

University of Idaho Dance Program & Lionel Hampton School of Music present:

DDDD

Dancers Drummers Dreamers

2024

XXXIII

DANCERS DRUMMERS DREAMERS

Hartung Theatre

Thu, Fri, Sat, Mar 21, 22, 23, @ 7:30 p.m.
Sat, Mar 23, @ 2 p.m.

Tickets: \$16.50, \$13.50 Senior, \$10 UI Student/Youth (plus tax)

- Thursday Special: UI Students: \$5, UI Faculty/Staff: \$10
- Saturday Matinee Family Special: Buy one adult ticket, get a child ticket for free. Use the promo code: B0G033
- Tickets may also be available 30 minutes prior to the performance at the door but are not guaranteed.

Virtual Stream

March 25–April 1

Virtual ticket prices vary
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Tickets + Info

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Department of
Movement Sciences

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Lionel Hampton School of Music presents



Die Fledermaus

By Johann Strauss Jr.

Hartung Theater

March 1 & 2, 2024, 7:30 PM



A NOTE FROM THE DIRECTOR

This show has a special place in my heart. My first major professional job was in Vienna, and through the years since then, I've spent somewhere in the realm of 3-4 years living in various parts of the city.

As an opera singer, you might guess that I have a passion for culture and history. I'd like to share some overly simplified, but generally true history around this show. No show more accurately depicts the golden age of Vienna than Strauss' operetta, "Die Fledermaus." It's easy to listen to the music and imagine the flowing ballrooms and sparkling champagne accenting the height of Vienna's glory. Meanwhile, the edges of the empire had begun to crumble. In the mid 1800's, roughly 30 years before any Strauss waltz was heard from any Wiener stage, a series of political failures began to carve out the edges of the Austrian Empire, which encompassed almost the entirety of Eastern Europe from Italy to Hungary. It is in this era that Emperor Franz Josef II took the throne.

Instead of using his military to stop the secession of the other border states, Franz Josef (pictured in an act 3 cameo in our production) tore down the walls of Vienna to open the city and facilitate trade, and called artists from all over the empire to beautify Vienna. The entirety of Viennese 1st district was recreated, with architecture spanning across a variety of styles, from neo-classical to art deco. This is the age of Klimt, Otto Wagner, and a new age of Viennese art and music.

It is within this world explosion of music that "Die Fledermaus" feels like a champagne fantasy of a world in which or just less bored. The stark-dissolves into something lush no consequences. All of that in prison, where they reminisce hold on to the magical world

"Die Fledermaus" feels like a champagne fantasy, in which everyone dreams of a world in which they are richer, more attractive, or just less bored.

of art, architecture, and an Fledermaus" emerges. "Die pagne fantasy, in which everyone they are richer, more attractive, ness of reality in the first act and magical where there are melts away into a grey third act together, desperately trying to they lived in.

This runs parallel with the fate of Vienna and the Austrian empire. Vienna's time was running out. Franz Josef's wife was murdered by an Italian anarchist; his son was found dead in a mysterious murder-suicide with his low born lover, a ballet dancer. Franz Ferdinand, the new heir to the throne was assassinated while Franz Josef was away from the city. He returned to find his country had declared war.

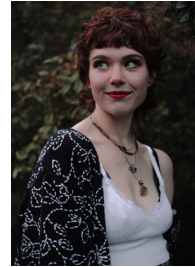
Franz Josef did not live to see the end of the First World War. He is said to have told his advisors that he had lived long enough to see everything and everyone he loved taken from him.

Today, "Die Fledermaus" is performed every year on New Years throughout the German speaking world—a call back to the days when Austria put down its weapons and celebrated beauty, closing its eyes in sparkling revelry against the world that was slowly crashing around them. The show is steeped in cultural tradition: from the guest celebrity playing a drunk jailor in the third act, to the traditional concert that stops the show in act 2, to the Hungarian cries in the act 2 Czardas, remembering those who suffered under Austrian occupation. I've tried to present all of these traditions today, in the hopes that we can also close our eyes to the darkness of the real world and turn to our friends and lovers and say to them, in the words of the act two finale, "my little brothers, my little sisters, today we are no longer strangers, but friends for all time."

Stefan Gordon, Director, "Die Fledermaus"
Assistant Professor of Voice, Lionel Hampton School of Music
College of Letters, Arts and Social Sciences
University of Idaho

ARTISTIC TEAM BIOS - CONTINUED

including the "Festival Mundial Buenos Aires Coral" in Argentina, where he had the opportunity to conduct as well. He conducted for eight years the Boca del Monte Children's Choir in Costa Rica, and he has been part of several album recordings as a pianist, a singer, a baroque recorder player, and a composer. Patrick is currently studying for his master's degree in collaborative piano with Eneida Larti, Assistant Professor of Piano, at the University of Idaho.



Valerie DeMeerleer (Assistant Costume Designer) is a University of Idaho alum, who received their BFA in Theater Arts with a focus in Costume Design. Valerie was the costume designer for this season's production, "Amelie" and has been involved in numerous other theater productions at U of I. She was an assistant designer at the Utah Opera and Musical Theater Festival last summer. She hopes you enjoy the show!

DIE FLEDERMAUS SYNOPSIS

CONTINUED from PAGE 2

Eisenstein tells the story of how Dr. Falke got the nickname "Dr. Fledermaus." Years ago, he left Falke in town after a masked ball—drunk and mostly naked except for a bat costume. Falke swears he will have the last laugh. To toast their triumph, Orlofsky lets lose the champagne and raises a glass to "the king of wines!". Falke declares that in this moment, all in the parties are brothers and sisters, and they should stop using formal language with each other and adopt the language of family and deep friendships. (note: this concept may seem foreign to Americans, as English no longer uses its informal tense of thee/thou, and modern society has become more casual, but to this day, there is cultural significance in the German speaking word of using the formal "Sie" or informal/familial "Du." Falke's proclamation brings everyone in the party into a single familial union of friendship and love).

As the chime rings six in the morning, Eisenstein and Frank realize they're both due for their next appointment—incidentally and unknown to them, both of their destination is the prison.

Act III

January 1, 1900 – Early morning at a Viennese prison

The jailer, Frosch (German for Frog) arrives at the prison very drunk (Austrian tradition dictates that this role be played by a guest comedian or local celebrity). After a short conversation with Alfredo, who is locked in prison cell no. 12, Frank arrives home and reminisces about his time at the party. Adele and Ida arrive and try to convince Frank to be Adele's sponsor to quit her job and become an actress. Adele and Ida are forced to hide as Eisenstein arrives, and Frank and Eisenstein reveal to each other their true identities. Eisenstein is shocked to learn that another man was arrested having dinner with his wife after he left. His lawyer, Dr. Blind, arrives to meet with the fake Eisenstein (Alfredo). Eisenstein decides to swap places and pretend to be the lawyer and find out what happened.

Rosalinde and Alfredo arrive for their meeting with Dr. Blind (now Eisenstein in disguise), but Eisenstein cannot control his temper and declares he will seek his revenge for his wife's unfaithfulness. She pulls out his watch and reveals her true identity as his Hungarian Countess. Alfredo demands Eisenstein take his rightful place in prison cell no. 12. When Eisenstein refuses, Falke, Orlofsky, and the rest of the entourage arrive. Falke declares this the revenge of the bat, and confesses that he orchestrated the entire evening. Rosalinde is still furious, but she forgives Eisenstein after he confesses that Champagne is to blame. Everyone toasts the king of wine!

ARTISTIC TEAM BIOGRAPHIES



Stefan Gordon (Stage Director) has directed operas on traditional stages, as well as a variety of experimental venues, in America, Europe, and Asia. His adaptation of Mozart's "Le Nozze di Figaro" ran for over 200 performances in Vienna, Austria. In 2018 he also directed a production of "Die Zauberflöte" with the Vienna Summer Music Festival, and he will remount the same production with them this upcoming summer. Dr. Gordon directed the Rapides Symphony's production of "La Traviata" in 2019 and "Die Zauberflöte" in 2016. Other directing credits include "The Mikado," "Suor Angelica/Gianni Schicchi" and several new shows he co-created, including "Cat Tales" "Seduction" and "La donna del Lago." As a performer, Gordon has appeared in over 500 performances in 50+ productions across Asia, Europe, and the United States. Gordon is an assistant professor of voice at U OF I Lionel Hampton School of Music.



Jason M. Johnston (Conductor) joined the University of Idaho faculty in 2015. He is currently Assistant Professor of Horn at the Lionel Hampton School of Music. He received his D.M.A. degree (Doctor of Musical Arts) in Horn Performance and Pedagogy from the University of Colorado. His duties include teaching applied horn lessons, directing the University of Idaho Concert Band, directing the Vandal Horn Choir, teaching Brass Techniques, and coaching several chamber ensembles. Johnston founded both the Palouse Horn Club and the Palouse Brass Ensemble. He is also a member of the Northwest Wind Quintet, the Idaho Brass Quintet, the Apollo Chamber Brass, and the Korean Summer Winds based in Busan, South Korea. Johnston is Principal Horn for the Steamboat Symphony Orchestra and Opera Steamboat as well as Co-Principal Horn for the Washington-Idaho Symphony, and 3rd horn for the Walla Walla Symphony.



Award-winning American soprano **Michelle Lange** (Assistant Director and Designer) has been featured in Asia, Europe and the United States. Lange has designed a variety of operas around the world, including two new productions of "Die Zauberflöte" in Vienna, "The Mikado," "The Gondoliers," "Suor Angelica/Gianni Schicchi" in Louisiana and several original shows she co-created, including "Cat Tales," "Seduction" and "La donna del Lago" in Hong Kong. As a performer, Lange made her debut with Opera Hong Kong singing Donna Elvira in Mozart's "Don Giovanni." Mrs. Lange's roles include Musetta and Mimì in "La Bohème" and the leading soprano in "Turandot," "Così fan tutte," "The Magic Flute," "Rigoletto," "Die Fledermaus" and "Nozze di Figaro" where she sang over a hundred performances of Contessa in Vienna, Austria. Mrs. Lange is the winner of the Voices of Mississippi Competition in both 2016 and 2017, the 2017 William T. Gower Concerto Competition, and the Madame Rose Palmar-Tenser Competition. Lange is a member of the voice faculty at U of I Lionel Hampton School of Music.



Patrick Brandl Suarez (Pianist) is an international student from Costa Rica. He concluded his bachelor's degree in piano performance at the La Universidad Nacional (UNA) in Costa Rica. During his time at the UNA, he had the opportunity to play in different places across the world, including Costa Rica, Mexico, USA, Lithuania, and Russia. He debuted as a soloist with Beethoven's Emperor concerto with the Kostroma State Symphony Orchestra in 2017 and has played with the Moscow State Symphony Orchestra, and the Vilnius Opera Symphony Orchestra as a soloist. He also was part of Estudio Choralia, a Costa Rican choir in which he sang in different festivals,

continued on next page

DIE FLEDERMAUS SYNOPSIS

Director's note – "Die Fledermaus" is traditionally performed annually on New Years Eve. The show has multiple unwritten traditions in the German speaking world. I've tried to identify them here in the synopsis.

Act I

December 31, 1899 – Late afternoon, a salon in the 1st District of Vienna

Late afternoon in the prestigious palace district of Vienna, a street singer serenades Rosalinde, a wealthy bourgeois lady. Her chambermaid, Adele, receives an invitation to a fancy party from her sister Ida. Adele tries to get the night off, but to no avail. Rosalinde's husband, Gabriel von Eisenstein, storms into the house with his lawyer, Dr. Blind. Eisenstein's appeal in court went very badly—so badly, in fact, that his five day sentence for punching a police officer was extended to eight days. They throw Dr. Blind out and fret about being parted for the next eight days.

When Rosalinde is alone on the stage, the street singer sneaks into her home, and she discovers he's none other than her previous lover, the Italian opera singer, Alfredo. He has heard about her husband's prison sentence and hopes to fill his shoes while he's locked up. She insists he leave, but finally agrees they can share one drink together "for old time's sake."

After Alfredo sneaks back into the garden, Eisenstein's good friend, Dr. Falke arrives and offers to cheer Eisenstein up. While they're alone, Falke convinces Eisenstein to wait until tomorrow early morning to check into prison. Instead, he is to accompany Falke to a fancy party with the pathologically bored Russian Prince, Orlofsky. Eisenstein imagines all of the beautiful women he could meet there and insists they cannot tell his wife their plan. Meanwhile, Rosalinde tells Adele she can have the night off after all. Adele tells Rosalinde that she too received a mysterious envelope. Rosalinde, Eisenstein, and Adele all openly fret about spending eight days apart, but secretly dream of the evening they have in store.

Eisenstein departs, telling his wife he is off to serve his prison sentence. Moments later, Alfredo comes in and makes himself at home in Eisenstein's dressing gown. He tries to seduce Rosalinde, who wavers. Suddenly, the prison warden, Frank, arrives to take Eisenstein to prison. Alfredo is forced to take Eisenstein's place in order to protect Rosalinde's honor. As they depart, Rosalinde opens the letter and discovers a mask and an invitation to fancy party.

Act II

December 31, 1899 – Later that night at the villa of Prince Orlofsky

Falke promises prince Orlofsky that he will cure him of his pathological border by making him laugh. He is introduced to first Adele, then Eisenstein, both of whom are using fake names. Orlofsky explains that everyone in his house must live their very best life. Falke then introduces the prison warden, Frank, who is also under a false name, as his lowly position would never warrant such an invitation. When Eisenstein recognizes Adele, her sister Ida encourages her to pretend to be an actress instead.

The action comes to a halt as the entertainment arrives. Abiding by longstanding Austrian and German tradition, the on-stage entertainment features special guest performers from the community. Frank becomes excellent friends with Eisenstein and becomes close with Adele and Ida. Rosalinde is next to arrive at the party, disguised as a Hungarian Countess. Eisenstein tries to seduce her using his rare and expensive watch—a "repeater" watch, so named by the high pitched repeated chime that it makes, simulated in the Strauss orchestration (note: a watch like this today generally costs over \$100k). Rosalinde takes the watch as evidence. She is confronted by a now drunk Adele and Ida, who demand she unmask or prove that she's truly Hungarian nobility. She responds by singing a Csárdás, a special Hungarian folk song.

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University of Idaho
Lionel Hampton School of Music

CAST (in order of appearance)

Dr. Falke.....Derek Renzelman* and Elgin Thompson +
 Adele.....Elizabeth Sabata* and Katherine Seelmeyer +
 Rosalinde*.....Zöe Miller* and Mikaila Calhoun +
 Gabriel von Eisenstein.....Malachi McMillan* and Samuel Leeper +
 Dr. Blind..... Scott Milner
 Alfredo..... Derek Carson
 Frank*..... Frank Bowers* and Evan Lindemood+
 Ida..... Madison Cummings* and Irene Koreski+
 Prince Orlofsky*..... Emily Bren* and Karolyn Clifford +
 Yvan*..... NaitBrazington* and HaydenParsons +
 Frosch*..... Micah Sandt

Ensemble:

Ryleigh Broxson & Kalkidan Meyer & Cali Dunn (Dancer)

*March 1

+March 2

Named roles will appear in the ensemble on their off-night.

University of Idaho Opera Orchestra

Violin I

Aidan Steinkamp, concertmaster
 Alex Bravo Leon, assistant concertmaster
 Tommie Moody-St. Clair

Violin II

Stella Rieth, principal
 Elijah Skurupey
 Ramie Anderson

Viola

Eric Thorsteinson, principal
 Teagan Hayes

Cello

Matt Aranda, principal
 Ryan Sorenson

Bass

Sierra Holt, principal

Flute/Piccolo

Agustus Jones, principal

Oboe/English Horn

Luke West, principal

Clarinet

Gabriella Woozley, principal

Bassoon

Rachel Weiss, principal

Horns

Nick Conner, principal
 Abby Glatz

Trumpet

Robbie Cobden, principal

Trombones

Jacob Williams, principal
 Lane Rigge, bass trombone

Timpani

Mathew Kulin, principal

Percussion

Joshua Ellis, principal

Piano

Patrick Brandl Suarez, principal

CAST BIOGRAPHIES - continued



Hayden Parsons (Yvan) grew up in Boise and is a freshman at U of I, studying medical sciences with plans to become a pediatric surgeon. Although he's not a music major, he may add a minor in music in the next coming years. Hayden is in three ensembles this semester and has always been interested in singing in operas. This is his first! He is thrilled to play the role of Yvan, a bodyguard to Orlofsky.



Micah Sandt (Frosch) Born in Taiwan to his French father and Finnish mother, Micah spent most of his childhood in Hong Kong and learned to speak Cantonese at a local Chinese school. After graduating from a British International School, he moved to London and trained as an actor at Mountview Academy of Theatre Arts. He later moved to New York to study his master's in composition at New York University, Tisch School of The Arts. Micah works internationally as an actor, singer, pianist, as well as a composer, arranger, and musical director. His original one man show, "Gweilo," premiered this year in Paris after two successful runs in Hong Kong. Other credits include Tabby McCat in "Singapore," Elton John in "Last Night at Studio 54," Chad in "Wild the Musical," The Bonn Man with City Chamber Orchestra of Hong Kong, Fred in "Smokey Joe's Cafe" in 3 Ami's tour of Guangzhou, Ozan in "A Winter's Tale" in London, Antipholus in "Comedy of Errors" in TIE's tour of the UK, among others.



Kalkidan Meyer (Ensemble) was born in Ethiopia and grew up in Moscow. Kalkidan is a recent transfer to U of I and is studying business with an emphasis in marketing. This is Kalkidan's first semester with the Opera Workshop and second year in voice lessons. She has enjoyed performing in plays and musicals throughout high school and college. Her previous roles include Haydee in a musical rendition of "The Count of Monte Cristo," Hero in "Much Ado about Nothing," Cinderella in Rodgers and Hammerstein's "Cinderella," Beth Bradley in "The Best Christmas Pageant Ever," Cecily Cardew in "The Importance of Being Ernest" and one of the daughters in "Pirates of Penzance." Kalkidan has loved singing since she was a little girl and spent thirteen years in choir, with three of those years being in her school's honors choir. Kalkidan also participated in a national honors choir for two years, traveling to Texas and Georgia for training and performances. Kalkidan hopes to continue growing her musical skills while at U of I and throughout the rest of her life while pursuing a career in marketing.



Ryleigh Broxson (Ensemble) is in her first year as a music education major in voice. She comes from Lake City High School in Coeur D'Alene and studies voice with Michelle Lange. She's also a passionate lover of cats. Ryleigh is excited to perform in her first opera.



Cali Dunn (Ensemble/Dancer) is a psychology major and music minor, with percussion as her primary instrument. She fell in love most with ballroom dance and has competitively danced for 14 years. She has choreographed and played in the pit orchestra for multiple productions and adores performing and helping other performers. Music and dance have a deep connection within her, and she could not be the dancer or musician she is today without both. They are both dear to her heart and bring her peace.

CAST BIOGRAPHIES - continued



Madison Cummings (Ida) has been in several productions from her hometown, Coeur d'Alene, including Lily in "Anastasia" and Elsa in "Frozen the Musical" and has participated in competitive drama. She is a first-year student at University of Idaho and is excited to continue pursuing her education at Lionel Hampton School of Music.



Irene Koreski (Ida) is from Yakima, Washington and has been involved with music since she was 10-years-old. She is currently working towards her BA in Music Performance on the flute and plans to graduate in spring 2025. She has been a member of the Sigma Zeta chapter of SAI since 2022 and has served as president and secretary. This is Irene's first ever musical production as a vocalist but she has been performing for many years in varying ensembles, including Columbians Drum and Bugle Corps, the university's wind ensemble, orchestra, marching band, and jazz choirs I and II.



Emily Bren (Prince Orlofskyl) grew up in rural Potlatch Idaho, where she was introduced to community theater and performed onstage in plays, musical theater, choir, and ballet recitals. Emily is a voice major at U of I and has many teachers and mentors to thank for her pursuit of music. Some of Emily's favorite roles include Dianna Barry in "Anne of Green Gables" and Bertha (the figure) in "Jane Eyre." She has appeared in two separate productions of Gilbert and Sullivan's "Pirates of Penzance," as both a pirate and a daughter. In her limited free time Emily enjoys being with friends and is planning a wedding with her fiancé William.



Karolyn Clifford (Prince Orlofsky) is from Rexburg, Idaho. She has been a part of the arts since she was a child, along with the rest of her family. Trained classically, she chose to pursue musical theatre and has lived in that world for nearly 30 years. She has played roles such as Jack's Mother in "Into The Woods," The Narrator in "Joseph and the Amazing Technicolored Dreamcoat," Sister Hubert in "Nunsense" and many other roles/shows. She was also a cast member of the Playmill Theatre the summer of 2007. Two years ago she found her classical roots calling her name and has chosen to pursue opera

and receive her Master's in Vocal Performance at University of Idaho where she will graduate in 2025. She hopes to work professionally as an opera singer, and as a licensed yoga therapist, to help musicians learn how to mentally/physically/emotionally navigate life.



Nait Brazington (Yvan & Props Master) is a sophomore Vocal Performance and Piano Performance major at the University of Idaho. Nait has appeared in musical productions such as "Into the Woods" and "Aladdin." Nait has been studying music for the past 10 years and plans to continue in the life of music and performance. Nait is a composer/arranger as well as a songwriter, covering many different genres and styles. Nait is also learning to record and produce music at the University of Idaho and plans to continue throughout his career.

Artistic Team:

Stage Director: Stefan Gordon

Conductor: Jason M. Johnston

Assistant Director and Designer: Michelle Lange

Pianist: Patrick Brandl Suarez

Stage Managers: Bryn Navarrete & Katherine Pry

Assistant Stage Manager: Kaley Anderson

Production Manager: Frank Bowers

Lighting Designer: Raven Bouvier

Assistant Costume Designer: Valerie DeMeerleer

Props Master: Nait Brazington

Hair & Makeup Assistant: Jantzen Bates

Wardrobe: Tallia Hart, Sydney Teply, Piper Rickman

Technical Director: Michael Brandt

Lead Carpenter: Lou Perrotta

Backstage Crew: Maysen Beall, Amari Caballero

Aurora Dickey, Cambree Miller

SPECIAL THANKS

LHSOM Director

Sean Butterfield

Theatre Arts Department

with very special thanks to

Robert Caisley

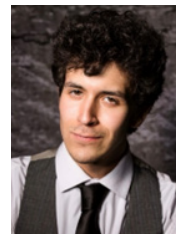
Michael Brandt

Jesse Dreikosen

CAST BIOGRAPHIES - IN GENERAL ORDER OF APPEARANCE



Bass-baritone **Derek Renzelman** (Dr. Falke) is in his sixth year as an undergraduate at the University of Idaho pursuing a degree in Voice Performance, studying with Dr. Stefan Gordon. Derek recently participated in the Vienna Summer Music Festival in Vienna, Austria where he sang Sarastro in Mozart's "Die Zauberflöte" as well as in the chorus for Purcell's "Dido and Aeneas." Locally, you may have seen him in roles such as the Police Sergeant in "The Pirates of Penzance," the Speaker in "The Magic Flute" and as Bobby in "Cabaret," all at the U of I, or in several productions with the Lewiston Civic Theatre including "Sweeney Todd," "Beauty and the Beast" and "She Loves Me." Derek was also selected as one of four winners of the University of Idaho Concerto and Aria Competition. Derek intends to pursue a Master's Degree in Opera Performance.



Elgin Thompson (Dr. Falke), an Oregon native, has performed solely in theatre until now. His most recent roles from back home include Dallas Winston in "The Outsiders," Cyrano in "Cyrano de Bergerac" and Hugh Dorsey in "Parade." Elgin is excited to begin his journey in opera as Falke in this year's LHSOM production. Now a junior, he is currently studying Music at the University of Idaho with a degree in Vocal Performance under Michelle Lange and Stefan Gordon, and plans to graduate in the Spring of 2025. Outside of theatre and opera, Elgin is an active composer and jazz percussionist – playing with the University's own 'Horace Silver Combo' & Big Bands. He hopes to

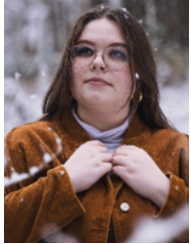
continue performing well into the future and is honored to share the present stage with his talented colleagues.



CAST BIOGRAPHIES - continued



Elizabeth Sabata (Adele) is from Spokane, Washington. She is currently attending the University of Idaho, and is majoring in Vocal Music Education with the hope of becoming a high school choir teacher. She will graduate in the fall of 2025. Elizabeth has been singing her entire life, has been a part of a choir since the fifth grade (including Washington All State Choir), began formal voice lessons during her sophomore year of high school, and has been in several school musicals. Her roles include an Oompa Loompa in "Willy Wonka and the Chocolate Factory," Hodel from "Fiddler on the Roof" and Lady Larken in "Once Upon a Mattress." She was also named a Spokane Scholar in the fine arts category.



Katie Seelmeyer (Adele) is in her third year of a vocal performance degree at the University of Idaho. She originally hails from Fort Collins, Colorado and has been singing for over 10 years. This is also her third opera here at U of I. She has played Second Spirit in Mozart's "Magic Flute," Kate in "Pirates of Penzance" and now Adele in Strauss II's "Die Fledermaus." Katie is also the Vice President of Membership for the Sigma Zeta Chapter of Sigma Alpha Iota, and is excited to share the stage with several of her fellow sisters. She hopes to graduate in 2025, and is excited to continue her career, whether that be in school or post-grad.



Zoë Miller (Rosalinde) is from Sandpoint. She is currently studying for a Bachelor of Music degree in Vocal Performance, graduating Fall 2024 and plans to next pursue her Master's in Vocal Performance next. She most recently was the First Lady in Mozart's "Magic Flute" (University of Idaho 2022) but has been participating in U of I opera scenes shows and productions since 2019. She hopes to continue to learn and grow in her love of opera, music, and spending time with fellow collaborators.



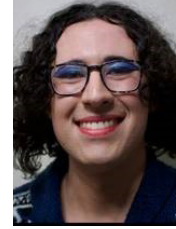
Mikaila Calhoun (Rosalinde) is from northeastern Arizona, but has wholeheartedly claimed Idaho as her second home. She obtained her bachelor's degree in music education in 2021 from Brigham Young University - Idaho and is soon to graduate with her master's degree in voice performance from the University of Idaho this May. Mikaila has performed opera and musical theatre roles including Contessa from Mozart's "Le nozze di Figaro," Edith from Gilbert & Sullivan's "Pirates of Penzance," Lily from "The Secret Garden," among others. Drawn to the academic/educational realm of music, she plans to open a private voice studio after she graduates and pursue a doctorate in music performance.



Malachi McMillan (Gabriel von Eisenstein) is a baritone from Moscow, and in their second year as a Vocal Performance major at the University of Idaho Lionel Hampton School of Music. You may have seen them in previous university productions of "Cabaret" as the Emcee and in the ensemble of last year's opera "Pirates of Penzance." They're excited to be back performing opera, and in a named roll this year! Stosst an!



CAST BIOGRAPHIES - continued



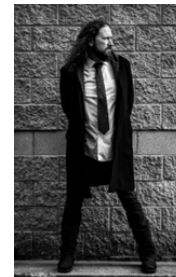
Samuel Marcus Leeper (Gabriel von Eisenstein) has always been invested in the arts, and as a Palouse native has participated in community, high school college and other theatre. Studying Music Education, they are on track to student teach in the fall, and graduate in winter of 2024. Sam has played such roles as Frederic in the U of I production of "The Pirates of Penzance" and Lumiere in Pullman High School's "Beauty and the Beast" and performed abroad as Count Almaviva in Giachino Rossini's "Il Barbiere di Siviglia" and Don Basilio in W.A. Mozart's "Le Nozze di Figaro." Make sure to find time to head to Sam's recital on April 9th at 6:00 P.M. in the Haddock Performance Hall.



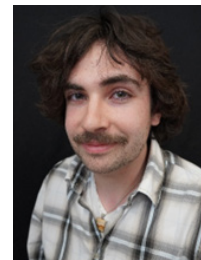
Scott Milner (Dr. Blind) is very excited to be cast in U of I Opera's "Fledermaus" mostly because of all the friendly vibes the other characters are constantly giving him. Scott was heard as the father in "Putnam County 21st Annual Spelling Bee" in last term's U of I Opera Scenes concert, and as slave/priest in U of I Opera, "The Magic Flute" in 2022. After decades of public and private school music teaching, Scott is undertaking a Master's degree in vocal performance at LHSOM.



Derek Carson (Alfredo) hails from the suburban haven of Boise, Idaho. He is currently studying Vocal Performance with opera co-director Michelle Lange at the University of Idaho. You might have seen Mr. Carson as the lead role of Frederick in the 2023 production of Gilbert and Sullivan's "The Pirates of Penzance," as well as Tamino in the 2022 production of Mozart's "The Magic Flute." Derek has a few exciting events on the horizon including his senior vocal recital on March 23rd at 4 p.m. He will also be graduating at the end of this semester and is very grateful for his time at U of I. Derek has a few special talents, including the inexplicable ability to do the splits, an affinity for back-bends, and an extensive knowledge of back-cracking techniques.



Frank Bowers (Frank & Production Manager) grew up in Colorado, and moved to Moscow from Vancouver, WA in 2021. Having been awarded a bachelor's degree in applied music at the University of Idaho in 2023, Frank is currently pursuing a master's degree in vocal performance. At the University of Idaho Frank has performed extensively: with the Vandaleers, with the Jazz Choir, as Monostatos in "The Magic Flute," as The Major General in "The Pirates of Penzance," as lead guitarist with "The Village Vanguard." Frank is best known for his work with hard rock and heavy metal bands: lead vocals and guitar for the doom metal band Archdruid, lead guitar for the instrumental progressive rock band Heavö Bäang Staäng, and as guitarist and vocalist for the Moscow, ID based Squäll.



Evan Lindemood (Frank) grew up in southern Idaho and is working toward degrees in applied music and history; he will graduate in 2025. This is Evan's second year in LHSOM's opera, he's been heard in the chorus of "Pirates of Penzance" last year as a pirate and a professor (police officer). He grew up performing, with roles such as Tevye in Minico High School's production of "Fiddler on the Roof." He has also collaborated with the University of Idaho's theatre department, performing in "Mr. Burns, A Post-Electric Play" and playing guitar in the pit orchestra for "Amelie." Evan can also be seen playing guitar for the University of Idaho jazz band.