

CEDAR
RAPIDS
OPERA
SEASON **28**

BY JOHANN STRAUSS



FLEDERMAUS

FRIDAY, JANUARY 16, 2026 | 7:30 PM
SUNDAY, JANUARY 18, 2026 | 2 PM

THE PARAMOUNT THEATRE





THADDEUS ENNEN

Welcome to *Die Fledermaus*!

Thank you for joining us for Cedar Rapids Opera's January production of *Die Fledermaus* and for being part of this mischievous evening of live performance. There's something truly extraordinary about live opera — the music, the drama, the artistry — all unfolding in real time, never to be repeated in exactly the same way. It's a moment of connection that unites artists and audience in shared experience.

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Founder, Artistic Director & Conductor

Thaddeus Ennen,
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Now in our 28th season, Cedar Rapids Opera is proud to be one of only two professional opera companies in Iowa — and the only one producing during the academic year. We've staged over 100 productions, engaged thousands of audience members, and helped launch the careers of young professionals through the Smith Young Artist Program, which draws exceptional singers from across the country right here to Cedar Rapids.

Tonight's performance features both national talent and an incredible chorus of local artists. This combination is part of what makes our productions so unique and so meaningful to our community. Whether this is your first opera or your fiftieth, we're thrilled to share this joyful, sparkling production of *Die Fledermaus* with you.

We hope tonight's music brings warmth to your winter and reminds you of the beauty that can be found in laughter, melody, and a little mischief. Thank you for supporting live, professional opera. Your presence helps keep this vibrant art form alive in Eastern Iowa.

Cheers!

Thaddeus Ennen
GENERAL DIRECTOR

DIE FLEDERMAUS

Opera in Three Acts by Johann Strauss II
Libretto by Carl Haffner & Richard Genée
English Translation by Ruth & Thomas Martin

CAST

<i>Gabriel Eisenstein</i>	BRIAN JAMES MYER
<i>Rosalinda</i>	KEELY FUTTERER
<i>Adele</i>	EMILY SECOR
<i>Dr. Falke</i>	CHAD SONKA
<i>Prince Orlofsky</i>	CHUANYUAN LIU
<i>Alfred</i>	EDWARD BRENNAN
<i>Dr. Blind</i>	MAX ALEXANDER COOK
<i>Frank</i>	STEVE GROTH
<i>Sally</i>	VIRGINIA REED
<i>Frosch</i>	DEAN ANTHONY
<i>Conductor</i>	DANIEL KLEINKNECHT
<i>Stage Director</i>	DEAN ANTHONY

ACT I

At the Eisenstein Home

INTERMISSION

ACT II

At Prince Orlofsky's Party

INTERMISSION

ACT III

At the town jail



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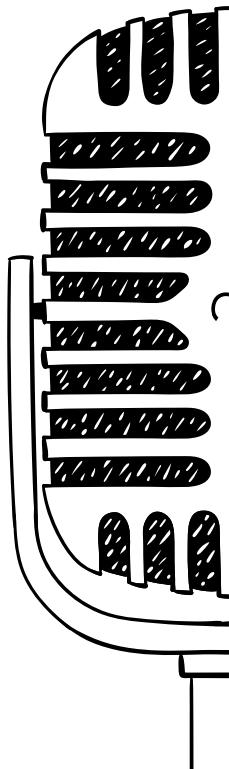
SEASON

28

A graphic of overlapping colored circles in red, teal, dark blue, maroon, black, green, and yellow, forming a circular pattern that covers the background of the text.

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Act I: The parlor of Gabriel and Rosalinda von Eisenstein

The impetuous tenor, Alfred, is heard serenading his old flame, Rosalinda. The chambermaid Adele enters reading a letter from her sister Sally, a ballet dancer. The letter urges Adele to make up a story so she can get the night off and come to the ball being held at the villa of Prince Orlofsky, a wealthy, decadent young Russian nobleman. Adele laments her status as a chambermaid but resolves to go. She realizes that Alfred is a secret admirer of her mistress and runs after him to see if she can discover his identity. Rosalinda appears, amazed that Alfred has returned. When Adele returns, she asks Rosalinda if she can get the night off by telling her mistress that her “poor old aunt” is deathly ill. However, Rosalinda refuses to let her go, because tonight Eisentsein must start a short jail term for a civil offense. Adele exits weeping. Alfred appears and begins to woo Rosalinda. She manages to get him to leave by promising to see him later that night after her husband has left for jail. Before she can catch her breath, Eisenstein arrives, fighting with his lawyer, Doctor Blind. Eisenstein’s jail term has been extended by three days because of Blind’s alleged incompetence. Blind promises to appeal, but Eisenstein throws him out. Eisenstein’s friend, Doctor Falke, comes to visit. He persuades Eisenstein to postpone reporting to jail until the next morning and instead go to the ball at Prince Orlofsky’s. After Falke leaves, Rosalinda tells Adele that she has changed her mind and that Adele may have the night off to visit her “poor sick aunt.” Eisenstein reenters and bids Rosalinda and Adele a sorrowful goodbye — but each is secretly delighted at the turn of events. Eisenstein and Adele dance out of the room. Rosalinda, left alone, doubts the wisdom of receiving Alfred, who soon appears. He is well on the way to removing her doubts when they hear voices in the hallway. Herr Frank, the prison warden where Eisenstein is to spend his jail term, arrives to personally escort “Herr von Eisenstein” to his “cozy little prison.” Alfred starts to tell Frank that he is not Eisenstein when Rosalinda takes him aside and begs him to say that he is, to avert a scandal. Alfred agrees and leaves with Frank to take Eisenstein’s place in prison.

Act II: The ballroom of Prince Orlofsky

Everyone is having a wonderful time at the ball. Sally is surprised to see her sister Adele and denies having written the letter telling her to come to the ball. However, since Adele is already there, Ida decides to introduce her as an actress and gives her the stage name “Olga.” Falke enters with the Prince, who is lamenting his terminal boredom. Falke assures him that tonight he will laugh, as Falke has planned a little comedy entitled *The Revenge of the Bat*, to amuse him. Ida introduces “Olga” to the Prince, who gives the two girls his purse to take to the gaming room, as wagering for himself is too fatiguing. The girls excitedly rush off to gamble. Eisenstein enters, and Falke introduces him to the Prince as the “Marquis de Renard,” a French nobleman. Falke then takes the Prince aside and asks him to distract Eisenstein while Falke writes a note to Rosalinda informing her where her

husband is and what he is doing. Orlofsky agrees and insists that Eisenstein drink with him while Orlofsky expounds his philosophy of life. Adele and Sally return from the gaming room, having lost all their money. Eisenstein is flabbergasted to see his chambermaid at the ball. Adele is equally horrified to see her master but continues to insist that she is the actress, Olga. A new guest arrives, “the Chevalier Chagrin”— actually, the prison warden, Frank. Falke tells the guest that they are waiting for another guest, a mysterious Hungarian countess who will have to remain masked to protect her identity. The guests decide to stroll in the garden while awaiting the arrival of the mystery lady, leaving Falke alone in the ballroom. Rosalinda enters, masked, and asks Falke if what he had written to her is true. He shows her Eisenstein in the garden flirting with Adele, and she swears vengeance. The men reenter, and Eisenstein is immediately taken with the beauty of the “Hungarian countess.” He tells the “Chevalier Chagrin” and Falke to leave him alone with her and immediately takes out his famous chiming watch. This ploy — promising to give the lady his watch in return for her favors but never delivering, even when she does — has always worked for him. But Rosalinda turns the tables on him and steals the watch. The guests come back in from the garden and insist that the “Hungarian countess” unmask. Orlofsky defends her, telling them that in his house a lady may cover or uncover as much as she wishes. To prove that she is Hungarian, Rosalinda sings a stirring *csárdás*. Orlofsky calls for champagne. After a rousing toast, everyone is in the mood for romance and a waltz, but the clock is striking six, and Eisenstein and Frank are due at the jail. They rush off drunkenly as the waltz continues.

Act III: The prison

Frosch, the jailer, enters. His pleasant state of intoxication is interrupted by Alfred singing in his prison cell. Frosch exits just as Frank enters, still inebriated from the evening’s revelries. Adele and Sally arrive. They think Frank (or “Chevalier Chagrin,” as they know him) can help Adele break into show business. Frank tells Frosch to put the girls somewhere, but the only room free is an empty cell, so Frank tells him to take Sally and Adele there. Eisenstein enters and asks the “Chevalier” if he has been arrested too. Frank confesses that he is no chevalier but instead is the director of the prison. Eisenstein then confesses that he is no marquis but is Herr von Eisenstein, who has come to serve his short jail term. Frank refuses to believe him, as he himself arrested Herr von Eisenstein the evening before, while he was at home, dining with his wife. This revelation sobers Eisenstein completely. Frosch enters to tell Frank that there is another lady at the door. Frank exits to see who this mystery lady is, and the bell rings again. Frosch comes back in with Dr. Blind, whom the imposter “Eisenstein” (Alfred) has sent for. Frosch tells Blind he will bring Eisenstein from his cell. Blind is understandably confused, as he can

see Eisenstein already there. Eisenstein robs Blind of his wig, spectacles, and robe and pushes him off. Frosch brings in Alfred, who is annoyed to see no one there. Rosalinda enters, distraught. Alfred tells her that perhaps the lawyer he has sent for can help them. Eisenstein returns disguised as Blind. He questions the pair about their intimate dinner and then reveals himself. Rosalinda counters his insinuation that she has been unfaithful by producing his watch. Falke appears with Prince Orlofsky and all the party guests. The whole situation was a joke: *The Revenge of the Bat*. Everyone confesses that they were in on the joke, even if they were not! (As Alfred says to Orlofsky, “Why should we start confusion and end his fond illusion?”) All is forgiven, and the opera ends with more champagne and revelry.



DEAN ANTHONY, Stage Director

Dean Anthony draws inspiration and expertise from a comprehensive career spanning over 40 years and innumerable turns as performer, director, educator, producer and administrator. Most recently, Mr. Anthony was named as Producing Director of Knoxville Opera along with his position as Director of Opera at the Janiec Opera Company of the Brevard Music Center. As a stage director, Mr. Anthony's artistic process is hallmarked by an energetic, gritty, and physical style. In 2020, he received the Charles Nelson Reilly American Prize Stage Director Award for his work on Tom Cipullo's world premiere opera, *Mayo*. Mr. Anthony's recent projects include *Into the Woods* with Annapolis Opera, *Gianni Schicchi* and *Cavalleria Rusticana* with Opera Tampa, *Le Nozze di Figaro* with Opera Omaha and Opera Delaware, *Sweeney Todd* with Opera Tampa, *Glory Denied* and *The Merry Widow* with Knoxville Opera, and *HMS Pinafore* with Pensacola Opera. Planned 2025-26 engagements include *Cinderella* with Opera Montana and *Carmen* with Piedmont Opera. *Note: Mr. Anthony is also singing Froch in our performance.*

DEAN ANTHONY
Producing Director,
Knoxville Opera and
Director of Opera,
Janiec Opera Company



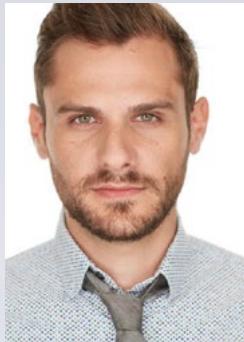
DANIEL KLEINKNECHT, Conductor

As founder, artistic director and conductor of Cedar Rapids Opera, Daniel Kleinknecht has led the company in over 70 performances of major operatic repertoire. Under his leadership, the company has received 11 National Endowment for the Arts grants, received the Governor's Award for Excellence, and has established a nationally recognized Young Artist Program that has hired over 800 graduate and undergraduate singers for the program. The company has commissioned several new works — *Too Many Sopranos*, *Frankenboy*, and *Strokes of Genius: The Grant Wood Operas*.

DANIEL KLEINKNECHT
Founder &
Artistic Director,
Cedar Rapids Opera

Kleinknecht was an associate professor of music at Mount Mercy University, where he led the choir on more than 15 national and international tours; he still teaches several classes there each year. He has been on several adjudication panels for the National Endowment for the Arts. Kleinknecht's articles can be found in the *American Choral Review* and the *Choral Journal*.

Kleinknecht has conducted orchestras throughout the country. He led the New York premiere of *Too Many Sopranos* at the Danny Kaye Playhouse, with the New York Chamber Orchestra, and has led several national tours of Menotti's *Amahl and the Night Visitors*. The Peoria Journal wrote, "with Kleinknecht at the podium, the sound was wonderfully hall-filling and alive with exceptional power and grace." The Myrtle Beach Press said "what was most impressive was Kleinknecht . . . he controlled every aspect of the music." Live performances have been broadcast regularly on Iowa Public Radio. Productions of *Salome* and *Madama Butterfly* have been telecast on Iowa Public Television, and the *Salome* has been viewed by over 45,000 patrons on the CRO YouTube channel.



BRIAN JAMES MYER

Baritone
Las Vegas, NV

RECENT ROLES

Belcore, *L'elisir d'amore*
Dandini, *La Cenerentola*

BRIAN JAMES MYER (*Gabriel Eisenstein*)

Known for delivering hefty “panache” in many of opera’s favorite baritone roles, Puerto-Rican American baritone Brian James Myer brings his Eisenstein in *Die Fledermaus* to Cedar Rapids Opera in a season that includes Belcore in *L’elisir d’amore* (Opera Modesto), Sacristan in *Tosca* and Mathieu in *Andrea Chénier* (Opera Delaware), and Ponchel in *Silent Night* (Opera Orlando). Favorite roles include Figaro in *Il barbiere di Siviglia*, Le Dancaïre in *Carmen*, Papageno in *Die Zauberflöte*, and Dandini in *La Cenerentola*, as well as new works including *The Garden of the Finzi-Continis*, *Dear Erich*, and *Stonewall*. He has performed with companies including the Metropolitan Opera, New York City Opera, Atlanta Opera, Bard Summerscape, Opera Southwest, Opera San José, Lyric Fest, Brooklyn Art Song Society, New York Festival of Song, and the American Lyric Theatre.



KEELY FUTTERER

Soprano
Dover, AK

RECENT ROLES

Stéphano,
Roméo et Juliette
Eliza, *Omar*

KEELY FUTTERER (*Rosalinda*)

Soprano Keely Futterer is a native of Dover, Arkansas and has been praised by *Opera News* as a “high-quality lyric soprano with a keen verbal nuance.” In the 25/26 season, perform in concert with Arkansas Symphony in Orff’s *Carmina Burana* and Philharmonia Northwest in Kevin Puts’ *Letters from Georgia*.

Last season, Keely made debuts at Virginia Opera for *Cosi fan tutte* (Fiordiligi), Chicago Opera Theater for *Leonora* (Marcellina), and returned to Madison Opera for *Il barbiere di Siviglia* (Rosina) and Wolf Trap Opera for *Dialogues des Carmélites* (Madame Lidoine).

Operatic highlights of Ms. Futterer’s career include *La fille du régiment* (Marie) at Opera Saratoga, *Silent Night* (Anna Sørensen) at Wolf Trap Opera, and numerous credits at Minnesota opera including *La bohème* (Musetta), the world premiere of *Edward Tulane* (Abilene’s Mother/Abilene/Fancy Doll #2), *Rinaldo* (Armida), and *Don Giovanni* (Donna Anna cover). A champion of new music, Keely has also been seen in Victoria Bond’s *Mrs. President* (Isabella Beecher), the American premiere of Philip Glass’s *The Witches of Venice* (Witch Mother), and premiered *The Life and Death(s) of Alan Turing* (Sara Turing) with American Lyric Theatre.



EMILY SECOR (Adele)

Praised for her “spicy and rich lyric soprano,” (*Vocal Arts Chicago*) Wisconsin native Emily Secor enjoys performing on and off the operatic stage. Recent engagements include her role debut as Musetta in *La bohème* with Madison Opera, performances of Mozart’s Requiem with Luther College, and receiving the Grand Prize in the 2024 Patricia Crump Vocal Competition, and fifth place in the Cedar Rapids Opera Esther & Myron Wilson Vocal Competition.

Performance engagements of the 23/24 season included touring Grétry and Borths’ *Beauty and the Beast* with Des Moines Metro Opera’s educational outreach program, OPERA Iowa, winning the Iowa Region Metropolitan Opera Laffont Competition, and appearing as the soprano soloist in Mahler Symphony No. 4 with the Madison Symphony Orchestra. Emily has been a frequent artist in Madison Opera productions and is also an alumna of the young artist programs of Des Moines Metro Opera, Haymarket Summer Opera, and Harrower Summer Opera.

As an active teaching artist, Emily maintains a private voice studio, is on the voice faculty at Luther College in Decorah, Iowa, and regularly adjudicates for the Wisconsin State Music Association’s regional and state festivals. Emily holds an MM from the University of Northern Iowa and a BA from Luther College.



CHAD SONKA (Dr. Falke)

Chad Sonka is establishing himself as an artist with a diverse array of skills in the world of voice. He performed Marcello in Quad Cities Opera’s production of *La bohème*. Previous performing credits: *Tosca* (Scarpia — cover) with Central City Opera; *Gianni Schicchi* (Marco) with Savannah Music Festival; *Man of La Mancha* (Don Quixote) with Cedar Rapids Opera; title role of *Elijah* with Manhattan School of Music; and *Amahl and the Night Visitors* (King Melchior) with Nevada Opera. Equally versed in concert works, he has performed Vaughan Williams’ *Dona Nobis Pacem* as his Carnegie Hall debut. He was also the first-place winner of the Metropolitan Opera National Council Auditions — Iowa District in 2017. Chad’s accolades extend beyond his own singing as a director, teacher, and administrator. Since 2017, Chad has served on Iowa State University’s voice and opera faculty. He currently serves as President of the Iowa Chapter of the National Association of Teachers of Singing (NATS) and Education and Outreach Coordinator of the Sherrill Milnes VOICE Programs.

CHAD SONKA Baritone Cedar Rapids, IA

RECENT ROLES

Marcello, *La bohème*
Alidoro, *A Royal Feast*



CHUANYUAN LIU (Prince Orlofsky)

Praised for his “iridescent countertenor” (*The New York Times*) and “intense stage presence” (*Classical Voice North America*), Chinese countertenor Chuanyuan Liu is recognized as a leading voice of his generation. Previous highlights include performances with The Philadelphia Orchestra, Pittsburgh Opera, Kansas City Symphony, Santa Fe Opera, Aspen Opera Theater, Chautauqua Opera Company, and Opera Saratoga. In 2024, he earned third prize in Cedar Rapids Opera’s Esther & Myron Wilson Vocal Competition. A Sullivan Foundation Award winner and two-time Metropolitan Opera Laffont Competition Semifinalist, he holds graduate degrees from the University of Cincinnati College-Conservatory of Music and Bard College Conservatory. Upcoming work includes Bernstein’s Chichester Psalms with the Handel Choir of Baltimore.

CHUANYUAN LIU
Countertenor
Changchun, China

RECENT ROLES

Raven,
White Raven
Black Dove
Tolomeo,
Giuliu Cesare



EDWARD BRENNAN (Alfred)

Edward Brennan, an American tenor described as “fierce” and possessing a rich, “baritonal” vocal quality, is in the early stages of an exciting operatic career. With a broad and growing repertoire, he has performed with numerous opera companies and orchestras across the United States. He is a proud alumnus of the Institute for Young Dramatic Voices and the University of Illinois Urbana-Champaign, where he developed his craft as a dramatic tenor. In addition to his performance career, Edward currently serves as the Director of Development and Operations for Charleston Opera Theater in Charleston, South Carolina, helping shape its artistic and organizational vision.

EDWARD BRENNAN
Tenor

New Lenox, IL

RECENT ROLES

Canio, *Pagliacci*
Titular Role, *Lohengrin*

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by **EMILY BOHANNON**
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HAYLEY ABRAMOWITZ

SOPRANO

Olney, MD

Chorus

RECENT ROLES

Nella, *Gianni Schicchi*
Königin der Nacht,
Die Zauberflöte



SHREYA BHADRIRAJU

SOPRANO

Sugar Land, TX

Chorus

RECENT ROLES

Queen of the Night,
The Magic Flute



YILIN CHEN

BARITONE

Linyi, China

Frank

RECENT ROLES

Dandini, *La Cenerentola*
Title Role, *Don Giovanni*



MAX ALEXANDER COOK

TENOR

Ashland, VA

Dr. Blind

RECENT ROLES

Contino Belfiore,
La finta giardiniera
Frederic, *Pirates of Penzance*



ISABELLA DALTOSO

MEZZO-SOPRANO

Vancouver, WA

Chorus

RECENT ROLES

Madeline Mitchell,
Three Decembers
Third Lady, *The Magic Flute*



LIFAN DENG

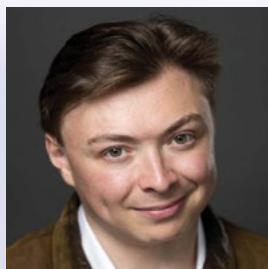
BARITONE

Shenzhen, China

Chorus

RECENT ROLES

Schaunard, *La bohème*
Musikleher, *Ariadne auf Naxos*



SPENCER GREENE

TENOR

Novato, CA

Chorus

RECENT ROLES

Tanzmeister, *Ariadne auf Naxos*
Danilo, *Die Lustige Witwe*



STEVE GROTH

BARITONE

Delafield, WI

Frank

RECENT ROLES

Marullo, *Rigoletto*
Tonio, *Pagliacci*



HALEY GUERRA

SOPRANO

McAllen, TX

Chorus

RECENT ROLES

Sylviane, *The Merry Widow*
Sarah Kavalier, *The Amazing Adventures of Kavalier & Clay*



CORNELIA LOTITO
MEZZO-SOPRANO
Boonton, NJ
Chorus
RECENT ROLES
Queen Aggravain,
Once Upon a Mattress
Stephano, *Romeo et Juliette*



AI RA
TENOR
Cooper City, FL
Chorus
RECENT ROLES
Alfred, *Die Fledermaus*
Ferrando, *Così fan tutte*



VIRGINIA REED
MEZZO-SOPRANO
Albany, NY
Sally
RECENT ROLES
Rosina, *Il barbiere di Siviglia*
Grandmother,
Maya & the Magic Ring



NICOLA SANTORO
SOPRANO
Mountain View, CA
Chorus
RECENT ROLES
Mabel, *Pirates of Penzance*
Frasquita (cover), *Carmen*



SYDNEY SORBET
MEZZO-SOPRANO
Covington, LA
Chorus
RECENT ROLES
Le Prince Charmant,
Cendrillon
Woodpecker,
The Cunning Little Vixen



JUAN TELLO
TENOR
Mexico City, Mexico
Chorus
RECENT ROLES
Count Almaviva,
Il barbiere di Siviglia
Alfred, *Die Fledermaus*



These 15 Smith Young Artists were selected for Cedar Rapids Opera's 28th Season from an applicant pool of over 400!
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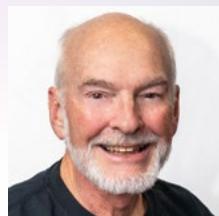
JONATHAN ICE

Cedar Rapids, IA
2nd CRO Production



ISABELLA KOCH

Cedar Rapids, IA
6th CRO Production



CHARLIE KUCERA

Cedar Rapids, IA
9th CRO Production



DEB KUCERA

LeMars, IA
7th CRO Production



DAVE MEDIN

Marion, IA
6th CRO Production



JOSH MOREY

Mount Pleasant, IA
3rd CRO Production



AUDREY PETERSON

Cedar Rapids, IA
1st CRO Production



JUDE SALTEN

Iowa City, IA
4th CRO Production



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Creston, IA
25th CRO Production



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Marion, IA
2nd CRO Production



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2nd CRO Production



KATIE STUELKE

Vinton, IA
4th CRO Production



MARY SUE VERNON

Anamosa, IA
5th CRO Production



REBECCA VERNON

Anamosa, IA
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Matthew Gemmill
Rehearsal Pianist

Gail Williams
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CREATIVE TEAM

Elizabeth Kimmel	Production Manager
Maggie McClellan	Production Stage Manager
Jefferson Ridenour	.....	Set Designer
Scott Olinger	.....	Lighting Designer
Kristen Olinger	.....	Projection Designer
Sarah Fried	.....	Hair and Makeup Designer
Joni Sackett	.....	Costume Manager
Jason Lester	.....	Technical Director
Gerry Kreitzer	.....	Chorus Master
Edward Karr	.....	Sound Engineer
Kelly Shriver Kolln	.....	Assistant Stage Manager/Props Master
Aasrith Veerapaneni	.....	Second Assistant Stage Manager
Abbie Talken	.....	Second Assistant Stage Manager
Grace Black	.....	Hair/Makeup Assistant
Zhen Rammelsburg	.....	Hair/Makeup Assistant
Lauren Galliart	.....	Hair/Makeup Assistant
Jane Sloane	.....	Dresser/Fitter
Jan Keene	.....	Dresser/Fitter
Deb Winter	.....	Dresser/Fitter
Nancy Patrick	.....	Dresser/Fitter
Melody Wiebold	.....	Alterations
Dean Anthony	.....	Supertitle Creator
Blaine Cunningham	.....	Supertitle Operator
Leslie Delavan	.....	Set Painter
Katrina Sandvik	.....	Set Painter
Anna Barker	.....	Pre-Opera Lecturer
Juliette Philippe	.....	Administrative Assistant
Ron Koinzan	.....	Set Builder
Gus Bush	.....	Set Build Assistant
Riley Wright	.....	Set Build Assistant
Ava Powers	.....	Set Build Assistant
Max Hofsommer	.....	Set Build Assistant
Nathan Litterer	.....	Set Build Assistant
Sonja Woerner	.....	Set Build Assistant

VIOLIN

Anita Tucker, *Concertmaster*

Madeline Capistran,

Associate *Concertmaster*

Howard Spencer, *Assistant*

Concertmaster

Crystal Qi

Michael Hall

Linda Pfund Swanson

VIOLIN II

Rachel Walter, *Principal*

Emily Nardo, *Associate Principal*

Alla Cross, *Assistant Principal*

John Schultz

Bryce Christensen

VIOLA

David Beytas, *Principal*

Alyssa Ottmar, *Associate Principal*

Hui Yun Hu, *Assistant Principal*

Yulong Han

CELLO

Philip Bergman, *Principal*

Cameron Slaugh, *Associate Principal*

Diane Platte, *Assistant Principal*

BASS

Michael Van Ryn, *Principal*

Austin Vawter, *Associate Principal*

FLUTE

Jane Walker, *Principal*

Shivhan Dohse Morton

OBOE

Paul Chinen, *Principal*

CLARINET

Christine Bellomy, *Principal*

Jesse Bruer

BASSOON

Matt Ransom, *Principal*

HORN

Andy Harris, *Principal*

Dan Malloy Jr.

TRUMPET

Andrew Classen, *Principal*

Andrew Bishop

TROMBONE

Robert Parker, *Principal*

Caleb Lambert

TIMPANI

Alan Lawrence, *Principal*

PERCUSSION

Michael Geary, *Principal*

Keith Hammer

HARP

Gretchen Brumwell, *Principal*

STAFF

Edward Karr

Jan Rosauer

Blaine Cunningham



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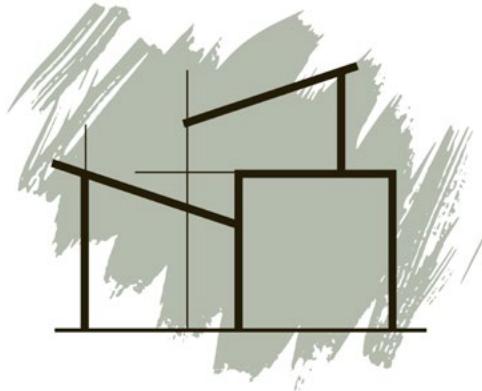
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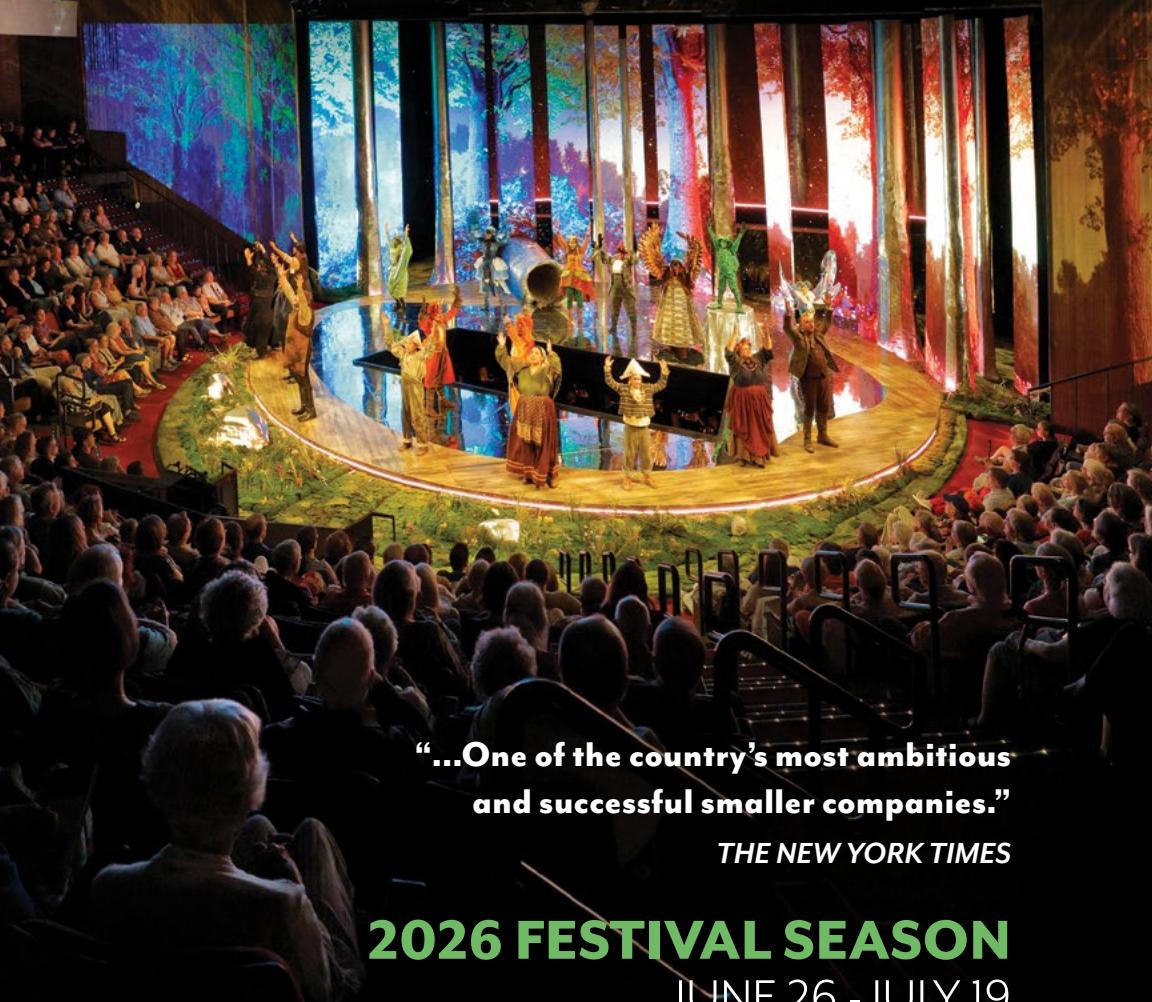


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