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The Pirates *of* Penzance

By Gilbert and Sullivan



College of Music

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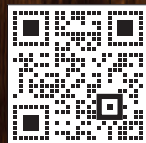
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CU ★ PRESENTS

MARCH-APRIL 2025

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Start Here

1975

Takács Quartet formed by four students at Franz Liszt Academy, Budapest: Gábor Takács-Nagy, Károly Schranz, Gábor Ormai and András Fejér.

1977

First Prize and the Critics' Prize at the International String Quartet Competition in Évian-les-Bains, France.

1985-1986

The members of the Takács Quartet and their families move to Boulder, Colorado, to take up a residency at the University of Colorado Boulder.

1979

Gold Medals: Portsmouth (now Wigmore Hall) International Quartet Competition and Bordeaux Competition.

1987

First Takács Quartet recordings for the Decca label released.

1992

After 18 extraordinary years as first violinist, Gábor Takács-Nagy leaves the group.

1994

Gábor Ormai retires for health reasons.

1993

Edward Dusing joins the Takács Quartet as first violinist.

1995

Roger Tapping joins the Takács Quartet as violist in March.
Gábor Ormai's death from cancer on July 7.

1998

Decca release of complete Bartók quartets wins a Gramophone Chamber Award, first Grammy Award nomination.

2001

Extensive U.S. tour, with poet Robert Pinsky, of a project on the theme of love featuring music and poetry.

2000-2004

Takács Quartet records all Beethoven quartets for Decca, garnering numerous awards worldwide including a Grammy Award.

2005

Geraldine Walther joins the Takács Quartet as violist.
Takács Quartet named artists-in-residence at at London's Southbank Centre.

2006

Takács Quartet releases first recording for Hyperion Records.

Timeline continues on page 10.

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CU ★ PRESENTS



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By Gilbert and Sullivan
March 14-16, 2025



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Martha Graham Dance Company

April 26, 2025



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PHOTOS / RECORDINGS

Photography and video / audio recordings of any type are **PROHIBITED** during the performance.

▼ Continued from page 6.

2007

At Carnegie Hall, a special project with the late actor Philip Seymour Hoffman featuring text from Philip Roth's novel *Everyman* and Franz Schubert's *Death and the Maiden*—subsequently repeated in Toronto and at Princeton University with Meryl Streep.

2011

Takács Quartet wins Royal Philharmonic Society's Chamber Music and Song Award for their Beethoven cycle at the Southbank Centre.

2014

Takács Quartet becomes the first ensemble to be awarded the Wigmore Hall Medal.

2012

Takács Quartet named associate artists at Wigmore Hall.

Takács Quartet inducted into Gramophone magazine's Hall of Fame.

2016

Edward Dusinberre's book—*Beethoven for a Later Age*—is published by Faber and University of Chicago Press: A story of the Takács Quartet's evolution in the context of the group's experience with Beethoven's quartets and how these pillars of the repertoire came to be written. The book wins the Royal Philharmonic Society's Creative Communication Award and is serialized in BBC Radio 4's Book of the Week.

2018

Károly Schranz, founding second violinist, retires after 43 years.

Harumi Rhodes joins the Takács Quartet as second violinist.

2020

Following the retirement of Geri Walther, Richard O'Neill joins the Takács Quartet as violist.

2021-2022

Takács Quartet undertakes an extensive U.S. tour with bandoneon virtuoso Julien Labro, performing newly commissioned works by Labro, Clarice Assad and Bryce Dessner.

2021

Takács Quartet wins Gramophone Chamber Award for Amy Beach and Edward Elgar piano quintets with Garrick Ohlsson (recorded with Geraldine Walther, viola).

Takács Quartet wins Recording of the Year from Presto Classical for quartets by Felix and Fanny Mendelssohn.

2023

Takács Quartet undertakes extensive performances of a new work—*Flow* by Nokuthula Ngwenyama—commissioned for the Takács Quartet.

World premiere of *Six Rencontres* by Stephen Hough, composed for the Takács Quartet and recorded for Hyperion (2023).

2024

World premiere of *Kachkaniraqmi* by Gabriela Lena Frank for solo string quartet and string orchestra, with Peter Oundjian and the Colorado Music Festival Orchestra.

The Takács Quartet's 50th anniversary season is generously sponsored by Chris and Barbara Christoffersen.

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SPOTLIGHT



Stature? Yes. Stasis? No Way.

By Lisa Kennedy

Martha Graham was lauded as the “Dancer of the Century” and the “Icon of the Century.” The dancer and choreographer, who died in 1991 at 96, received both the Presidential Medal of Freedom and the then newly minted National Medal of Arts. And this is the most abridged of her accolades.

When it launched “Graham100,” the Martha Graham Dance Company got a head start on a three-season celebration of its 100th anniversary. That it is the oldest dance company in the United States and still going strong is thrilling. But let’s be honest. There’s nothing quite like a centenary to demonstrate staying power, yet also threaten a decline or a kind of settling. And what would run more counter to a dance company’s *raison d’être* than to cease moving?

So, how does a vaunted institution stay true to its iconic founder and expand upon her vision? Commission new work and bring choreographers influenced by Graham’s technique into its repertory is the creative answer artistic director Janet Eilber and the company offer.

CU Boulder Professor of Dance (and Interim Dean of Undergraduate Education) Erika Randall has another answer that’s as reckoning as it is celebratory. “What I’m so interested in about Graham is that you can give her trouble. You don’t have to just worship her and say she was the most iconic pioneer of modern dance,” says Randall.

“I love giving her trouble,” she adds. “And she can take it. Because she still holds up, because of how she gave trouble to the patriarchy.” Randall will be presenting what promises to be a spirited and spiky pre-concert talk when the Martha Graham Dance Company returns to Boulder with *Cave*, *Immediate Tragedy* and *We the People* on April 26.

For *We the People*, Jamar Roberts set his protest piece to the music of Rhiannon Giddens (arranged by Gabe Witcher). If Giddens’ pluck and twang seem contrapuntal to the face-off energy of the piece—which made *The New York Times*’ 2024 Best Dance Performances—it’s supposed to.

What wasn’t at odds was Alvin Ailey veteran Roberts’ feelings about Martha Graham. “The Graham vocabulary has always been in my body,” he told *The New York Times*. “It’s always been in my work.”

Devotees who find “Graham to be their jam”—to quote Randall—should be intrigued by *Immediate Tragedy*. The work thought lost has been reimaged by Eilber and composer Christopher Rountree. Eilber built upon a sequence of photographs shot in 1937 of Graham’s solo lamenting the Spanish Civil War. The piece premiered virtually in the differently fraught shadow of the pandemic in 2020.

With this trio of the new, the newer and the old made new, the company honors its century by embodying one of Graham’s observations, “Dancing is just discovery, discovery, discovery.”

**APRIL 26
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Martha Graham Dance Company

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Presented by the Artist Series
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SPOTLIGHT



Creating sustainability through music education

By MarieFaith Lane

The University of Colorado Boulder is widely recognized for its commitment to sustainability—most often associated with protecting the environment. At the College of Music, that definition extends further.

Associate Dean for Graduate Studies and Professor of Music Education Margaret Berg highlights the importance of *human* sustainability—that is, the well-being of individuals and communities. By integrating both human and environmental sustainability into music education, our college is helping students develop into responsible, thoughtful professionals who are prepared to make an impact on our interconnected society.

“Human sustainability is about more than just resources,” Berg explains. “It’s about the self—students and teachers—the community around the school or studio, and the larger systems like colleges or universities.” This multifaceted approach emphasizes the significance of emotional resilience, community building and cultural inclusivity in shaping the future of music education.

Berg’s Sociology of Music Education course amplifies the College of Music’s unique focus on preparing students for roles beyond music performance; the college’s universal musician approach to achieving its mission encourages interdisciplinary learning and broadly-based student development. “A teacher taking a more holistic approach will make a difference,” says Berg, emphasizing the value of connecting music education with sustainability in the classroom and beyond.

Aligned with CU Boulder Chancellor Justin Schwartz’s priority to accelerate sustainability on our campus, human sustainability in music education complements the College of Music’s progress toward reducing its environmental impact—from “green” digital program books, energy-efficient LED lighting in Grusin Music Hall and music tablets that replace paper scores. Additionally, the use of braille building placards and other accessibility measures reflects the college’s commitment to inclusivity in all forms.

Integrating human and environmental sustainability equips students with the knowledge, skills and awareness to engage with both their immediate communities and the planet. In the classroom, Berg advocates for experiential learning practices that promote ecological literacy and environmental activism. For example, music educators can encourage students to engage with local sounds and landscapes, fostering an awareness of the natural world and its challenges. “We can integrate local ecosystems into the repertoire selection process,” Berg suggests, noting that Colorado’s mountains or water issues might inspire student projects.

Berg further emphasizes the significance of core reflection which encourages educators and students to assess their well-being and resilience. “It has to start with the human,” she says. That is, to sustain both the work and the community, we must take care of individuals first—teachers and students alike. Core reflection allows teachers to identify their strengths and recognize the need to care for their own mental and emotional health to avoid burnout. In this way, self-care becomes foundational to sustaining long-term success in educational settings.

Adds Berg, “Nature is constantly creating and evolving, and engaging with the arts is a creative act that empowers both students and teachers to respond to the challenges of climate change, for example, in productive and meaningful ways. This is invaluable, as it engages their hearts and fosters powerful, thoughtful responses.

“It’s a profoundly healthy way to navigate such challenges.”



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CAST

PIRATE KING

Andrew Konopak (*Friday/Sunday*)

James Robinson (*Saturday*)

SAMUEL

Max Vann (*Friday/Sunday*)

Teddy Spachman (*Saturday*)

FREDERIC

Simeon Wallace (*Friday/Sunday*)

Davian Raggio (*Saturday*)

MAJOR-GENERAL STANLEY

Marcus Schaller (*Friday/Sunday*)

Reese Phillips (*Saturday*)

SARGEANT

Benaiah Axlund (*Friday/Sunday*)

Sophie Green (*Saturday*)

MABEL

Annabella Cox (*Friday/Sunday*)

Madison Falkenstine (*Saturday*)

KATE

Sidney Grimm (*Friday/Sunday*)

Angie Torres Caballer (*Saturday*)

EDITH

Kristina Butler (*Friday/Sunday*)

Rebecca Seifert (*Saturday*)

ISABEL

Jacqueline Bell (*All shows*)

RUTH

Hannah Benson (*Friday/Sunday*)

Carrina Macaluso (*Saturday*)

WARDS / POLICEMAN / PIRATES

James Adams, Benaiah Axlund, Charli Brunette, Kristina Butler, Kadyr Byrd, Angie Torres Caballer, Joshua Criswell, Olivia Daly-Short, Catherine Davis, Seth Edgar, Miles Gibbs, Sophie Green, Sidney Grimm, Isabel Harrison, Sam Kjelstrom, Kaya Leyendecker, Reese Phillips, Marcus Schaller, Rebecca Seifert, Teddy Spachman, Adele Trapp, Magdalene Triplett, Max Vann

EKLUND OPERA

The Pirates of Penzance

By Gilbert and Sullivan

March 14 | 15 | 16 2025

Macky Auditorium

CREATIVE TEAM

Director

Leigh Holman

Assistant Director

Izzy Bodley

Music Director

Nicholas Carthy

Choreography

Laura Malpass

Scenic Design

Peter Dean Beck

Costume Designer

Holly Jenkins Evans

Costume Coordinator

Ann Piano

Lighting Design

Jonathan Dunkle

Sound Design

Dan Sjaastad

Hair/Wig and Makeup Design

Jason Estrada

Production Director

Ron Mueller

Production Assistant

Christie Conover

Stage Manager

Lexi Holtzer

Assistant Stage Managers

Alysha Perrin

Joseph Whitney

Courtney Sjaastad

SYNOPSIS

ACT ONE

On the coast of Cornwall, Frederic, a young man about to complete his 21st year, celebrates the end of his apprenticeship. He is joined by his nursemaid and maid-of-all-work Ruth, who reveals she mistakenly apprenticed him to a band of pirates instead of a ship's pilot. Frederic has spent his entire life with the pirates and has not interacted with any women besides Ruth, whom he has agreed to marry. He plans to abandon piracy and fight against the pirates, urging them to join him by embracing a more lawful calling. After leaving the ship, Frederic and Ruth encounter a group of beautiful young girls, wards of the Major-General. Frederic realizes Ruth was dishonest about her beauty. He rejects Ruth as he realizes his budding feelings for Mabel, who has taken a particular interest in him as well. Suddenly, the girls are seized by the pirates and threatened with immediate marriage. The Major-General comes to the rescue. He dissuades the pirates by telling a lie to save his daughters. He claims to be an orphan, appealing to the pirates' sense of honor and guilt, which works temporarily, as they are swayed by his apparent vulnerability.

ACT TWO

During the following days and nights, the Major-General's lie troubles his conscience. The Sergeant and police arrive to announce their readiness to arrest the pirates. The girls loudly express their admiration for the police, for facing likely slaughter at the hands of fierce and merciless foes. This unnerves the police, but they finally leave.

Frederic reflects on his opportunity to atone for a life of piracy, at which point he encounters Ruth and the Pirate King. The Pirate King and Ruth inform Frederic of their discovery: they have learned that he was freed from his indentures on his twenty-first birthday and, as he was born on February 29, he has actually had only five birthdays. Obeying his strong sense of duty Frederic rejoins the pirates and, despite his newfound allegiance to the Major-General and his daughters, reveals the deception. The pirates seize the Major-General and attempt to take revenge.

Just in time, the police come to the rescue, bidding the pirates to stop "in Queen Victoria's name." They do, and Ruth explains that these men are not merely lawless pirates but are all "noblemen who have gone wrong." Moved by their tale, the pirates are pardoned by the Major-General and permitted to marry the wards, ensuring a happy resolution to the comic misunderstandings and conflicts.

NOTE FROM THE STAGE DIRECTOR

Welcome to Gilbert and Sullivan's ever-charming *The Pirates of Penzance*! This witty and melodic operetta, premiering in 1879, has delighted audiences for generations with its topsy-turvy plot, memorable characters and sparkling score. Tonight's performance is especially meaningful as it connects to a rich tradition here at CU Boulder. For three decades, our campus hosted a celebrated summer festival dedicated to the works of Gilbert and Sullivan, a legacy initiated by a fortuitous connection. As Dennis Jackson, former CU Opera director, recounts, a chance phone call linked CU with the renowned D'Oyly Carte star, John Reed OBE, who served as the festival's artistic director for its first ten years. Reed's passion for Gilbert and Sullivan and his dedication to fostering young talent were instrumental in establishing the festival's success. We honor his legacy this evening.

Our talented student performers have risen to the occasion, mastering the intricacies of Sullivan's music and finding fresh comedic nuances within Gilbert's witty libretto. It has been a privilege to witness their dedication and originality throughout this process. The production is further enhanced by the energetic and inventive choreography of Laura Malpass, which adds a captivating visual dimension to the performance.

We invite you to sit back and enjoy the delightful world of *The Pirates of Penzance*, a testament to the enduring power of Gilbert and Sullivan's unique brand of comedic opera.

NOTE FROM THE MUSIC DIRECTOR

Many years ago while I was giving a pre-concert lecture on Elgar's symphonic music, I blithely claimed that Elgar was the first proper English composer since the death of Henry Purcell, in 1695. After the lecture I was collared by a gentleman who introduced himself as the president of the Sir Arthur Sullivan society. He took me to task for failing to recognize that Arthur Sullivan, born 15 years before Elgar, deserved that title or, at the very least, Sullivan *would* have been the first great composer since Purcell—had he not been side tracked by that wordsmith W.S. Gilbert and the need to earn his daily bread. He also pointed out quite forcefully that his society had absolutely nothing to do with the Gilbert & Sullivan society, and made it very clear just what he thought of that complete *oeuvre*. And thus, the legacy of one of the most successful, and fraught, artistic partnerships the world has known continues.

Arthur Sullivan was born in 1842. His father was a military bandmaster and by the age of 8, he was already proficient in all the instruments of the band. He studied in London and Leipzig, and very soon was being touted as England's most promising young composer. But, being England's most promising young composer did not pay the bills, and Sullivan was unable to make a living on his commissions alone. And so he turned his hand to comic opera.

Sullivan's first opera, *Cox & Box* (1866), to words by F.C. Burnand, was criticized by a young W. S. Gilbert (then writing dramatic critic for the magazine *Fun*) for being "in many places, of too high a class for the grotesquely absurd plot to which it is wedded."

Sullivan was eventually introduced to Gilbert by a mutual friend, the composer Frederic Clay in 1869. Two years later Gilbert and Sullivan collaborated for the first time.

The 1870s were a time of enormous change in the arts; a rapidly growing and better-educated middle class needed to be entertained, so theatres were shedding their seedy reputation and starting to produce more family-safe entertainment. The introduction of street lighting also meant that the journey home from the theater late at night was much safer. One of the great theatrical innovators at that time was Richard D'Oyly Carte, probably the most successful theatre owner and impresario of the 19th century, and it was he who brought Gilbert and Sullivan into his fold, kicking off one of the most fruitful, and fractious, artistic collaborations of all time.

The successes came thick and fast, and brought the three men fame and fortune. But after about seven years of astonishing achievement, Sullivan was ready to move on. He had had no success at all trying to persuade Gilbert to try more serious fare, and his contract with D'Oyly Carte gave him no time to realize his ambition of writing the first English grand opera. He was also under great pressure from the musical establishment to abandon comic opera and reclaim his title as England's first serious composer in 150 years. But just as he was about to break free, in November 1882, he suffered a massive financial loss when his broker went bankrupt, and so felt obliged, for financial reasons, to sign a contract with D'Oyly Carte for a further five years of Gilbert and Sullivan.

The relationship between the two men became increasingly troubled. In March 1884, Sullivan told Carte "it is impossible for me to do another piece of the character of those already written by Gilbert and myself."

Nevertheless, this period produced several new works, including the pair's most successful opera, *The Mikado*.

The partnership eventually disbanded in 1890, not because of Sullivan, but because of what became known as the carpet incident. This convoluted tale is far too long to be elaborated on here, but briefly told, Gilbert found discrepancies in the accounts of D'Oyly Carte, pertaining to the purchase of carpet for the front of house at the Savoy theatre and things escalated from there, culminating in a vexatious lawsuit.

Freed from his obligations, Sullivan went on to realize his dream of writing a grand opera. *Ivanhoe*, based on the book by Sir Walter Scott, opened in January 1891.

That was not, however quite the end of their collaboration. There was a sort of reconciliation that year and two more operas were penned, neither of which was very successful. The relationship soured anew, and in 1898, at a party to celebrate the anniversary of their first work, *The Sorcerer*, the two men refused to talk to one another.

There are many ravishing moments in *The Pirates of Penzance*, as well as brilliant parodies of French operetta, Italian belcanto and the English hymnal and psalter. It is definitely the work of a master, with an assured dramatic hand and an extremely deft touch. It is very interesting (though probably ultimately useless) to speculate on what Sullivan might have become had there been no Gilbert but, had that been the case, we would not have had the *Pirates of Penzance*, one of the most delightful little gems of the operatic repertory.

SONG LIST

ACT ONE

Pour, oh pour, the pirate sherry
Samuel and Chorus of Pirates

When Fred'ric was a little lad
Ruth

Oh, better far to live and die
Pirate King and Chorus of Pirates

Oh! false one, you have deceiv'd me
Frederic and Ruth

Climbing over rocky mountain
Chorus of Girls

Stop, ladies, pray
Edith, Kate, Frederic and Chorus of Girls

Oh, is there not one maiden breast?
Frederic and Chorus of Girls

Poor wand'ring one
Mabel and Chorus of Girls

What ought we to do?
Edith, Kate and Chorus of Girls

How beautifully blue the sky
Mabel, Frederic and Chorus of Girls

Stay, we must not lose our senses
Frederic and Chorus of Girls and Pirates

Hold, monsters
Mabel, Major-General Stanley, Samuel and Chorus

I am the very model of a modern Major-General
Major-General Stanley and Chorus

Oh, men of dark and dismal fate
Ensemble

ACT TWO

Oh, dry the glist'ning tear
Mabel and Chorus of Girls

Then, Frederic, let your escort lion-hearted
Frederic and Major-General Stanley

When the foeman bares his steel
Mabel, Edith, Sergeant and Chorus of Policemen and Girls

Now for the pirates' lair!
Frederic, Ruth and Pirate King

When you had left our pirate fold [The "paradox" trio]
Ruth, Frederic and Pirate King

Away, away! My heart's on fire!
Ruth, Frederic and Pirate King

All is prepar'd
Mabel and Frederic

Stay, Fred'ric, stay
Mabel and Frederic

No, I'll be brave
Mabel, Sergeant and Chorus of Police

Sergeant, approach!
Mabel, Sergeant of Police and Chorus of Police

When a felon's not engaged in his employment
Sergeant and Chorus of Police

A rollicking band of pirates we
Sergeant and Chorus of Pirates and Police

With cat-like tread, upon our prey we steal
Samuel and Chorus of Pirates and Police

Hush, hush, not a word!
Frederic, King, Major-General Stanley and Chorus of Police and Pirates

Sighing softly to the river
Ensemble

PERSONNEL

BENAIH W. AXLUND (Sergeant) is a baritone from Bellingham, Washington. He graduated from Pacific Lutheran University in 2021 with a Bachelor of Music degree in vocal performance. At Pacific Lutheran University, Axlund had roles in many productions, notably The Parson in Leoš Janáček's *The Cunning Little Vixen* and Bartolo in Mozart's *Le nozze di Figaro*. At CU Boulder, he has taken part in several performances—most recently as Sodbuster in Mizzy Mazoli's *Proving Up* and Arbuthnot in Gene Schere's *Polly Peachum*. Currently, Axlund is studying under Andrew Garland and Julie Simson while working towards a Master of Music at University of Colorado Boulder.

JACQUELINE BELL (Isabel) is a senior undergraduate from Santa Fe, New Mexico, pursuing a Bachelor of Music in classical vocal performance with a minor in Italian, studying under the amazing Abigail Nims. She began her training with the Santa Fe Opera Young Voices, Santa Fe Symphonic Chorus and Tanglewood. Recently, Bell performed in the choruses for Santa Fe Opera's *The Shoes of Santo Niño* and *Sweet Potato Kicks the Sun*, and Eklund Opera's *La Bohème* and *Cendrillon*. Last year, she had her debut role as the Dew Fairy in Eklund Opera's *Hänsel und Gretel*. Bell is a climbing instructor and ranked pinball wizard, with a deep passion for singing.

HANNAH BENSON (Ruth) Hannah is a mezzo soprano from Grand Island, Nebraska. She received a BM in voice performance from Wheaton College and an MM in voice performance from Indiana University. She is currently working towards an Artist Diploma in opera and solo voice under the private instruction of Abigail Nims. Benson has portrayed roles including Dido in Purcell's *Dido and Aeneas*, Ma in Copland's *The Tender Land* and most recently, die Hexe in Humperdinck's

Hänsel und Gretel. Benson is thrilled to be portraying Ruth in *The Pirates of Penzance* and hopes you enjoy the silliness of Gilbert and Sullivan!

KRISTINA BUTLER (Edith) has appeared as Lady Valerie (*Cabildo*) and Gretel (*Hänsel und Gretel*) while at CU Boulder. Last year, she was a finalist for CU Boulder's Concerto Competition and was selected for the Composer Fellows' Initiative, part of CU Boulder's New Opera Workshop. Other roles include Ida (*Die Fledermaus*), Littler Daughter (*Proving Up*), Billie Jean King (*Balls*), and Lay Conversa (*Suor Angelica*). Kristina has role-studied Pamina (*Die Zauberflöte*) with the 2024 Berlin Opera Academy and covered Nella (*Gianni Schicchi*) for Boulder Opera. Butler is a 2021 recipient of the Fulbright Research Grant to Ecuador. She studies with Professor Jennifer Bird-Arvidsson.

ANNABELLA (BELLA) COX (Mabel) is a first year master's student pursuing a degree in vocal performance and pedagogy at CU Boulder where she studies under Abigail Nims. A soprano from Richmond, Virginia, Cox graduated summa cum laude from Virginia Commonwealth University with a BM in vocal/choral music education in 2024. She discovered her love for Opera performing in their production of *Die Zaberflöte* and hasn't looked back since. Cox is so grateful for the opportunity to play this role and honored to be a part of this production.

MADISON FALKENSTINE (Mabel) is a second year Master's student studying with Nicholas Perna. At Eklund Opera, she has sung the roles of Ma Zegner in Missy Mozzoli's *Proving Up* and The Dew Fairy in Humperdink's *Hänsel und Gretel*. She has served as the assistant director for *Falstaff*, *Titanic* and *Hänsel und Gretel*. Her musical theatre roles include: Mary Poppins in *Mary Poppins* (Parker Arts and Give 5 Productions), Katherine Plumber in *Newsies* (Village Arts) and Frenchy in *Grease!* (Parker Arts). She is also the curator of *True Women of the West*, her one woman show featuring the music of female composers which chronicles the unique experience of women in the Wild West, sponsored by Art Song Colorado.

SOPHIE GREEN (Sargeant) is a mezzo soprano in her junior year of the Bachelor of Music in Musical Theatre program at CU Boulder, and during her time at the university she has had the honor of studying under both Jennifer DeDominici and John Seesholtz. Recent performance credits include Stewardess Hutchinson in *Titanic* with Eklund Opera, as well as assorted ensemble and swing roles in the CU Boulder College of Music's *Heathers*, *9 to 5*, *Chicago* and *The Drowsy Chaperone*. Green would like to thank her family and friends for their endless love and support, and she is also deeply grateful to be part of this swashbuckling adventure today. Please enjoy, and forward on the foe!

SIDNEY GRIMM (Kate) is a soprano obtaining her Master of Music in vocal performance at the University of Colorado Boulder, studying with Professor Jennifer Bird-Arvidsson. She received Bachelor of Music and Bachelor of Science degrees from Central Washington University in 2023. There, she performed the roles of Cupid in *Orpheus in the Underworld*, as well as scenes from *Così fan tutte* as Fiordiligi and *La traviata* as Violetta. At CU Boulder, she has performed scenes from *Le nozze di Figaro* as Susanna, Littler Daughter in Missy Mazzoli's *Proving Up*, and most recently, Gretel in Engelbert Humperdinck's *Hänsel und Gretel*.

ANDREW KONOPAK (Pirate King) is working toward an MM, studying with Professor Andrew Garland. Prior to CU Boulder, Konopak earned a Bachelor of Music from CSU Long Beach then worked professionally around Southern California for seven years, where he became known for his "rich clarion baritone" (San Diego Story). He has worked as a soloist with Longmont Symphony, SD Master Chorale, La Jolla Symphony and Artes Vocales LA. With San Diego Opera, Konopak performed Il Commissario in *Madama Butterfly*, Grégorio in *Romeo et Juliette*, and acted as both a soloist and pitch pipe in the Christmas special *All is Calm*.

CARRINA MACALUSO (Ruth) is a North Carolina-born mezzo soprano pursuing a master's degree in vocal performance and pedagogy at The University of Colorado Boulder. She studies with Abigail Nims. Before arriving in Colorado, Macaluso completed a Bachelor's of Music degree with distinction at The University of North Carolina Chapel Hill, where she studied under Jeanne Fischer. On the opera stage, Macaluso has portrayed the roles of Der Sandmann (*Hänsel und Gretel*), Count Robinson (*Il matrimonio segreto*), Erineo (*L'Erismena*), Hansel (*Hansel and Gretel*), and Seneca (*L'incoronazione di Poppea*).

REESE PHILLIPS (Major-General Stanley) is a second-year student obtaining a Master of Music in voice performance and pedagogy. Past credits at CU Boulder include Dr. Caius in *Falstaff* and Henry Etches in *Titanic: the Musical*. Outside of Colorado, Phillips has performed as Robin Oakapple in Gilbert and Sullivan's *Ruddigore* and also as Frederic in *Pirates of Penzance*. Phillips is a student of Professor Matthew Chellis.

JAMES ROBINSON (Pirate King) is a baritone from Salisbury, North Carolina. He is currently a first year Artist Diploma student at CU Boulder under Andrew Garland. Robinson received a master's degree in vocal performance from the University of Tennessee Knoxville in 2024, where he was also involved with Knoxville Opera productions. Some of his recent credits include Pistola in Knoxville Opera's *Falstaff* and Pandolfe in UT's production of *Cendrillon*. Upcoming performances include covering the role of Escamillo

for Charlottesville Opera's production of *Carmen*, and Samuel in Charlottesville Opera's production of *Pirates of Penzance*.

DAVIAN RAGGIO (Frederic) Praised for his vocal beauty and command of the stage, Raggio was last seen debuting the role of Don Ottavio in Mozart's *Don Giovanni* with Music On Site, Inc. No stranger to operetta, Raggio has spent the past two summers as a resident young artist with the Ohio Light Opera, America's premier operetta festival, where he recently debuted the role of Marco in Gilbert and Sullivan's *The Gondoliers*. Raggio's other credits include: Alfred in *Die Fledermaus*, Fabrizio in *Light in the Piazza* and engagements with Central City Opera's Outreach program. Raggio is a student of Matthew Chellis.

MARCUS SCHALLER (Major General Stanley) is a baritone, actor, instrumentalist and writer hailing from the Rocky Mountains of Colorado. Studying with Andrew Garland and Julie Simson, they are finishing a bachelor's degree in vocal performance this semester with a particular investment in new work. Previous roles include Sir Robert Walpole in the New Opera Workshop of Gene Scheer's *Polly Peachum*, The Sodbuster in Missy Mazzoli's *Proving Up*, Guglielmo in Mozart's *Così fan tutte*, and Pistola in Verdi's *Falstaff*. Some favorite non-musical diversions include cooking, reading, skiing, trying not to look at a phone and spending every possible moment outside.

TEDDY SPACHMAN (Samuel) is currently a junior in the CU Boulder College of Music studying under Jennifer Bird-Arvidsson and Julie Simson, as Andrew Garland is currently on sabbatical. Originally from Kansas City, he has enjoyed his time tremendously in Colorado and is excited to see what the future here holds for him. He is thrilled to perform for you in his first solo role and hopes you enjoy the show!

MAX VANN (Samuel) is a second year master's student in vocal performance and pedagogy studying with Professor Garland. Originally from Georgia, he got his undergraduate degree from Georgia Southern University. Past roles Vann has performed have been Dr. Dave in *Choir Practice* (Chatman), Father in *Hansel and Gretel* (Humperdinck), and Pierre Lafitte in *Cabildo* (Beach). Vann has also performed various opera scenes and choruses with Eklund Opera and Vail Opera in last year's season.

SIMEON WALLACE (Frederic) is a second year master's student at the University of Colorado Boulder and a native of the foothills of North Carolina. He studies with Nicholas Perna and has previously performed with CU Boulder as Fenton in Verdi's *Falstaff* and Miles Zegner in Missy Mazzoli's *Proving Up*. He is passionate about performing and elevating the culturally rich works of

Black composers. He has also had the opportunity to sing in masterclasses with esteemed artists such as Martin Katz, Cameron Stowe and Margo Garrett. He is honored to be part of this production and grateful to his mentors, peers and family for their support.

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) is a freelance pianist, vocal coach and music director based in Boulder, Colorado. She currently 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, DE) 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 2021-2023 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 master's degree in collaborative piano from CU Boulder.

IZZY BODLEY (Assistant Director) is a music educator and performer, graduating in May with a Bachelor of Music Education. During her time at CU Boulder, she has contributed to productions such as *Heathers* (assistant director), *Cabildo* (Mary), *Falstaff* (Innkeeper/Chorus), *Cendrillon* (Fairy/Chorus), and *La Bohème* (Chorus) and sung with CU's Chamber Singers. In April 2024, she made her solo directorial debut with *Because She's a Woman*, a cabaret showcasing LGBTQ+ performers and women composers, in collaboration with CU's Diverse Musicians' Alliance (DiMA). Bodley currently works as a private voice instructor and theater teacher at the Arts Hub in Lafayette. She is thrilled to have joined this band of pirates and this fabulous creative team.

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 Boulder and beyond, and is occasionally heard on the radio, spreading around his uncurbable enthusiasm for music and history.

CHRISTIE CONOVER (Production Assistant) wears many hats, having returned to her alma mater as production assistant for Eklund Opera. In her active solo career she has performed lead roles with Komische Oper Berlin, Minnesota Opera, Opera Colorado, Central City Opera and concerts with the Colorado Symphony, Colorado Music Festival and Colorado Springs Philharmonic among others. Conover fondly remembers her many roles with Eklund Opera and singing in the inaugural CU NOW.

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

JON DUNKLE (Lighting Designer) is a Colorado-based designer, manager and educator with credits and professional connections on Broadway and Off, with national and international tours, dance companies, concerts, special events, television and architecture. His work has been seen locally at Curious Theatre Company, LOCAL Theatre Company, Colorado Shakespeare Festival and Opera Colorado. Prior to arriving in Colorado, he was a member of the production and design faculty at NYU Tisch School of the Arts and was production manager at NYU's Jack H. Skirball Center for the Performing Arts. He is also the production manager of the Colorado Shakespeare Festival.

LEIGH HOLMAN (Stage Director) balances a teaching and professional stage directing career in the United States and abroad. In recent years, she has made directing debuts at the Pafos Aphrodite Festival in Cyprus, L'Opéra de Montréal and Florida Grand Opera. Recent CU Boulder productions include *West Side Story*, *Sweeney Todd* and *Ariodante*. As well-suited to new operatic works as she is to traditional works, Holman has produced and directed workshops of operas in association with composers and librettists, including Jake Heggie, Gene Scheer, Mark Campbell, Mark Adamo, Colm Toibin, Kirke Mechem, Libby Larsen, Lori Laitman, Herschel Garfein, Robert Aldridge, Daniel Kellogg, Alberto Caruso and Dave Mason. As the founder and artistic/general director of CU Boulder's New Opera Workshop (CU NOW), she continues to passionately promote the creation, collaboration and production of new American works.

LEXI HOLTZER (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* and *Tribes* (DCPA); *Pagliacci* (Opera Colorado); *The Merry Widow* (Loveland Opera); *Elf* (Arvada Center); *Misery* and *The Great American Trailer Park Musical* (Miners Alley). Thanks to Doc, Maestro, the production team, my other stage managers, and the singers who make me smile and laugh every day.

LAURA MALPASS (Choreographer) is a teaching artist, dancer and choreographer, interested in the ways dance can transcend boundaries, empower individuals, and transform communities. They hold a BA in psychology with minors in dance and French from Hope College, and MFA in dance with a secondary emphasis in somatics as well as a Graduate Certificate in women and gender studies from CU Boulder. Malpass has performed with Moving Arts Dance, Coco et Compagnie, HAAN Dances, and freelance projects around the SF Bay Area and across Colorado's Front Range. She creates dance work rooted in story and identity to unpack how our physical bodies hold the memory of our emotional, relational and experiential lives; their dance film shorts have been featured at Sans Souci Festival of Dance Cinema, ACDA and CODEO. Malpass is delighted to be a part of the magic of Eklund Opera this season!

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, Chautauqua Auditorium and BETC. Her hobbies include fiction, needlecraft and hiking. In 2010, Galvin

walked 400 miles of an ancient pilgrimage road across Northern Spain called the Camino de Santiago. She thanks her cat Nutmeg, husband Peter and son Dominic for their love and support.

RON MUELLER (Production Director) has served Eklund Opera as technical director and now production director for more than a quarter of a century. He has designed scenery and/or lighting for many Eklund productions in that time, most recently *Titanic*, *Postcard from Morocco* and *Agrippina*. Also a BETC ensemble member, he designed scenery for last season's *The Children*, and a dozen others over the last decade. He has also designed scenery or lighting for productions at Crested Butte Music Festival, Skylight Opera Theatre, Colorado Shakespeare Festival, Boulder's Dinner Theatre, Theatre X, Milwaukee Chamber Theater, Boulder Broadway Company, CU Boulder Theatre & Dance and the University of Denver's Lamont School of Music.

ANN PIANO (Costume Coordinator) has designed costumes as the costume coordinator for Opera Colorado since 2003, including *Don Giovanni* (2013), *Carmen* (2014) and *The Magic Flute* (2015). She has designed more than 100 shows for Denver area opera, theater and dance companies. In 2012, she won a True West "Best Costume Design" Award for *The Elaborate Entrance of Chad Deity* at Curious Theatre. Most recently, she designed *Hansel and Gretel* for Eklund Opera and *Heathers* for the BMMT program at CU Boulder. Piano has a BFA in fashion design from Stephens College in Columbia, Missouri, with a minor in fine art.

ORCHESTRA

Violin 1

Bebe Seidenberg
Logan Indge
Adam Weller
Rhyannah Blackman
Anna Cummings
Greg Nyberg

Violin 2

Lauren Lier
Michael Han
Ellie Kaszycki
Alex Earle
Andrew Storey

Viola

Shelley Armer
Len Eppich
Bryce Kayser
Walt Conte

Cello

Erik Okel
Caleb Seifert
Martinique Flickenger
Logan Moser

Double bass

Joey Aigner
Ella Bajcsi

Flute

Sam Nixon
Nova Rognerud

Oboe

Luka Vezmar

Clarinet

Nikhila Narayana
Juan Tovar

Bassoon

Larissa Harrison

Horn

Danielle York
Jordan Spivack

Trumpet

Rebecca Ortiz
Isaac Ponce

Trombone

Mark Bennett
Abby Burford

Timpani

Alex Yang
Percussion
Lily Manzanares

MUSIC STAFF

Vocal Coach

Mutsumi Moteki

Rehearsal Pianists

Max Randal
Christine Teng

Chorus Director

Alaina de Bellevue

PRODUCTION TEAM

Technical Director

Jeff Rusnak

Assistant Lighting Designer

Summer Levi

Hair/Wig and Makeup Assistants

Phoenix Gayles
Ammon Swofford

Assistant Technical Director

Ben Smith

House Master Electrician

Richard Barrett

Light Board Operator

Jodie Rogers

Spot Operators

Andrea Mackey
Brandon Paine

Rail Operator

Pearl Enssle

Deck Crew

Alex White

Carpenters

Cooper Braun-Enos
Joshua Kirk
Dan Sjaastad
Justin Tamplin

Scene Shop Apprentices

Aaron Jenkins
Lane Melott
Alyssa Muir

Properties Manager

Jennifer Galvin

Scenic Artists

Jennifer Galvin
Lelah Radostis
Caitlin Goldstein

Draper

Kelly Gregson

Wardrobe Head

Nia Quan
Elizabeth Woods

Costume Shop Assistants

Hannah Benson
Janis Anderson

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Zita Kinney

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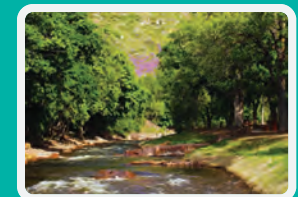
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A Graphic Journey: Prints by Pablo Picasso

The Tim Collins Collection

Feb. 1–May 4, 2025

Explore the genius of Pablo Picasso in an exhibition featuring more than 60 works from 1923 to 1972.

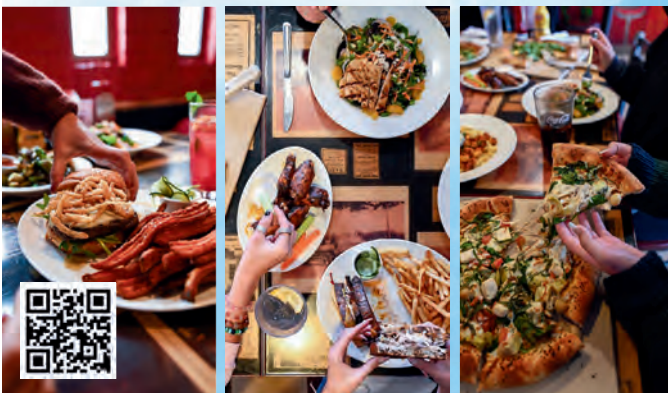
Free for Museum members • \$8 Adults
\$5 Students/Seniors

More Upcoming Events:

- March 14-16 Boulder International Film Festival
- March 20, 7 pm Longmont Symphony Orchestra Igor Stravinsky's "L'Histoire du Soldat" ("The Soldier's Tale")
- March 22, 10 am & 11:30 am Colorado Symphony presents "The Three Little Pigs"
- March 27, 7 pm NCAR Explorer Series—Sun's Magnetism
- March 28, 7 pm Mont Alto Motion Picture Orchestra—"The Kid"
- March 29, 7pm Mont Alto Motion Picture Orchestra—Silent Comedy Shorts
- April 3, 7 pm Erik Satie & All That Jazz: A Musical Exploration
- April 10, 7 pm "Moment in Time" Puppetry Performance
- April 11, 2:30 pm Come Away with Me—A Norah Jones Tribute
- April 17, 7 pm "Midnight in Paris" (2011, PG-13)
- April 18, 2:30 pm Talk with the Curator—Historic Architecture Lost & Saved
- April 24, 7 pm Avant Gardens: Cutting-edge Trends in Garden Design



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**Gems of the
AMRC collections:
Dan Fong**

The American Music Research Center collections, housed in the CU Boulder Libraries Archives in Norlin Library, comprise the region's largest repository of archival music materials. In this spotlight, discover Colorado's involvement in the rock and folk eras through the Dan Fong Collection.

By Kathryn Bistodeau

Among the American Music Research Center (AMRC) collections, hidden gems exist around every corner: Colorado history, music legends, big band ephemera, silent film scores, letters from CU Boulder founders and more. In our new series—*Gems of the AMRC collections*—we aim to spotlight their content and the stories of the people behind them.

Our first deep dive explores the Dan Fong Collection comprising folders of photos captured by the legendary Colorado rock 'n' roll and folk music photographer.

Fong's start in photography wasn't music at all, but a chance to capture the president at the time: Dwight D. Eisenhower. "Since I was such a little kid, all the photographers let me stand in the front. To me, those photos are amazing because at 14, I could tell that I already had the eye and the way to compose the pictures—plus they were really sharp and in focus."

From there, Fong (Mktg. '70) continued to take photos and started his own photography business after graduating from CU Boulder. "I did everything from bar mitzvah photographs to portraits to weddings," he recalls. "The biggest break came when KFML—the underground radio station—ended up three blocks from my studio. I went down there and made a deal with them: 'I'll take photographs of the artists and give them to you for your advertising and you do radio commercials for me.' That was a big deal because that's when I met all of the record guys."

Fong's photography is highly varied—from family portraits to posed album covers to current events photojournalism. But what he's best known for is his 1970s concert photography. In his career, Fong photographed the Doobie Brothers, the Grateful Dead, Zephyr, The Who, Firefall, Fleetwood Mac and many others.

Stars of the collection include concert photos captured on the CU Boulder campus. There are shots of Otis Taylor

performing with Zephyr on the steps of Norlin Library. There's also a series of photos taken in Folsom Field featuring Firefall (left) and a very familiar horizon.

"I climbed up in the scaffolding to take all of those pictures of the people in the background and that teaches you not to be embarrassed—because, you know, 50,000 people are looking at you!"

A few years ago, Fong began thinking about how to ensure his collection outlived him and welcomed the opportunity to house his collection at CU Boulder. "I've known a lot of photographers who didn't think about archiving their work—and then something would happen, people would throw their work away or it wouldn't go to the same place," he says.

"My collection is huge and I'd been thinking about what to do with it, so I asked Megan [Lead Archivist Megan Friedel] whether she was interested in archiving my entire collection. Had Megan and the university not said yes, so many of these images...you'd never see them."

Even the Eisenhower photographs were nearly lost to time. "I lost that film in a moving box in my parents' basement for 50 years—but when my mom died, I found the box. The university has a bunch of those photographs now."

Through the years, Fong has changed cameras, gone from film to digital photography and evolved editing strategies—but he says the main change to his photography is how comfortable he has gotten behind the lens.

"Being a photographer is like being a basketball player," he shares. "It's like Caitlin Clark—you practice it and it's muscle memory. That's what happens after years of being a photographer."

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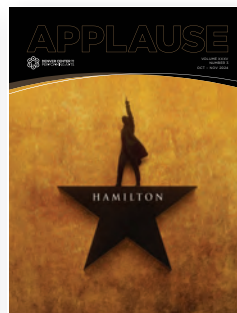
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