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2011 | 2012 SEASON

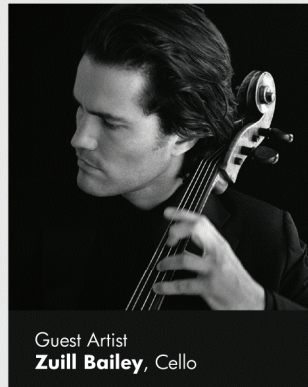
20
11 OCTOBER 29

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Zuill Bailey will charm you with his celebrated artistry, technical wizardry and engaging personality. Mr. Bailey's role as a murderous cellist in the HBO series, *Oz*, will captivate you to catch every minute of this performance.

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Zuill Bailey, Cello

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Concert V: Electroacoustic, Nov. 8, 2 p.m., FREE
Concert VI: Symphony Orchestra/Wind Ensemble, Nov. 8, 2 p.m.

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Meet Me at the UCA

FALL 2011 CONCERT SEASON



SWEENEY TODD

THE DEMON BARBER
OF FLEET STREET

BY STEPHEN SONDHEIM

October 21, 22, 28, 2011

7:30 p.m.

Sunday, October 30, 2011

2 p.m.

Griffin Concert Hall
University Center for the Arts

Colorado State University
OPERA THEATRE

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

A MUSICAL THRILLER

MUSIC AND LYRICS BY **STEPHEN SONDHEIM**
BOOK BY **HUGH WHEELER**

FROM AN ADAPTATION BY **CHRISTOPHER BOND**

ORIGINALLY DIRECTED ON BROADWAY BY **HAROLD PRINCE**

ORCHESTRATIONS BY **JONATHAN TUNICK**

ORIGINALLY PRODUCED ON BROADWAY BY **RICHARD BARR, CHARLES WOODWARD,**
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IN ASSOCIATION WITH **DEAN AND JUDY MANOS**

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Producing Technical Director Cory Seymour
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Production Stage Manager KC
Rehearsal Pianist Karen Stoody
Assistant Rehearsal Pianist Madeline Greeb
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Sound Designer Ben Fox
Associate Sound Designer Walton Jones
Costume Shop Manager Sandra Frye
Costume Designer Janelle Sutton
Audio Engineer Dan Butcher
Projection Designer/Master Electrician Deidre Raph
Properties Master. Tory Sheppard
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Acting Coach Walton Jones
Choreographer Kaylen Higgins

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Asst. Stage Manager/Asst. Props . .	Machelle Selken	Carpenters	Hannah Baldus, Aubrey Beck, Chelsea Case, Gus Chavez, Brooklyvon Descheny, Kortney Hanson, Kaylen Higgins, Tucker Lehman, Melissa Michelson, Karl Perry, Colton Pratt, Aron Villanyi, Paul Vargo, Tim Werth
Assistant Lighting Designer	Parker Stegmaier	Electricians	Clyde Albanese, Melanie Augenstein, David Culp, Katelynn Drury, Jessie Howard, Bryan Hudson, Andrew Killion, Andrew BcIntyre, MacKenzie Mulligan, Bonnie Prewitt, Machelle Selken, Jessica Whitehead
Assistant Costume Designer	Siobhan Gleason	Scenic Artists	Jessica Alvis, Annie Booth, Megan Derrington, Noelle Dingman, Rebecca Doyle, Analie Foland, Ashley Longhill, Bekah Mustain, Alex Pierce, Elizabeth Stewart, Sarah Taylor
Assistant Costume Designer	Brittany Lealmen	Costume Construction	Ann Bishop, Noelle Dingman, Robin Dulye, Ally Fletcher, Chantel Flooden, Siohban Gleason, Katie Dramer Belle Krause, Meg Loughman, Jacquelyn Wood
Faculty Support (Scene Shop Technician).	Seth Walter	Director of Marketing & Publicity	Jennifer Clary
Faculty Support (Paint and Props)	Annaleigh Timmerman	Events Manager	Eileen May Krebs
Assistant Choreographer	Eric Pung	Poster Design	Jenny Fisher
Lighting Board Op	Bryan Hudson		
Sound Board Op	Ben Fox		
Projections Board Op	Reece Albrecht		
Sound/Mics Board Op.	Dan Butcher		
Microphone Assistants .	Clint Pendley, Jackline Valdez		
Running Crew . .	Rebecca Doyle, Melissa Michelson		
Wardrobe Crew.	Katie Kramer, Bailee Baxter		

THANK YOU

CSU Opera Theatre would like to offer our most heartfelt thank you to the following people: Walton Jones, not only for your expertise but also for the use of your keyboard. Madeline Greeb for the use of your keyboard. Thank you to Kenny Cordova and Frank’s Lemay Center Barber Shop for the donation of the barber chair.



CAST & ENSEMBLE

<u>Role</u>	<u>Oct. 21, 30</u>	<u>Oct. 22, 28</u>
Sweeney Todd	David Dimmen	Nathan Hickle
Mrs. Lovett	Emily Thomas	Audrey Hurley
Judge Turpin	Bradley Williams	Josh Ooms
Anthony	Arthur Beutel	Charles Boehlke
Tobias	Westin Sorrel	Nate Alpers
Johanna	Rebekah Gray	Alexandra Diessner
Pirelli	Joshua Alcantar	Gene Stenger
The Beadle	Gene Stenger	Jacob Thompson
Beggar Woman	Cami Dubler	Chaazi Munyanya
Lucy	Megan Flanary	Megan Flanary
Jonas Fogg	Seth Klusmire	Noel Houle-von Behren
Bird Seller	Ryan McPeek	Ryan McPeek
Passerby	Zack Sullivan	Zack Sullivan

Ensemble Men

Nate Alpers	Noel Houle-von Behren	Josh Ooms	Bradley Williams
Kawika Berthelette	Seth Klusmire	Dee Soliman	
Arthur Beutel	Ryan McPeek	Westin Sorrel	
Charles Boehlke	Alexander Meyer	Zack Sullivan	

Ensemble Women

Miranda Bashore	Katie Deuschle	Ana Gray	Kathleen Murphy
Kristen Baumgartner	Ashlyn Dunn	Deanna Kraft	Julia Whitney
Caitlin Britt	Brittani Farrell	Mira Madorsky	Sara Wise

Sweeney Todd is presented through special arrangement with Muisc Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th Street, New York, NY 10019 Phone: 212-541-4684 Fax: 212-397-4684 www.MTIShows.com

The video taping or other video or audio recording of this production is strictly prohibited.

A MESSAGE FROM THE DIRECTOR

Many of you may be curious why Colorado State University *Opera* Theatre is producing one of America’s great musical theatre shows. With *Sweeney Todd*, Stephen Sondheim has created a work that transcends the traditional boundaries of opera and musical theatre. In this piece you will hear elements of the American musical theatre “belt” but you will also hear many of the characters asked to sing with a very classical sound. The score is rich and powerful as would be characteristic of a classical setting but yet at times is also fun and whimsical. The vocal lines are demanding and the harmonic and rhythmic texture is complex. All of these elements ask more of the singers than might normally be asked of a musical theatre singer. *Sweeney Todd* works so well in a classical context that many of North America’s opera companies have produced it in the last several years including Chicago Lyric Opera, New York City Opera, Houston Grand Opera and Calgary Opera. We hope that you enjoy CSU’s take on this amazing show.

- Gregory Brookes

STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for *Road Show* (2008), *Passion*(1994), *Assassins* (1991), *Into the Woods* (1987), *Sunday in the Park with George* (1984), *Merrily We Roll Along* (1981), *Sweeney Todd* (1979), *Pacific Overtures* (1976), *The Frogs* (1974), *A Little Night Music* (1973), *Follies* (1971), *Company* (1970), *Any-one Can Whistle* (1964), and *A Funny Thing Happened on the Way to the Forum* (1962). He also wrote lyrics to Leonard Bernstein’s music for *West Side Story* (1957) and to Richard Rodger’s music for *Do I hear a Waltz?* (1965). He has also written songs and music for many Hollywood film productions. He received a special 2008 Tony Award for Lifetime Achievement in the Theatre. Mr. Sondheim was born in 1930 and raised in New York City. A turning point in his life came when the famed lyricist Oscar Hammerstein II became a surrogate father and a mentor after critiquing an early work by Sondheim. He graduated from Williams College, winning the Hutchinson Prize for Music Composition, after which he studied theory and composition with Milton Babbitt. He is on the Council of Dramatists Guild, the national association of playwrights, composers, and lyricists, having served as its president from 1973-1981, and in 1983 was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University and in 1993 was a recipient of the Kennedy Center Honors.

A NOTE FROM THE MUSICAL DIRECTOR

I was already smitten with the music and lyrics of Stephen Sondheim when I saw Sweeney Todd in 1980 during its initial run at the Uris Theater in New York. The day afterwards, having pounded the pavement of Manhattan for a week, the heavens opened and a full interview with the composer was granted. I’ll never forget his reaction when I asked him about the process by which he wrote a song. It is almost as if he had never really stopped to think about . . . genius sometimes is like that. Having reviewed many pages of his lyric sheets and manuscripts, much of what he writes defies typical analysis. His harmonic language does not strike the ear as being that adventuresome, yet ask the singer who has to learn the part and sing against an accompaniment that is most often of little help. Yet, when executed well, it comes together as brilliant theater. Richard Rodgers once said “Sondheim has a funny way of having people sing as if they were talking.” His comment was intended as a slight, but in many ways it sums up one of Sondheim’s most salient features. Still, the composer would be upset if one got caught up in his lyric construction, or the “Sweeney” chord (there is one), or the brilliantly thought-out architecture. After all Sondheim is far more interested in the whole experience, or, to steal one straight from tonight’s opening number: “What happens next, well that’s the play and he wouldn’t want us to give it away”

CSU OPERA ORCHESTRA

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Rachel Napper
Allison Rickels
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Maggie Babb

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Kayla Hayes
Jake Thaler

BASS

Kenney Jones, *Principal*
Erik Deines

FLUTE/PICCOLO

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Sam Hood

OBOE/ENGLISH HORN

Shane Wertz

CLARINET

Roxanne Cortes, *Principal*
Thomas Wilson

BASSOON

Jessie Sawyer

HORN

Kyle Sunday

TRUMPET

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Matt Becker

TROMBONE

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William Gamache
Logan Kingston

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