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ARTWORK BY PIERRE JORNET



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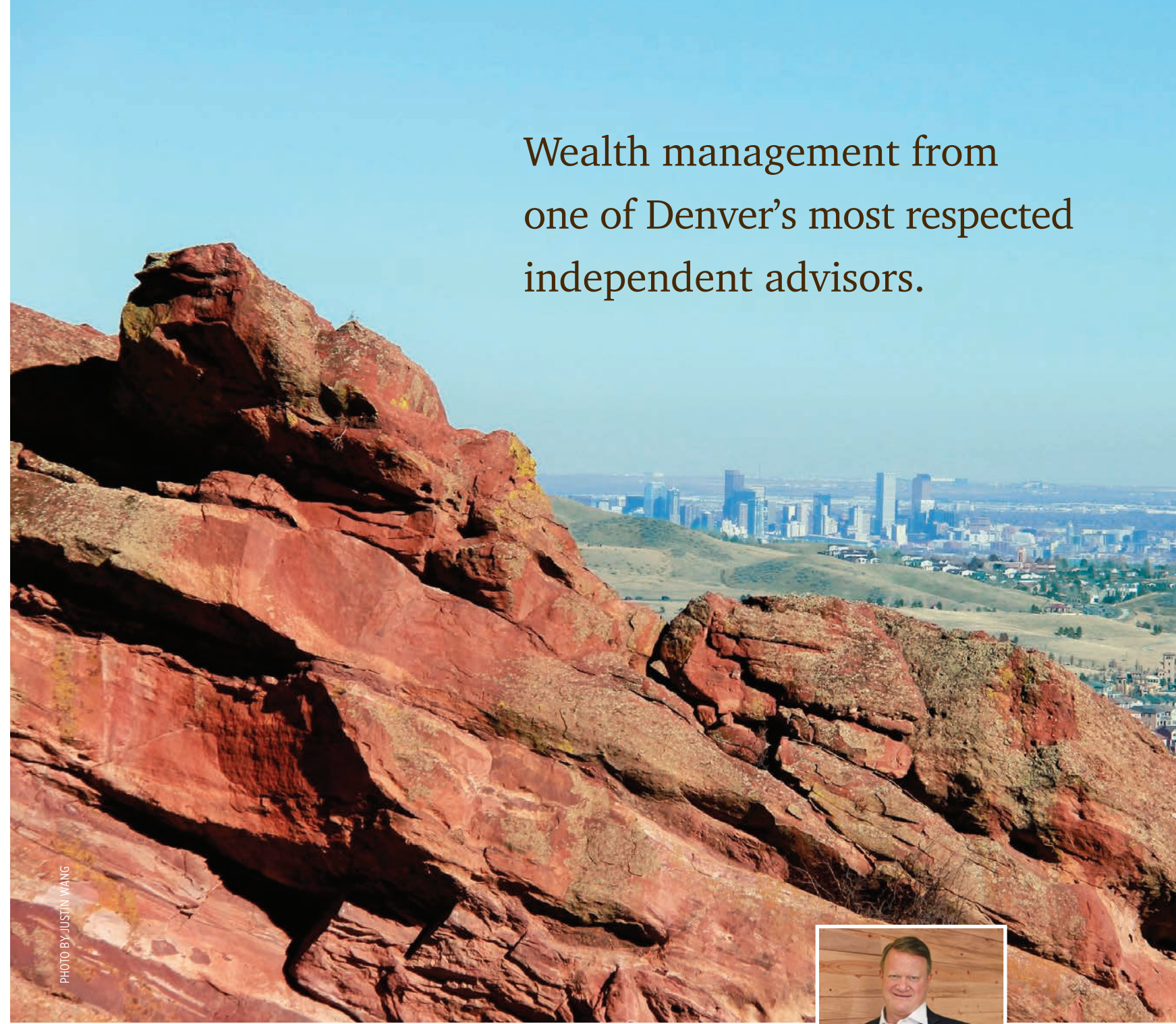
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From top: Kirill Gerstein, Calidore String Quartet,  
Liv Redpath, Stefan Dohr

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## 2025 FESTIVAL ARTIST

### Pierre Mornet

Pierre Mornet is a French artist with a poetic style in which feminine characters blend mystery and grace with dreamy intensity. His work is featured in runway shows and storefronts in New York, including Prada, the advertising campaign for Flower by Kenzo perfume and three seasons of art for the Lille Opera in France. His eye-catching illustrations have appeared in *Harper's BAZAAR*, *The New Yorker*, *The Washington Post*, *Le Monde*, *The New York Times* and *Vogue Japan*.

Pierre has illustrated 6 books and has twice been awarded the CNL (Centre National du Livre) grant in France to author and illustrate books of his own. *L'Anniversaire* was released in 2013, and a new book, *L'Ile d'Anna* (provisional title) will be out in 2026. He has also illustrated the classic novels *Middlemarch* by George Eliot for Folio Society in England and *Lettre d'une inconnue* by Stefan Zweig.

His work is regularly exhibited in galleries in Paris, Japan and Switzerland.

[pierremornet.com](http://pierremornet.com)



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## FROM THE PRESIDENT & CEO **Scott Finlay**



PHOTO BY TOM DUGGAN

Dear Friends,

*Music changed my life.*

Growing up in a small Louisiana town, I didn't quite fit in—but I didn't want to stand out either. I was a quiet, creative kid in a place that didn't always make room for difference. My parents saw something in me, though. And even when money was tight, they scraped together enough to pay for piano lessons we really couldn't afford.

That's when Ruby Mae Poland came into my life.

Mrs. Poland was a small-town piano teacher with a world-class heart. She taught generations of kids—including my parents, back when they attended a one-room schoolhouse in the Old River community. Every spring, she held a recital for her students in the church. For years, a classmate named

Trudy would try and fail to make it through her piece—stopping, starting, and stumbling through tears. Then one year, to help bolster Trudy's confidence, Mrs. Poland programmed a duet for them to play together. Trudy finished with a huge smile and a standing ovation. That's who Mrs. Poland was: a teacher who believed in you until you could believe in yourself.

She was my first example of how *music changes lives*—opening doors to expression, excellence, and, ultimately, leadership.

At Central City Opera, I see that same spirit every day. In schools across Colorado, our *Chiaroscuro* program helps teens explore mental health, isolation and identity through opera. Our Bonfils-Stanton Foundation Artists Training Program equips young singers with the tools to launch and sustain a career in this profession. And our historic buildings, once silent, are being brought back to life—repurposed with the hope and energy of new possibility.

This is what makes CCO more than just an opera company. It's a place where lives are changed—in classrooms, on stage, behind the scenes and in the audience.

Thank you for being part of our story.

*And thank you, Mrs. Poland, for everything.*

With gratitude,

Scott Finlay  
President and CEO



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## FROM THE BOARD CO-CHAIRS

**Robert “Sonny” Wiegand II & Laura Trask Schneider**

WELCOME TO CENTRAL CITY OPERA'S 2025 FESTIVAL.

The Festival is a place to see, hear and feel art. Even more, it is a place for community. Perhaps this is your first time visiting the Opera House, or maybe you have been a part of this community for as long as we have. Either way, we want to encourage you to explore Central City, enjoy the rich history that surrounds you and discover why the Central City Opera Festival is an experience to be treasured year after year.

As board co-chairs, we want to share our “why” with you.



**Laura Trask Schneider, Co-Chair**

After moving from Connecticut to Colorado in 1979, my mother sought out arts organizations to fill the cultural gap in her new life. I am thankful she brought me with her to Central City to visit the Opera House. Though only 12, I still remember how the horse murals on each side of the stage popped out at me; daring me to get a little closer.

As a board member, getting closer to CCO is precisely what I have done. From day one, my mother and I shared a love of the Opera House, the Teller House, and the 26 historic cottages that have become an integral part of CCO. Historic preservation of these buildings is as much about the people who explore them as it is about the buildings themselves. As the caretakers of the Opera House, which stands proudly in the middle of town, it is our responsibility to draw everyone inside to experience the art and music that come to life on its stage.

Your ongoing support provides us with exciting opportunities to activate and maintain these properties in the spirit of the Welsh and Cornish miners who first settled in Central City in the 1800s.



**Robert “Sonny” Wiegand II, Co-Chair**

The first time I attended a performance of *Il Trovatore* in New Orleans with my 10th-grade class, I connected with opera—and with the girl who has since become my wife of 49 years. When that same woman brought me to Colorado, she became a member of the Central City Opera Guild. She introduced me to Denver through her involvement with the Central City Opera House Association.

After decades of attending Guild events and the Festival, not to mention two daughters and a granddaughter who were Central City Flower Girls, I was invited to serve on the board.

Each year, I see my “why” come to life when I see the crowds fill the Opera House.

If you see us around Central City this Festival Season, we hope you will share your “why” with us. Thank you for joining us.

Laura Trask Schneider and Robert “Sonny” Wiegand II  
Co-Chairs, Central City Opera Board of Directors



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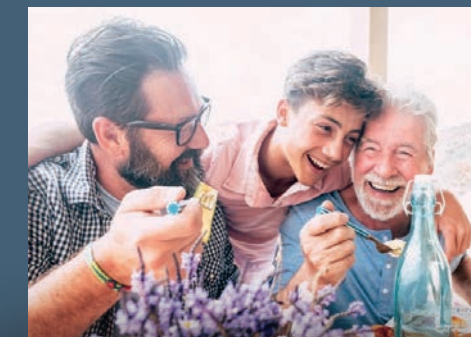


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## FROM THE ARTISTIC DIRECTOR **Alison Moritz**



WELCOME TO THE OPERA! This season is designed to surprise and delight, with each story centering around a throughline of resilience.

*The Barber of Seville* is an archetypal story of boy-meets-girl where our lovers are challenged and challenged again before achieving a happy ending. Moreover, the titular barber himself embodies an ever-ready, buoyant spirit—as the famous “factotum,” he’s ready, willing and able to take any job as it comes.

*The Knock* is a beautiful story about military families and the sacrifices they make to keep the home fires burning. Librettist Deborah Brevoort spent months interviewing military spouses in Virginia, and distilled these true stories into a beautiful play called *The Comfort Team*. Years later, she partnered with composer Aleksandra Vrebalov to turn this story into a work that sings. I have been involved with the opera version since its initial development, which was set to premiere at the Glimmerglass Festival when the pandemic hit. Whether it was a workshop via Zoom, a socially distanced film, or the sold-out stage premiere at Cincinnati Opera, this project has been “the little opera that could.” Through it all, the story has always felt intimate and personal, while also being quintessentially operatic.

Lastly, for a bit of fun, we’ll feature *Once Upon a Mattress*, Mary Rodgers’ take on *The Princess and the Pea*. This perennial Broadway favorite started from humble beginnings. Conceived as a talent show for a Poconos resort, *Mattress* succeeded because of its original limitations. The show features a cavalcade of musical-comedy stars because the camp director was determined to get his money’s worth out of every single performer on campus. The actor playing the King couldn’t sing or memorize lines, so Mary and her partner lyricist Marshall Barer found a way to work around that. Although Mary Rodgers grew up musical theatre royalty (she was the daughter of Richard Rodgers and the childhood friend of Stephen Sondheim), she was very much in the showbiz trenches during this project. The creative, pragmatic spirit of *Mattress* has made it popular with high school and community theatres, but it also just completed a successful Broadway revival. Our team is thrilled to reexamine this now classic musical from our unique vantage point here on “the hill.”

Central City is an incredibly special place, but what makes it magical is the people. I’m so proud of the teams and casts we have assembled here this summer, and we’re eager to share these stories with you, our treasured audiences. Thank you for supporting the arts in Colorado, and enjoy the show!

Alison Moritz  
Artistic Director

P.S. As a special bonus to the season, we’ve programmed a celebratory concert called “CCO in Concert: Opera’s Greatest Hits.” This event will highlight the efforts of our fantastic orchestra. A labor of love for many of us here at CCO, the concert will include numbers from *Carmen*, *The Pearl Fishers*, *La traviata*, *The Tales of Hoffmann* and more—all performed with principal singers, full chorus and orchestra. This is a one-night-only party on July 25, so don’t miss out!

# Bonfils-Stanton Foundation

## ARTISTS TRAINING PROGRAM

### ALUMNI SPOTLIGHTS

SINCE 1978, Central City Opera's Bonfils-Stanton Foundation Artists Training Program has provided valuable training for many of America's most notable opera professionals. Participants spend 10 weeks each season participating in high-quality, near daily training in diction, movement, stage combat, acting, stage technique, individual coaching and role study. They

also complete sessions in career management and participate in rehearsals and performance opportunities in the summer's main stage and additional festival productions. More than 1,350 artists have completed the program. This year, we checked in with three alumni to hear how the program impacted their careers.

#### DENYCE GRAVES: Operatic Superstar & 1984-85 Studio Artist

"The experience was a gift, and I was profoundly grateful to be there."



LEFT: PHOTO BY MATT MENDELSON. RIGHT: DENYCE GRAVES IN THE BONFILS-STANTON FOUNDATION ARTISTS TRAINING PROGRAM, 1984.

TODAY, DENYCE GRAVES is billed as one of the most celebrated mezzo-sopranos of our time. Called "an operatic superstar of the 21st century" by USA Today, Denyce counts CCO's Bonfils-Stanton Foundation Artists Training Program as a proud part of her past.

During the summers of 1984 and 1985, Denyce spent her days in the Colorado mountains, reaching for new

heights. She was drawn to the program because of the opportunity to work with John Moriarty, the program's founder and long-time CCO artistic director. "To work with him [John] in a more concentrated setting was highly desirable," she shares. "He was brilliant. He had a sixth sense. He could look at someone and see what lay underneath the artist."

"So much development in my life as a woman and an artist happened at Central City."

Denyce knew her time with John, and the creative team he assembled to work with young artists like her, would pay off. "John got results when he coached young people," she shares. "The experience was a gift, and I was profoundly grateful to be there." The experience was also a stepping stone for her career. At a salon recital, the general director of the Tulsa Opera approached her after to discuss what would become her first paid contract as a professional singer.

What Denyce couldn't predict was how the experience would shape her friendships. "I met some of the best people during my time in Central City," she shares. "So many people that are still part of my life today."

During her time in Central City, Denyce lived in one of the historic properties alongside several celebrated performers and directors, including Michael Ehrman, Michelle Patzakis, Don Bernadini and Deanna Peden. "So much development in my life as a woman and an artist happened at Central City," she says.

Today, Denyce's life remains full. While she continues to sing, she also teaches and directs. "I am dedicated to developing and inspiring the next generation of opera artists," she shares. Denyce is a member of the voice faculty at the Peabody Institute, a distinguished



THE PASSION OF MARY CARDWELL DAWSON, 2024, NORTH CAROLINA OPERA. PHOTO BY ERIC WATERS PHOTOGRAPHY.

visiting faculty member at The Juilliard School, and an artistic advisor to the Chautauqua Music Conservatory. She is also the artistic director of the Denyce Graves Foundation, which she founded in 2021 to set the stage for true representation in American vocal arts by providing opportunities, access, and exposure that all singers need to take ownership of their talent and shape their careers.

Denyce recently directed the world premiere of Damien Geter and Jessica Murphy Moo's *Loving v. Virginia* with Virginia Opera in a co-production with Richmond Symphony and Damien Sneed and Karen Chilton's *The Tongue and the Lash* with The Town Hall in New York City. She is also set to direct *Treemonisha* with Washington National Opera and *The Medium* with Opera Carolina in 2026.

As a performer this season, Denyce joined the Washington National Opera as Prime Minister in *Fidelio* and Maria in *Porgy & Bess*. Other recent season highlights include appearances with The Metropolitan Opera as Sally in *The Hours*, Seattle Opera as Erda in *Das Rheingold*, and Lyric Fest and Washington Performing Arts in *Cotton*, where she was presented with the inaugural Ruth Bader Ginsburg Memorial Fund Award.

"Between singing, directing, running the conservatory, running my foundation, teaching at Juilliard, teaching at Peabody, being a wife, mom and grandma, my cup runneth over!" says Denyce. ♦

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PHOTO BY AMANDA TIPTON.

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**DEAN MURPHY: 2017 Apprentice Artist**



LEFT: PHOTO BY JEREMY KNOWLES. RIGHT: DEAN MURPHY IN CCO'S CABILDO, 2017. PHOTO BY AMANDA TIPTON.

AMERICAN BARITONE DEAN MURPHY is currently a member of the ensemble at Deutsche Oper Berlin. In the 2024-2025 season, Dean debuted at The Royal Danish Opera as Figaro in *Il barbiere di Siviglia* and also at Teatro La Fenice as Der Junge Herr in *Der Protagonist*. At Deutsche Oper Berlin, he has made three important role debuts: Enrico in *Lucia di Lammermoor*, Marcello in *La bohème*, and Albert in *Werther*, in addition to returning to Figaro in *Il barbiere di Siviglia*.

"It's hard to find people in your career that will be honest with you. Everyone at Central City was dedicated to helping me grow as a performer. They pointed out things I needed to address with my singing, and we worked on them together. I appreciated that critique always came with care and nurturing."

Dean joined Central City Opera in the summer of 2017 as an Apprentice Artist.

Learn more about Dean at [deanmurphybaritone.com](http://deanmurphybaritone.com).

**TESSA MCQUEEN: 2022 Studio Artist**

"It was such a beautiful group of young artists. Truly knowing these people from the beginning of our careers and growing through the trials and tribulations together is priceless. It is rare to be surrounded by other young artists in the same position as you are and it is so bonding. I'm still connected and in touch with everyone I worked with. Looking back now, this was such a pillar in my development."



LEFT: PHOTO BY AUSTIN LEE PHOTOGRAPHY. RIGHT: TESSA MCQUEEN IN CCO'S TWO REMAIN (OUT OF DARKNESS), 2022. PHOTO BY AMANDA TIPTON.

TESSA MCQUEEN IS A LYRIC SOPRANO based in New York. She was named a 2024 National Finalist in the prestigious Metropolitan Opera Eric and Dominique Laffont Competition. She joined the Lindemann Young Artist Development Program with The Metropolitan Opera for the 2024-2025 season. She made her MET debut as Countess Ceprano in *Rigoletto*.

She joined Central City Opera in the summer of 2022 as a Studio Artist.

Learn more about Tessa at [tessa-mcqueen.com](http://tessa-mcqueen.com).

**BONFILS STANTON FOUNDATION** Learn more about the Bonfils-Stanton Foundation Artists Training Program at [centralcityopera.org/artists-training-program](http://centralcityopera.org/artists-training-program).

## Education & Community Engagement

“Opera was a very new experience for most of our students. We loved the variety that this experience brought to our kiddos. I loved watching the students’ reactions when either of the performers began singing...wide eyes, smiles, hands over mouths... Awesome! It was also amazing to see Daniela reading the story in both English and Spanish for some of our students. It meant a lot to them.”

Heidi Crepeu, Music Teacher at Eagle Ridge Elementary on Opera Storytime

## BRINGING MEANINGFUL EXPERIENCES TO ALL OF COLORADO



CENTRAL CITY OPERA’S Education and Community Engagement Programming (EdCEP) serves about 40,000 audience members through live performances, workshops and residencies throughout Colorado all year long. We have a passion for opera and a mission to not only uphold excellence in the art form, but to provide relevant and uplifting messages to our community.

The past year has been exciting for Central City Opera’s EdCEP team. *Chiaroscuro* [key-ah-roh-skoo-roh], our youth mental health awareness and suicide prevention program, was recognized at the National Opera Association Conference in January of 2025, and is a proud recipient of the 2025-26 Equity in Arts Learning for Colorado Youth grant.



TOP & LOWER RIGHT: FRIDA KAHLO AND THE BRAVEST GIRL IN THE WORLD PERFORMS AT SCHOOLS AS PART OF THE OPERA CIRCUIT TOUR LOWER LEFT: CCO EDCEP AT THE 2026 CMEA CONFERENCE

“Thank you for bringing *Chiaroscuro* to campus. That was a very beautiful and meaningful production. Beautiful singing, acting and direction. Engaging and touching. Our students were moved and felt free to engage in the Q&A. Can’t wait to see what’s next!”

Loretta Notareschi, Music Department Chair at Regis University

Operatic stories do not shy away from challenging topics like suicide, trauma, bullying and isolation. They also offer stories of resiliency and hope. *Chiaroscuro* harnesses the power of these stories and uses opera as a vehicle to spark conversation and connect young audiences to mental health awareness and social-emotional learning, providing resources from expert partners like 988 Suicide, Crisis Lifeline and Safe2Tell Colorado. In the last year, CCO brought *Chiaroscuro* to more than 3,000 teens and young adults across Colorado.

*Chiaroscuro* has been a milestone, but we continue our efforts to develop and bring meaningful and impactful operatic programming to audiences of all ages: children, students, seniors and families. After almost a decade,

CCO relaunched our EdCEP Mountain Tour through a wonderful partnership with the Colorado Historic Opera House Circuit. This tour performed for more than 1,500 students across Leadville, Ouray, Aspen, Carbondale and Glenwood Springs.

Through your constant support and love for opera, we can expand *Chiaroscuro* to become a model for opera companies nationally and grow the footprint of our mountain tour for years to come. Our goals are ambitious, but we believe our art form nurtures and fills the soul of our community. We cannot say thank you enough to those who believe in the power of music and support us every day. ♦

“This was, for the grand majority of our students, the first time experiencing opera. Some had never even heard the word before. They were laughing at first—then they were super impressed. They were talking about it for days. Comments from students: ‘I could hear all over the gym!’ ‘It was impressive. I tried, and I can’t do those voices.’ ‘It was shocking at first and I laughed—then WOW!’ ‘Do they do this in Spanish too?’” Teacher and students from Cole Arts Academy on *Frida Kahlo and the Bravest Girl in the World*

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## Preserving the Past

# MEET CENTRAL CITY OPERA'S DIRECTOR OF HISTORIC PROPERTIES



PHOTO BY AMANDA TIPTON

"I've spent 7 years helping to implement the historic preservation of Central City Opera's historic properties. Through it all, I've learned so much and love sharing that with people."

ERIC LEE CHINN, Central City Opera's (CCO's) Director of Historic Properties, has a vision for history.

He oversees maintenance, coordinates events and tours, and ensures that the 29 historic properties under CCO's care honor the town's past while preparing for its future.

We asked him to share what brought him to Central City—and what he envisions for these treasured landmarks.

### Where did your love of historic properties come from?

I've always loved Victorian houses. Both my grandparents owned them. But I didn't make it my career until much later. On weekends, I'd find myself escaping the city and dreaming about owning a second home somewhere quieter. Colorado property values were sky-high, but I happened to notice Central City had a wealth of OLD homes that had been left for me to discover. I knew I could bring one back to life, so I put an ad in the local paper trying to find an owner who would be willing to sell. And it worked. I bought a home and began fixing it up on the weekends. Eventually, I was spending more

and more time there, until I finally decided to move to Central City full-time.

### You are passionate about historic preservation. Tell us more.

When I started working on my home, I didn't just want to renovate. I wanted to restore it to the way it looked when it was first built. But I needed information, so I got in touch with the Gilpin Historical Society. The people there were so knowledgeable about the town's history. Between doing research on my house and for a musical I was working on about Baby Doe Tabor, I found myself at the museum so often that they eventually nominated me to join the board.

I've spent 7 years helping to implement the historic preservation of Central City Opera's historic properties. Through it all, I've learned so much and love sharing that with people.

### When did you join CCO?

While I had a passion for historic preservation, there aren't many jobs that allow you to do that full time. I



knew about the Opera and had talked with Central City locals and townspeople. I actually applied before the job was even open because I just wanted them to know I would be interested if they ever needed to hire. When my predecessor resigned, I was honored to step into the role, which I've held since 2018.

### How do you approach your role as CCO's director of historic properties?

I see myself as the advocate for each of the buildings. A voice for something that doesn't have one. I am also invested in finding ways to activate these spaces because I truly believe buildings are meant for people.

### What is your favorite property?

I love the Teller House. It has a very unique energy because of the number of people who have passed through it since it was built. President Grant dined here and Baby Doe Tabor stayed here as well.



### What is your vision for the future of these properties?

I'm excited about the possibility of securing funding to restore more of these buildings in a way that both honors their history and makes them vibrant, usable spaces for today. I really believe everything we need is right in front of us. These buildings are meant for gathering, living and performing. I want us to repeat our history because it's a good history. ♦

"I see myself as the advocate for each of the buildings. A voice for something that doesn't have one. I am also invested in finding ways to activate these spaces because I truly believe buildings are meant for people."



ARTWORK BY PIERRE MORNET

*Opera's most famous comedy*

# THE BARBER OF SEVILLE

COMPOSER  
LIBRETTIST  
BASED ON THE PLAY *LE BARBIER DE SÉVILLE* BY PIERRE-AUGUSTIN BEAUMARCHAIS

DIRECTOR  
CONDUCTOR  
ASSOCIATE DIRECTOR  
DIRECTOR OF CHORUSES  
ASSISTANT CONDUCTOR  
ASSISTANT DIRECTOR  
FIGHT CHOREOGRAPHER  
SCENIC DESIGNER  
COSTUME DESIGNER  
LIGHTING DESIGNER  
WIG AND MAKEUP DESIGNER  
WARDROBE SUPERVISOR  
PROPERTIES SUPERVISOR  
ASSISTANT LIGHT DESIGNER  
ASSISTANT SCENIC DESIGNER  
STAGE MANAGER  
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MIRANDA GRAVES  
ISABEL SIMÕES DE CARVALHO  
MCKENNA EBERT  
NORA MARLOW SMITH  
KENDRA GREEN  
LUCY GUILLEMETTE & COLLEEN KANE  
TYLER TUCKER

\* Conducting July 31, and August 3

# THE BARBER OF SEVILLE **Cast**



## IN ORDER OF VOCAL APPEARANCE

FIGRELLO	HENRIQUE CARVAHLO
COUNT ALMAVIVA	ANDREW MORSTEIN
FIGARO	LUKE SUTLIFF
DR. BARTOLO	ASHRAF SEWAILAM
ROSINA	LISA MARIE ROGALI
DON BASILIO	STEFAN EGERSTROM
BERTA	LAURA CORINA SANDERS
AN OFFICER	JOSEPH CALZADA
ENSEMBLE	MEMBERS OF THE BONFILS-STANTON ARTISTS TRAINING PROGRAM

*The conductor's podium is endowed in perpetuity by the Eleanore Mullen Weckbaugh Foundation*

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*Singers, directors, stage managers and dance staff employed in this production are members of the American Guild of Musical Artists (AGMA).*

*Stage crew members employed in this summer's festival are represented by the International Alliance of Theatre Stage Employees (IATSE) Local #7.*

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Seniors Resource Center • Western Colorado Community Foundation/Dave and Mary Wood Fund

# THE BARBER OF SEVILLE **Synopsis**

**BY ERIC SEAN FOGEL**

**DIRECTOR, THE BARBER OF SEVILLE**

Editing and Dramaturgical Support by Austin R.D. Burns, MA, Shakespeare Institute

## ACT I

The wealthy Count Almaviva has fallen in love with Rosina. He serenades her, disguised as a poor student named Lindoro. While Rosina is intrigued, she is closely monitored by her guardian, Dr. Bartolo. Almaviva enlists the help of the jack-of-all-trades Figaro, who works in Bartolo's house. Figaro advises Almaviva to disguise himself, again, so he can infiltrate the household.

Meanwhile, Rosina has heard "Lindoro's" love songs and wants to send "him" a letter. Bartolo tells Don Basilio, Rosina's music teacher, that he plans to marry Rosina so he can take possession of her dowry. Don Basilio informs Bartolo that Count Almaviva is Rosina's unknown lover, and vows to spread rumors about the Count to have him thrown out of the town. Figaro, overhearing this, tells Rosina of Bartolo's plan to marry her. Rosina scoffs at the idea and gives Figaro her note to carry to "Lindoro." Bartolo realizes that Rosina has been corresponding with someone; when she refuses to confess, he locks her in her chamber.

Count Almaviva arrives at the house, disguised as a drunken soldier with phony orders to be billeted in Bartolo's home. Bartolo protests that he is exempt from housing soldiers, but Almaviva refuses to leave and drops a note for Rosina on the ground, which she exchanges for a laundry list. Count Almaviva and Bartolo get into a scuffle, and soldiers arrive. The Count evades arrest by quietly revealing his true identity to the officer in charge. The soldiers withdraw, leaving everyone else in a state of utter confusion.



## ACT II

When Almaviva returns, he is disguised as a music teacher, "Don Alonso." He tells Dr. Bartolo that Don Basilio is sick in bed. To gain Bartolo's trust, Almaviva produces a love letter from Rosina, "obtained by accident," and explains how it could be used to discredit Rosina's secret lover. Impressed with the scandal his visitor proposes, Bartolo allows "Alonso" to give Rosina a music lesson. Basilio appears, in perfect health, and the scene erupts in confusion once again. After Basilio is dispatched, Figaro arrives; as he gives Bartolo a shave, Almaviva tells Rosina to prepare to escape with him at midnight, by means of a ladder at the window.

Alone with Rosina, Bartolo tells her that her secret lover plans to sell her to Count Almaviva; he produces her love letter as evidence. Upset, she confesses that she had planned to elope with "Lindoro" that very evening and agrees to marry Dr. Bartolo out of spite.

Later, when Count Almaviva and Figaro arrive, Rosina angrily confronts them before learning, to her amazement, that her earnest suitor "Lindoro" is the Count himself. As they prepare to escape, they find that the ladder has been removed. Amidst the confusion, Basilio arrives with a notary. Encouraged by a bribe from Almaviva, he is pressed into witnessing the marriage of Rosina and the Count, just before Bartolo arrives and acknowledges defeat. ♦

## THE BARBER OF SEVILLE **Director's Note**

I AM SO HAPPY to have our production of *The Barber of Seville* come to Central City Opera.

*The Barber of Seville* tells the story of two young lovers and an elder who tries, unsuccessfully, to stand between them. It's a familiar story on the stage, because it's so familiar in real life.

But the opera is more than a love story and a romantic comedy. The title is, after all, *The Barber of Seville!* The Count's friendship with Figaro is at least as important—and entertaining—as his romance with Rosina. In my earliest conversations with the creative team, I wanted to make sure Figaro remained at the center of the plot.

We decided to set the piece in 1930s Spain, just before the Spanish Civil War that led into the Second World War. At that time, the country was teeming with artists who were challenging the status quo, just as Beaumarchais' Figaro—a character who

had a lot in common with his own creator—challenged norms in the original Figaro trilogy. Figaro is a creative fellow, a jack-of-all-trades, and we decided to lean into the idea of Figaro as "Artist."



Inspired by Spanish artists like Pablo Picasso, Salvador Dalí and Joan Miró, our Figaro is an artist performing a difficult balancing act—entertaining the masses without alienating the nobility. The 1930s Spanish surrealists were living and working in a world that was, on the surface, very different from that of Beaumarchais, yet their aims were largely the same—to fight against oppressive structures and clear the way for love and truth.

Figaro is like these artists and makes magic out of everyday items and quick thinking. He uses audacity and optimism to win over any adversity. It equals the audacity and optimism of the Count and Rosina, and perhaps even you the audience member, when and where love triumphs. ♦

Figaro is like these artists and makes magic out of everyday items and quick thinking. He uses audacity and optimism to win over any adversity. It equals the audacity and optimism of the Count and Rosina, and perhaps even you the audience member, when and where love triumphs. ♦

**ERIC SEAN FOGEL**

"Inspired by Spanish artists like Pablo Picasso, Salvador Dalí and Joan Miró, our Figaro is an artist performing a difficult balancing act—entertaining the masses without alienating the nobility."

## THE BARBER OF SEVILLE **Behind the Scenes**



"*The Barber of Seville* is one of those rare operas where you can really let loose."

### DRESSED IN ART

LYNLY SAUNDERS, COSTUME DESIGNER



SKETCHES COURTESY OF LYNLY SAUNDERS AND OPERA THEATRE ST. LOUIS

COSTUME DESIGN wasn't always the plan. As a kid who loved to sew and did a bit of theater in high school, I had an eye for clothes, but I never imagined it could become a career. That changed one summer when I worked as a stitcher in a costume shop back home. I remember thinking, "I want more of this!" After college, I had a choice: play it safe or move to a new city and give this dream a real shot. Nineteen years later, I'm still doing what I love, working in theatre, opera and film around the country and internationally.

When you do costume design for an opera, it can be all-consuming. You always hope the production will live on in multiple cities. And that's exactly what happened with *The Barber of Seville*. After first doing the design for Opera Theatre of St. Louis in 2024, I'm grateful to be back supporting this show with Central City Opera.

*The Barber of Seville* is one of those rare operas where you can really let loose. Visually, the only rule is joy. We reimagined the setting as pre-Civil War Spain, inspired by the Surrealist and Cubist works of Dalí and Picasso. That influence shaped both set and costume design, blending abstract whimsy with the dark undercurrent of an impending war.

The costumes start as traditional 1930s outfits—all grays, browns, cumberbunds and pinstripe suits. Then, Figaro, the barber and the story's lovable trickster, bursts onto the scene and brings the art with him. Unassuming at first, his magical disguises ignite a vivid transformation from traditional to a colorful confection of art on stage. I'm thrilled for you to experience this visual delight where 1930s style, surrealist art and modern runway fashion collide. ♦



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**THE BARBER OF SEVILLE Behind the Scenes**



"...for those of us who revere the art form, *Barber* is still as effervescent, infectious, and as utterly endearing as it was 207 years ago."

**TIMELESS, MELODIC BRILLIANCE**

LOUIS LOHRASEB, CONDUCTOR

FEW OPERAS HAVE PERMEATED AMERICAN CULTURE as thoroughly as *The Barber of Seville*. From Bugs Bunny giving Elmer Fudd a shave in sync with the overture, to Robin Williams bursting into "Largo al factotum" in *Mrs. Doubtfire*, Rossini's music has become an enduring fixture in the American imagination. For many, Figaro's boastful refrain has become a metonym for all of opera. And for those of us who revere the art form, *Barber* is still as effervescent, infectious, and as utterly endearing as it was 207 years ago.

Its composer, Gioachino Rossini, was a man of irrepressible wit, radiant charm, and unapologetic appetites, musical and otherwise. Anecdotes of the composer abound, revealing a figure as mischievous as he was brilliant. "Give me a laundry list and I'll set it to music," he once quipped. "Opera would be wonderful if there were no singers!" he joked with impish irreverence. And upon hearing *Tannhäuser*, he declared, "Wagner has lovely moments, but awful quarters of an hour." In one oft-retold tale, a sheet of music slipped from his bed as he composed; rather than retrieve it, he simply rewrote the passage!

The fact that *Barber* was composed in under three weeks only heightens our astonishment. When told of this feat, Gaetano Donizetti allegedly replied, "Oh, I believe it—he's always been such a lazy fellow!", a jest both barbed and ironic, given that Donizetti's *L'elisir d'amore* was dashed off in even less time.

*Barber's* melodic brilliance and buoyant spirit are both its crowning glory and, paradoxically, the source of its occasional dismissal. To some, its charm and accessibility renders it unserious. But such judgments betray an unjust prejudice and ignore the sophisticated musical architecture beneath its gleaming surface, a work of deft characterization, rhythmic vitality, and theatrical intelligence.

In the end, the opera's enduring brilliance continues to shine forth. And in an age often bereft of levity, its jubilant exuberance offers something precious: delight without apology, timeless, radiant, and as irresistible as ever. ♦



ARTWORK BY PIERRE MORNET

*A patriotic opera  
of heartache and hope*

# THE KNOCK

COMPOSER  
LIBRETTIST

ALEKSANDRA VREBALOV  
DEBORAH BREVOORT

DIRECTOR  
CONDUCTOR  
ASSOCIATE DIRECTOR  
DIRECTOR OF CHORUSES  
ASSISTANT CONDUCTOR  
ASSISTANT DIRECTOR  
FIGHT CHOREOGRAPHER  
SCENIC DESIGNER  
COSTUME DESIGNER  
LIGHTING DESIGNER  
WIG AND MAKEUP DESIGNER  
WARDROBE SUPERVISOR  
PROPERTIES SUPERVISOR  
ASSISTANT LIGHTING DESIGNER  
STAGE MANAGER  
ASSISTANT STAGE MANAGERS  
CHILD SUPERVISOR  
SUPERTITLES

ALISON MORITZ  
DAVID BLOOM  
ALISON POGORELC  
ARTHUR BOSARGE  
JEREMY REGER  
DAVID MACALUSO  
MATT HERNDON  
LAWRENCE E. MOTEN III  
TREVOR BOWEN  
ABIGAIL HOKE-BRADY  
CANDACE LEYLAND  
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ISABEL SIMÕES DE CARVALHO  
MCKENNA EBERT  
COLLEEN KANE  
LUCY GUILLEMETTE & VALOS LOWE  
HOLDEN FOX  
ALAINA DE BELLEVUE

*The Knock* is produced by special arrangement with The Authors and Elaine Devlin Literary, Inc.  
1115 Broadway, 12th Floor, New York, New York, 10010



DARDIS DRECKER-WAXMAN BYRD HUNDLEY UMETANI CONTRERAS PRACHT

**IN ORDER OF VOCAL APPEARANCE**

SOPRANO 1	SYDNEY DARDIS
SOPRANO 2	JAMILA DRECKER-WAXMAN
AISHAH MCNAIR	CIERRA BYRD
JOELLA "JO" JENNER	MARY-HOLLIS HUNDLEY
BOBBY JENNER	KOHEI UMETANI
LT. ROBERTO GONZALEZ	ARMANDO CONTRERAS
COMMANDING OFFICER'S WIFE	KATHERINE PRACHT
ENSEMBLE	MEMBERS OF THE BONFILS-STANTON ARTISTS TRAINING PROGRAM

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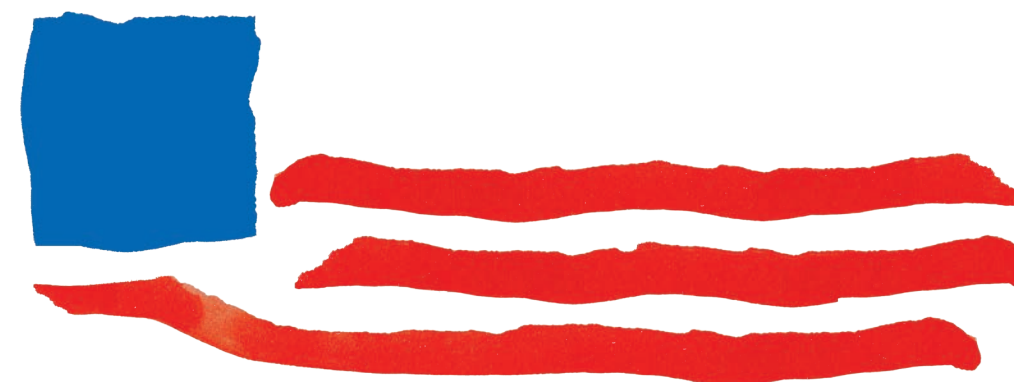
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**BY DR. JOSEPH NELSON**

VISITING ASSISTANT PROFESSOR OF MUSIC, DEPARTMENT OF MUSIC, COLLEGE OF THE HOLY CROSS

Editing and Dramaturgical Support by Austin R.D. Burns, MA, Shakespeare Institute



THIS ONE-ACT OPERA, composed by Aleksandra Vrebalov with a libretto by Deborah Brevoort, tells the story of the people left behind when the men and women of the military are deployed to service. *The Knock* was co-commissioned by The Glimmerglass Festival and Cincinnati Opera. Due to the pandemic, Glimmerglass' stage production was shifted to film, and premiered on Veteran's Day, November 11, 2021. It then premiered on stage as part of Cincinnati Opera's 2023 season. We are proud to present the regional premiere of this work, set in Colorado, in honor of our local military community.

The opera follows several military wives through a grueling night of uncertainty when communications are down between them and their husbands serving in Fallujah, Iraq. Aishah McNair and Jo Jenner reflect on daily life apart from their husbands. Army Lieutenant Gonzalez struggles with having been assigned to stay home instead of serving in battle with his friends in Fallujah. Lt. Gonzalez gets a call giving him an assignment in Fort Carson, Colorado, a two-hour drive away. The Commanding Officer's Wife calls Aishah

to tell her that she received word that the base where their husbands were stationed had gone on "black out" again. The wives gather at the commanding officer's house to await word. Some spouses take the events in stride while Jo, new to army life, grows increasingly anxious.

When Lt. Gonzales arrives in Fort Carson, he reviews the Army protocol for how to deliver a death notification. It is his first time delivering "the knock" and he struggles with his emotions as he prepares. When the time arrives, he marches up to the door and knocks. When the wives see him in his uniform, they know why he is there but do not know which one will get the terrible news. As Lt. Gonzalez crosses the threshold, the entire room stands at the precipice of irreversible change. ♦

## THE KNOCK **Librettist's Note**

IN 2010 I was commissioned to write a play about military spouses in Norfolk, Virginia. At the time, the United States had been at war in Iraq and Afghanistan for almost 10 years and the Norfolk community—home to the world's largest military installation—was filled with wives who were holding down the home front while their husbands were away at war. Over a three-year period, I immersed myself in military life and conducted interviews with 43 spouses of all ages from every rank, culture, race, economic class, geographical region and branch of the armed services.

During my work on the project, I heard many stories about *"The Knock,"* and it is these stories that are the inspiration for the opera. For those unacquainted with military jargon, *"The Knock"* is the expression used by military wives for a death notification. Military wives come from diverse communities, many of which are underprivileged; their husbands are often serving in the military because of a lack of other opportunities. The "knocks" are mostly delivered to them.



The military wives left behind on the home front is a story that continues to be overlooked in the flurry of operas and plays about soldiers coming home from the Iraq and Afghanistan wars. Thousands of women are serving the country in the shadows and are making huge sacrifices for our war efforts—something most of us are not even aware of. These are

characters we never get to see on the opera stage and it is our hope that *The Knock* will bring their story into the light.

Aleksandra and I are thrilled to bring this opera to Central City Opera under Alison Moritz's expert direction. ♦

**DEBORAH BREVOORT**

"These are characters we never get to see on the opera stage and it is our hope that *The Knock* will bring their story into the light."

## THE KNOCK **Behind the Scenes**



"When I portray Jo and imagine the agonizing uncertainty of waiting for news about a loved one in uniform, I think of my family. I think of *all* the families who wait."

### A ROLE CLOSE TO HOME

MARY-HOLLIS HUNDLEY, JO JENNER

WHILE I'M NEW TO CENTRAL CITY OPERA this season, I'm not new to playing the role of Jo Jenner in *The Knock*. This marks my fourth time bringing this character to life. From a virtual workshop during the height of COVID, to a filmed version, to a stage production with Cincinnati Opera, each iteration has offered a unique experience. Yet through all of them, one thing has remained constant: my deep, personal connection to Jo's story.

The emotional core of *The Knock* is the experience of military spouses waiting in limbo for news about their loved ones, which I can relate to. My brother, sister, and brother-in-law have served in the U.S. Air Force for many years, with my sister only recently changing careers. I've seen how their service has impacted not only them but also their spouses. Their strength, their resilience, and the emotional toll of life in the military community inspire my performance.

When I portray Jo and imagine the agonizing uncertainty of waiting for news about a loved one in uniform, I

"It makes the performance feel incredibly real, and also the most emotionally demanding one I've ever taken on."

think of my family. I think of *all* the families who wait. It makes the performance feel incredibly real, and also the most emotionally demanding one I've ever taken on.

If you're new to opera, I'm especially excited for you to experience *The Knock*. It's a powerful, contemporary story told in English and is just over an hour long. It shines a light on the very real, very human side of military life. I hope it brings you back to the opera time and time again, just like it has for me. ♦



THE KNOCK, (2023). CINCINNATI OPERA, PHOTO BY PHILIP GROSHONG.



*A fairytale  
with a twist*

# ONCE UPON A MATTRESS

MUSIC  
LYRICS  
BOOK

MARY RODGERS  
MARSHALL BARER  
JAY THOMPSON, DEAN FULLER  
AND MARSHALL BARER

DIRECTOR  
CHOREOGRAPHER  
CONDUCTOR  
ASSISTANT DIRECTOR  
ASSISTANT CONDUCTOR  
DIRECTOR OF CHORUSES  
FIGHT CHOREOGRAPHER  
SCENIC DESIGNER  
COSTUME DESIGNER  
LIGHTING DESIGNER  
WIG AND MAKEUP DESIGNER  
WARDROBE SUPERVISOR  
PROPERTIES SUPERVISOR  
ASSISTANT LIGHTING DESIGNER  
STAGE MANAGER  
ASSISTANT STAGE MANAGERS  
SUPERTITLES

ALISON MORITZ  
JOHN HEGINBOTHAM  
KELLY KUO  
EDWARD STURM  
KYLE NAIG  
ARTHUR BOSARGE  
MATT HERNDON  
ANDREW BOYCE  
ELIVIA BOVENZI BLITZ  
ABIGAIL HOKE-BRADY  
CANDACE LEYLAND  
MIRANDA GRAVES  
ISABEL SIMÕES DE CARVALHO  
MCKENNA EBERT  
LAUREL MCINTYRE  
KENDRA GREEN & VALOS LOWE  
TYLER TUCKER

*Once Upon A Mattress* is presented by arrangement with Concord Theatricals.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

# ONCE UPON A MATTRESS **Cast**



## IN ORDER OF VOCAL APPEARANCE

MINSTREL	BERNARD HOLCOMB	KING SEXTIMUS	ANDREW SMALL
WIZARD	JASON ZACHER	LADY H	CINDY DAJEONG SONG
PRINCESS NO. 12	MADÉLIN MORALES	SIR HAROLD	GRANT PECK
LADY ROWENA/SOLO DANCER	LAURA MANSOORI	LADY BEATRICE	MIASTASHA GONZALEZ-COLÓN
LADY MERRILL	GLORIA PALERMO	SIR LUCE	JEREMY LUIS LOPEZ
LADY LARKEN	VÉRONIQUE FILLOUX	SIR STUDLEY	JONATHAN LAWLOR
QUEEN AGGRAVAIN	MARGARET GAWRYSIK	SIR LUCE'S LADY	EMILY KONDRAT
PRINCE DAUNTLESS	MICHAEL KUHN	NIGHTINGALE	SYDNEY DARDIS
KNIGHT 1	RYAN NASH	EMILY	ALEXANDRA WIEBE
KNIGHT 2	JOSHUA JONES	MABELLE	NISHA CAIOZZI
KNIGHT 3	ADAM HIRAMA WELLS	WOMAN 1	DENIQUE ISAAC
JESTER	ALEX MANSOORI	WOMAN 2	GLORIA PALERMO
SIR HARRY	SCHYLER VARGAS	HERALD	LOUIS LEE
PRINCESS WINNIFRED	MARISSA ROSEN		

*The conductor's podium is endowed in perpetuity by the Eleanore Mullen Weckbaugh Foundation*

*Singers, directors, stage managers and dance staff employed in this production are members of the American Guild of Musical Artists (AGMA).*

*Stage crew members employed in this summer's festival are represented by the International Alliance of Theatre Stage Employees (IATSE) Local #7.*

### CENTRAL CITY OPERA FESTIVAL SPONSORS

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# ONCE UPON A MATTRESS **Synopsis**

**BY DR. JOSEPH NELSON**

VISITING ASSISTANT PROFESSOR OF MUSIC, DEPARTMENT OF MUSIC, COLLEGE OF THE HOLY CROSS

Editing and Dramaturgical Support by Austin R.D. Burns, MA, Shakespeare Institute

*ONCE UPON A MATTRESS* is a humorous adaptation of the 1835 Hans Christian Andersen fairy tale, "The Princess and the Pea." With music written by Mary Rodgers and lyrics by Marshall Barer, it has the hallmarks of Broadway's Golden Age with a dash of jazzy orchestral scoring and a vaudevillian sense of play.



The story is set in a fictional medieval kingdom ruled by the conniving Queen Aggravain who holds power over her cursed husband, King Sextimus, and their son, Prince Dauntless the Drab. The queen turns away every princess who vies for the hand of Prince Dauntless by putting them to impossible tests and setting them up for failure. This stirs up discontent amongst the royal subjects, as the queen has decreed that no one shall get married until her son finds a bride. Though perhaps

none are so discontented as the kingdom's leading knight, Sir Harry, who searches far and wide for a suitable princess to foot the bill so that he can marry his beloved, Lady Larken. When Princess Winnifred the Woebegone arrives from the marshland, she charms almost everyone with her effervescent charisma and kindness. The queen cannot accept that the brazen and bold Winnifred could possibly be a princess, let alone win the hand of her precious boy. Queen Aggravain demands that Winnifred proves that she has a princess' sensitivity by sleeping on a pile of mattresses with a pea hidden underneath them. If she falls asleep, then she fails and must return to the swamps from whence she came. Will Winnifred pass the test, or will the queen's plot prevail? ♦

## SCENES AND MUSICAL NUMBERS

### ACT ONE

Overture	Orchestra
Prologue: "Many Moons Ago"	Minstrel
"Opening for a Princess"	Prince Dauntless
"In a Little While"	Lady Larken, Sir Harry
Reprise: "In a Little While"	Lady Larken, Sir Harry
"Shy"	Princess Winnifred, Knights, Prince Dauntless, Queen Aggravain, Ladies
"The Minstrel, the Jester, and I"	Minstrel, Jester, King Sextimus
"Sensitivity"	Queen Aggravain, Wizard
"The Swamps of Home"	Princess Winnifred, Prince Dauntless, Ladies-in-Waiting
"Spanish Panic"	Orchestra and Ensemble
"Normandy"	Minstrel, Jester, Larken
"Spanish Panic No. 2"	Orchestra and Ensemble
"Song of Love"	Prince Dauntless, Princess Winnifred, Ensemble

### ACT TWO

"Entr'acte"	Orchestra
Opening Act II ("Quiet")	Company
"Happily Ever After"	Princess Winnifred
"Man to Man Talk"	Prince Dauntless, King Sextimus
"Very Soft Shoes"	Jester
"Yesterday I Loved You"	Sir Harry, Lady Larken
"Nightingale Lullaby"	Nightingale of Samarkand
"Finale"	Prince Dauntless, Princess Winnifred, Queen Aggravain, King Sextimus and Ensemble

## ONCE UPON A MATTRESS **Director's Note**

“Do not seek to know how the musical theater sausage is made.”

- Mary Rodgers in *SHY: The Alarming Outspoken Memoirs of Mary Rodgers*

THE PERENNIAL HIT *Once Upon a Mattress* recently had a star-studded run on Broadway, but the musical had a decidedly unglamorous beginning in a Poconos summer resort in 1958. Composer Mary Rodgers recounts the work's development in her hilarious, politically incorrect memoirs (trust me, they're worth the read). At every turn, she and her partner lyricist Marshall Barer used their limited means and incredible creativity to transform straw into gold.

I've always loved shows that acknowledge the magic of make-believe, and *Mattress* is a charming example. Built on a familiar story, this show invites us

to fall in love with its quirky cast of characters. Ultimately, the lessons of this particular fairy tale are evergreen—there's a lid for every pot, it's the friends you make along the way that will see you through, and *anyone* can be a princess.



I'm thrilled to work with the fantastic cast and creative team that we've assembled here at Central City Opera for this

original production. This performance marks a special reunion with my friend and collaborator, choreographer John Heginbotham. John's work is fresh, theatrical and utterly ingenious. Working with John is a magical experience because he invites people into a space of pure invention, where anything can become a dance. John and I have made operas together in some pretty improbable circumstances—including once in the middle of a hurricane. The creative act may not always be glamorous, but it sure can be beautiful.

Thank you and enjoy the show! ♦

**ALISON MORITZ**

“At every turn, she [Rodgers] and her partner lyricist Marshall Barer used their limited means and incredible creativity to transform straw into gold.”

## ONCE UPON A MATTRESS **Behind the Scenes**



“The music, the costumes and the energy of live performance ignited a passion in me that I would explore off and on over the next two decades.”

### A SPECIAL TRIBUTE

**ANDREW SMALL, KING SEXTIMUS**

MY FIRST VISIT to Central City Opera was in 1986, when I attended a performance to support my dad, a member of the orchestra and a longtime Colorado Symphony musician. At that time, the Symphony would go dark every summer, so my dad would pick up extra work with CCO. In addition to performing, he also taught percussion at the University of Denver where he shared his love of music with students.

I can still remember driving to Central City in our old Pontiac that season. We barely made it up the mountain! I didn't know much about opera at 10 years old, and while my initial impression of *La bohème* was mixed, I was completely captivated by the magic unfolding on stage. The music, the costumes and the energy of live performance ignited a passion in me that I would explore off and on over the next two decades.

Now, after taking a hiatus from acting, I find myself returning to Central City—not as an audience member, but as a performer! I'm making my CCO debut as King Sextimus in *Once Upon a Mattress*. It's a deeply meaningful, full-circle moment that brings back memories of that first visit and of my dad's unwavering love for music.

My father passed away in 2011, but his love of music and the arts lives on in me. I'm honored to dedicate my performance to him. ♦

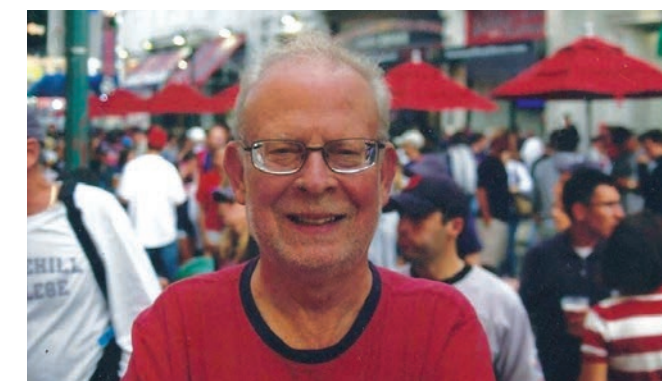


PHOTO OF ANDREW'S FATHER, TED SMALL, PROVIDED BY ANDREW



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## ONCE UPON A MATTRESS **Behind the Scenes**



“Looking back over these past 10 years, I feel deeply fortunate and proud of the milestones I’ve achieved in this often unpredictable and challenging career.”

## THE ROAD BACK TO CENTRAL CITY

MICHAEL KUHN, PRINCE DAUNTLESS

MY CAREER AS A PROFESSIONAL PERFORMER began in Central City exactly a decade ago when I participated in the Bonfils-Stanton Artists Training Program—one of my very first professional engagements after completing my degree. I will never forget the feeling of inspiration that came from being surrounded by a company of talented directors, performers, designers and crew, all working together to get the festival up and running. It was one of my earliest and most artistically fulfilling experiences as a young singer.

The biggest lessons I’ve learned along the way are: explore every opportunity, challenge expectations and always keep surprising yourself. I’ve found myself at home across multiple genres—from opera to theatre and everything in between—but musical comedy has always been my bread and butter. So, I am absolutely ecstatic to return to Central City Opera to play Prince Dauntless—one of musical theatre’s favorite endearing goofballs—in *Once Upon a Mattress* this summer. ♦

That transformative experience would ultimately propel me onto some of the world’s most iconic stages, including Broadway, Carnegie Hall, Lincoln Center and beyond. But the journey there wasn’t always easy. Like many artists, I lost a lot of work during the COVID-19 pandemic. By the end of 2022, I found myself questioning whether this career was still meant for me. Eventually, with a bit of patience and perseverance, the stars began to align. Looking back over these past 10 years, I feel deeply fortunate and proud of the milestones I’ve achieved in this often unpredictable and challenging career.

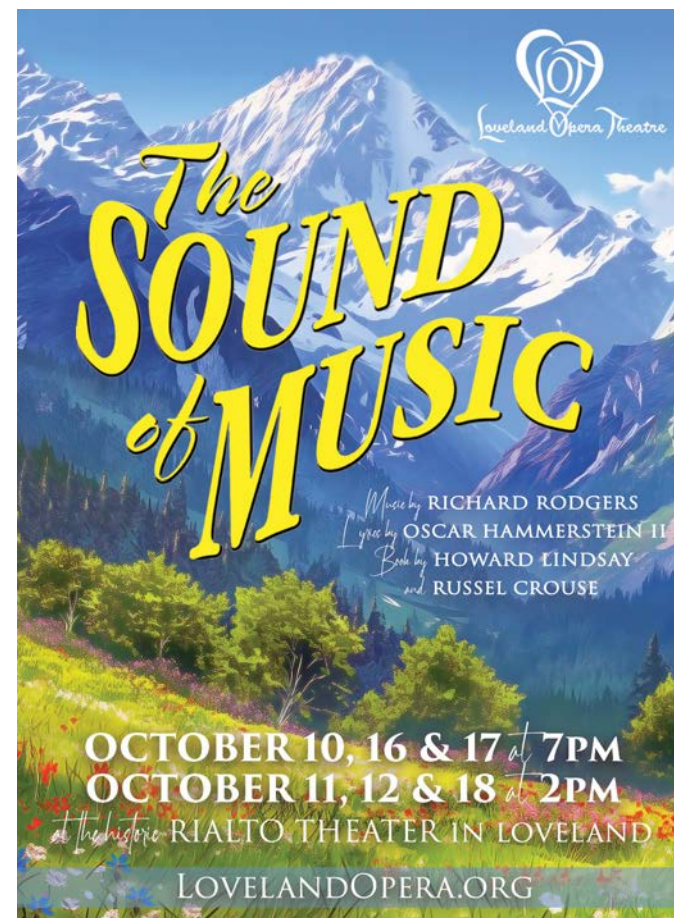


LEFT: *MAN OF LA MANCHA*, PHOTO BY KIRA HORVATH.  
 RIGHT: *QUIXOTE AND THE DUCHESS*, PHOTO BY AMANDA TIPTON.

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 Lyrics by OSCAR HAMMERSTEIN II  
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ARTWORK BY PIERRE MORNET

# CENTRAL CITY OPERA IN CONCERT

## *Opera's Greatest Hits*

JULY 25, 2025



CONDUCTOR  
 GUEST CONDUCTOR  
 GUEST CONDUCTOR  
 DIRECTOR OF CHORUSES  
 HEAD OF MUSIC STAFF

LOUIS LOHRASEB  
 KSENIA LELETKINA  
 KYLE NAIG  
 ARTHUR BOSARGE  
 JEREMY REGER

STAGE DIRECTOR  
 LIGHTING DESIGNER  
 MAKEUP DESIGNER  
 WARDROBE SUPERVISOR  
 STAGE MANAGER  
 STAGE MANAGEMENT INTERN  
 PIANO, SUPERTITLES

EDWARD STURM  
 MCKENNA EBERT  
 CANDACE LEYLAND  
 MIRANDA GRAVES  
 LAUREL MCINTYRE  
 HOLDEN FOX  
 ARTYOM PAK

### *featuring*

THE CENTRAL CITY OPERA ORCHESTRA

LAURA CORINA SANDERS  
 VÉRONIQUE FILLOUX  
 CIERRA BYRD  
 LISA MARIE ROGALI  
 MICHAEL KUHN  
 ANDREW MORSTEIN  
 LUKE SUTLIFF  
 ASHRAF SEWAILAM  
 JASON ZACHER

SOPRANO  
 SOPRANO  
 MEZZO-SOPRANO  
 MEZZO-SOPRANO  
 TENOR  
 TENOR  
 BARITONE  
 BASS-BARITONE  
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 MATTHEW SOIBELMAN

SOPRANO  
 MEZZO-SOPRANO  
 BARITONE  
 BASS-BARITONE  
 BASS-BARITONE

## CCO IN CONCERT Program

**The Marriage of Figaro**  
"Overture"

The Central City Opera Orchestra

**Wolfgang Amadeus Mozart**  
Louis Lohraseb, conductor

**The Magic Flute**  
"Hm! Hm! Hm!"

Luke Sutliff, Andrew Morstein,  
Véronique Filloux, Laura Corina Sanders, Cierra Byrd

**Wolfgang Amadeus Mozart**  
Louis Lohraseb, conductor

**Don Giovanni**  
"Catalogue Aria"

Jason Zacher

**Wolfgang Amadeus Mozart**  
Louis Lohraseb, conductor

**The Tales of Hoffmann**  
"Kleinzach scene"

Michael Kuhn, Members of the  
Bonfils-Stanton Foundation Artists Training Program

**Jacques Offenbach**  
Kyle Naig, guest conductor

"Barcarolle"

Laura Corina Sanders, Lisa Marie Rogali

"Doll's Song"

Véronique Filloux

**Don Carlos**  
"Ella giammai m'amo"

Ashraf Sewailam

**Giuseppe Verdi**  
Louis Lohraseb, conductor

**L'italiana in Algeri**  
"Oh! che muso, che figura!"

Lisa Marie Rogali, Ashraf Sewailam,  
Luke Sutliff, Jonathan Lawlor,  
Laura Corina Sanders, Cierra Byrd, Andrew Morstein

**Gioacchino Rossini**  
Louis Lohraseb, conductor

### Intermission

**Cavalleria rusticana**  
"Intermezzo"

The Central City Opera Orchestra

**Pietro Mascagni**  
Louis Lohraseb, conductor

**Carmen**  
"Smoking Chorus"

Members of the  
Bonfils-Stanton Foundation Artists Training Program

**Georges Bizet**  
Louis Lohraseb, conductor

"Habanera"

Cierra Byrd

"Toreador Song"

Jason Zacher, Cierra Byrd, Alexandra Wiebe,  
Cornelia Lotito, Joseph Calzada, Matthew Soibelman

**Lakmé**  
"Flower Duet"

Véronique Filloux, Cierra Byrd

**Léo Delibes**  
Louis Lohraseb, conductor

**The Pearl Fishers**  
"Au fond du temple saint"

Andrew Morstein, Luke Sutliff

**Georges Bizet**  
Ksenia Leletkina, guest conductor

**Orpheus in the Underworld**  
"Can Can"

The Central City Opera Orchestra

**Jacques Offenbach**  
Ksenia Leletkina, guest conductor

**Lucia di Lammermoor**  
"Chi mi frena in tal momento?"

Andrew Morstein, Luke Sutliff, Laura Corina Sanders,  
Ashraf Sewailam, Cierra Byrd, Michael Kuhn;  
Members of the Bonfils-Stanton Foundation Artists Training Program

**Gaetano Donizetti**  
Louis Lohraseb, conductor

## CCO IN CONCERT Conductor's Note

OPERA HAS BEEN AN INSEPARABLE PART OF MY LIFE since it first took hold of me just before my third birthday. By sheer chance, my parents played the 1994 Three Tenors concert from Los Angeles, and from that moment forward, opera became my passion and, now, with deep gratitude, my profession. No other art form weaves together so many disciplines to create an experience of storytelling that speaks directly to the heart, connecting us all through the shared depth of human emotion.

Today, I have the immense pleasure of stepping onto the podium for *CCO in Concert: Opera's Greatest Hits*. Like many evenings at the opera, this program offers a unique opportunity to celebrate: the music, the performers, and the company itself. It invites the audience on a journey through some of opera's most beloved arias and ensembles, promising an evening brimming with vitality, poignancy, and joy.

From the effervescent wit of Offenbach, to the searing drama of Verdi's *Don Carlo*, to the virtuosic fireworks of *Lucia di Lammermoor*, this program spans the full kaleidoscopic range of the operatic canon. It's a one-night-only event designed to enchant longtime opera lovers eager to revisit favorite moments, as well as welcome those new to the art form, offering a gateway into its profound beauty. Above all, this evening promises to be moving, exhilarating, and deeply human.



A program of this nature presents its own unique challenges, chief among them the wide range of musical styles that must

be rehearsed and performed in a single evening. With no overarching narrative or unified aesthetic, each piece demands a distinct shift in tone, character, and musical language. Yet with artists of this caliber, those challenges become opportunities for thrilling musical brilliance.

This summer marks my debut with Central City Opera, and I could not be more thrilled to join a company with such a rich and storied legacy. Many of the artists I'll be collaborating with, both on stage and in the pit, will be new to me, which only heightens the sense of discovery and artistic adventure. It feels a most fitting way to begin what I hope will become a long and meaningful relationship with a company I have long admired.

With a heart open to the full range of emotions, artistry, and passion this evening promises, I invite you to join us in celebrating our cherished art form, and this exciting new season at Central City Opera. ♦

**LOUIS LOHRASEB, CONDUCTOR**

"It invites the audience on a journey through some of opera's most beloved arias and ensembles, promising an evening brimming with vitality, poignancy, and joy."

# Company Profiles



**Alison Moritz**  
Artistic Director

Stage Director, *The Knock*, *Once Upon a Mattress*  
Previously at CCO: Stage Director, *Madama Butterfly* (2019); *Cabildo* (2017); *Gallantry* (2017); Assistant Director, *Così fan tutte* (2017); *Tosca* (2016)  
Recently: Stage Director, *Don Giovanni*, Opera Philadelphia; *Fantastic Mr. Fox*, Opera Omaha; *The Manchurian Candidate*, Austin Opera; *Apprentice Scenes*, Santa Fe Opera; *Elizabeth Cree*, The Glimmerglass Festival; *Don Giovanni*, Cincinnati Opera

Acclaimed for her innovative productions and insightful direction, Alison Moritz has earned recognition on stages across the United States and abroad, solidifying her reputation as a leading creative force in the opera world. Alison has also created original productions at many opera companies throughout the nation including The Glimmerglass Festival, Cincinnati Opera, Wolf Trap Opera, Ravinia, and Tanglewood. Alison's journey with Central City Opera began 9 years ago when she joined us as an Assistant Director, and continues this season as she directs both *The Knock* and *Once Upon a Mattress*.



**David Bloom \***  
Conductor, *The Knock*

Recently: Artistic Director, Queer Urban Orchestra; Principal Conductor, NYU Orchestra; Conductor, *Die Zauberflöte*, Tri-Cities Opera; American Opera Initiative, Washington National Opera; *Amahl and the Night Visitors*, NYU Opera; *Idomeneo*, NYU Opera; *Don Giovanni*, Teatro Grattaciolo; *The Secret Life of Planets*, LA Philharmonic



**Arthur Bosarge**  
Director of Chorus

Previously at CCO: Assistant Conductor and Pianist, *The Pirates of Penzance* (2024); *Street Scene* (2024); *The Girl of the Golden West* (2024)  
Recently: Chorus Master and Director of the Apprentice Artists Program, Sarasota Opera; *Matilde*, Opera Southwest; *A Gentleman's Guide to Love and Murder*, Utah Festival Opera



**Elivia Bovenzi Blitz \***  
Costume Designer, *Once Upon a Mattress*

Recently: Costume Designer, *As You Like It*, Notre Dame Shakespeare Festival; *Chunky in Heat*, Experiments in Opera; Associate Costume Designer, *Real Women Have Curves*, James Earl Jones Theatre, Broadway; *An American Soldier*, PAC NYC; Assistant Costume Designer, *My Fair Lady*, Lincoln Center (Tony Award for Best Costume Design); *Dead Man Walking*, The Metropolitan Opera



**Trevor Bowen \***  
Costume Designer, *The Knock*

Recently: Costume Designer, *Nacirema Society*, Guthrie Theater; *La bohème*, Minnesota Opera; *The Histories*, Guthrie Theater; *Shane*, Dallas Theater Center; *Hamlet*, Guthrie Theater; *La Cenerentola*, Boston Lyric Opera



**Andrew Boyce \***  
Scenic Designer, *The Barber of Seville*, *Once Upon a Mattress*

Recently: Set Designer, *The Barber of Seville*, Opera Theater of St. Louis; *Pelléas et Mélisande*, Des Moines Metro Opera; *Don Giovanni*, Merola Opera, *The Light in the Piazza*, Huntington; *Legacy of Light*, McCarter; *You Will Get Sick*, Steppenwolf; *Frankenstein*, Shakespeare Theater Company



**Deborah Brevoort \***  
Librettist, *The Knock*

Recently: Campbell Opera Librettist Prize, Opera America; *Quamino's Map*, commissioned by Chicago Opera Theater; *My Lord, What A Night*, Ford's Theatre; *The Knock*, commissioned by Cincinnati Opera and The Glimmerglass Festival; *Murasaki's Moon*, MetLiveArts; *Steal a Pencil for Me*, Opera Colorado



**Cierra Byrd \***  
Mezzo-Soprano

Aishah McNair, *The Knock*; Soloist, CCO in Concert  
Recently: Jeanette Reese, *She Who Dared* (premiere), Chicago Opera Theater; Bertha, *Fire Shut Up in My Bones*, The Metropolitan Opera; Lucinda (cover), *Intelligence* (premiere), Houston Grand Opera; Queen Kandake Amanirenas, *Kandake*, Opera Theater of St. Louis; Kate Pinkerton (cover), *Madama Butterfly*, The Metropolitan Opera



**Armando Contreras +**  
Baritone

Lt. Roberto Gonzalez, *The Knock*  
Previously at CCO: Le Dancaire; *Carmen* (2017); Esteban, *En Mis Palabras* (2017)  
Recently: Ben / David, *The Telephone / A Hand of Bridge*, Opera Theatre of the Rockies / Art Song Colorado; Figaro, *The Barber of Seville*, Opera Las Vegas



**Sydney Dardis ^**  
Developing Artist  
Soprano

Laguna Niguel, California  
Previously at CCO: Mabel (cover), *The Pirates of Penzance* (2024); Graduate #1, *Street Scene* (2024)  
Recently: Frasquita, *Carmen*, Florida Grand Opera; Papagena, *The Magic Flute*, Florida Grand Opera



**Stefan Egerstrom \***  
Bass

Don Basilio, *The Barber of Seville*  
Recently: Fourth Noble, *Lohengrin*, The Metropolitan Opera; Geisterbote, *Die Frau ohne Schatten*, San Francisco Opera; Daland (cover), *Der fliegende Holländer*, Lyric Opera of Chicago; Masetto, *Don Giovanni*, San Diego Opera; Il Re, *Aida*, Boston Lyric Opera; Colline, *La bohème*, Maine Opera; Don Basilio, *The Barber of Seville*, Minnesota Opera



**Golda Fey \***  
Stage Debut!

Central City, Colorado  
Bobby Jenner (cover), *The Knock*



**Véronique Filloux +^**  
Soprano

Lady Larken, *Once Upon a Mattress*; Soloist, CCO in Concert  
Previously at CCO: Greta Fiorentino, *Street Scene* (2024); Title Role, *The Blessed Damsel* (2019); Papagena, *The Magic Flute* (2018); Soprano Soloist, *Encore: A Musical Review* (2019)  
Recently: Gretel, *Hansel and Gretel*, Opera Montana; Gilda, *Rigoletto*, Eugene Opera; Rosa, *Don Bucefalo*, Pacific Opera Project



**Eric Sean Fogel \***  
Stage Director, *The Barber of Seville*

Recently: Director, *The Rake's Progress*, The Glimmerglass Festival; *American Rhapsody*, Washington National Opera/Kennedy Center; *The Barber of Seville*, Opera Theatre of Saint Louis; Revival Director, *The Magic Flute*, The Metropolitan Opera; Associate Director, *West Side Story*, Houston Grand Opera



**Margaret Gawrysiak \***  
Mezzo-Soprano

Queen Aggravain, *Once Upon a Mattress*  
Recently: Baba the Turk, *The Rake's Progress*, Opera Omaha; Gertrude, *Romeo and Juliet*, Los Angeles Opera; Marcellina, *The Marriage of Figaro*, New Orleans Opera; Marquise de Berkenfield, *The Daughter of the Regiment*, Minnesota Opera; Auntie, *Peter Grimes*, The Metropolitan Opera



**Miranda Graves**  
Wardrobe Supervisor/Costume Shop Manager

Previously at CCO: Wardrobe Supervisor/Costume Shop Manager, *The Pirates of Penzance* (2024); *The Girl of the Golden West* (2024); *Street Scene* (2024); *Romeo & Juliet* (2023); *Kiss Me, Kate* (2023); *Otello* (2023); *Two Remain* (2022); *Die Fledermaus* (2022); *The Light in the Piazza* (2022)



**Kendra Green**  
Stage Manager, *Barber of Seville*; Assistant Stage Manager, *Once Upon a Mattress*

Previously at CCO: Stage Manager, *The Girl of the Golden West* (2024); *Gallantry* (2017); *Cabildo* (2017); Assistant Stage Manager, *Street Scene* (2024); Production Assistant, *Carmen* (2017)  
Recently: Stage Manager, *Il trovatore*, Opera Colorado; *La bohème*, Opera Colorado; *Madama Butterfly*, Sarasota Opera; Assistant Stage Manager, *Otello*, LA Opera

\* CCO Debut  
+ Former Studio Artist  
^ Former Apprentice Artist

# Company Profiles



## Lucy Guillemette \*

Assistant Stage Manager, *The Barber of Seville*, *The Knock*  
**Recently:** Assistant Stage Manager, *La bohème*, Opera Colorado; *Madama Butterfly*, Kentucky Opera; *Sweeney Todd*, Utah Opera; *Rigoletto*, Opera San Antonio; *Pagliacci*, Opera San Antonio; *The Pirates of Penzance*, Opera San Antonio; *Madama Butterfly*, Opera San Antonio; *Ernani*, Sarasota Opera; *Fidelio*, Heartbeat Opera



## John Heginbotham \*

Choreographer, *Once Upon a Mattress*  
**Recently:** Choreographer, *Oklahoma!*, Circle in the Square Theatre, Broadway (2019 Tony Winner, Best Revival); Netflix's *The Umbrella Academy*; *Music City*, Bedlam Theater, Off-Broadway; *La traviata*, San Francisco Opera; *RACECAR*, The Washington Ballet



## Candace Leyland

Hair and Makeup Designer, *Once Upon a Mattress*, *The Barber of Seville*, *The Knock*  
**Previously at CCO:** Wig and Makeup Assistant, *The Pirates of Penzance* (2024); *The Girl of the Golden West* (2024); *Street Scene* (2024); *Madama Butterfly* (2019); *Billy Budd* (2019)  
**Recently:** Assistant Wig & Make-up Designer, *Madama Butterfly*, Pittsburgh Opera; *Don Giovanni*, Opera Omaha; Wig & Makeup Designer, *The Marriage of Figaro*, Opera Omaha



## Louis Lohraseb

Conductor, *The Barber of Seville*, *CCO in Concert*  
**Recently:** Conductor, *The Marriage of Figaro*, Staatsoper Hamburg; *Carmen*, Semperoper Dresden; *Tosca*; *The Barber of Seville*; *La Traviata*, LA Opera; *A Midsummer Night's Dream*, The Atlanta Opera



## Matt Herndon

Fight Choreographer, *The Barber of Seville*, *The Knock*, *Once Upon a Mattress*  
**Previously at CCO:** *The Girl of the Golden West* (2024); *Street Scene* (2024); *The Pirates of Penzance* (2024); *Roméo et Juliette* (2023); *Kiss Me Kate* (2023); *Otello* (2023); *Two Remain* (2022); *Die Fledermaus* (2022); *The Light in the Piazza* (2022)  
**Recently:** Fight Choreographer, *Carmen*, *Sweeney Todd*, *Roméo et Juliette*, University of Indiana Jacobs School of Music



## Abigail Hoke-Brady

Lighting Designer, *The Barber of Seville*, *The Knock*, *Once Upon a Mattress*  
**Previously at CCO:** Lighting Designer, *The Pirates of Penzance* (2024); *The Girl of the Golden West* (2024); *Street Scene* (2024); *Roméo et Juliette* (2023); *Kiss Me, Kate* (2023); *Otello* (2023)  
**Recently:** Lighting Designer, *La traviata*, San Diego Opera; *Tosca*, Pittsburgh Opera; *Pagliacci*, Seattle Opera; *Roméo et Juliette*, Toledo Opera; *Don Pasquale*, Opera Omaha



## Valos Lowe \*

Assistant Stage Manager, *Once Upon a Mattress*, *The Knock*  
**Recently:** Stage Manager, *Fearless*, Opera Delaware; *Vinkensport / The Infinite Energy of Ada Lovelace*, Mannes Opera; *A Raisin in the Sun*, TheatreSquared; *A Musical Cabaret*, The Juilliard School; Assistant Stage Manager, *This Little Light of Mine*, Kentucky Opera; *La clemenza di Tito*, The Juilliard School; *Water by the Spoonful*, The Juilliard School



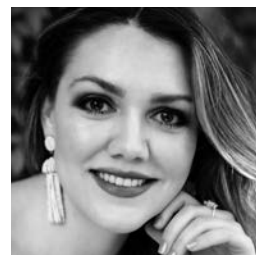
## David Macaluso

Assistant Director, *The Knock*  
**Previously at CCO:** Major General Stanley, *The Pirates of Penzance* (2024)  
**Recently:** Director, *H.M.S. Pinafore*, G&S Light Opera Company of Long Island; Creative Producer, *Cox & Box* the Film, NYGASP Ko-Ko, *The Mikado*, New York Gilbert and Sullivan Players (NYGASP) Tour; *Strophon*, *Iolanthe*, NYGASP



## Bernard Holcomb

Tenor  
 Minstrel, *Once Upon a Mattress*  
**Previously at CCO:** Henry Davis, *Street Scene* (2024); Iago, *Othello* (2023)  
**Recently:** 4th Jew, *Salome*, The Metropolitan Opera; The Trickster God, *Amistad*, Connecticut Lyric Opera; Title Role, *The Pigeon Keeper*, Opera Parallèle; Chicken Plucker/Adult William, *Fire Shut Up In My Bones*, The Metropolitan Opera



## Mary-Hollis Hundley \*

Soprano  
 Joella "Jo" Jenner, *The Knock*  
**Recently:** Lady Macbeth, *Macbeth*, Opera Orlando; Donna Elvira, *Don Giovanni*, Arizona Opera; Mother, *Amahl and the Night Visitors*, Dayton Opera; Gertrude, *Hansel and Gretel*, Helena Symphony; Sister Catherine (cover), *Dead Man Walking*, The Metropolitan Opera; Joella "Jo" Jenner, *The Knock*, Cincinnati Opera; Freia, *Das Rheingold*, Dayton Opera; Kayla, *Taking Up Serpents*, The Glimmerglass Festival



## Alex Mansoori \*

Tenor  
 Jester, *Once Upon a Mattress*  
**Recently:** Pong, *Turandot*, Opera Colorado; Governor/Vanderdendur/Croupier, *Candide*, Cincinnati Symphony; Chip, *On the Town*, Opera Naples



## Laura Mansoori \*

Lady Rowena/Solo Dancer, *Once Upon a Mattress*  
**Recently:** Choreographer, Disney's *The Little Mermaid*, Dr Phillips Center for Performing Arts; Associate Choreographer, *The Spongebob Musical*; Orlando REP; Carol Patterson, *True North* (Regional Premiere), Orlando REP; Thomas of Clarence, *Henry IV Part 2*, Orlando Shakes; Lily St. Regis, *Annie*, Athens Theatre



## Colleen Kane

Stage Manager, *The Knock*; Assistant Stage Manager, *The Barber of Seville*  
**Previously at CCO:** Assistant Stage Manager, *The Girl of the Golden West* (2024); *The Pirates of Penzance* (2024)  
**Recently:** Assistant Stage Manager, *Carmen*, Florentine Opera; *Viva la Mamma!*, Florentine Opera; *The Nutcracker*, Colorado Ballet



## Michael Kuhn +^

Tenor  
 Prince Dauntless, *Once Upon a Mattress*; Soloist, *CCO in Concert*  
**Previously at CCO:** Padre, *Man of La Mancha* (2015); Franz/Ensemble, *The Sound of Music* (2014)  
**Recently:** Ensemble, u/s Pirelli, *Sweeney Todd*, Lunt-Fontanne Theatre, Broadway; Bartell D'Arcy, *The Dead, 1904*, Irish Repertory Theatre; Tobias, *Sweeney Todd*, Pacific Symphony



## Laurel McIntyre

Stage Manager/Production Stage Manager, *Once Upon a Mattress*, *CCO in Concert*  
**Previously at CCO:** Stage Manager, *Amahl and the Night Visitors* (2024); *Die Fledermaus* (2022); Intern Stage Manager, *Man of La Mancha* (2015)  
**Recently:** Assistant Stage Manager, *Central Park 5*, Detroit Opera; Assistant Stage Manager, *Salome*, San Diego Opera; Production Stage Manager, *This Little Light of Mine*, Kentucky Opera



## Andrew Morstein \*

Tenor  
 Almaviva, *The Barber of Seville*; Soloist, *CCO in Concert*  
**Recently:** Florindo, *Le Maschere*, Wexford Opera Festival; Lindoro, *L'Italiana in Algeri*, Opera in the Heights; Soloist, *The Tongue & The Lash*, The Town Hall, New York; Count Almaviva, *The Barber of Seville*, Opera Theatre of St. Louis



## Kelly Kuo \*

Conductor, *Once Upon a Mattress*  
**Recently:** Conductor, *The Snowy Day*, Minnesota Opera; *Rusalka*, Manhattan School of Music; *Tevye's Daughters*, American Lyric Theatre; *Elizabeth Cree*, The Glimmerglass Opera; *Cendrillon*, Knoxville Opera; Artistic Director Emeritus, Oregon Mozart Players



## Ksenia Leletkina \*

Assistant Conductor, *The Barber of Seville*; Guest Conductor, *CCO in Concert*  
**Recently:** Associate Conductor, Metropolitan Opera; Principal Coach and Assistant Conductor, Palm Beach Opera; Guest Faculty, Eastman School of Music; Vocal Coach, Eastman Opera Theatre; Opera Naples; Renata Scotto Opera Program



## Lawrence E. Moten III \*

Scenic Designer, *The Knock*  
**Recently:** Scenic Design, *Chicken & Biscuits*, Circle in the Square, Broadway; *Henry 6*, The Old Globe; Shakespeare Theatre Company; *Così fan tutte*, Wolf Trap Opera; *This Little Light of Mine*, Santa Fe Opera; *Covenant*, Roundabout Theatre Company; *Bullrusher*, McCarter Theatre; *Faust*, Wolf Trap Opera; *Blues for an Alabama Sky*, Guthrie Theatre



## Kyle Naig \*

Assistant Conductor, *Once Upon a Mattress*; Guest Conductor, *CCO in Concert*  
**Recently:** Conductor, *Tartuffe*, Pocket Opera; *La scuola de' gelosi* (Salieri), Pacific Opera Project; Principal Coach, *Breaking the Waves*, Houston Grand Opera

\* CCO Debut  
 + Former Studio Artist  
 ^ Former Apprentice Artist

# Company Profiles



**Alison Pogorelc \***  
Associate Director, *The Knock*  
Recently: Director, *Salome*, Des Moines Metro Opera; *Partenope*, Washington National Opera; Assistant Director, *Rigoletto*, *Moby Dick*, *Le nozze di Figaro*, The Metropolitan Opera; Assistant Director, *Champion*, Lyric Opera of Chicago



**Katherine Pracht**  
Mezzo-Soprano  
Commanding Officer's Wife, *The Knock*  
Previously at CCO: Anna Maurant, *Street Scene* (2024)  
Recently: Helen O'Mara, *February* (L. Kaminsky premiere), Opera on the Avalon (St. John's Newfoundland); Mary Johnson, *Fellow Travelers*, Virginia Opera; Cornelia, *Giulio Cesare*, West Edge Opera



**Isabel Simões de Carvalho**  
Properties Supervisor  
Previously at CCO: *The Pirates of Penzance* (2024), *The Girl of the Golden West* (2024), *Street Scene* (2024)  
Recently: Prop Artisan & Warehouse Supervisor, The Old Globe Theatre; Scenic Design, *The Magic Hummingbird*, Opera Tijuana; *In A Sunshine State*, Don Powell Theatre



**Andrew Small \***  
King Sextimus, *Once Upon a Mattress*  
Recently: Slim, *Of Mice and Men*, Front Range Theatre Company; Mycroft Holmes, *Miss Holmes*, Northglenn Arts/PHAMALY Theatre Company, WaltzZed, *Cinderella*, Chestnut Hill Theatre Company; Peer Gynt, *Peer Gynt*, University of Colorado Boulder; Ensemble, *Othello*, Philadelphia Shakespeare & Company



**Virginia Reed +**  
Developing Artist  
Mezzo-Soprano  
Recently: Grandmother, *Maya and the Magic Ring* (premiere), Lyric Opera of Kansas City; Berta, *The Barber of Seville*, Lyric Opera of Kansas City; Clear String, *The Haberdasher Prince*, Lyric Opera of Kansas City



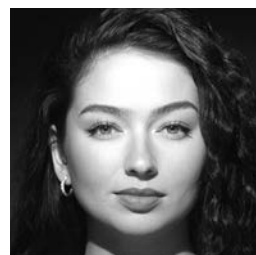
**Jeremy Reger**  
Head of Music  
Assistant Conductor, *The Knock*  
Previously at CCO: *Street Scene* (2024); *Kiss Me Kate* (2023); *The Light in the Piazza* (2022)  
Recently: Co-chair, Voice + Opera, & Associate Professor of Vocal Coaching, University of Colorado Boulder; Music Staff, Virginia Opera; Opera Steamboat; Eugene Opera; Hawaii Opera Theater; Mill City Opera; St. Paul Chamber Orchestra; Minnesota Opera



**Sable Strout ^**  
Assistant Director, *The Barber of Seville*  
Previously at CCO: Stéphan, *Roméo et Juliette* (2023); Sorceress, *Dido and Aeneas* (2021); Giovanna, *Rigoletto* (2021)  
Recently: Director, *The Barber of the Cape*, Opera in the Pines; Assistant Director, *Lucidity*, On Site Opera/Seattle Opera; Director, *The Ugly Duckling*, Tri-Cities Opera



**Edward Sturm**  
Stage Director, *CCO in Concert*; Assistant Stage Director, *Once Upon a Mattress*  
Previously at CCO: *Street Scene* (2024)  
Recently: Assistant Director, *Don Giovanni*, Opera Philadelphia; Assistant Director, *Fantastic Mr. Fox*, Opera Omaha; Assistant Director, *Alcina*, Mannes School of Music; Associate Producer, Bucks County Playhouse



**Lisa Marie Rogali \***  
Mezzo-Soprano  
Rosina, *The Barber of Seville*; Soloist, *CCO in Concert*  
Recently: Carmen, *Carmen*, The Florentine Opera; Rosina, *The Barber of Seville*, Sarasota Opera; Paquette, *Candide*, South Florida Symphony Orchestra; Carmen, *Carmen*, Virginia Opera



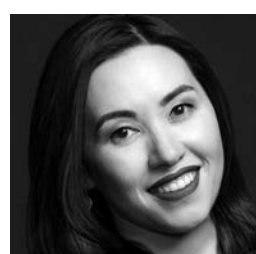
**Marissa Rosen \***  
Mezzo-Soprano  
Princess Winnifred, *Once Upon a Mattress*  
Recently: Ensemble, *Regency Girls*, The Old Globe; Kinker & Roust, *Water for Elephants*, Broadway's Imperial Theatre; Vocalist, *For the Girls: Kristin Chenoweth*, Broadway's Nederlander Theatre  
Film & TV: *Wicked* (2024); *Law and Order: SVU*; *Doom Patrol* (HBO)



**Luke Sutliff \***  
Baritone  
Figaro, *The Barber of Seville*; *CCO in Concert*  
Recently: Winner, Baritone, The Metropolitan Opera Laffont Competition (2025); Wolfram Von Eschenbach, *Tannhäuser*, Houston Grand Opera; Papageno, *The Magic Flute*, The Atlanta Opera; Marcello, *La bohème*, Atlanta Opera; Belcore, *L'elisir d'amore*, Santa Fe Opera; Figaro, *The Barber of Seville*, Seattle Opera



**Kohei Umetani \***  
Stage Debut!  
Bobby Jenner, *The Knock*  
Recently: Film: *Procession*, House of Kodo; Industrial/Commercial: Costello Productions



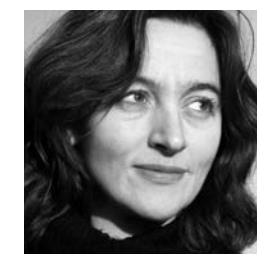
**Laura Corina Sanders ^**  
Developing Artist  
Soprano  
Berta, *The Barber of Seville*; Soloist, *CCO in Concert*  
Previously at CCO: Belinda, *Dido and Aeneas* (2021); Julie (cover), *Carousel* (2021)  
Recently: Elvira, *The Italian Girl in Algiers*, Anchorage Opera; Gretel, *Hansel and Gretel*, Mobile Opera; Water, *The Little Prince*, Opera in the Heights



**Lynly Saunders \***  
Costume Designer, *The Barber of Seville*  
Recently: Costume Designer, *Viva La Mamma!*, The Florentine Opera; *The Lake Effect*, 1st Stage; *Silent Night*, Wolf Trap Opera; *The Barber of Seville*, Opera Theatre St. Louis; *Così fan tutte*, Wolf Trap Opera



**Schyler Vargas \***  
Baritone  
Sir Harry, *Once Upon a Mattress*  
Recently: Guido, *Nine*, Short North Stage; Riff, *West Side Story*, Indianapolis Opera; El Payador, *Maria de Buenos Aires*, Opera Montana; Mercurio, *La Calisto*, The Glimmerglass Festival; Inspector Kildare, *Elizabeth Cree*, The Glimmerglass Festival; Connie/Ragged Man, *The Grapes of Wrath*, MasterVoices at Carnegie Hall; Eisenstein, *Die Fledermaus*, Pacific Opera Project



**Aleksandra Vrebalov \***  
Composer, *The Knock*  
Recently: *Cardinal Directions*, Kronos Quartet; *Love Canticles*, commissioned by Boston Symphony Orchestra; *ilektrikés rímes*, commissioned by Carnegie Hall; *The Knock*, The Glimmerglass Festival & Cincinnati Opera; *Abraham in Flames*, Z Space; *The Uncharted*, commissioned by English National Ballet



**Ashraf Sewailam**  
Bass-Baritone  
Dr. Bartolo, *The Barber of Seville*; Soloist, *CCO in Concert*  
Previously at CCO: Director, *Othello* (2023); Die Sprecher, *The Magic Flute* (2018); Balthazar, *Amahl and the Night Visitors* (2016)  
Recently: Commendatore, *Don Giovanni*, Madison Opera; Giove, *La Calisto*, Opera Memphis; Bartolo, *The Marriage of Figaro*, New Orleans Opera; Ferrando, *Il trovatore*, Pittsburgh Opera



**Ian Silverman \***  
Associate Director, *The Barber of Seville*  
Recently: Associate Director, *Semele*, The Atlanta Opera; Assistant Director, *Tannhäuser*, Houston Grand Opera; Assistant Director, *West Side Story*, Houston Grand Opera; Associate Director, *The Magic Flute*, The Atlanta Opera; Director, *Beyond the Horizon*, Teatro Grattacielo; Associate Director, *The Sound of Music*, Lyric Opera of Kansas City



**Jason Zacher \***  
Bass-Baritone  
Wizard, *Once Upon a Mattress*; Soloist, *CCO in Concert*  
Recently: Pangloss/Voltaire, *Candide*, South Florida Symphony; 2nd Priest/2nd Armored Man, *Die Zauberflöte*, The Atlanta Opera; Schaunard (cover), *La bohème*, The Atlanta Opera; Uncle/Witness #9, *Elizabeth Cree*, The Glimmerglass Festival; Alidoro, *La Cenerentola*, Kentucky Opera; Colline, *La bohème*, Kentucky Opera

\* CCO Debut  
+ Former Studio Artist  
^ Former Apprentice Artist

# Apprentice Artists

BONFILS-STANTON FOUNDATION ARTISTS TRAINING PROGRAM



## Kevin Short

Guest Faculty, Bonfils-Stanton Artist Training Program  
**Recently:** *Lepidus, Antony and Cleopatra*, The Metropolitan Opera; *Escamillo, Carmen*, Washington Opera Society; *Colline, La bohème*, Knoxville Opera; *Angelotti, Tosca*, The Metropolitan Opera; Soloist, *Mahler Symphony No. 8*, Grant Park Music Festival; *Uncle Paul, Fire Shut Up in My Bones*, The Metropolitan Opera



## Marcia Milgrom Dodge \*

Guest Faculty, Bonfils-Stanton Artist Training Program  
**Recently:** Director, *Anything Goes*, The Muni; *Deceived* (World Premiere), Malz Jupiter Theatre; Disney's *Beauty and the Beast*, Olney Theatre Center; Director/Choreographer, *Ragtime*, Neil Simon Theatre, Broadway (Tony Nomination, Best Direction of a Musical); Director, *Sense and Sensibility, The Musical*, Denver Center Theatre Company



## Louis Lee +

Tenor  
 Seoul, South Korea & New York, New York  
**Previously at CCO:** Pony Express Rider, *The Girl of the Golden West* (2024)  
**Recently:** Tenor Soloist, *Bach Magnificat BWV 243*, I Cantori di Carmel; Ferrando, *Così fan tutte*, Korea National University of Arts



## Cornelia Lotito \*

Mezzo-Soprano  
 Boonton, New Jersey  
**Recently:** *Third Lady, The Magic Flute*, Opera Naples; *Katisha, The Mikado*, Opera Naples; *Stephano, Romeo and Juliet*, Opera Idaho



## Joseph Calzada \*

Bass-Baritone  
 Pembroke Pines, Florida  
**Recently:** *Masetto, Don Giovanni*, Livermore Valley Opera; *2nd Armoured Man* (Papageno cover), *The Magic Flute*, Opera San Jose; *British Major, Silent Night*, Wolf Trap Opera



## Henrique Carvalho \*

Baritone  
 São Paulo, Brazil  
**Recently:** Dr. Cajus, *The Merry Wives of Windsor*, Maryland Opera Studio; *Marullo, Rigoletto*, INseries Opera; *Mr. Bluff, The Impresario*, Opera Baltimore



## Daniel Michael Miller ^

Tenor  
 Arvada, Colorado  
**Previously at CCO:** *The Doge, Otello* (2023); *Second Stagehand/Philip, Kiss Me Kate* (2023)  
**Recently:** Tonio, *The Daughter of the Regiment*, Opera Colorado; *Almaviva, The Barber of Seville*, Opera Colorado; *Witch, Hansel and Gretel*, Opera Colorado



## Ryan Nash \*

Tenor  
 Longmeadow, Massachusetts  
**Recently:** *An Officer, The Barber of Seville*, Madison Opera; *Gherardo, Gianni Schicchi*, American Gothic Performing Arts Festival; *Mercurio, La Calisto*, University of Wisconsin Opera



## Jamila Drecker-Waxman +

Soprano  
 New York, New York  
**Previously at CCO:** *Isabel* (cover), *Pirates of Penzance* (2024)  
**Recently:** *The Countess* (cover), *The Marriage of Figaro*, Sarasota Opera; *Elle, La Voix humaine*, Alliance Française; *Susannah, Susannah*, Boston Conservatory



## Miastasha Gonzalez-Colón \*

Mezzo-Soprano  
 New York, New York  
**Recently:** *Dorabella, Così fan tutte*, Bronx Opera; *Fairy Queen, Iolanthe*, Bronx Opera; *Zita, Gianni Schicchi*, Bronx Opera



## Gloria Palermo \*

Mezzo-Soprano  
 Cocoa, Florida  
**Recently:** *Carmen, Spanish Nights*, Opera Tampa; *Nettie, Carousel*, First Coast Opera, FL; *Cendrillon, Cendrillon*, University of Colorado Boulder



## Grant Peck +

Tenor  
 Lexington, Kentucky  
**Previously at CCO:** *Vincent Jones, Street Scene* (2024)  
**Recently:** *Ping* (cover), *Turandot*, University of Houston; *Gianni Schicchi, Gianni Schicchi*, University of Houston; *John Brooke, Little Women*, University of Houston



## Adam Hirama Wells \*

Baritone  
 Clemson, South Carolina  
**Recently:** *Samuel, The Pirates of Penzance*, New York Gilbert and Sullivan Players; *Fiorello/An Officer, The Barber of Seville*, Annapolis Opera; *Oliver Hix/Harold Hill* (cover), *The Music Man*, Charlottesville Opera



## Denique Isaac \*

Soprano  
 Baltimore, Maryland  
**Recently:** *Giannetta, The Elixir of Love*, Annapolis Opera; *Spirit, Cendrillon*, Cedar Rapids Opera; *Mrs. Jessel, The Turn of the Screw*, Opera Baltimore



## Xuyue Qing \*

Tenor  
 Tongling, Anhui, China  
**Recently:** *Don José, Carmen*, Music Academy of West; *Chevalier de la Force, Dialogues of the Carmelites*, Eastman Opera Theatre; *Malcolm, Macbeth*, Opera Western Reserve



## Matthew Soibelman \*

Bass  
 Canoga Park, California  
**Recently:** *Idreno, Armida*, Pittsburgh Opera; *Sciarrone, Tosca*, Pittsburgh Opera; *The Commendatore, Don Giovanni*, Teatro Grattacielo



## Emily Kondrat +

Mezzo-Soprano  
 Plano, Texas  
**Previously at CCO:** *Edith, The Pirates of Penzance* (Young Artists Performance, 2024)  
**Recently:** *The Singer, Shaw, Hong & Randich's H&G, a Great and Terrible Story*, Eastman Opera Theatre; Mezzo-Soprano Soloist, *Alma Mahler's Sieben Lieder*, Eastman Philharmonia Orchestra



## Jonathan Lawlor ^

Baritone  
 State College, Pennsylvania  
**Previously at CCO:** *Major General, The Pirates of Penzance* (Young Artist Performance, 2024)  
**Recently:** *Morales/Le Dancaire, Carmen*, Shreveport Opera; *Noam Chomsky, American Terror* (workshop), Hudson Hall at the Historic Hudson Opera House



## Cindy Dajeong Song ^

Mezzo-Soprano  
 Goyang, South Korea  
**Previously at CCO:** *Kate, The Pirates of Penzance* (2024)  
**Recently:** *Bradamante, Alcina*, Indiana University; *Ramiro, La finta giardiniera*, Indiana University



## Alexandra Wiebe \*

Soprano  
 Pepper Pike, Ohio  
**Recently:** *Matilde, Matilde*, Opera Southwest; *Nedda, Pagliacci*, Pittsfield Players; *Madame Pompous, Too Many Sopranos*, Cedar Rapids Opera

\* CCO Debut  
 + Former Studio Artist  
 ^ Former Apprentice Artist

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## Studio Artists

BONFILS-STANTON FOUNDATION ARTISTS TRAINING PROGRAM



**Nisha Patel Caiozzi \***  
Soprano  
Denver, Colorado  
Recently: Cupid, *Orpheus in the Underworld*, Bard College; Lily, *Shir Hashirim*, YIVO Institute, NY; Chorus, *Acis and Galeta*, Oberlin College



**Derek Hale \***  
Bass  
Wortham, Texas  
Recently: Nick Shadow, *The Rake's Progress*, Florida State University; Balthazar, *Amahl and the Night Visitors*, Episcopal Church of the Nativity; Basilio, *The Barber of Seville*, Florida State University



**Joshua Jones \***  
Tenor  
Robbinsville, North Carolina  
Recently: *Witch, Hansel and Gretel*, University of Alabama Opera Theatre; *Kaspar, Amahl and the Night Visitors*, University of Alabama Opera Theatre; *Prince Charming, Cendrillon*, University of Alabama Opera Theatre



**Jeremy Luis Lopez \***  
Tenor  
Long Island, New York  
Recently: Pong, *Turandot*, University of Houston; Tebaldo (cover), *I Capuleti e i Montecchi*, Teatro Nuovo; Camille Count of Rosillon, *The Merry Widow*, University of Houston



**Madelin Morales \***  
Mezzo-Soprano  
Fairfield, New Jersey  
Recently: Vocal Fellow, Tanglewood Music Center; Paula, *Florencia en el Amazonas*, Eastman Opera Theatre; *Mercèdes, Carmen*, Music on Site



**Jeysla Rosario Santos \***  
Soprano  
Cincinnati, Ohio  
Recently: *Poppea, The Comet/Poppea*, Curtis Opera Theater



**Logan Tarwater \***  
Baritone  
Rockville, Maryland  
Recently: John Sorel, *The Consul*, Wichita State University; Bishop Latour, *December Night* (world premiere), Wichita State University; Hunter, *Rusalka*, Wichita Grand Opera

\* CCO Debut  
+ Former Studio Artist  
^ Former Apprentice Artist



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**VIOLIN**

Byron A. Hitchcock, *concertmaster*  
Takanori Sugishita, *assistant concertmaster*  
Elizabeth Derham, *principal second violin*  
Chris Jusell, *assistant principal second violin*  
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curated by Bella Mallow and Eapen Leubner

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Stay tuned for more information about our 2025 Competition Winner Concert, our school and community tour, and more from Opera 2030!

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Kyle Naig, Pianist, Asst. Conductor ^; Conductor  
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Matthew Herndon, Resident Fight Choreographer

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° *The Barber of Seville*  
+ *The Knock*

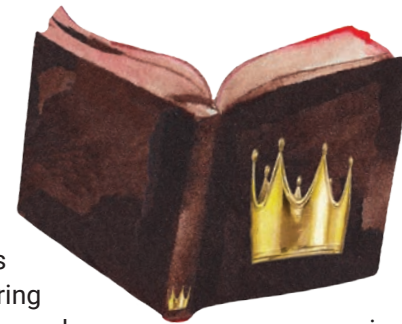
^ *Once Upon a Mattress*  
\* *CCO in Concert*

# Theatre of Dreams Gala



## A Fairytale Evening to Remember

THE ENCHANTMENT OF FAIRYTALE MAGIC filled the air at our 2025 Theatre of Dreams gala, held April 4 at the Denver Art Museum's Lanny and Sharon Martin Building. Inspired by this summer's production of *Once Upon a Mattress*, this magical evening celebrated the enduring legacy of fairytales while honoring those who have transformed dreams into reality.



and Jason Zacher, accompanied by Teresa Crane. Selections from *Cinderella*, *Into the Woods*, *Peter Pan*, and *Once Upon a Mattress* delighted all in attendance.

Michael Kuhn shared reflections on his journey from Apprentice Artist at Central City Opera to Broadway success, while President & CEO Scott Finlay thrilled guests by fulfilling his promise to perform a somersault when we exceeded our fundraising goal for the night.

Our gratitude goes to auctioneer Debbie Scheer and all who contributed to this celebration of storytelling and community—a reminder that with passion and generosity, happily ever after exists not just on stage but in the future made possible by our supporters. ♦

The gala spotlighted Anne McGonagle and Heather Kemper Miller, former board co-chairs whose leadership has left an indelible mark on our organization. Under the direction of co-chairs Christina Dinegar and Theresa Ruhl, along with their exceptional committee, the evening was a glowing success and raised nearly twice as much as last year's gala. The gala's distinguished guests included Greg Carpenter of Opera Colorado, Sharon Martin and former State Senator, Penfield Tate III.

The evening featured captivating performances of fairytale-inspired Broadway pieces by acclaimed artists Analisa Leaming, Lisa Marie Rogali, Michael Kuhn

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2025 THEATRE OF DREAMS GALA. PHOTOS BY AMANDA TIPTON

# The Central City Opera Guild:

SUPPORTING OPERATIC EXCELLENCE,  
HISTORIC PRESERVATION AND COMMUNITY ENGAGEMENT



GABRIELA G PHOTOGRAPHY

Driven by a passion for the arts, the Guild fuels the success of CCO through impactful fundraising, active volunteerism and steadfast advocacy.

SINCE 1974, the Central City Opera Guild has been a cornerstone of support for the acclaimed Central City Opera (CCO), playing a vital role in nurturing artistic excellence and deepening community ties.

Driven by a passion for the arts, the Guild fuels the success of CCO through impactful fundraising, active volunteerism and steadfast advocacy. From dynamic events and membership initiatives to the care of historic properties, the Guild's efforts provide essential financial and community support that helps bring extraordinary opera productions and educational outreach programs to life.

Guild members also serve as vibrant ambassadors for CCO, spreading the word, engaging new audiences and inspiring a deeper appreciation for opera across generations.

With every effort, the Central City Opera Guild continues to shape the cultural landscape, not only sustaining the legacy of opera in Colorado but also showcasing the power of people united by a shared love for the arts. ♦



Join the Central City Opera Guild  
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Outstanding performances like the one you are about to enjoy depend on your generosity. The Central City Opera board, staff and the entire company thank you for your continued support.

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The following donors made gifts to support the activities of Central City Opera between April 1, 2024, and March 31, 2025.

While space limits this list to donors of \$100 or more on a yearly basis, every gift is important and truly appreciated. If your name is listed incorrectly, or omitted, you have our sincere apologies. Please contact Central City Opera at 303.292.6500 to ensure correction.

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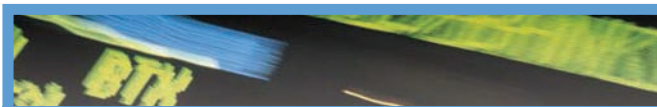
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### PATRON | \$250-\$499

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### BENEFACTOR | \$500-\$999

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- Signed festival poster (upon request)

### ARTIST'S CIRCLE | \$1,000-\$2,499

- Private behind-the-scenes tour for two

### CONDUCTOR'S CIRCLE | \$2,500-\$4,999

- Expanded tour of Central City landmarks for four
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### DIRECTOR'S CIRCLE | \$5,000 - \$7,499

- Invitation to observe a Dress Rehearsal, Sitzprobe, or Artist Training Program audition class

### COMPOSER'S CIRCLE | \$7,500 - \$12,499

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- Invitation to observe Industry Day auditions.

### PERFORMANCE SPONSOR | \$12,500 - \$24,999

- Recognition on Opera House Doors and Supertitles
- Choice of Private Reception Package:
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  - Opening Night (Opening Night dinner and tickets for two)

### PRODUCTION SPONSOR | \$25,000+

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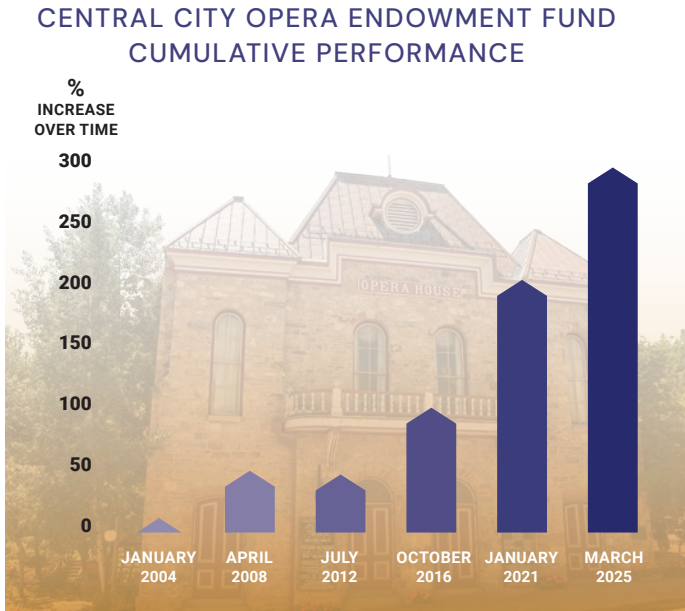
*We couldn't do this without your commitment to the arts in Colorado*

# The CCO Endowment Fund

## PROPELLING OUR LEGACY INTO THE FUTURE

THANK YOU to our generous donors who have contributed to our thriving Endowment Fund! Your overwhelming support during the Voice Your Dreams Campaign, which concluded successfully in 2023, has established a foundation for sustainable artistic excellence. As we approach CCO's centennial in 2032, your continued investment empowers us to expand our summer festival performances, enhance year-round programming, and ensure our musical legacy flourishes for generations to come. Your commitment today shapes the soundtrack of our tomorrow.

We extend our deepest gratitude to the Endowment Fund Board for their steadfast leadership and vision, to Innovest for their financial counsel and especially to the Avenir Foundation for their transformative partnership. Together, you are securing CCO's future for the next century and beyond. ♦



## Endowment Fund

Central City Opera's Endowment Fund is a long-term investment fund governed by a separate 501(c)(3) organization with its own board. Distributions are made only with approval and in accordance with the Endowment's governing bylaws.

*The following funds have been established to preserve the work of Central City Opera for future generations. These noteworthy gifts have an enduring impact, and the company is truly honored to be the recipient of such incredible investments.*

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## INTRODUCING

# The Jane Hultin Society



WE ARE PROUD TO ANNOUNCE the renaming of our planned giving society from the Yellow Rose Society to the Jane Hultin Society, honoring an extraordinary woman whose generosity transformed our organization.

Jane Hultin's relationship with Central City Opera began serendipitously when her dentist suggested she attend a performance. From that first visit, Jane was captivated by opera, becoming one of our most dedicated supporters. Though she modestly described herself as "just a legal secretary," Jane was known for her sharp wit, fierce independence and immense kindness beneath her tough exterior.

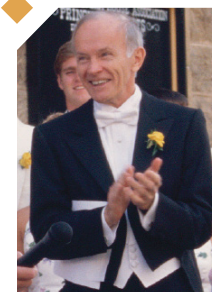
In 2017, during our "Voice Your Dreams" Endowment Fund Campaign, Jane made an extraordinary decision. Having been a loyal donor of modest annual gifts for

years, she surprised us by choosing to leave her entire estate to Central City Opera. As she explained it, she didn't have children—her friends at CCO were her family, and she wanted to make a meaningful difference for the organization she loved.

When Jane passed away, her incredible \$1.5 million gift was matched by the Avenir Foundation, creating a \$3 million endowment—the largest individual contribution to our campaign. Today, her gift generates approximately \$150,000 annually, supporting the opera performances and community engagement programs that were so dear to her heart.

Jane's favorite production was Jake Heggie's *Three Decembers*, which resonated deeply with her understanding of how holidays punctuate our lives and memories. It seems fitting that we now celebrate her legacy by ensuring future generations will experience opera just as she did.

The Jane Hultin Society represents more than just a name change—it celebrates a woman who gave everything she had to Central City Opera. Her spirit, love and boundless generosity will continue to shape our future for years to come. ♦



## A TRIBUTE TO Dan Ritchie

WITH PROFOUND SADNESS, we remember Daniel L. Ritchie, our beloved Chairman Emeritus and Honorary Board Member, who passed away on January 30, 2025, at the age of 93.

Dan's extraordinary legacy of service to Colorado, particularly in education and the performing arts, stands as a testament to his visionary leadership and unwavering commitment to community. During his influential decade as Board Chairman of Central City Opera, Dan transformed our organization through his strategic guidance and generous spirit. His remarkable leadership brought forth commissioned operas, vital renovations to our historic Opera House and properties, and the expansion of education and community

programs that made the arts accessible to all. Beyond his achievements, Dan's genuine warmth, wisdom, and dedication touched countless lives within our organization and throughout Colorado's cultural landscape. His thoughtful guidance shaped not only Central City Opera's present but laid a foundation for a vibrant future.

Dan's immeasurable contributions to our organization and the broader arts community will continue to resonate through every performance, every renovation and every life touched by his enduring vision. Though he will be profoundly missed, his spirit lives on in the institutions he helped lead and in the hearts of all who had the privilege of knowing him. ♦

## BECOME A MEMBER OF

# The Jane Hultin Society

The Jane Hultin Society acknowledges those who are leaving a legacy for Central City Opera through a planned gift. These donors, with their foresight and generosity, are ensuring the long-term artistic and financial stability of the Company.

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*Remembering members of the Jane Hultin Society who thoughtfully included Central City Opera in their estate plans:*

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*For information about planned giving and becoming a part of the Jane Hultin Society, please visit our website or contact Megan Quilliam, Director of Development, at 720-693-8065 or [mquilliam@centralcityopera.org](mailto:mquilliam@centralcityopera.org).*

# Tributes



## A TRIBUTE TO **Fritz Trask**

WITH HEAVY HEARTS, we honor the memory of Fritz Trask, whose recent passing leaves a profound void in our Central City Opera family. A passionate champion of the arts and cultural preservation, Fritz embodied the spirit of unwavering dedication that has sustained our organization through generations.

Through the Trask Family Foundation, Fritz's commitment to preserving Central City's historic character manifested in transformative ways, particularly through the stewardship and expansion of

our historic properties. The vision and generosity of the Trask Family Foundation made possible the acquisition of the McFarlane House, which continues to provide essential housing for artists during our summer opera festival, ensuring that our creative legacy endures. Fritz's legacy lives on through his daughter, Laura Trask Schneider, who continues his tradition of arts advocacy as Co-Chair of our Board of Directors.

We are deeply grateful for Fritz's foresight, generosity and commitment to sustaining the arts for future generations. To Laura and the entire Trask family, we offer our deepest condolences and gratitude for sharing Fritz's remarkable spirit with our community. ♦



## A TRIBUTE TO **Larry Manion**

WE REMEMBER LARRY MANION, a treasured board member who passed away in 2024. Larry's Colorado roots reached back to his grandfather Edward Manion, who operated the Manion Placer Mines in Black Hawk. At board meetings and performances,

Larry's connection to Gilpin County's rich history was made tangible by his signature bolo tie, which featured a gold nugget mined by his grandfather.

Larry's unwavering commitment to our organization, evident in both his leadership and generous philanthropy, proved instrumental in nurturing Central City Opera's

continued growth and artistic excellence. Though his distinguished career in the oil industry took him across the nation, Larry's heart remained firmly in Colorado, where he and his wife Jean raised their three daughters, Kerry, Mary and Sarah. His natural warmth, infectious laughter and steadfast dedication to preserving our cultural heritage have left an indelible mark on Central City Opera.

As we celebrate Larry's remarkable life and contributions, we remain deeply grateful for his visionary support and the profound legacy he leaves behind, which will continue to resonate throughout our community for generations to come. ♦

# Tributes IN HONOR

Central City Opera acknowledges with gratitude the following gifts made in honor of the persons below. Gifts listed were received between April 1, 2024 and March 31, 2025.

**In Honor of Pam and Dutch Bansbach**  
George G. Shaw

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Denise M. Shumaker

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## Tributes IN MEMORY

Central City Opera acknowledges with gratitude the following gifts made in memory of the persons below. Gifts listed were received between April 1, 2024 and March 31, 2025.

**In Memory of Herbert Beattie**  
Dawn B. Maloney

**In Memory of Megan Black**  
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Cheryl L. Dutton

**In Memory of Dave and Mary Woods**  
Western Colorado Community Foundation

**In Memory of Gene Young**  
Linda J. Young



## 2025 Yellow Rose Ball Flower Girls



COURTESY OF DOUG WELLS PHOTOGRAPHY

THE FLOWER GIRL TRADITION dates back to 1932 when the historic Central City Opera House celebrated its grand re-opening. Two young women, Nancy Kountze and Elaine Oakes, became the inaugural Flower Girls, when they began distributing fragrant nosegays to audience members during intermission at the first production in the newly renovated opera house. The tradition continues today, with young women from distinguished Colorado families being invited to serve as Central City Opera Flower Girls. Their formal presentation marks the festive beginning of each year's Central City Opera Festival season, connecting modern audiences to this cherished cultural heritage.

Hayden Laurel Agron  
Finley Elise Bell  
Ava Catherine Buese  
Hadley Corson  
Kate Sullivan Engles  
Natalie Anne Furgason  
Elle Theriault Guillot  
Caroline Abigail Haley  
Millicent Mildred Grace Harry

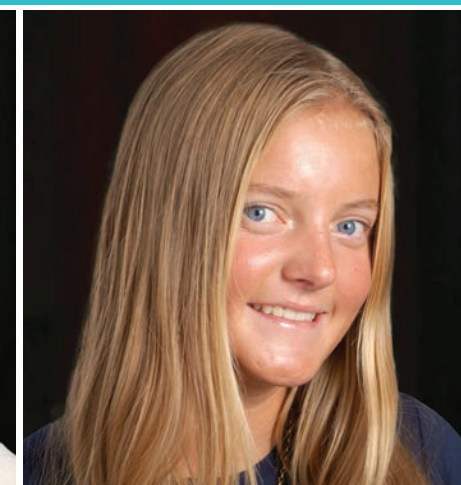
Lila Elizabeth Hutchins  
Tatum Johnson  
JoAnna Elizabeth Kennedy  
Lucy Christopher Klein  
Audrey Cate Lipsey  
Catherine Grace McMorrow  
Sophie Elizabeth McMorrow  
Avery Elizabeth McPherson  
Tinsley Hazel Morozs

Caroline Mulvany  
India Elizabeth Phoenix  
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Julie Elizabeth Ryan  
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Ashlyn Weaver  
Catherine Cook Whalen  
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**Millicent Mildred Grace Harry,  
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and India Phoenix**  
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## L'ESPRIT DE NOËL HOLIDAY HOME TOUR



### A BELOVED HOLIDAY TRADITION BENEFITING THE PROGRAMS OF CENTRAL CITY OPERA

2024 MARKED THE 48TH ANNIVERSARY of the Central City Opera Guild's signature fundraiser, L'Esprit de Noël. This cherished holiday home tour has become a seasonal highlight while providing vital support for Central City Opera. Visitors were enchanted by five stunning residences showcased in Denver's picturesque Crestmoor neighborhood, each transformed into a festive wonderland.

of florists and table designers whose creative visions brought holiday magic to life in each space. The continued success of L'Esprit de Noël would be impossible without the unwavering dedication of our sponsors, donors and volunteers whose collective efforts ensure this beloved tradition continues to thrive year after year.

We extend our appreciation to our gracious homeowners who opened their doors for this special occasion. The event truly sparkled thanks to our extraordinary team

**SAVE THE DATE  
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NOVEMBER 21-22, 2025**

#### 2024 L'ESPRIT COMMITTEE MEMBERS

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Central City Opera sincerely appreciates the following individuals and organizations who have dedicated their time, opened their doors and contributed much-needed products and services in the last year.

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### LATE SEATING POLICY

Performances begin promptly at the advertised time. Due to the historic and intimate nature of our venue, we cannot guarantee seating for latecomers. We offer a live television stream of the performance for latecomers in the Teller House Terrace Room, until seating is appropriate, which may not be until after the first intermission.

### VENUE & PERFORMANCE POLICIES

- Use of cellular phones, cameras, and recording devices is not permitted during performances.
- Beverages in covered cups or capped bottles are allowed inside the opera house.
- Please refrain from talking or making other audible disturbances during the performance.
- Unless the performance is cancelled, no refunds are given for any reason.
- Casting is subject to change without notice.
- If you or another patron needs first aid, please contact the nearest usher.
- A limited number of assisted listening devices are available upon request, on a first-come, first-served basis.

## Credits & Acknowledgements

### PROGRAM BOOK

Adam Scurto, *Editor*  
 Melissa Rick, *Art Direction and Graphic Design*  
 Barefoot PR, *Project Management and Writing Support*

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Special thanks to Erin Osovets

**CONTRIBUTORS** Emily Barber, Lindsey Bell, Deborah Brevoort, Kathryn Britton, Austin Burns, Eric Chinn, Scott Finlay, Margaret Ozaki Graves, Daniela Guzmán Égüez, Eric Sean Fogel, Peyton Hagerty, Sam Headlee, Denyce Graves, Sarah Hogan, Mary-Hollis Hundley, AJ Kazlouski, Michael Kuhn, Louis Lohraseb, Tessa McQueen, Alison Moritz, Dean Murphy, Joseph V. Nelson, Megan Quilliam, Jeremy Reger, Lynly Saunders, Laura Trask Schneider, Andrew Small, Natalie Strickland, Robert "Sonny" Wiegand, Margaret Williams

Central City Opera acknowledges that we gather and operate on the traditional lands of the Cheyenne, Ute and Očhéthi Šakówinj past, present, and future. As part of our commitment to Colorado history, we are dedicated to better stewarding of the land we inhabit.

### RESTROOMS

Restrooms are located across the Opera House Patio (on the west side of the Opera House), or on the lower floor of the Teller House. An accessible restroom is located on the first floor of the Teller House in the Terrace Room.

### GIFT SHOP

Be sure to stop by the Central City Opera Gift Shop and Boutique, located in the Teller House.

### BOX OFFICE

**Year-Round Box Office:**  
 4875 Ward Road, Suite 100, Wheat Ridge, CO 80033.  
 Open 10am - 4pm, Monday through Friday.

**Central City Box Office:** Teller House First Floor, directly east of the Opera House. Open one hour before curtain on performance days.

Phone: 303-292-6700

Email: [boxoffice@centralcityopera.org](mailto:boxoffice@centralcityopera.org)

Online Ticketing: [centralcityopera.org](http://centralcityopera.org)

Central City Opera is funded in part by the Scientific and Cultural Facilities District (SCFD). We thank the SCFD and the voters and taxpayers in the seven-county district for their support of scientific and cultural organizations.

Central City Opera is a proud member of the Colorado Business Committee for the Arts and Opera America.

Singers, directors, stage management and dance staff employed in this summer's festival are members of the American Guild of Musical Artists (AGMA).

Stage crew members employed in this summer's festival are represented by the International Alliance of Theatre Stage Employees (IATSE) Local #7.

Central City Opera Orchestra Musicians are represented by the Denver Musicians Association AFM Local 20-623.

We thank our union partners for their dedication and partnership.

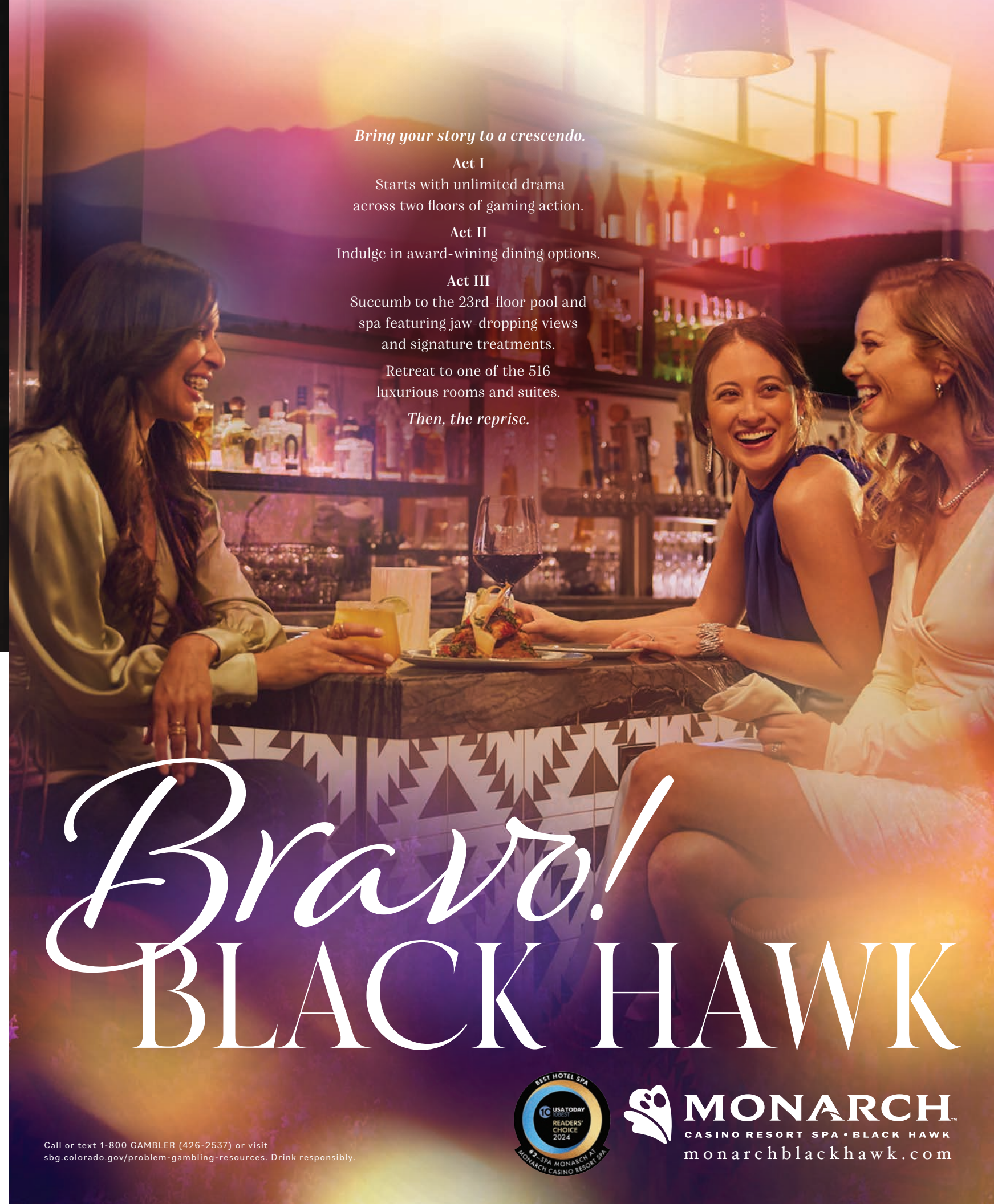




THE GIRL OF THE GOLDEN WEST, 2024. PHOTO BY AMANDA TIPTON.

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