug-free trip

And of course, there's the music, ranging from classical to Slick's evocative—and, given the show, all but mandatory—rat-a-tat-snare-driven anthem and now almost totemic trippy lyrics:

*When logic and proportion  
Have fallen sloppy dead ...  
Remember what the Dormouse said:  
Feed your head  
Feed your head.*

Alice is itself a head-feeding extravaganza, a rush, a whirling, swirling hallucination, a kaleidoscope of illusion, movement, color, sound and sensation, courtesy of MOMIX and Moses Pendleton—a mind-bending trip, no pills or mushrooms required.

**MOMIX**

**Artist Series**

Jan. 20, 2024

Macky Auditorium

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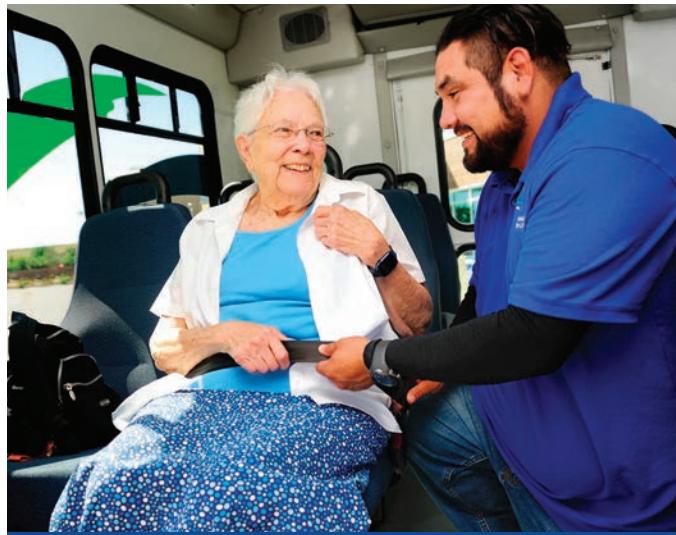
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## Meet our 2023 Sher Distinguished Musician Scholars

By Kathryn Bistodeau

Nate Bonin and Danny Kaminski are the College of Music's 2023 Sher Distinguished Musician Scholars! These students are receiving full scholarships funded by John and Anna Sie who established the award in 2014.

"I'm delighted that both Nathan and Daniel have been named our next Sher Distinguished Musician Scholars, and I'm pleased that we're able to support two exceptional music students from Colorado," says Associate Dean for Undergraduate Studies + Enrollment Management Matthew Roeder. "Nathan and Daniel are not only outstanding individuals but also exemplary musicians who will undoubtedly represent the College of Music extremely well."

Bonin—a Longmont native—is studying French horn performance with Professor of Horn Mike Thornton. "I chose CU Boulder because I've worked with Professor Thornton in the past," he says. "My teacher in high school would take me to master classes and things that were happening at the studio here—I got to see everything and really wanted to be a part of it."

Bonin is pursuing music because it makes him feel "completely fulfilled."

"I've played in a number of ensembles and not only being a part of those groups and playing, but also being in the audience is a good experience for me—and I think it honestly is for everybody," says Bonin who's excited to be at the College of Music.

"This scholarship is absolutely life changing," he adds.

Kaminski grew up in Colorado Springs and is studying jazz bass with Jazz Studies Lecturer Bijoux Barbosa. He chose the College of Music because he loves the faculty and the students here. "My main goal in looking at music schools was to follow where the good players are going," Kaminski says. "Because that's where the future of music is and that's what I want to be a part of."

"I just can't imagine myself being happy doing anything else. I feel like, when I play music, it's the only time that my thoughts feel more cohesive and more streamlined and purposeful. And most importantly, why we pretty much do anything, it's really fun."

Kaminski's goals for the future are to continue to push jazz music forward and bring it into the modern age. More than anything, though, Kaminski says, "I just want to help give back. I've had too many teachers to count, my parents, so many students, that helped me in immeasurable ways. I feel like I owe it to them and to everyone else, including the next generation, to give that back and to be a helping force."

The Sher Distinguished Musician Scholarship will help Kaminski along that path and allows him to fully engage in his College of Music education. "I'm eternally thankful for that and I don't think it will ever truly set in that I got a full ride. I truly don't have the words, I'm so deeply thankful."

*(Photos, from left: Nate Bonin and Danny Kaminski)*

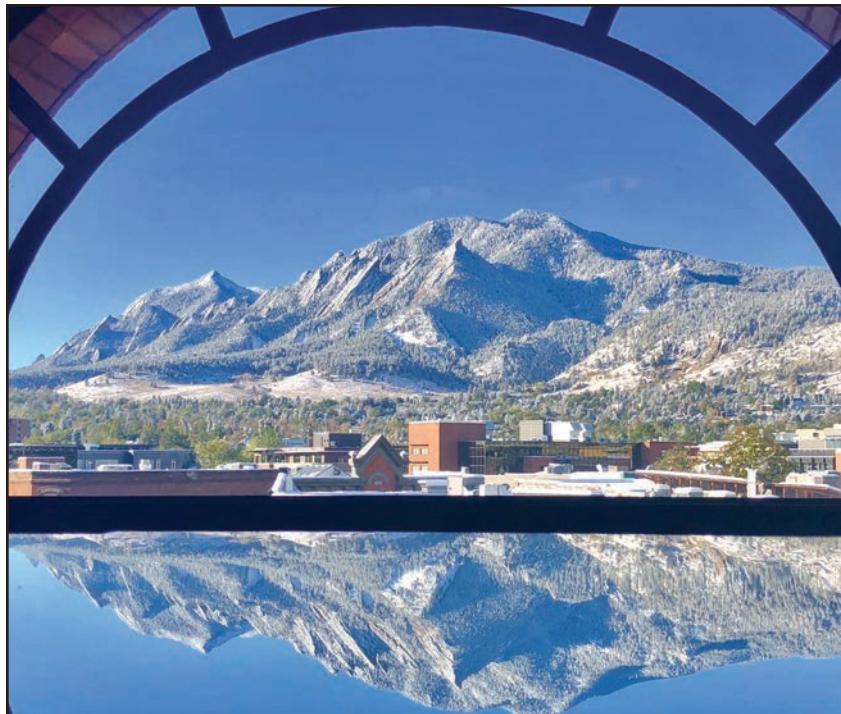


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## MUSICAL THEATRE

**9 to 5, The Musical**

Music and Lyrics by Dolly Parton

Book by Patricia Resnick

7:30 p.m., Nov. 9-11, 2023

2 p.m., Nov. 11 and 12, 2023

Music Theatre

Director	Justin Johnson
Music Director	Collin Sinclair
Choreography	Adrianne Hampton
Director, BMMT Program	Matthew Chellis
Assistant Director/Intimacy Consultant/ASM	Dani Soibelman
Costume Design/Coordinator	Ann Piano
Set Designer	Zhanna Gurvich
Lighting Designer	Nick Kargel
Sound Design/Engineer	Dan Sjaastad
ASM Sound	Courtney Sjaastad
Dance Captains	Ruby Anderson Caroline Dewell
Dramaturg	Austin Burns

Based on the 20th Century Fox Picture

Originally produced on Broadway by Robert Greenblatt, April 2009

*9 to 5, the Musical* is presented through special arrangement with Music Theatre International (MTI).  
All authorized performance materials are also supplied by MTI. [www.mtishows.com](http://www.mtishows.com)

**NEED TO KNOW FOR THE SHOW**

- **Content advisory:** This production includes some mild adult situations and language.
- Photography and video/audio recordings are strictly prohibited during the performance.
- See Page 9 of this publication for additional show and venue policies.

**SPECIAL THANKS**

Dean John Davis  
Matthew Roeder  
CU Presents  
College of Music Voice Faculty  
Rojan Savoye  
Bennett Forsythe

Robert Westenberg  
Beau Bryson  
Carrie Howard  
Arianne Powell  
Bud Coleman  
Tamara Meneghini-Stalker

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Becky Roser  
Paul Eklund

# Cast

	THURS/SAT MAT/SUN MAT	FRI EVE/SAT EVE
Violet Newstead	Norah Schaefer	Reilly O'Neill
Doralee Rhodes	Alecia Marquardt	Mya Busch
Judy Bernly	Marisa Dinsmoor	Lily Valdez
Franklin Hart Jr	Kees Nachbahr	Kees Nachbahr
Roz Keith	Angie Torres	Ellie Karp
Joe	Quint Hill	Quint Hill
Dwayne	Seth Edgar	Seth Edgar
Joc	Jada Abbott	Jada Abbott
Missy	Lydia Blaisdell	Lydia Blaisdell
Maria	Adriana Ripley	Adriana Ripley
Kathy	Libby Shull	Libby Shull
Margaret	Alesa Moskal	Alesa Moskal
Bob	Indigo Jones	Indigo Jones
Dick	Alex Mehigan	Alex Mehigan
Tinsworthy	Peyton Busch	Peyton Busch
Dectective	Jude Hill	Jude Hill
Doctor	Reed Jacobs	Reed Jacobs
Candy Stripper	Isabel Harrison	Isable Harrison
New Employee	Elena Diederich	Elena Diederich

**Ensemble:** Ruby Anderson (Understudy Margaret), Caroline Dewell (Understudy Missy), Sophie Green (Understudy Candy Stripper)

**Swings:** Carly Freeman and Adele Trapp

## Orchestra

KEYBOARD 1	
CONDUCTOR	
Collin Sinclair	
KEYBOARD 2	
Anastassia Pavlenko	
REED 1	
Jonah Sutinen	
REED 2	
Jason Olney	
TRUMPET 1	
Rebecca Ortiz	
TRUMPET 2	
Michael Brotherton	
GUITAR 1	
Sophia Stout	
GUITAR 2	
Judah Davis	
DRUMS/PERCUSSION	
Jack Smith	
BASS	
Trevor Preuss	

## Musical Numbers

ACT 1	“Joy To The Girls”
“9 to 5”	Ensemble
Full Company	“Shine Like the Sun”
“Around Here”	Violet, Doralee, Judy, Ensemble
Violet, Judy, Ensemble	
“Back to Work!”	ACT 2
Ensemble	“One of the Boys”
“Here for You”	Violet, Ensemble
Hart, Ensemble	“5 to 9”
“I Just Might”	Roz
Judy, Doralee, Violet, Ensemble	“Change It”
“Backwoods Barbie”	Doralee, Violet, Judy, Ensemble
Doralee, Ensemble	“Let Love Grow”
“Heart to Hart”	Joe, Violet
Roz, Ensemble	“Get Out and Stay Out”
“Dance of Death”	Judy
Judy, Hart, Ensemble	“Finale”
“Cowgirl’s Revenge”	Full Company
Doralee, Dwayne, Ensemble	
“Potion Notion”	
Violet, Hart, Ensemble	

## Synopsis

*9 to 5 The Musical*, with music and lyrics by Dolly Parton and book by Patricia Resnick, is based on the seminal 1980 hit movie. Set in the late 1970s, this hilarious story of friendship and revenge in the Rolodex era is outrageous, thought-provoking and even a little romantic.

Pushed to the boiling point, three female coworkers concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot they call their boss. In a hilarious turn of events, Violet, Judy and Doralee live out their wildest fantasy—giving their boss the boot! While Hart remains “otherwise engaged,” the women give their workplace a dream makeover, taking control of the company that had always kept them down. Hey, a girl can scheme, can’t she?

## Stage Director's Note

I grew up in the 1980s and remember watching *9 to 5* with my mom and her best friend numerous times over the years. We all loved it. The humor is outstanding and there are so many quotable lines. Two of my favorites are “I’m no fool, I’ve killed the boss, you think they’re not gonna fire me for a thing like that?” and “If I want to have an affair, or smoke pot or do M&Ms, you can’t stop me!” I’ve even had the line “Sexist Egotistical Lying Hypocritical Bigot” memorized for 40 years. No joke. That’s how big a fan I am of this story.

Now, my teenage self didn’t recognize the misogynistic realities or the feminist message back then, but my adult self does. There have been many “Sexist Egotistical Lying Hypocritical Bigots” in humanity’s history but calling one out so clearly in the 1980 movie was a first for cinema. Three female icons—Jane Fonda, Lily Tomlin and Dolly Parton—led the film, the 2nd top-grossing of the year after only *The Empire Strikes Back*. Focusing the movie on working women was Jane Fonda’s idea and she told director/screenwriter Colin Higgins that they need to “write a screenplay which shows you can run an office without a boss, but you can’t run an office without the secretaries!”

And women at the time knew that truth, despite the fact they rarely got any respect. Nowadays, it is much less common for a male boss to demand

a female co-worker get his coffee or for him to call her “his girl.” But that is almost entirely due to the efforts of women’s movements in the 1960s and 70s, particularly the one called “9 to 5” formed in Boston in 1973 (See the dramaturg’s note). But despite the forward momentum over the last four decades, there is still work to do. Recent years have taught us there are still plenty of gender inequities and the fight for equality is as relevant as ever. To me, true equality between women and men is essential to our future. It may be coming slower than we like, but to quote Ruth Bader Ginsburg, “Real change, enduring change, happens one step at a time.”

Let’s keep taking those steps.

## Dramaturg's Note

While *9 to 5* remains the farcical comedy we all know and love, it was based on a movement of the same name. *9 to 5*, now known as the National Association for Working Women, was a source of inspiration and source material for both the movie and the musical. Established in 1973, *9 to 5* would make such strides as suing Boston publishing companies (awarding women plaintiffs 1.5 million in back pay), spreading the newly coined term “sexual harassment,” the 1978 Pregnancy Discrimination Act, The Civil Rights Act of 1991, the Family Medical Leave Act and the Lily Ledbetter Fair Pay Act.

In 1978, Jane Fonda visited the *9 to 5* office in Cleveland and collected stories from the women there. Along with more serious queries, Fonda posed to them, “Do any of you fantasize about killing your boss?” Sure enough, Jane found exactly the inspiration she needed to move forward with the film.

The film is clever: it keeps its comedy in the farce of how ridiculous these men and their demands are and how the women have to put up with it all. Were it more serious, impressing upon the audience that these women are victims of harassment and wage discrimination, it would have opened the door to debate. By focusing on the ridiculousness, it keeps that door closed while still making its point.

While first-wave feminism began with the suffragette movement, second-wave feminism,

which began in 1960, focused largely on issues such as workplace inequality as well as reproductive rights and domestic violence, among others. While the term “intersectionality” wouldn’t be coined until nearly the end of the second wave, Title VII of the Civil Rights Act of 1964 prevented employers from discriminating against employees on the basis of race, religion, sex or national origin.

While these momentous strides have been made in a positive direction, there is still plenty of work to be done. You can find Jane Fonda, often with Lily Tomlin by her side, still out on the streets at rallies, demonstrations and protests. Both women, now in their eighties, have a half dozen (or more) arrests between them for standing up and fighting for change. Dolly Parton, while taking a less upfront approach, should not be dismissed for her philanthropy with the Dollywood Foundation, charitable donations to education, natural disaster relief, and wildlife sanctuary.

In summary, 9 to 5 began as a movement that prompted a song which headlined the film that became a musical (and also a tv series starring Rita Moreno!) Yet, this obviously dated, time-capsule of a musical is still painfully relevant today. Detailed in the upcoming documentary, *Still Working 9 to 5*, the original stars cover the 40 years of inequality since the movie premiered. In these four decades, the nation has witnessed strides made for women be overturned, the Me Too movement, women’s marches, persistent gender and racial wage gaps, the housing crisis, and though workplace harassment has gotten quieter and much more subversive, it is alive and well. Want to get involved? You can join 9 to 5’s Colorado chapter at [9to5.org/chapter/colorado](http://9to5.org/chapter/colorado).

## Personnel

**JADA ABBOTT (Joc)** is a sophomore in the BM musical theatre program at CU Boulder. She is from Eagle, Colorado and is a mezzo soprano studying under professor Andrew Garland. Her past credits include Alice in *The Addams Family*, Emily in *A... My Name is Alice* and the Cop in *Middletown*. Abbott is so excited for her first show on the CU Boulder stage and hopes everyone enjoys the production!

**RUBY ANDERSON (Ensemble)** is a sophomore pursuing a Bachelor of Music in musical theatre. She is a soprano studying voice under the direction of Abigail Nims and recently declared a double major in dance. She was last seen as Matron Mama Morton in *Chicago* and the Drowsy Chaperone in *Drowsy Chaperone* at CU Boulder. Originally from San Diego, she grew up dancing with Kidz Danz Kompany for 11 years. She would like to thank her mentor Spencer Jon Powell for imbuing her with a love of the performing arts and dedication to social justice issues. She is currently a residential advisor, a member of CU Boulder’s Impact Playback and is also very involved and committed to her Jewish community and has plans to become a Cantor after graduation. She would like to thank her parents for always supporting her and her siblings Eva and Micah. She hopes you enjoy the show!

**MYA BUSCH (Dorlaee Rhodes)** is in her third year of the Bachelor of Music in musical theatre degree program at CU Boulder, studying under Jennifer DeDominici. Recent performances include Mrs. Tottendale in *The Drowsy Chaperone*, Agatha in *Guys and Dolls* and Ursula in *The Little Mermaid*. Busch is overjoyed and so thankful to be playing the role of Doralee, a dream come true after many childhood visits to Dollywood and her immense love for Dolly Parton. She expresses gratitude to her friends and family for their support in pursuing her dreams. Busch extends her wish for everyone to enjoy the performance and, echoing her Meemaw’s wisdom, invites you to “turn loose”.  
@mya.elizabethh

**PEYTON BUSCH (Tinsworthy)** is a freshman tenor in the CU Boulder Bachelor of Music in musical theatre program. He loves to perform and studies under Jennifer DeDominici. Recent performances include *Les Miserables* (Enjolras), *Matilda the*

*Musical* (Miss Trunchbull) and *Seussical* (Mr. Mayor). In Busch's free time he likes to sing, play piano and hang out with his friends. He is very excited to be a part of this production, program and more performances to come! @peytonlbusch

**CAROLINE GLYNN DEWELL (Dance Captain, Ensemble)** is a senior Bachelor of Music in musical theater major studying under Jennifer DeDominici. Previous credits include Lucy Brown (*The Threepenny Opera*), Miss Adelaide (*Guys and Dolls*), Janet van de Graff (*The Drowsy Chaperone*), and Go to Hell Kitty (*Chicago*). She is thrilled to be dance captain for 9 to 5 and to bring this brilliant story to life. Much love to her family and friends who have supported her dreams since day one.

**ELENA DIEDERICH (New Employee)** is a sophomore at CU Boulder and pursuing a Bachelor of Fine Arts in musical theatre. Previously, she has performed in the song cycle *A... My Name is Alice* at CU Boulder. As a lover of Dolly, she is thrilled to be a part of this production and even more thrilled to share it with you. If only she could get that darned Xerox machine to work.

**MARISA DINSMOOR (Judy Bernly)** is a senior in the BFA musical theatre program at CU Boulder. She most recently was a part of the Colorado Shakespeare Festival's 2023 indoor acting company. Her favorite CU credits include *Urinetown* (Little Sally), *Macbeth* (Malcolm), *Julius Caesar* (Caesar), and *Guys and Dolls* (Martha). When not on stage, she loves to read, write nonfiction and poetry and be in nature or with animals. She wants to thank all her friends and family for their support, and all of the guidance she's received from her mentors at CU Boulder.

**SETH EDGAR (Dwayne/Understudy Franklin Hart Jr)** is a freshman BMMT, and this is his first show at CU Boulder with the program! Just because he's new here doesn't mean he's new to the art. After five years and 15 shows, he is so excited to be part of the BMMT program. He's thrilled to share this show with you, and he hopes you are inspired to support your significant other and the arts when it's through!

**SOPHIE GREEN (Ensemble)** is a mezzo soprano currently in her sophomore year of the BMMT program at CU Boulder, studying under John Seesholtz. Recent performance credits include ensemble and swing roles in CU Boulder's *Chicago* and *The Drowsy Chaperone*, and back in her hometown of Berthoud, Colorado, she also had the honor of performing in *Clue*, *Annie* and *Once Upon a Mattress*. She is so incredibly thankful for the love and support of her family, friends and mentors, and she hopes that this production will bring as much joy to those who see it as she had in being a part of it.

**ISABEL HARRISON (Candy Stripper)** is a junior studying under Jennifer Dedominici in the BMMT program at CU Boulder. She recently performed as Hunyak in *Chicago* with the College of Music and in *School of Rock the Musical* in her hometown of Colorado Springs. Harrison has performed in a variety of shows, one of her favorite roles being Jo in *Little Women the Musical*. She is thrilled to be part of this wonderful production and hopes you enjoy the show!

**JUDE HILL (Detective)** is a sophomore at CU Boulder. She is studying under Abigail Nims and pursuing a Bachelor of Music in musical theatre. She has been seen in CU Boulder's production of the song cycle *A... My Name is Alice* and her hometown's production of *The 25th Annual Putnam County Spelling Bee* as Schwartz. She is so excited to be in this performance of 9 to 5 and hopes you enjoy watching it as much as she enjoyed being involved in it!

**QUINT HILL (Joe)** is a Charlotte, North Carolina native and a sophomore obtaining his Bachelor's of Music in musical theatre at the University of Colorado Boulder. He has been involved in more than 15 productions over the last decade, and this is his third production with the College of Music. He could not be more excited to be portraying the role of sweet Joe in Dolly Parton's *9 to 5*. His previous works include *Chicago* (Amos Hart), *The Drowsy Chaperone* (Ensemble), *H.M.S. Pinafore* (Featured Chorus) and *Sweeney Todd* (Anthony Hope). When Hill is not performing, he loves to go on runs and is an avid game enjoyer. He would like to thank his friends and family for their unwavering support of his craft, and he hopes you enjoy the show.

**REED JACOBS** (Doctor/Ensemble) is a freshmen in the BMMT program studying under Matthew Chellis. Previous roles include: *Eurydice* (Loud Stone), *The Little Mermaid* (Prince Eric), *A Chorus Line* (Gregory Gardner), *Indecent* (Actor #9), and *Jekyll and Hyde* (Simon Stride). He would like to thank the CU Boulder BMMT program as well as his parents for being so supportive and dedicated.

**INDIGO JONES** (Bob Enright) is a freshman tenor pursing a BM in musical theatre. This is his first production with CU Boulder and is so excited for you to see all the hard work everyone has put into this great production!

**ELLIE KARP** (Roz Keith) is a senior in the Bachelor of Music Musical Theatre program at CU Boulder studying under Jennifer DeDominici. Recent named performances include Roxie in *Chicago*, Janet Van de Graff in *The Drowsy Chaperone*, Polly Peachum in *The Threepenny Opera* and Mrs. Millenium in *Urinetown*, all with CU Boulder's College of Music. *9 to 5* will be Karp's seventh production at CU Boulder. She is very thankful for her family and friends, as well as her professors for their constant support.

**ALECIA MARQUARDT** (Doralee Rhodes) is a mezzo soprano from Windsor, Colorado. She is in her third year at CU Boulder in the Bachelor of Music in musical theatre program. Theatre has always been her passion, and she feels so blessed to be able to do it every day. In the past, she has had the privilege of portraying Hodel in *Fiddler on the Roof*, Eulalie Shinn in *The Music Man* and most recently, Annie (Six) in *Chicago*. She is so excited to continue her journey in theatre as Doralee in *9 to 5*, and cannot wait to share the experience of this beautiful show. She would like to thank her mom, grandma and the rest of her family, her professors, Jennifer Bird-Arvidsson and Julie Simpson, and her friends for their continuous support in her theatrical endeavors. She would also love to thank the reader for their continued support of the arts.

**ALEX MEHIGAN** (Dick, Ensemble) is a 21-year-old junior studying towards a BM in musical theatre. Born and raised in Portland, Oregon, the Pacific Northwest is where he calls home. Mehigan is a current student in Andrew Garland and Jennifer DeDominici's voice studios and sings tenor with the CU Boulder Chamber Singers, conducted by

Leila Heil. Mehigan's recent credits at CU Boulder include Amos Hart/Harry in *Chicago*, stage director for *A...My Name is Alice*, Underling in *The Drowsy Chaperone*, Arvide Abernathy in *Guys and Dolls* and Tiny Tom in *Urinetown*.

[alexmehigan.com](http://alexmehigan.com) | @alexmehigan

**ALESA MOSKAL** (Margaret) is a mezzo soprano from Littleton, Colorado who is in her fourth year of five at CU Boulder, and is pursuing a Bachelor of Fine Arts in musical theatre. Previous credits include *The Drowsy Chaperone* (Swing), *A... My Name is Alice* (Featured Ensemble), *Mamma Mia!* (Donna) and featured roles in 12 original musicals produced by the Littleton theatre company Magic Moments, Inc. In their free time, Moskal enjoys going to concerts and Colorado Avalanche games, travelling, and spending time with family and cats. Moskal thanks her family, friends and mentors for their support. I love you, mum! @alesamoskal

**KEES NACHBAHR** (Franklin Hart Jr), tenor, is a senior in CU Boulder's BFA musical theatre program. He studies under Matthew Chellis and John Seesholtz. With *9 to 5*, Nachbahr celebrates his ninth performance at CU Boulder. Previous notable productions include Bobby in *Company*, Nathan Detroit in *Guys and Dolls*, Victor Feldzieg in *The Drowsy Chaperone* and Douglas Panch in *The 25th Annual Putnam County Spelling Bee*. As he takes on the role of Mr. Hart, Nachbahr has the perfect blend of excitement and nausea. Nachbahr expresses deep gratitude to his family, who traveled all the way from Baltimore to offer unwavering support.

**REILLY O'NEILL** (Violet Newstead) is a senior and a soprano in the Bachelor of Music in musical theater program studying under Jennifer Bird, Julie Simpson and Jennifer DeDominici. Some of their previous credits include Mary Sunshine (*Chicago*), Janet U/S and Gangster (*The Drowsy Chaperone*), and a Hot Box Dancer (*Guys and Dolls*). They have been in a total of seven shows at CU Boulder. They are thrilled to share this story of such strong women, and would like to thank their family for the constant stream of love and support.

**ADRIANA RIPLEY** (Maria) is a junior at CU Boulder. Past performance credits include Liz in *Chicago*, Mrs. Tottendale in *The Drowsy Chaperone*, and Old Ma Strong in *Urinetown*. She is proud to have been the dance captain and

co-choreographer for CU Boulder's production of *Chicago*, as well as the dance captain for Eklund Opera's *Guys and Dolls*. Ripley recently made her New York debut in NAMT's Festival of New Musicals as Gabriela in a new production of *Mija*, under the direction of Rebecca Aparicio and Kurt Crowley. She is working toward a Bachelor of Music in musical theatre and Bachelors of Art in French and psychology.

**NORAH SCHAEFER (Violet Newstead)** is a junior in the BFA musical theatre program, while also working towards a BS in business management through the Leeds School of Business. She was most recently seen as Susan in *Company* and as The Traveller in the touring production of *The Miraculous Journey of Edward Tulane*. She would like to thank her family, friends, and faculty for their endless support and guidance. Please consider donating to her Boston Marathon fund, which is linked in her instagram bio: @norahschaefner

**LIBBY SHULL (Kathy)** is ecstatic that you "tumbled outta bed" and all the way here to see 9 to 5! A senior at CU Boulder, Shull is pursuing a BFA in musical theatre, a BA in history and a minor in dance. Select CU Boulder credits include April in *Company* (KCACTF Irene Ryan Nomination), the title role in *The Drowsy Chaperone*, Mimi the Hot Box Dancer in *Guys And Dolls* and Little Becky Two Shoes in *Urinetown*. When she's not onstage gossiping with her coworkers, plunking away at her typewriter and breaking glass ceilings, you'll likely find Shull giving a campus tour (Sko Ambassadors!), or hanging out with her Gphi "sisters!" Thanks to Mom and Dad, Tucker, M & the Ks, and every faculty member and student involved in her theatrical experience at CU Boulder (especially Matthew, Justin, Tammy and Jennifer DeDominici)! Follow her theatrical/life journey: @llliibby on instagram! Much love!

**ANGIE TORRES (Roz Keith)** is a sophomore mezzo soprano currently pursuing a Bachelor of Music in musical theatre, studying under Jen DeDominici. Recent performance credits include ensemble roles in last year's CU Boulder College of Music productions *The Drowsy Chaperone* and *Chicago*, and she can't wait to be a part of more productions in this program in the not-so-distant future.

**ADELE TRAPP (Swing)** from Northern California, is a freshman in the Bachelor of Music in musical theatre program at CU Boulder. She studies under Jennifer DeDominici. Trapp was recently seen as Hope Cladwell in *Urinetown* with Sutter Street Theatre, Cosette in *Les Miserables* with Oak Ridge High School, and Little Red in *Into the Woods* with Sacramento Theatre Company. Trapp would like to thank her her family, friends, and teachers for all their support!

**LILY VALDEZ (Judy Bernly)**, a soprano from Arvada, Colorado, is in her fourth year of the Bachelor of Music in Musical Theatre program at CU Boulder studying under Jennifer DeDominici. Recent named performances include Sarah Brown in *Guys and Dolls* with Eklund Opera, Mary Sunshine in *Chicago* with CU Boulder College of Music, and Claire in *Ordinary Days* with Catwalk Theatre Company. She is so thankful to her friends, family, and mentors for their support and love. "¡Cantar y luchar!" @lilyjvaldez

**ZHANNA GURVICH (Set Designer)** is an award-winning designer of theatre, dance, opera and film at venues all over the country. Gurvich has designed more than 100 productions including *Radiance* for Axial Theatre Co., *Chaos Theory* for Pulse Ensemble Theatre and national tours of *The Most Dangerous Room in the House* for The Susan Marshall Dance Company and *Tears for Violetta* for Ballet Hispanico. Gurvich received an HOLA Award for Outstanding Set Design for her work on *La Llorona* at the Samuel Beckett Theatre. Gurvich teaches design and drawing at CSU where she has designed several productions including *Cendrillon*, *Hansel and Gretel*, *The Hobbit* and *The Marriage of Figaro*. Other local designs include several shows for Bas Bleu Theatre and *An Iliad* for Theatreworks in Colorado Springs. She holds a BFA in studio art from Clark University, and an MFA in scenery and lighting design from Southern Methodist University. [zhannag.com](http://zhannag.com)

**JUSTIN JOHNSON (Director)** received his master's degree in theatre and performance studies at CU Boulder. He has been involved in more than 70 productions either as an actor, production manager or director. Some of his most recent directing gigs include *Avenue Q*, *Poltergeist*, *Urinetown*, *The Threepenny Opera*, *Mamma Mia!* and *The Drowsy Chaperone*. His favorite performing credits include Patsy in

*Spamalot*, Paul in *Barefoot in the Park*, Greg in *Sylvia*, Wadsworth in *Clue*, Lenny in *Rumors*, Selznick in *Moonlight and Magnolias* and The Scarecrow in *The Wizard of Oz*. Johnson won a 2018 Meritorious Acting Achievement Award from the Kennedy Center American College Theatre Festival for his performance in *The Comedy of Errors*, and earned a spot in the 2019 Colorado Shakespeare Festival as a company member in *Charles III*. He is currently a full time instructor and director supporting the musical theatre program in the College of Music.

**NICK KARGEL** (Lighting Designer) is a CU Boulder Opera alum, having spent his early career in the shop and behind the light board under the mentorship of (then technical director) Ron Mueller. He has designed scenery and/or lighting at BDT Stage, Lake Dillon Theatre Company, Curious Theatre Company, Elitch Gardens and many more. Production management highlights include *The Tattooed Lady* (world premiere) and *The Garbologists* (Philadelphia Theatre Company), *Dot* (Vineyard Theatre, off-Broadway) and a 50,000-square-foot immersive *Peter Pan* in Beijing, China. As proprietor of You Want What? Productions, Inc. Kargel has provided scenery for theatrical clients such as Central City Opera, Theatre Aspen and Lone Tree Arts Center. Corporate projects of note include work for HP, Verizon, Marriott, lululemon, Denver Zoo, Grandoozy Music Festival and Clusterfest.

**DANI SOIBELMAN** (Assistant Director/Intimacy Consultant) is a PhD candidate in communication studies with a focus in transgender activist history. Their most recent roles include The Witch in *Into the Woods* (Ovation West), Amy in *Company* (CU Boulder Theatre & Dance), and Intimacy Consultant on *Dog Sees God* (CU Boulder Sandbox Series). Previous credits include *Shrek: the Musical* (1st National Tour), *People in the Picture* (pre-Broadway reading), *Under My Skin* (Pasadena Playhouse), and series regular on *Dog With a Blog* (Disney Channel). Soibelman is stoked to be on the artistic side of this production! They are grateful to the musical theater students, staff and faculty who have welcomed them aboard and from whom they learn each day.

## Production

### PRODUCTION MANAGER

Ron Mueller

### PRODUCTION STAGE MANAGER

Emma Donnelly

### ASSISTANT STAGE MANAGER

Dani Soibelman

### PROPS MASTER

Jennifer Melcher Galvin

### COSTUME ASSISTANT/DRESSER

Nia Quann

### COSTUME ASSISTANTS

Adam Wells

Melissa Lubecke

### PHOTOGRAPHY

Bennett Forsythe

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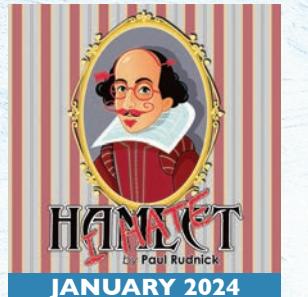
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# A Winning Combination

By Henry Michaels

One can imagine the elation that 19-year-old Joyce Yang must have felt when she heard her name called as a semi-finalist in the 2005 Van Cliburn International Piano Competition, the famed quadrennial contest that has served as both a proving ground and launching pad for emerging classical pianists since its founding in 1962. Beyond the opportunity for recognition, prizes, concert tours and more, however, there was another reason to celebrate advancing in the competition. The Cliburn's semi-final round requires a chamber music component, which affords each pianist the opportunity to perform with one of classical music's preeminent ensembles. For Joyce Yang, that preeminent ensemble was the Takács Quartet.

Joyce Yang went on to win the silver medal in the 2005 Cliburn Competition. Since then, her rise has been nothing short of meteoric. She made her New York Philharmonic debut the following year, performing under the baton of Lorin Maazel in both Avery Fisher Hall and on the orchestra's Asian tour. A subsequent favorite of Maazel's, Yang appeared with the orchestra again in 2008 at the maestro's express request in his final season as music director. Since then, she's appeared with, among others, the Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony and the BBC Philharmonic. Yang is also both a Grammy nominee (for the album *Works for Violin and Piano by Franck, Kurtág, Previn, Schumann* with violinist Augustin Hadelich) and a recipient of the Avery Fisher Career Grant.

Joyce Yang will bring her spectacular artistry to Macky Auditorium on Jan. 12, 2024, where she will no doubt wow audiences with a first-half solo recital before reuniting with the Takács Quartet for a performance of Antonín Dvořák's Piano Quintet No. 2 in A Major, Op. 81. While it is far from Yang's first reunion with the quartet, it will be the first time it's happened on stage in Boulder.

"We first played the Dvořák Quintet with Joyce in 2005 during her semi-final round at the Cliburn competition," says Takács violinist Edward Dusinberre. "Since then, we have played regularly with her throughout the USA."

*"She is a vivacious and thoughtful chamber musician for whom everything seems easy on the piano—we are so happy now to have the opportunity to perform with her here in Boulder."*

Yang will open the program with selections from Pyotr Ilyich Tchaikovsky's *The Seasons*, a set of 12 character pieces—one for each month of the year. These short but delightful pieces were originally published throughout 1876 in serialized fashion with their publisher promising "a whole series of piano compositions, specially written for our journal, the character of which will correspond entirely to the titles of the pieces, and the month in which they will be published." Each individual piece has both an epigraph and an evocative (and month-appropriate) title to help express each specific mood. Yang will follow the Tchaikovsky pieces with selections from Sergei Rachmaninoff's famed Preludes, Op. 32. Written in 1910, these pieces showcase both the dramatic and the intimate sides of the piano. She will conclude the solo portion of the program with a virtuosic performance of Guido Agosti's arrangement of Igor Stravinsky's Firebird Suite.

The second half of the concert consists entirely of the Dvořák Piano Quintet, a triumph of a work that is a cornerstone of the repertoire. Audiences are certain to delight in the pairing. After all, the combination of Yang, Takács and, well, Dvořák has certainly proven to be a winning one in the past. In addition to her silver medal in the 2005 Cliburn Competition, Yang was also presented with the Steven De Groote Memorial Award for Best Performance of Chamber Music for her performance of this very work with the Takács Quartet.

## Joyce Yang with the Takács Quartet

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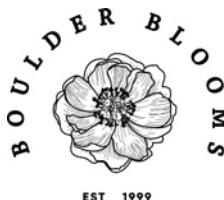
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