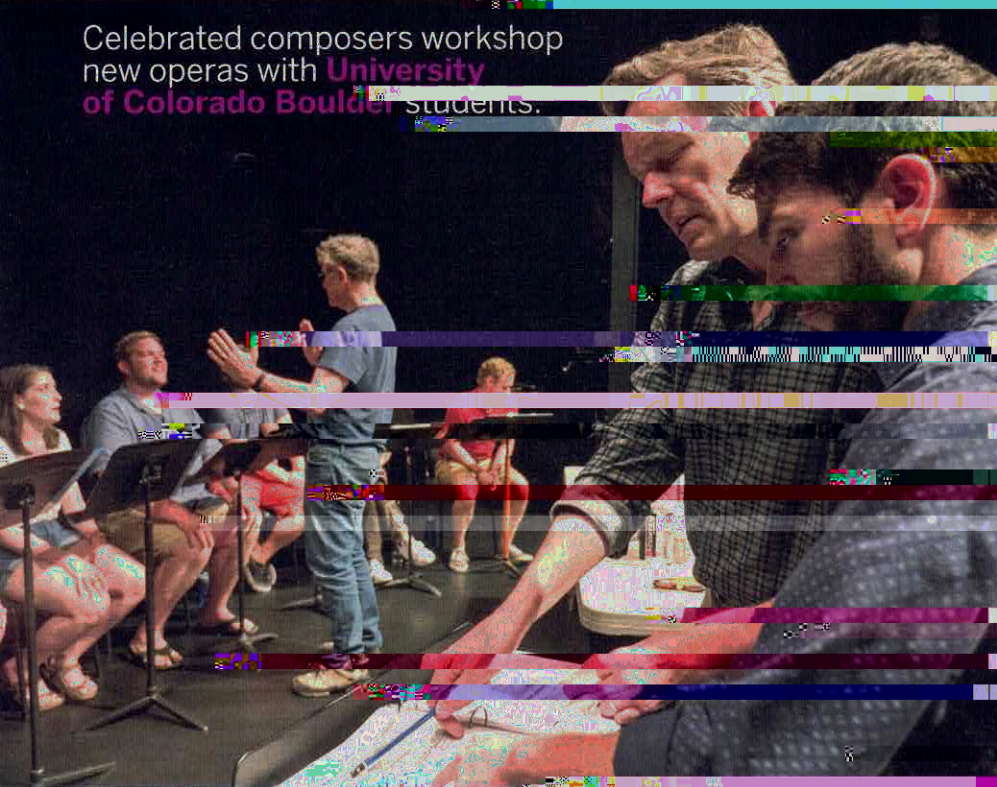


Summer Intensive.

Celebrated composers workshop new operas with University of Colorado Boulder students.



Now in its seventh year, CU grew out of Holman's experience running the young-artist program at Opera Colorado. During Opera America's annual conference,

Holman charges participants in a new-works sampler that included excerpts from Aldridge's *Lincoln Center*, which she directed.

"Having guests hold an annual conference at CU, it had been the most exciting experience of their whole nine months in residency," says Holman.

"Frankly, meeting it felt the same way with me. It is so new... you don't have all

this tradition and... subsequent conversation with Gantry librettist Herschel Garfein inspired her to launch a similar effort when she relocated to Boulder. "We feel at CU that we're not training our students to do new work; it's akin to malpractice."

CU Now offers established material in a rehearsal space that is most useful to their development.

ment p... atmosphere, far from critical eyes. The workshop culminates in two public performances, which range from signors of music stands to microphone sets, lights and costumes. This past summer,

Holman staged a thirty-minute excerpt from Tom Cipullo's

Heggie and Scheer will return for the third time, having also workshopped *It's a Wonderful Life*, which will premiere

on the mainstage in November. The opera's first new produc-

composer like Heggie and guest conductor with students at CU Now

previews for an opera! Heggie

piece every... try new things, material, cut material, and get to hear it immediately. To

THIS MONTH When the young artists of the Merola Opera Program present the world premiere of Mendelssohn's commission, says Gene Scheer and Gene Scheer... they will not be the first to workshopped the material. That credit goes to the students at CU Now, a three-year-old program that has nurtured Robert Aldridge's *Sister Carrie*, Libby Larsen's *Time* and Kirke Mechem's *Prejudice*, among others. The artists are mostly graduate students, but it's not restrictive, says Leigh...

...a depends on the piece, and who has the best voice for it. They not only have to have tons of talent, but they have to be very smart and quick and be able to go with the flow. We always say, "Embrace the unknown."

that much time just to learn

step into the process and

stay in the zone as a team.

Heggie particularly loves work-

ing with students. They are

professional singers, who don't

have as much time for this kind

of thing. Students ask good

questions and bring up impor-

tant points throughout."

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Many students stay in touch

with the visiting writers, and

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work professionally. But

Holman is quick to point out

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easily accessible recordings on

YouTube and Spotify.

When you've got a brand-new

score, it's only one way to do

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