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RODGERS & HAMMERSTEIN'S

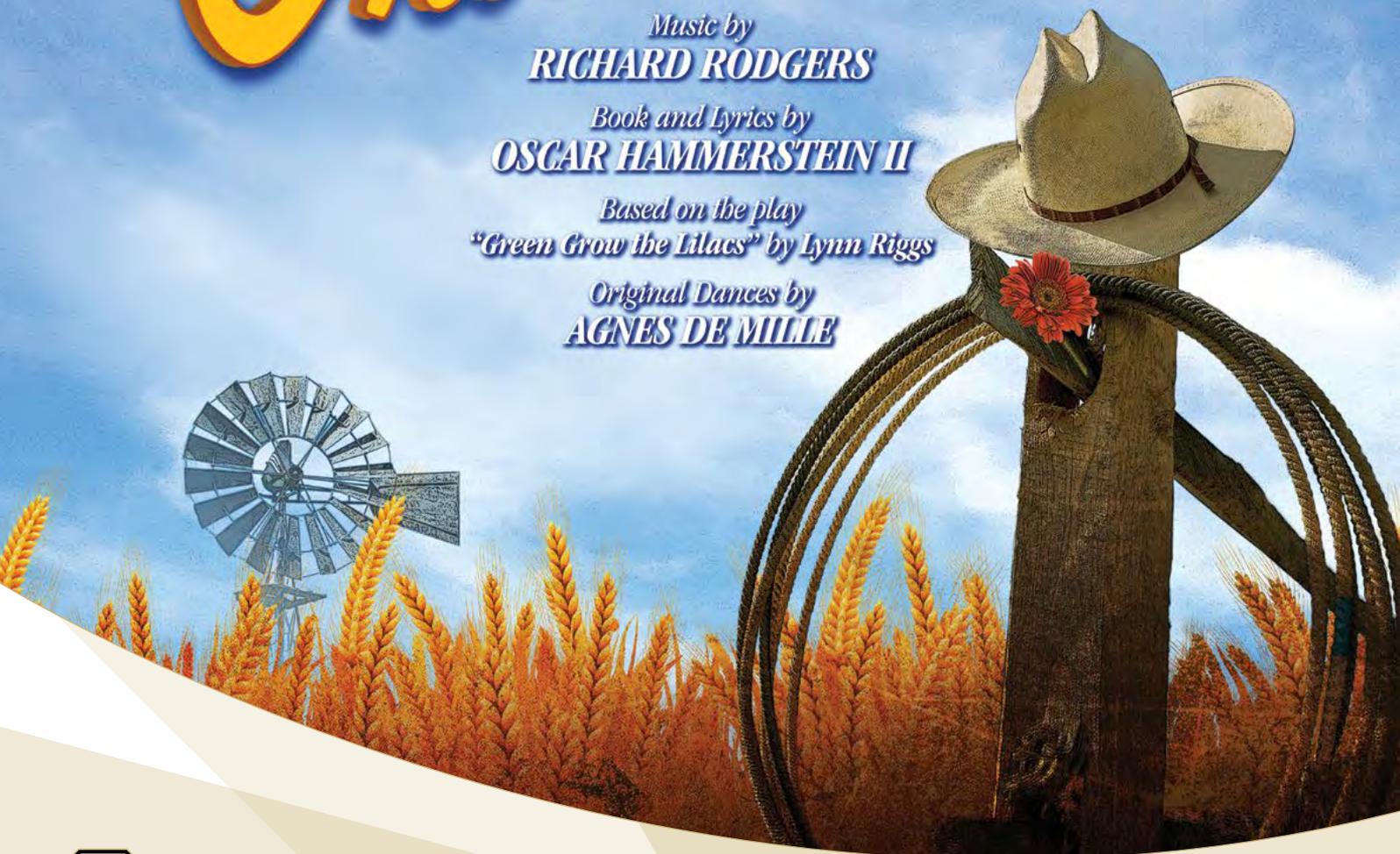
Oklahoma!

Music by
RICHARD RODGERS

Book and Lyrics by
OSCAR HAMMERSTEIN II

Based on the play
"Green Grow the Lilacs" by Lynn Riggs

Original Dances by
AGNES DE MILLE



College of Music

UNIVERSITY OF COLORADO BOULDER

JANUARY-MARCH 2026



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BROOKLYN LAUNDRY

BY JOHN PATRICK SHANLEY

Jan. 30 - Feb. 15 The Savoy Denver
Feb. 20 - Mar. 15 Dairy Arts Center

From the Oscar-winning, Tony-winning, Pulitzer-winning writer of *Moonstruck* and *Doubt* comes a new play about three sisters, a guy who operates a laundromat and the random tricks life plays on them for better or worse.

Tragic and funny by turns, this deeply romantic story will remind you what is important in life and the sorrow and joy of fully embracing adulthood.

Like many of Shanley's plays, the story pits the quest for love and happiness against the demands of family obligations.

"Stanley keeps the play moving ruthlessly forward, peppering what sounds like the grimmest of tales with wry humor."

— THE CHICAGO READER

Sat., Feb. 14, 2:00 pm & 7:00 pm Dairy Arts Center

Fireflies

by Matthew Barber



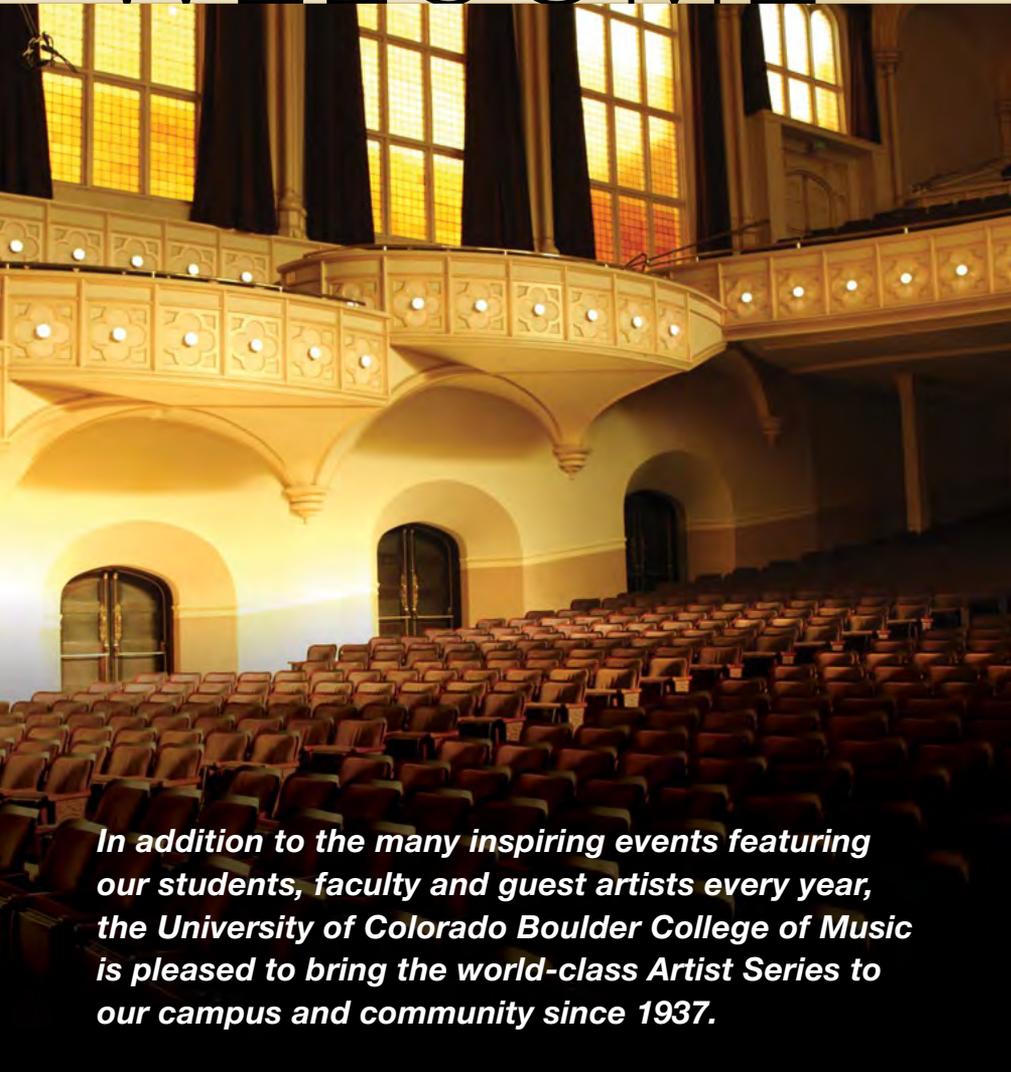
A Valentine's outing featuring champagne, roses, and Matthew Barber's romantic comedy, *Fireflies*.

Eleanor Bannister is a retired school teacher and a model of respectability. She lives a quiet and lonely life until Abel Brown comes to town. A handyman and drifter, the smooth-talking Brown does more than fix Eleanor's roof.

The town begins to talk. Can Abel be trusted?

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WELCOME



In addition to the many inspiring events featuring our students, faculty and guest artists every year, the University of Colorado Boulder College of Music is pleased to bring the world-class Artist Series to our campus and community since 1937.

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CU ★ PRESENTS

JANUARY-MARCH 2026

CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy:

- The **College of Music** including the Artist Series; Takács Quartet; Eklund Opera Program; Holiday Festival; Musical Theatre Program; and hundreds of free events featuring faculty, students and guest artists.
- The **Colorado Shakespeare Festival**.
- The College of Arts and Science's **Department of Theatre & Dance**.

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College of Music cover: Promotional art for *Oklahoma!*

Takács Quartet cover: The Balourdet Quartet. Photo by Luke Ratray.



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Danú Brings Its Own “Sound of Ireland” to Boulder for the Fifth Time

By Adam Goldstein

The music of Danú represents a fusion of different musical traditions, arrangements and styles. Most of the members of the Irish music ensemble formed in 1994 are from the same country (with the exception of Billy Sutton, who hails from Newfoundland), but that doesn't mean their traditional musical backgrounds are uniform. When Danú returns to Boulder to play for the fifth time at Macky Auditorium on March 11, they'll all bring unique perspectives forged from distinct musical traditions across the relatively small country of Ireland.

“Our members come from Waterford, Dublin, Cork, Donegal—and even County Newfoundland! Naturally, each of us grew up steeped in the music of our own home places and those regional influences shape how we play,” says founding member Benny McCarthy. “When we come together to arrange our songs and sets of tunes, we bring all those backgrounds to the Danú table. The result is what we feel is our own ‘sound of Ireland,’ a sound we've maintained and grown for 31 years now.”

That approach has earned Danú a hallowed place in the roster of contemporary Irish trad bands that are keeping the music alive, even as they're finding ways to innovate and evolve. The band's music draws from all the age-old musical traditions. Jigs, reels, airs and ballads are all on the menu for the band and their catalogue includes unique spins on tunes that would be familiar to anyone who's attended a good Irish session.

But even with this strong sense of tradition firmly in place, Danú has spent the past three decades bringing new dimensions to familiar music. Thanks to the across-the-board virtuosity of the current lineup—as well as the band's skill for combining new, original music with beloved standards—Danú has set itself apart. According to McCarthy, the band plans to stay on that trajectory in 2026. Following up on the release of their latest record, *The Pearl Album*, Danú will start the year with appearances at the TradFest Dublin and Celtic Connections Glasgow festivals in January before they head to Boulder in March.

Their journey to Boulder will serve as a perfect complement to those high-profile festival gigs. The band has played at CU Boulder in 2010, 2013, 2017 and 2022 and the campus has become a go-to destination for Danú to visit in the United States.

“Colorado has always offered us a warm welcome and Boulder in particular has a vibrant, open-hearted arts community,” McCarthy says. “There's also something about the landscape—the mountains, the space, the sense of freedom—that feels familiar to us as Irish musicians. Every time we return, it feels a bit like coming home.”

He adds that playing in Boulder echoes the broader appeal of playing Irish music abroad to audiences who aren't as familiar with the distinctions between regional styles and idioms.

“Abroad, especially in the U.S., we meet audiences who are incredibly curious, attentive and enthusiastic. They love hearing the background of the tunes, the history and the humor behind the songs,” he says. “It reaches people of Irish heritage and people with no Irish background whatsoever. Bringing the music to international audiences keeps it alive, evolving and relevant.”

Danú performs on the Artist Series at Macky Auditorium on March 11, 2026.



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CU ★ PRESENTS

UPCOMING EVENT HIGHLIGHTS

ARTIST SERIES

Macky Auditorium

Feb. 11: **Versa-Style Street Dance Company**

March 11: **Danú**

March 28: **Bang on a Can All-Stars**

April 11: **Michael Feinstein in Big Band Broadway**

2026-27 Artist Series to be announced March 24.



*Versa-Style Street Dance.
Photo credit: Timothy Salaz.*



Balourdet Quartet. Photo credit: Luke Rathay.

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Grusin Music Hall

Feb. 15-16

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EKLUND OPERA AND MUSICAL THEATRE AT THE COLLEGE OF MUSIC

Macky Auditorium and the Music Theatre

March 6-8: **Oklahoma!**

By Rodgers and Hammerstein

April 16-19: **The Cunning Little Vixen**

By Leoš Janáček

OKLAHOMA: Presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization. concordtheatricals.com





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DEPT. OF THEATRE & DANCE

University Theatre Building

Jan. 30-Feb. 1: **Catapult**

A BFA dance concert

Feb. 20-March 1: **Mr. Burns, a post-electric play**

By Anne Washburn and Michael Friedman

April 2-5: **The Current**

Dance works by faculty and guest artists

April 10-19: **The Prom**

By Chad Beguelin, Bob Martin and Matthew Sklar

MR. BURNS, A POST-ELECTRIC PLAY: Presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. concordtheatricals.com. THE PROM: Presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide 1180 Avenue of the Americas, Suite 640, New York, NY 10036. theatricalrights.com



*Latin American Ensemble (2023).
Photo credit: Erika O'Connor*

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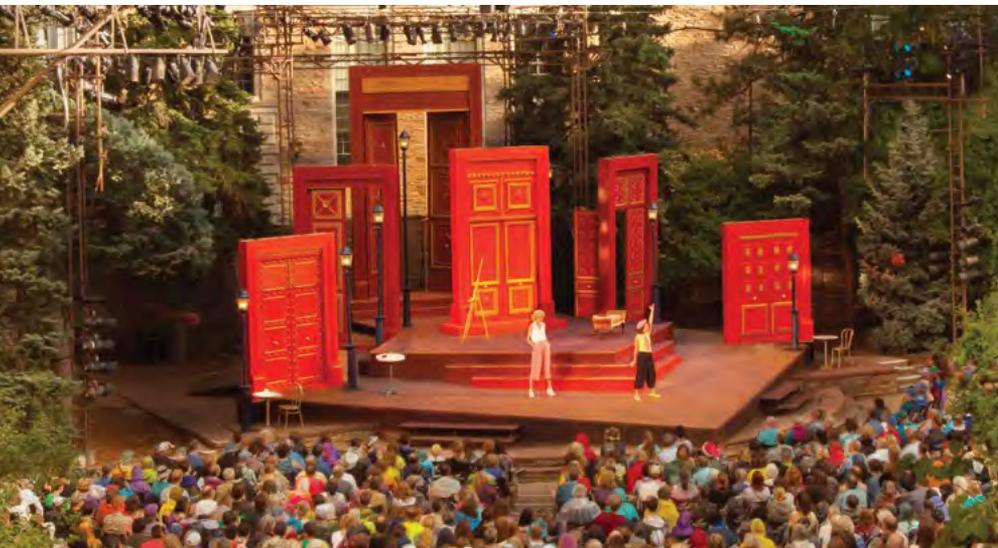
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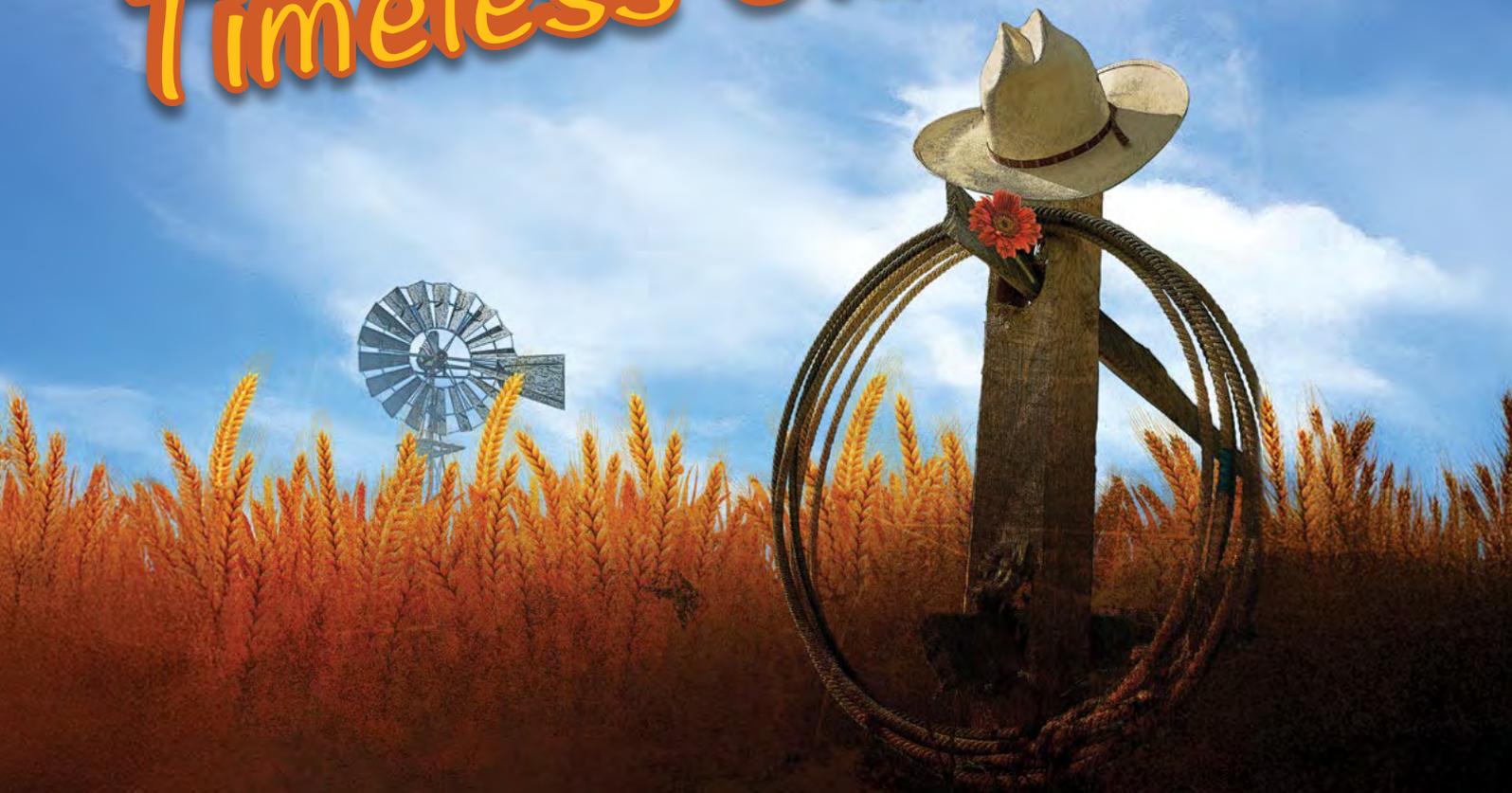
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An Innovative, Timeless Classic



By Henry Michaels

In the world of musical theatre, there are very few works as widely recognizable as *Oklahoma!* Scratch that—in the world of music or theatre, there are very few works as widely recognizable as *Oklahoma!* And from March 6-8, 2026, audiences can recognize and enjoy all the many classic numbers from this spirited Western romance at Macky Auditorium.

Oklahoma!—the first collaboration of many in the long and storied partnership between composer Richard Rodgers and lyricist and librettist Oscar Hammerstein II—was a groundbreaking work that helped redefine the genre of musical theatre. Unlike many earlier musicals, *Oklahoma!* featured the seamless combination of music, choreography and drama into a cohesive whole wherein song and dance serve to advance the plot. “One of the most impressive—and new—things about *Oklahoma!* was the integration of text and music,” says Nicholas Carthy, professor of opera and music director of the Eklund Opera Program, “the way each musical number grows organically out of the characters’ emotional lives, simply pressing pause on the horizontality of the action to explore the verticality of the character.”

This production is the joint effort of two CU Boulder College of Music programs: The Musical Theatre Program and the Eklund Opera Program, an important collaboration that takes place every couple of years. “*Oklahoma!* straddles the genre of opera and modern-day musical,” says Carthy. “It involves a very different approach than, say, *Cabaret*, which they just staged last semester.”

“All these different genres are an absolutely essential part of our students’ education. To give them the possibility to perform opera and musical on a large stage with a full orchestra—with costumes and lighting and everything else—is what makes their time at CU so special, and is an indispensable part of their preparation for their future careers.”

Since its premiere in 1943, *Oklahoma!* has been a staple of the stage, boasting countless productions at all levels, thousands of individual performances and numerous references throughout popular culture. “*Oklahoma!* endures because it represents a perfect mix of innovation, emotional truth and Americana,” says Carthy. “It captures the tensions and dichotomy

of human existence: The promise of a new life, a new frontier, coupled with the anxiety and fear of change. Its characters dream of new, fantastic things, but also fear deeply, and it is those universal impulses that resonate far beyond the 1907 setting.

“The score matches all this perfectly with soaring, unforgettable melodies and with harmonic tension, perfectly aligned to the characters and their story. *Oklahoma!* tells a universal and eternal story, one which we recognize deep within ourselves.”

The CU Boulder College of Music Musical Theatre Program and Eklund Opera Program present Oklahoma! in Macky Auditorium March 6-8, 2026.



A new beat: Transformed CU Boulder percussion studio prepares musicians for every stage

By MarieFaith Lane

The CU Boulder College of Music’s percussion studio is taking bold steps forward with a revamped curriculum and a renewed focus on versatility, collaboration and joy in music making.

Associate Teaching Professor of Percussion Michael Tetreault says nearly every aspect of the program has been reimagined with one goal in mind: To prepare percussionists to thrive in any musical setting.

“An awful lot is new and an awful lot has changed,” shares Tetreault. “Every student at every level—undergraduate, master’s, doctoral, artist diploma—studies all five major percussion areas including marimba, timpani, snare drum, drum set and world percussion.”

Tetreault underscores the studio’s mission to ensure that every student graduates with a strong foundation across percussion instruments, ready to pursue specialized interests or advanced degrees: “An undergraduate should be able to get into any graduate program they want,” he says. “Our goal is that students’ education here is more than sufficient to unlock any door.”

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Established in May 2021 by Reiland Rabaka, along with student leaders Audrea Fryar, Ruth Woldemichael, Karia White and Isaiah Chavous, the CAAAS is the focal point for campus and community life grounded in, and growing out of the historical, cultural, spiritual, sociopolitical, economic, and artistic experiences of Africans, African Americans, and the African diaspora.



colorado.edu/center/caaas

CU ★ PRESENTS

APRIL 10-19

the PROM

Book & Lyrics by **CHAD BEGUELIN**

Book by **BOB MARTIN**

Music by **MATTHEW SKLAR**

Based on an original concept by **JACK VIERTEL**

Originally Produced on Broadway by **Bill Damaschke, Dori Berinstein, Jack Lane**
Original Broadway Production directed and choreographed by **Casey Nicholaw**

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Theatre & Dance
UNIVERSITY OF COLORADO BOULDER

CU ★ PRESENTS

THE CUNNING LITTLE VIXEN

An opera by
Leoš Janáček

April 16-19

Presented by the
Eklund Opera



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College of Music
UNIVERSITY OF COLORADO BOULDER



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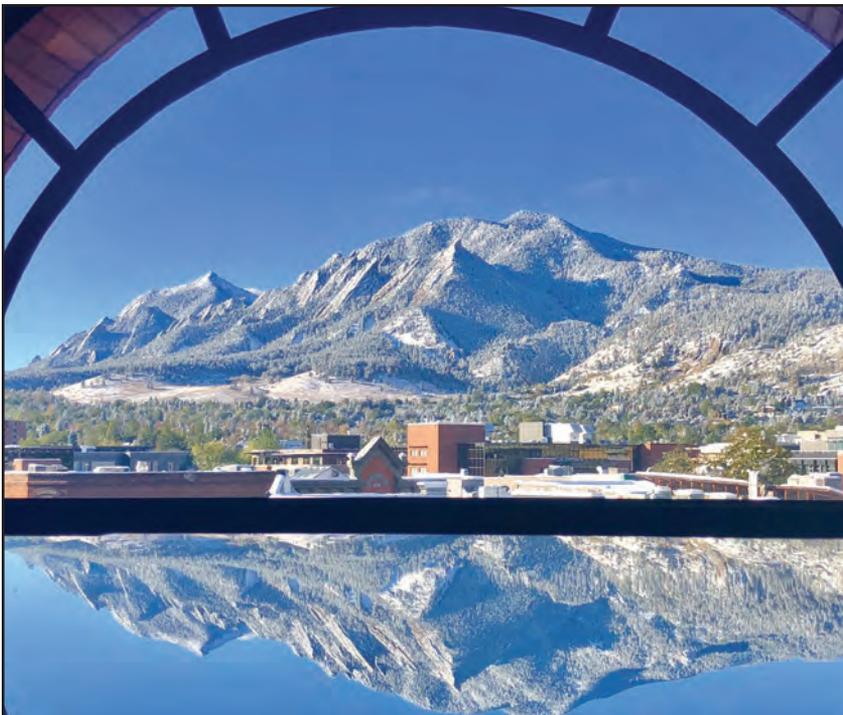


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Oklahoma!

Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II

Based on the play *Green Grow the Lilacs*
Original Choreography by Agnes de Mille

Presented by the Eklund Opera Program and the Bachelor of Music in Musical Theatre Program.

March 6 | 7 | 8 2026
Macky Auditorium

CREATIVE TEAM

Director	Nathan Halvorson
Assistant Director	Izzy Bodley
Music Director	Nicholas Carthy
Choreography	Justin Boccitto
Scenic Design	Peter Dean Beck
Costume Coordinator	Ann Piano
Lighting Design	Jonathan Spencer
Sound Design	Dan Sjaastad
Hair/Wig and Makeup Design	Jason Estrada
Props Design	Jenn Melcher Galvin
Production Director	Ron Mueller
Technical Director	Jeff Rusnak
Fight Director	Carrie Colton
Intimacy Director	Ellie Griffin
Program Manager	Christie Conover
Production Stage Manager	Lexi Holtzer
Deck Stage Manager	Joseph Whitney
Assistant Stage Manager	Camden Hornor
Sound Assistant Stage Manager	Courtney Sjaastad

OKLAHOMA! is presented by arrangement with Concord Theatricals
on behalf of The Rodgers & Hammerstein Organization. concordtheatricals.com

**This production contains live gunfire, physical violence, flashing light effects,
and theatrical haze and smoke.**

CAST

Aunt Eller	Kaitlyn Markus (Friday/Sunday) Lydia Blaisdell (Saturday)
Curly	Tyler Middleton (Friday/Sunday) Quint Hill (Saturday)
Laurey	Adele Trapp (Friday/Sunday) Allison Williamson (Saturday)
Jud Fry	Sean Murray (Friday/Sunday) Noah Nussbaum (Saturday)
Ado Annie Carnes	Ruby Anderson (Friday/Sunday) Courtney San Pedro (Saturday)
Dream Jud	Noah Nussbaum (Friday/Sunday) Sean Murray (Saturday)
Ike Skidmore	Ty Lowrey
Fred	Keegan Owen
Slim	Sam Kjelstrom
Will Parker	Indigo Jones
Ali Hakim	Jimi Adams
Gertie Cummings	Cammy Garcia
Vivian	Leah Taylor
Ellen	Leah Gilmore
Kate	Ava Scott
Virginia	Kaya Leyendecker
Andrew Carnes	Noah Strube
Cord Elam	Seth Edgar
Mike	Matthew de Meyrick
Joe	Kyle Walsh
Girl	Chloe Abel
All or Nothing Dancer #1	Olivia Daly Short
All or Nothing Dancer #2	Tessa McQueen
Dream Laurey	Georgia Lawrence
Dream Curly	Troy Baker

ENSEMBLE

Charli Brunette
Claire Casey
Mischa Cosner
Catherine Davis
Carly Freeman
Riley Gardner
Jude Hill
Sasha Marciano
Syvrina Renault
Abigail Shust
Noelle Treece

SONGS

ACT I

Opening Act I: Oh, What A Beautiful Mornin'

Curly

Laurey's Entrance

Laurey

The Surrey With The Fringe On Top

Curly, Laurey, Aunt Eller

Kansas City

Will, Aunt Eller, Ensemble

The Surrey With The Fringe On Top (Reprise)

Curly

I Cain't Say No

Ado Annie

I Cain't Say No (Encore)

Ado Annie

Entrance Of Ensemble

Will, Ado Annie, Ensemble

Many A New Day

Laurey & Girls

Dance & Many A New Day (Reprise)

Laurey & Girls

It's A Scandal! It's A Outrage!

Ali Hakim, Boys, Girls

People Will Say We're In Love

Curly & Laurey

Pore Jud Is Daid

Curly & Jud

Lonely Room

Jud

Dream Sequence:

Melos

Laurey, Gertie, Vivian, Ellen

Out Of My Dreams

Laurey, Vivian, Ellen, Kate, Virginia, Girls

Interlude To Ballet

Laurey, Curly, Dream Laurey, and Dream Curly

Dream Ballet

Dream Laurey, Dream Curly, Dream Jud, Ensemble

ACT II

The Farmer And The Cowman

Carnes, Aunt Eller, Curly, Will, Ado Annie, Slim, Ensemble

All Er Nuthin'

Ado Annie, Will, Two Dancing Girls

People Will Say We're In Love (Reprise)

Curly & Laurey

Oklahoma

Curly, Laurey, Aunt Eller, Ike, Fred, Ensemble

Oklahoma (Encore)

Curly, Laurey, Aunt Eller, Ike, Fred, Ensemble

Finale Ultimo

Company

SYNOPSIS

Oklahoma! follows the lives of two young people, Curly and Laurey, as they navigate love and relationships in the Oklahoma Territory after the turn of the 20th century. Curley, a confident cowboy, attempts to woo Laurey and take her to the box social, only to learn she has agreed to go with Jud, the hired hand. Ado Annie, Laurey's friend, is also caught between two men: Will Parker, a young cowboy who has just returned with the \$50 he needed to win her hand in marriage, and Ali Hakim, a peddler whose romantic intentions have caused Annie and her father to press for an engagement, much to Ali's chagrin.

Curly attempts to get back at Laurey by taking another girl to the social, before the two of them have a moment alone and coyly allude to their real feelings. When Laurey once again says she can't go with him, Curly confronts Jud, while manipulating Jud into fanaticizing about his death. When interrupted by Aunt Eller and Ali Hakim, Jud tells the peddler he is tired of being lonely and alone, after asking to buy a knife.

Still unsure of her feelings, Laurey gets advice from the other girls in the town, before drifting into a dream—a ballet sequence where, at her and Curly's wedding, Curly is killed by Jud, who abducts her. As she wakes, both men arrive and Jud takes her to the party, leaving Curly behind.

Things escalate at the box social where, after selling his saddle, horse, and gun, Curley outbids Jud to win Laurey's basket. Laurey dances with Jud before growing so uncomfortable and agitated that she fires him. Afterwards, Laurey turns to Curly for comfort

and he proposes. Three weeks later, during Curly and Laurey's wedding celebration, Jud appears, insistent on kissing the bride, prompting Curly to start fighting Jud. As the fight continues, Jud pulls out a knife, which he ultimately falls onto and dies by.

The couple is distraught, unsure if Curly should turn himself in that night or continue on their honeymoon trip as planned. Aunt Eller suggests that the town should hold an informal court right away. They guide Curly into a self defense plea and sentence him not guilty before hurrying the newlyweds off on their honeymoon.

MUSIC DIRECTOR'S NOTE

It is impossible to overstate the impact *Oklahoma!* had on the Broadway musical. It simply redefined the genre. But its beginnings were somewhat less auspicious. The composer Richard Rodgers had enjoyed a long, fruitful, but troubling partnership with the writer Lorenz Hart, which had produced, if not spectacular musicals, certainly a whole run of wonderful songs, including "My Funny Valentine," "The Lady Is a Tramp" and "Bewitched, Bothered and Bewildered."

But by 1942 that partnership was in trouble; the ever-disciplined Rodgers was growing tired of the ever more unaccountable Hart, whose alcoholism and depression was affecting his work. Their last collaboration, *By Jupiter*, was actually finished in Hart's hospital room, where he had been diagnosed with alcohol poisoning. Rodgers, anxious to keep working, told his partner that they had been offered the chance to write a musical adaptation of Lynn Riggs' 1930 play, *Green Grow the Lilacs*. Hart, however, was unenthused by both the book and the idea of work, declaring that he was going to Mexico on holiday. (Rodgers had been talking with Oscar Hammerstein already about this project, realizing, probably, that Hart would not be up to the task.) At that point Rodgers gave Hart an ultimatum: enter a sanatorium and sober up (even offering to join him there), or he would end the partnership and write the musical with Oscar Hammerstein. Hart, with his typical lack of self-confidence, seems simply to have acquiesced. They did work together for a little while (while *Oklahoma!* was playing to a sold-out theatre and rave reviews), when Rodgers wrote new songs for the revival of *A Connecticut Yankee*, but by the time that premiere came along, Hart was again drinking excessively, and after causing a scandal on opening night, he disappeared for three days. When he was

found, he had already contracted pneumonia, and he died a few days later on Nov. 22nd, 1943.

Oscar Hammerstein, who had written many musicals, including *Showboat* (with Jerome Kern) and *The Desert Song*, was at a bit of a loose end. He hadn't had a hit for some time and was eager to get back. He and Rodgers got to work on *Green Grow the Lilacs*, and *Oklahoma!*, or *Away We Go!* as it was then called, had its premiere on March 11th, 1943, in the not very salubrious setting of the Shubert Theatre, New Haven. The Shubert Theatre was somewhat run-down, the Theatre Guild (which ran it) was running out of money, and they were all taking a big risk on a musical comedy after a string of flops. The signs were not very promising; Rodgers had only ever written with Hart, and Oscar Hammerstein hadn't had a hit in more than a decade. Moreover, the two partnerships had completely different styles of collaboration. Whereas Richard Rogers wrote the music first, as inspiration for Hart to write his words, Hammerstein wrote the lyrics for Rodgers to set to music (which is the usual way around).

The critics, who, as was tradition, travelled from New York to see the piece, were somewhat less effusive than they might have been. They knew, given those circumstances, that this venture was bound to fail. The reviews ranged between cautious and sniffy: one critic describing it as a horse opera; basically, one long question about whether the good guy or the bad guy would get to take the girl to the dance. Not enough jokes. Too saccharine. Too serious. Too long. The critic Michael Todd summed it up in a now famous remark: "No gags, no gals, no chance."

The problem was, they were expecting the old-style form of musical.

Before Rodgers and Hammerstein, the American musical was largely a matter of pleasant distraction. Plots, when they existed at all, served chiefly as a thin scaffolding on which to hang songs, jokes, and dances that had little relationship to one another. Characters simply stopped what they were doing in order to sing a song, and then resumed their business as though nothing had happened. Emotional logic was optional; as was momentum.

The tone was broadly superficial. Comedy relied heavily on stock situations, topical gags and a certain faith that repetition would compensate for lack of material. Jokes were often strained, dated almost on arrival, or delivered with the desperation of material very aware of its own fragility. Sentiment was declared rather than earned, romance asserted rather than developed. When

seriousness occasionally did intrude, it tended to be brief and quickly covered over by more singing and dancing.

The songs themselves, wonderful though many of them were, were rarely asked to do much work. They existed to be enjoyed in isolation, and they were often interchangeable (and interchanged) from one show to another. They could usually be removed without doing any damage to the plot. Dance numbers functioned as spectacle rather than expression. Lots of dancing girls was the norm. Stars mattered more than roles, applause more than continuity.

This was not incompetence so much as custom. Musical comedy was designed to entertain and distract. What it generally did not attempt was any sort of integration, or cohesion.

Oklahoma! was a musical that broke completely with that tradition. Suddenly, the songs did not just pop up, they were an integral part of the story. The dance numbers were also wonderfully amalgamated into the action. But it is the very opening of the piece which is really ground-breaking; Rodgers and Hammerstein started off by violating the cardinal rule of Broadway: you begin the show with a big chorus number. As Hammerstein said: "Obviously, a show in the territory about farmers and cowboys would open with a barn dance. What else? You know, bring on all the kids, you know. Have a good time. And it didn't feel right. We said, 'Well, let's look at the play. *Green Grow the Lilies* by Lynn Riggs.' How'd he start? He started with a woman churning butter alone in the middle of the stage, and you heard Curly's voice come nearer and nearer, and he came out on stage, and that's the way the show started." So, instead of everybody singing at the beginning, we hear a voice, a capella, singing off-stage.

Oklahoma! had its Broadway premiere on March 31, 1943 at the St. James' Theatre, and this time nobody was cautious. *Oklahoma!* was immediately hailed as a masterpiece by critics and audiences alike. What they had witnessed was the beginning of a new age of Broadway musical, a landmark in American theatre; the first fully integrated musical, cohesively melding song, choreography and dramatic content. And there was no going back.

PERSONNEL

CHLOE ABEL (Girl) is thrilled to be a part of CU Boulder's production of *Oklahoma!*. Abel is a freshman in the BMMT program studying voice under Jennifer DeDominici. This is her second show at CU Boulder; she recently performed in *Cabaret* as KitKat Girl Ingrid. Past credits include *Mean Girls* (Cady Heron), *Mamma Mia!* (Sophie), *Clue* (Mrs. White) and *12 Angry Jurors* (Juror #4). Abel is originally from Delaware, and has performed with Delaware Theatre Company, Delaware Children's Theatre and Clear Space Theatre Company. She is so grateful to be part of this incredible production and thanks the cast, crew and creative team for this amazing experience!

JIMI ADAMS (Ali Hakim) is in his third year of study at the University of Colorado Boulder studying under Matthew Chellis in pursuit of a Bachelor of Music in voice performance. This is his second production with the College of Music, and he is excited to be portraying the role of Ali Hakim. Adams' previous credits with the College of Music include an ensemble role in *The Pirates of Penzance*, five semesters as a singer in the University Choir, and three seasons playing the trombone in the Golden Buffalo Marching Band. Adams hopes you enjoy *Oklahoma!*.

RUBY ANDERSON (Ado Annie) is a senior studying under the direction of Abigail Nims. She graduates in May with a Bachelor of Music in musical theatre and a minor in dance. She is so grateful for her time in Boulder, her wonderful friends and all the amazing opportunities through the College of Music. She was last seen as Sally Bowles in *Cabaret*, and is currently performing with CU's Impact Playback Ensemble. She would like to thank Nathan, Maestro, JB and Matthew Chellis for this opportunity. She is so grateful to her family and incredible partner Marcus for all their love and support.

TROY BAKER (Dream Curly), from Leadville, is a sophomore at CU Boulder. He is pursuing a Bachelor of Music in musical theatre and studies voice under Professor Andrew Garland. At CU Boulder, he has appeared in the ensemble in *Heathers* and *Big Fish*, and as Bobby in *Cabaret*. Other recent credits include Jack in *Into the Woods* (Lyric Theatre of Leadville) and Shrek in *Shrek the Musical* (Lake County Performing Arts). He would like to thank his family and friends who have supported his extreme endeavors and his brothers for being his lifelong best friends. @troy.baker_

OLIVIA DALY-SHORT (All or Nothing Dancer #1) is a sophomore at the University of Colorado Boulder studying Musical Theatre! She is from Chicago, and she is in Jennifer DeDominici's voice studio. Professional credits: *Superhero* (Towle Theater), *Grease!* (MadKap Productions), *The Addams Family* (Uptown Music Theatre). CU Boulder: *Cabaret*, *Big Fish*, *The Pirates of Penzance*, *Hänsel und Gretel*. The Chicago Academy for the Arts: *Cabaret*, *9 to 5*, *A Little Night Music*, *Spring Awakening*, *A Chorus Line*, *Head Over Heels*. She hopes you enjoy the show!

SETH EDGAR (Cord Elam) is a junior in the Bachelor of Music in musical theatre program, and sings as a baritone studying voice under Professor Jennifer DeDominici. Edgar is thrilled to be in his third show in Macky Auditorium! He has previously been seen on the CU Boulder stages as Ernst Ludwig in *Cabaret*, Benjamin Guggenheim in *Titanic*, *The Musical*, Dwayne in *9 to 5*, and Ensemble in *Big Fish* and *Heathers*. When not on stage, Edgar is most likely catching up on his favorite tv shows and movies, and making music of his own in his home-studio-but-in-an-apartment. He thanks his family and friends for their support in all that he does, and he hopes that you have an amazing time! @ifyousaes0

CAMMY GARCIA (Gertie) is a sophomore originally from Windsor. She studies voice with Andrew Garland. She is so excited to be playing Victor in this production of *Oklahoma!*. Past theatre credits include Martha Dunnstock in *Heathers*, Olive Ostrovsky in *Spelling Bee*, SpongeBob SquarePants in *SpongeBob SquarePants: The Musical*, The Queen of Hearts in *Alice By Heart* and Leanne in *Puffs*. She would like to thank her mom and sister, wonderful friends, the cast, crew and directing team, and everyone who makes this show possible. Enjoy the show! @lwassnoopyonce27

LEAH GILMORE (Ellen) is a freshman BMMT. She is in Jennifer Bird-Arvidsson vocal studio. She was an actor tech in CU Boulder's fall production of *Cabaret*, Annabeth Chase in *Percy Jackson and the Lightning Thief*, and Tanya in *Mamma Mia*. Gilmore is very excited to be a part of this show and can't wait for you to see it.

QUINT HILL (Curly McLain) is a tenor from Charlotte, North Carolina in his final semester at the University of Colorado Boulder, studying under Matthew Chellis. He has been involved in more than 15 productions in the last decade, and his CU Boulder credits include *Big Fish* (Edward Bloom), *Cabaret* (Herr Schultz), *Titanic* (Harold Bride), *Chicago* (Amos Hart), and more. Hill is ecstatic to begin his professional performance career after his graduation in May. Sko Buffs! @quint.hill

INDIGO JONES (Will Parker) is a junior Bachelor of Music in musical theatre tenor student; this is his second Macky performance and sixth show at the University of Colorado Boulder. Jones studies with Jennifer DeDominici and Matthew Chellis. He is training to be a triple threat and mastering all sorts of singing techniques from musical theatre belting to classical opera. He hopes you hoot and holler during this amazing performance.

GEORGIA LAWRENCE (Dream Laurey) is thrilled to be making her CU Boulder debut. She is a junior studying mechanical engineering and minoring in music. She grew up training in ballet with Tulsa Ballet and in theater with Theater Tulsa. Recent credits include Maria in *Sound of Music* (BKHS), Ariel in *The Little Mermaid* (PRHS), winner of the 2022 Bobby G's "Best Choreographer," and two time nominee of "Best Lead Actress" in Colorado's Bobby G's (2022 & 2023). If she's not on stage, she is probably cooking, skiing or convincing friends to go dancing with her.

KAYA LEYENDECKER (Virginia) sophomore Bachelor of Music in musical theatre major with a minor in dance. Born in Central California, Leyendecker is now honing her vocal skills under the guidance of Jennifer DeDominici. CU Boulder credits include *Cabaret* (Fraulein Kost), *Big Fish*, *Pirates of Penzance* and *Heathers*. Additional credits include *Six: The Musical* (Catherine Parr), *Bright Star* (Alice Murphy), *The Little Mermaid* (Ariel), and *Tuck Everlasting* (Winnie Foster). She would like to thank her directors, teachers, family and fiancée for their support.

TY LOWREY (Ike Skidmore) is in his second year of the Bachelor of Music in musical theatre program. He is in Matthew Chellis's studio. Born and raised in Orlando, Lowrey is thankful for his many teachers and mentors but most of all his parents, sisters, uncle and aunt who have supported him and made his dreams come true. He was last in *Cabaret* as Cliff Bradshaw. You can follow Lowrey on his socials @tylowrey.

KAITLYN MARKUS (Aunt Eller), mezzo soprano, is a first-year Master of Music student at the University of Colorado Boulder, where she studies with Abigail Nims. She recently made her professional debut as Big Stone in Matthew Aucoin's *Eurydice* with Opera Grand Rapids. Markus has performed internationally at the Trentino Music Festival in Italy and was a young artist and administrator at Taos Opera Institute. Favorite roles include Second Lady (*Die Zauberflöte*) and Rona Lisa Peretti (*The 25th Annual Putnam County Spelling Bee*). She looks forward to singing Fox in *Cunning Little Vixen* with Eklund Opera this season. She'd like to thank her sister, Lyndi, for her steadfast support.

TESSA MCQUEEN (All or Nothing Dancer #2) is a Bachelor of Music in musical theatre major and dance minor at CU Boulder! She studies voice with Jennifer DeDominici and is excited to be part of *Oklahoma!*. Past credits include Fräulein Kost (*Cabaret*), Tanya/Dance Captain (*Mamma Mia!*), Amy March (*Little Women*) and Vivian Kensington (*Legally Blonde Jr.*). McQueen would like to thank the directing team for their guidance, her friends and family for their unconditional love and support, and God for making her the person she is today! McQueen thanks you all for supporting this show and hopes y'all have a rootin' tootin' good time!

MATTHEW DE MEYRICK (Mike) is currently on exchange from Sydney, studying a Bachelor of Law/ Arts (theatre and film). Appearing in his 23rd musical, de Meyrick has most recently appeared as The King in *The Olive Tree* (CU Boulder), Frank in *Merrily We Roll Along* (UNSW), and Don Lockwood in *Singin' in The Rain* (WTC). Following *Oklahoma!*, de Meyrick will be appearing as Parson/Badger in *The Cunning Little Vixen* with Eklund Opera. Also a composer and writer, his musical *Cosmopolitan* will be performed as part of the CU Fringe Festival in late March. @matthew.demeyrick

TYLER MIDDLETON (Curly) from Knoxville, Tennessee, is a lyric baritone in the first year of his Artist Diploma at CU Boulder under the tutelage of baritone Andrew Garland. Middleton 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 Opera Steamboat, Motor City Lyric Opera, South Bend Lyric Opera, and the Kalamazoo Symphony Orchestra in previous 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*.

SEAN MURRAY (Jud) is a junior studying voice with Andrew Garland. He wants to welcome you to the soon-to-be state of *Oklahoma!* Yeow!

A master's student in voice performance and pedagogy, **NOAH NUSSBAUM** (Jud Fry) has recently performed baritone roles in Menotti's *Amahl and the Night Visitors* (King Balthazar), Mozart's *Don Giovanni* (Masetto/Il Commendatore) and Heggie's *Dead Man Walking* (Guard 1), among others. Now a student of Andrew Garland at the University of Colorado Boulder, Nussbaum will be performing as Jud Fry in Rodgers and Hammerstein's *Oklahoma!*. He holds a Bachelor of Music degree in voice performance from Furman University.

KEEGAN OWEN (Fred) is a baritenor from Monument and a freshman at CU Boulder, pursuing a Bachelor of Music in musical theatre. Recent credits include *Cabaret* (Ernst Ludwig) at CU Boulder, *The Prom* (Hawkins), *Titanic* (Fleet), and *Curtains* (Christopher Belling) with the Colorado Springs Conservatory, as well as *Once Upon a Mattress* (Sir Harry) with Rising Stars Community Theater. Other favorite roles include Sebastian in *The Little Mermaid*, Uncle Fester in *The Addams Family*, and the title role in *Pippin* with BNTC. Owen is excited to jump into the world of *Oklahoma!*. He currently studies voice with the amazing Jennifer DeDominici.

NOAH STRUBE (Andrew Carnes) is an award winning tenor studying vocal performance and pedagogy with Matthew Chellis. He holds a bachelor's degree from the University of Wisconsin. Opera credits include Heggie's *Dead Man Walking* (Older Brother) with CU Boulder's Eklund Opera, Britten's *Albert Herring* (Mayor) and Verdi's *La traviata* (Gastone/Giuseppe) with UW Opera, and Gilbert and Sullivan's *The Pirates of Penzance* with Cedar Rapids Opera. Musical theatre credits include *Sweeney Todd* (Toby) with UW Opera, *Avenue Q* (Nicky) and *Lumberjacks in Love* (Moonlight) with Middleton Players Theatre, *Titanic* (Hartley) with Oregon Strawhat Players and *The Hello Girls* (Wesson/Man 1) with Four Seasons Theatre.

LEAH TAYLOR (Vivian) is excited to play Vivian in CU Boulder's production of *Oklahoma!*. She's a sophomore studying under the guidance of Jennifer DeDominici. Recent credits at CU Boulder include the Giant's Girlfriend in *Big Fish* and Rosie in *Cabaret*. Additional credits include Anna in *Frozen*, Amy in *Little Women* and Adelaide in *Guys and Dolls*. She thanks her friends, family and boyfriend for their endless support as well

as the creative team and cast for their dedication and kindness throughout this process. Enjoy the show!

ADELE TRAPP (Laurey), originally from Northern California, is a junior Bachelor of Music in musical theatre studying under Jennifer DeDominici. CU Boulder credits include *Big Fish*, *Titanic*, *the Musical*, *Heathers* and *The Pirates of Penzance*. This past summer, Trapp performed regionally with Coeur d'Alene Summer Theatre in *She Loves Me* and *Hello, Dolly!*. Additional credits include *Sweeney Todd* (Johanna), *Urinetown* (Hope Cladwell) and *Les Misérables* (Cosette). Trapp would like to dedicate this performance to her parents, whose unwavering support and sacrifices made this journey possible. Much love to Nana and Papa, Uncle Darren and David, and her wonderful friends.

COURTNEY SAN PEDRO (Ado Annie/Dance Captain) is so excited to be making her debut in Macky as Ado Annie and the dance captain for this wonderful show! She is a second year Bachelor of Music in musical theatre in the College of Music, studying voice under Jennifer DeDominici. Some past credits include Wednesday Addams in *The Addams Family*, Katherine Plumber in *Newsies*, Mimi Marquez in *Rent* and Sandy Cheeks in *The Spongebob Musical!* Previously at CU Boulder you may have seen her as Heather McNamara in *Heathers*. She has loved getting to work with such incredible people on this production and she hopes y'all enjoy the show!

AVA SCOTT (Kate), originally from south Florida, is a junior at CU Boulder studying musical theatre under the instruction of the amazing Jennifer DeDominici. Some of her recent credits include *Cabaret* (Fräulein Schneider), *Big Fish* (Ensemble), *Carrie* (Carrie), *Titanic* (Swing), and *Working: A Musical* (Housewife). Scott would like to thank the entire creative team of *Cabaret* for their support and hard work, as well as her family and friends for their support and love. Enjoy the show! @avapscott

KYLE WALSH (Joe), from Highlands Ranch, is a freshman studying musical theatre in the College of Music. He has enjoyed working with Andrew Garland as his studio teacher. Walsh is so excited to be able to perform in the Macky Auditorium for the first time. Recent credits include Bobby/Sailor (*Cabaret*, CU Boulder) Tommy Ross (*Carrie*, Front Range Theatre Company), and Horton (*Seussical*, Rock Canyon High School). Walsh thanks his family, friends, and teachers for all of their support.

ALLISON WILLIAMSON (Laurey) is delighted to make her musical theatre debut in *Oklahoma!*. With a background in classical voice and trombone, she brings a strong musical foundation to the role. A classically trained soprano, she has performed in opera chorus and lead roles, including Adina in *L'Elisir d'amore*, as well as *Dead Man Walking* and *Suor Angelica*. Williamson is pursuing a Master of Music in vocal performance and looks forward to a career in vocal performance and teaching.

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.

ALAINA DE BELLEVUE (Chorus Master/vocal coach) is a freelance pianist, vocal coach and music director based in Boulder. She serves as the pianist for Colorado Ballet's pre-professional division as well as chorus master for Anchorage Opera and Opera Steamboat. Previous music staff positions include Portland Opera, Sarasota Opera, Opera Colorado, Central City Opera, Mittelsächsisches Theater Freiberg, Opera Et Cetera (Wiesbaden, Germany) and Opera Fort Collins, among others. She has played for Oregon Ballet Theatre, Peninsula Ballet Theatre, Boulder Ballet, and is music director for Centennial State Ballet. From 2021-23 she served on the faculty at Colorado State University as vocal coach and opera music director. de Bellevue is the principal pianist for Fort Collins Symphony and appears regularly with other Front Range orchestras. She holds an Artist Diploma in vocal coaching and a master's in collaborative piano from CU Boulder.

IZZY BODLEY (Assistant Director) is a music educator, director and performer. She graduated with a Bachelor of Music in music education, choral emphasis in May 2025. Assistant direction credits include *Cabaret*, *Heathers* and *Pirates of Penzance* (CU Boulder), and *The Wood* (Independent). In April 2024, she made her directorial debut with *Because She's A Woman*, a cabaret showcasing LGBTQ+ performers and women composers, in collaboration with CU Boulder's Diverse Musicians' Alliance. Performance highlights include Eklund Opera's *Cabildo*, *Falstaff*, *Cendrillon* and *La Bohème*, and in The Arts Hub's *Rent*. When she's not in the theater, you can find her educating the next generation of performers as a private voice and theater teacher at the Arts Hub, and as a music teacher at Off Broadway Preschool, in an audience laughing at every ill-timed joke, or enjoying a cup of tea.

JUSTIN BOCCITTO (Choreographer) is a theatre artist who has worked in the entertainment industry for more than 30 years. This is his third production at CU Boulder after choreographing *Big Fish* and *Cabaret* in 2025. An award-winning choreographer, Boccitto has staged more than 100 live theatrical events including Broadway Cares, national tours, Off-Broadway musicals, and new works at the New York Musical Theatre Festival, Circle in the Square, The Agnes

DeMille Foundation and the Ryman Auditorium. He is fortunate to have worked with such artists as Andrew Lippa, John Kander, Nicole Fosse, Alan Cumming, Lauren Ambrose, Sophia Anne Caruso and Lady Gaga, along with being asked to teach Stephen Colbert how to tap dance. Boccitto has instructed dance at Broadway Dance Center, The Juilliard School, NYU and also appeared on the MTV series MADE. He is the director and co-founder of Common Ground, a dance project based out of New York and Denver, conducting masterclasses and teaching the origins of tap dancing. Love to Dani and Taco. justinboccitto.com

NICHOLAS CARTHY (Music Director/Conductor) is 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.

CARRIE COLTON (Fight Director) is thrilled to return to CU Boulder after fight directing *Cabaret* last fall! Based out of Denver, Colton is a certified stage combatant and full combat instructor with Dueling Arts International and The British Academy of Dramatic Combat. She is also a certified theatrical armorer through SAFFD. Her most recent knife and firearm credits include: *Romeo and Juliet* (Arvada Center) *Crazy for You* (Candlelight Playhouse) and *Macbeth* (Shakespeare Project). Colton is the artistic director at Rocky Mountain Theatre for Kids and an associate professor of movement and musical theatre at Metropolitan State University of Denver. carriecolton.com. @carrie_ography

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 U.S. Since 2017, Conover has brought her artist's perspective to Eklund Opera, where she manages productions and special events while supporting emerging performers.

JASON KYLE ESTRADA (he/him/his) (Wig and Makeup Designer) is a hair and makeup artist and costume designer 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 collaborating with the creative team at Eklund Opera.

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.

ELLIE GRIFFIN (she/her) (Intimacy Director) works as a director, intimacy director, stage manager, theatre educator and designer. She holds a degree in theatre and film from Pitzer College. Select directing and intimacy credits: *Dead Man Walking* (Eklund Opera), *Nana's Naughty Knickers* (LTC), *Machinal* (Pomona College), *Stupid F##king Bird* (TGR). Select stage management credits: *Romeo & Juliet*, *Twelfth Night* (Shakespeare in the Wild), *Cabaret*, *Big Fish* (CU Boulder), *Reunion '85* (CEO '24 Tour). Griffin also adores her 9-5 where she teaches Restorative Theatre in youth detention centers. She is honored to work alongside this team and, especially, with such a wonderful group of passionate students. Love always to Rem, Oz and all her people.

OSCAR HAMMERSTEIN II (Author) was born on July 12, 1895 in New York City. His father, William, was a theatre manager and for many years director of Hammerstein's Victoria, the most popular vaudeville theatre of its day. His uncle, Arthur Hammerstein, was a successful Broadway producer and his grandfather, Oscar Hammerstein, a famous opera impresario. Hammerstein started writing lyrics for the Columbia University Varsity shows while studying law. His earliest works included musical comedies written with a Columbia undergraduate seven years his junior named Richard Rodgers. (The 1920 varsity show, *Fly With Me*, was composed by Rodgers with lyrics by both Hammerstein and a fellow classmate of his named Lorenz Hart.) Withdrawing from Columbia Law School after his second year to pursue a career in theatre, Hammerstein took a job with his uncle as an assistant stage manager. In 1919 Hammerstein's first play, *The Light*, was produced by his Uncle Arthur; it lasted four performances. Undaunted, he continued to write both lyrics and librettos, principally with Otto Harbach as his collaborating author. His first success, with Harbach, Vincent Youmans and Herbert Stothart, was *Wildflower* in 1923. Hammerstein found his niche with some of the greatest composers of his day, breathing new life into the moribund artform of operetta with such classics as *Rose-Marie* (music by Rudolf Friml), *The Desert Song* (Sigmund Romberg), *The New Moon*

(Romberg) and *Song of the Flame* (George Gershwin). With Jerome Kern, Hammerstein wrote eight musicals, including *Sweet Adeline*, *Music in the Air* and their masterwork, *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, the highly-acclaimed 1943 all-black revision of Georges Bizet's tragic opera *Carmen*. During the years that Hammerstein was redefining the terms of operetta, Richard Rodgers and Lorenz Hart were challenging the accepted norms of musical comedy with shows that set new standards for wit, sophistication and innovation. The Rodgers & Hammerstein partnership began with *Oklahoma!* (1943). Like Hammerstein's *Show Boat* and Rodgers & Hart's *Pal Joey*, the first Rodgers & Hammerstein musical was a groundbreaking milestone, blending musical comedy and operetta into a whole new genre—the musical play. *Oklahoma!* was also the start of the most successful partnership in Broadway history and was followed by *Carousel*, *Allegro*, *South Pacific*, *The King And I*, *Me And Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*. Rodgers & Hammerstein wrote one musical specifically for the big screen—*State Fair*—and one for television—*Cinderella*. Collectively, their musicals have garnered dozens of awards including: Pulitzer Prizes; Tonys, Oscars, Emmys and Grammys; and Drama Desk, Drama Critics' Circle, Outer Critics' Circle, Laurence Olivier and Evening Standard Awards. As producers, Rodgers & Hammerstein presented plays, musicals and revivals, including John van Druten's *I Remember Mama*, Anita Loos' *Happy Birthday*, Irving Berlin's blockbuster *Annie Get Your Gun*, the national tour of *Show Boat* (1947-49) and six of their own stage musicals (from the Pulitzer-winning *South Pacific* in 1949 to the Tony-winning *The Sound of Music* 10 years later). They also produced the motion picture version of *Oklahoma!* and founded their own music publishing firm, Williamson Music (basing the name on the fact that both of their fathers were named William.) Hammerstein was a member of the board of directors of many professional organizations, including the Dramatists Guild and the Screen Writers' Guild. He received many personal honors and awards including five honorary degrees, two Pulitzer Prizes, two Academy Awards and five Tony Awards. His last musical was *The Sound of Music*, written with Richard Rodgers in 1959; his last song was "Edelweiss," written for that musical during its Boston tryout. Hammerstein died at his farm in Doylestown, Pennsylvania, on Aug. 23, 1960. In 1995 Hammerstein's centennial was celebrated worldwide with commemorative recordings, books, concerts and an award-winning PBS special, *Some Enchanted Evening*. The ultimate tribute came the following season, when Hammerstein had three musicals playing on Broadway simultaneously: *Show Boat* (1995 Tony Award winner, Best Musical Revival); *The King and I* (1996 Tony Award winner, Best Musical Revival); and *State Fair* (1996 Tony Award nominee for Best Score.) "The Careful Dreamer," a Time Magazine cover story on Hammerstein, was published on Oct. 20, 1947. A biography, *Getting to Know Him* by Hugh Fordin, was first published by Random House in 1977. A revised edition of Hammerstein's *Lyrics*, edited by

his son William and containing an introductory essay by the lyricist, plus a preface by his protege Stephen Sondheim, was published by Hal Leonard Publishing in 1985. *The Complete Lyrics of Oscar Hammerstein II* was published by Alfred A. Knopf in 2008.

NATHAN HALVORSON's (Director) work has been seen at Lincoln Center Theatre, New York Theatre Workshop, Circle in the Square, Theatreworks USA, Theatreworks Colorado Springs, The New York International Fringe Festival, The Mint Theatre, Carousel Music Theatre, Little Theatre of the Rockies, Town Hall Arts Center and many others. He has taught at several universities including The University of Notre Dame, The University of Iowa and University of Colorado Colorado Springs, and has been a teaching artist for many school systems and theatre companies for over 20 years. He is a proud member of Actor's Equity and The Lincoln Center Director's Lab, and received an MFA in theatre directing from The University of Iowa. Currently, he is the CEO of the Colorado Springs Conservatory, a multi-disciplinary performing arts education space that serves over 2000 students in the Pikes Peak Region. He has been nominated for 10 individual Henry Awards (winning one) and directed four shows to best production nominations (winning two). He is also the recipient of the Arts in Education Award from the Pikes Peak Arts Council and a True West Award.

LEXI HOLTZER (she/her) (Production Stage Manager) has been unseen in Colorado theatre for the last decade ... and that's how she likes it. Favorite stage management credits include *Sweeney Todd*, *Tribes* (DCPA), *Pagliacci* (Opera Colorado), *Dead Man Walking*, *The Pirates of Penzance* (Eklund Opera), *Misery* and *The Great American Trailer Park Musical* (Miners Alley). Thanks to all involved for making me love *Oklahoma!*.

Although **AGNES DE MILLE** (Author) (1905-1993) seemed destined to perform on Broadway, since her paternal grandfather, father, and uncle, Cecil B. de Mille, were all successful writers and actors involved in the theater, she avoided the easy path to Great White Way. Instead, she struggled in obscurity and poverty, courageously pursuing a career as a dancer and choreographer. When her amazing talent was finally recognized and she made her way to the stage, she transformed the world of musical comedy forever. De Mille was born in Harlem in 1905, but moved with her family to Hollywood when she was still a young girl. Always very dramatic, de Mille and her sister gave piano recitals and staged drama productions for their friends, but her parents refused to let her take dancing lessons. It was widely believed in those days that dancers were slightly disreputable. She did have the opportunity to see a dance performance, however, by Anna Pavlova. The performance inspired in young de Mille the desire to become a famous dancer. When de Mille's sister's arches in her feet fell, her doctor recommended that she take dancing lessons. de Mille convinced her parents to allow her to do the same, but recalled later that she was considered "a perfectly rotten dancer." A professor de Mille had at UCLA told her that she

was too fat to become a dancer, but commended her on her acting ability. This did not dissuade de Mille in the least. Upon graduating from UCLA, she moved to New York, where she struggled to make a living as a dancer. Her first real job came when she was hired as a dancer-choreographer in Christopher Morley's revival of a 19th-century melodrama, *The Black Crook*, in Hoboken. In 1932 de Mille moved to London, where she received extensive dance training at Madame Marie Rambert's Ballet Club. Here, she studied with and was influenced by fledgling choreographers, including Fredrick Ashton and Anthony Tudor, who would join her later in her efforts to revolutionize the ballet and dance worlds. Her experience at the Ballet Club marked one of the most significant phases of her training. Throughout the 1930s, de Mille returned to the United States to take odd jobs. She danced in her uncle's staging of *Cleopatra* in 1934, and she choreographed for the Leslie Howard/Norma Shearer film version of *Romeo and Juliet* in 1936. Most of her time, however, was spent battling poverty in London while trying to become an original choreographer. De Mille's career made a change for the better in the late 1930s and 1940s. In 1939, she was invited to join the American Ballet Theatre's opening season. Here, she created her first ballet, *Black Ritual*, in 1940. This ballet became the first ever to use black dancers. In 1942, the Ballet Russe de Monte Carlo, a company that came to the United States because of World War II, invited de Mille to choreograph a ballet for their repertory. She created *Rodeo*, a highly energetic work with a uniquely American spirit that captured its opening night audience so much that it received 22 curtain calls. One critic called it "refreshing and as American as Mark Twain." Also in 1942, de Mille choreographed her ballet, *Three Virgins and a Devil*, for the American Ballet Theater. The following year, she joined Rodgers and Hammerstein to create the triumphant *Oklahoma!*, a musical that revolutionized the art form by integrating its choreographic numbers with the plot in a way that had not been done before. De Mille went on to choreograph some of the biggest Broadway hits in the 1940s and 1950s, such as *One Touch Of Venus* in 1943, *Carousel* in 1945, *Brigadoon* in 1947, *Gentlemen Prefer Blondes* in 1949 and *Paint Your Wagon* in 1951. She also furthered her innovative style with *Tally-Ho* in 1944 and *Fall River Legend*, a haunting version of the Lizzie Borden axe murder case, in 1948. Throughout the 1950s, de Mille embarked on a variety of endeavors. In 1952, she published the first volume of her autobiography, *Dance to the Piper*. The following year, she founded the Agnes de Mille Theater and toured with them in 126 cities from 1953 through 1954. In 1955, she choreographed the numbers for a film version of *Oklahoma!*. She also made her way to the world of television when she narrated and directed two hour-long programs on the dance for the Omnibus series the very next year. De Mille published the second volume of her autobiography, *And Promenade Home*, and choreographed the musical *Goldilocks*, both in 1958. In 1959, she supplied the dances for the musical *Juno*. During the 1960s, de Mille continued to produce many memorable ballets, including *The Bitter Weird* (1962), *The Wind In The Mountains* (1965) and *The*

Golden Age (1967). She also found time to publish several more dance books, such as *To a Young Dancer* (1962), *The Book of the Dance* (1963), and *Lizzie Borden Dance of Death* (1968). From 1973 to 1974, the tireless de Mille founded and toured with the Agnes de Mille Heritage Dance Theater. She suffered a debilitating stroke in 1975, but fought her way back to health in time to receive the Handel Medallion, New York's highest award for achievement in the arts, in 1976. In 1979, she helped in staging a revival of *Oklahoma!*, and she engrossed television viewers with her lecture on the history of American dance in *Conversations About the Dance*, a PBS program which included dancing by the Joffrey Ballet. She also published her tenth book, *American Dances*, an intriguing and vivid account of how the different varieties of dance have grown and developed in the United States. De Mille continued to be very actively involved with artistic endeavors up until her death in 1993.

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 *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 Boulder Theatre & Dance and the University of Denver's Lamont School of Music.

ANN PIANO (Costume Coordinator): As the Costume Coordinator for Opera Colorado from 2003 to 2019, she designed costumes *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed more than 100 shows in the Denver area for 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 *All is Calm* for Opera Steamboat, and *Cabaret* at CU Boulder. Piano has a BFA in fashion design from Stephens College in Columbia, Missouri, with a minor in fine art.

LYNN RIGGS (Author) was the author of *Green Grow the Lilacs*, originally produced by the Theatre Guild in 1931 and later used by Richard Rodgers and Oscar Hammerstein II as the basis for their musical *Oklahoma!*. The original play had a New York run of 64 performances, while its musical adaptation had an original Broadway run of 2,202 performances. Riggs' first play to receive a New York production was *The Big Lake*, which was presented by the American Laboratory Theatre. As a result, he received a Guggenheim Fellowship and spent a year in France, where he wrote *Lilacs*. Born in Claremore, Oklahoma, Riggs studied for three years at the University of Oklahoma. As a youth, he worked various jobs, including singing in a musical film house. He later moved to New York, where

he worked as a proofreader and clerked for Macy's department store and the American Express Company. Riggs' other plays include *The Lonesome West*, *The Cream In The Well*, *Laughter From A Cloud*, *Russet Mantle* and *Borned In Texas*.

RICHARD RODGERS' (Author) contribution to the musical theatre of his day was extraordinary, and his influence on the musical theatre of today and tomorrow is legendary. His career spanned more than six decades, his hits ranging from the silver screens of Hollywood to the bright lights of Broadway, London and beyond. He was the recipient of countless awards, including Pulitzers, Tonys, Oscars, Grammys and Emmys. He wrote more than 900 published songs and 40 Broadway musicals. Richard Rodgers (1902-1979) and Lorenz Hart (1895-1943) wrote their first shows together when both were still students attending Columbia University. Their breakthrough came with the score for a 1925 charity show, *The Garrick Gaieties*, which introduced the classic valentine to their hometown, "Manhattan." Over the next five years they wrote 15 musical comedies for Broadway and London's West End before relocating to Hollywood in 1930, where they contributed songs and wrote the scores for several movie musicals, most notably *Love Me Tonight*, starring Maurice Chevalier. In 1935 they returned to New York to write the score for Billy Rose's circus musical *Jumbo*, launching a golden era that included *On Your Toes*, *Babes In Arms*, *I'd Rather Be Right*, *I Married An Angel*, *The Boys From Syracuse*, *Too Many Girls*, *Higher And Higher*, *Pal Joey* and *By Jupiter*. In 1943 the partnership disbanded temporarily when Rodgers collaborated with Oscar Hammerstein II on *Oklahoma!*, but it resumed with a revision of their 1927 hit *A Connecticut Yankee*, which opened on November 17, 1943—less than a week before Hart's death. For the next two decades Richard Rodgers collaborated exclusively with Oscar Hammerstein II on such musicals as *Carousel*, *Allegro*, *South Pacific*, *The King And I*, *Pipe Dream* and *The Sound of Music*. Collectively, their musicals have garnered dozens of awards, including Pulitzer Prizes, Tonys, Oscars, Emmys, Grammys, and Drama Desk, Drama Critics' Circle, Outer Critics' Circle, Laurence Olivier and Evening Standard Awards. After Hammerstein's death in 1960, Rodgers continued to write for the musical stage, including *No Strings*, and collaborations with Martin Charnin, Stephen Sondheim and Sheldon Harnick. His 40th, and final, Broadway musical, *I Remember Mama*, opened on Broadway less than eight months before his death on Dec. 30, 1979. The Richard Rodgers Theatre on Broadway was renamed in his honor, and Rodgers and Hart were each commemorated on a U.S. postage stamp at the end of the last century.

JONATHAN SPENCER (Lighting Designer) has worked principally for Broadway, Touring, Regional and Off-Broadway productions. Having collaborated on more than 130 productions and counting, lighting designs include world premiere *Mr. Holland's Opus* at Ogunquit Playhouse, the *RENT* 20th-25th Anniversary National Tours which ran for more than 1200 performances, *The Priscilla Queen of the Desert* First National Tour.

Off-Broadway: *Who's Holiday* (West Side Theatre), Carrie Mae Weems' *Grace Notes: Reflections for Now* (John F Kennedy Center, Yale Repertory and Spoleto Festival USA) and *You Are Mine Own* Directed by Atom Egoyan (Spoleto Festival USA). Theater Under the Stars at the Hobby Center in Houston includes *Little Shop of Horrors*, *Newsies* and *White Christmas*. Within Colorado recent designs include *Downstate* at Curious Theater Co. and *Daisy Violet the Bitch Beast King* at the Dairy Arts Center. Spencer teaches lighting design at the University of Colorado Boulder Theatre & Dance. Member of USA 829. JSpencerDesign.com

JOSEPH WHITNEY (he/him) (Deck Stage Manager) is a stage manager working out of Boulder. He has worked on productions with many local organizations including Boulder Opera Company (Puccini Double Bill, *Elixir of Love*), Boulder Ballet Company (*Queen of Hearts*), and Local Theater Company (*Raised on Ronstadt*). Whitney is the resident stage manager for Parlando School for the Arts, having worked on their youth/all-age summer productions for the last four years, including their New Musical Project. Whitney has previously worked on the College of Music's productions of *Pirates of Penzance*, *Big Fish*, and *Dead Man Walking* and is excited to be returning.

ORCHESTRA

Violin 1

Bb Seidenberg
Eli Pouliot
Ellie Lim
Ginevra Strasser
Milan Forrester
Anna Cummings
Michael Han
Gregory Nyberg

Violin 2

Shai Wexler
Jaithan McEchron
Charles Hutchings
Kiera Larson
Dana Wolpe
Anais Van Dusen

Viola

Walt Conte
Kenji Sor
Izzy Zak
Jacie Zou

Cello

Matthew Huff
Leah Everling
Cole Sutherland
Ben Nelson

Bass

Gabe Brownlowe
Sasha Mackoff

Harp

Janet Harriman

Flute

Regan Buttermore

Oboe

Grace Stringfellow

Clarinet

Kevin Halsey
Benjamin Rathje

Bassoon

Dean Weatherbie

Horn

Jordan Spivack
Danielle Richard

Trumpet

Sydney Hoehl
Leilani Spurlock
Katherine Votruba

Trombone

Abby Burford
Ben Garcia

Drumset

Kevin Yetter

Percussion

Hank Sullivan

Orchestra Setup

Gabe Brownlowe

PRODUCTION

Assistant Lighting Designer

Evan Hunter

Assistant Hair/Wig and Makeup Designer

Mari Beazley

Assistant Technical Director

Ben Smith

Master Electricians

Richard Barrett
Andrea Mackey

Light Board Operator

Brandi Lopez

Spot Operators

Jayla Cataldi
Ollie Szabo

Rail Operator

Alex White

Deck Hands

Ben Smith
Sophie Wills
Tim Falin

Carpenters

Sophie Wills
Noah Strube

Audio 2

Scott Wickham

Scenic Artists

Jenn Melcher Galvin
Lelah Radostis

Draper

Laura Vorester

Wardrobe Head

Carolyn Miller

Costume Shop

Assistants

Nia Quan
Alison Milan
Zita Kinney
Hannah Benson

Hair/Wig and Makeup Assistants

Phoenix Gayles
Ammon Swofford

Run Crew

Nia Quan
Zita Kinney

Chorus Director/ Coach/Rehearsal Pianist

Alaina de Bellevue

Head Vocal Coach

Jeremy Reger

Scheduler

Mae Harrell

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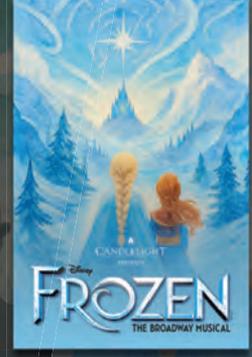
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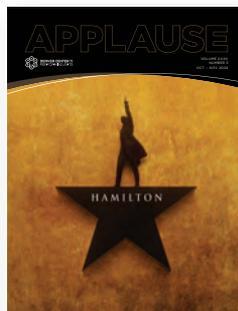
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Takács Quartet Announces Retirement of Founding Cellist András Fejér

Cellist **Mihai Marica** joins the quartet beginning Sept. 1, 2026



By Sabine Kortals Stein

The Takács Quartet—called “the essential quartet of our time” by The New York Times and fresh off a 50th anniversary season of international touring and critical acclaim—announced in December the retirement of cellist András Fejér, the last remaining member of the original Takács Quartet (founded in 1975). Fejér will step down at the end of the 2025-26 season after a remarkable 51-year tenure. The quartet’s newest member, Romanian-born cellist Mihai Marica, will join the Takács as of Sept. 1, 2026. As part of the ensemble’s longstanding residency at the University of Colorado Boulder, Marica will also join the College of Music faculty. The current members of the quartet are violinists Edward Dusinberre and Harumi Rhodes, violist Richard O’Neill and cellist András Fejér.

“We are so very grateful to András for the fulfilling and fun quartet work we’ve been lucky enough to share,” said Dusinberre, Rhodes and O’Neill, adding, “for the strength and integrity of his cello playing and musicianship sustained over more than five decades, for his friendship, support and humor. While cherishing András’ extraordinary legacy, we are thrilled to welcome Mihai as our new cellist. From the very first notes we played together with Mihai, we felt an instant musical connection and we eagerly look forward to the future.”

The first Takács season with Marica (2026-27) will include a focus on the music of Gabriela Lena Frank and a North American tour with Jeremy Denk performing César Franck's Piano Quintet. The Takács will also appear next season at Carnegie Hall and the Chamber Music Society Lincoln Center. As associate artists at Wigmore Hall, the quartet will perform four concerts including works by Franz Schubert, Carlos Simon, Johannes Brahms and Joseph Haydn.

Marica won first prize at the Dr. Luis Sigall International Competition in Viña del Mar, Chile, and the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts and Edgar Meyer. He was a member of the Amphion String Quartet and the Apollo Trio. He is an alumnus of the Chamber Music Society of Lincoln Center's Bowers Program for extraordinary early-career artists and continues to perform on the CMS roster. A recent collaboration with dancer Lil Buck resulted in new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. He has performed with orchestras and in recital in the Americas, Europe and Asia.

"I am profoundly honored and humbled to be joining the Takács Quartet," said Marica. "I have been deeply inspired by the quartet's recordings and performances over the years. Joining the group is truly a dream come true. As an ardent admirer of András Fejér's musicianship, it has been a joy already to spend some time with him. I eagerly look forward to joining Ed, Harumi and Richard in continuing the Takács' time-honored tradition and exploring new paths ahead."

Fejér said, "After 51 years, this feels like it's the right time—I've had a beautifully rewarding quality of life working endlessly on the most inspiring music, with wonderful colleagues who became great friends, seeing the world and performing all over for appreciative audiences who always kept us honest. Heartfelt thanks to all the friends, supporters and presenters over the years—I'll miss you like mad but I'm excited for the quartet's future with Mihai. The pleasure has truly been mine!"

This news comes among many recent accolades including Chamber Music America's prestigious Richard J. Bogomolny National Service Award, announced in November and given in recognition of the Takács Quartet's immeasurable contributions to the chamber music field—and particularly the string quartet community.

Celebrate a Legacy, Support the Next Generation of String Players

This June, András Fejér, cellist, Ralph E. and Barbara L. Christoffersen Faculty Fellow and founding member of the Takács Quartet, will retire at the end of his 51st season on stage and in the classroom. András has shaped the artistry of hundreds of young musicians at the University of Colorado Boulder College of Music since 1986 and has helped build an international chamber music tradition in Boulder that continues to inspire audiences around the globe.

In recognition of his remarkable career, longtime arts supporters Richard Replin and Elissa Stein have established the András Fejér String Scholarship Fund. A native Coloradan, Richard and Elissa first heard the Takács Quartet perform in 1983, and he and Elissa have been passionate advocates for chamber music for decades. Their gift honors András' artistic legacy and humanity.

The fund provides scholarship support for violin, viola and cello students enrolled in performance degree programs at the College of Music. These awards help young artists focus on their studies, refine their craft and prepare for professional careers as performers, teachers and ensemble leaders.

In the spirit of encouraging broad community participation, Richard and Elissa will generously match all contributions to the fund, dollar for dollar.



We invite friends, alumni and supporters of the Takács Quartet to make a gift in András' honor. Your contribution will celebrate a lifetime of music making and support the next generation of string players at CU Boulder.

For further information, please contact Assistant Dean for Advancement Andrew Todd at atodd@colorado.edu.

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