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**Opera Colorado and The Stanley Hotel Present an Immersive Weekend  
Exploring the Operatic Adaptation of *The Shining* (February 5 & 6)**

**This exclusive experience, a fundraiser for Opera Colorado’s education programs,  
includes lodging, elegant dining, and a performance of highlights  
from Moravec & Campbell’s *The Shining***

**Denver, CO (December 22, 2021)**—Opera Colorado and The Stanley Hotel join forces to offer a one-of-a-kind event February 5 and 6, 2022, that explores the operatic adaptation of Stephen King’s novel, *The Shining*. Guests are invited to experience an exclusive preview of the most dramatic moments performed by Opera Colorado’s internationally acclaimed cast, along with a one-night stay at The Lodge at The Stanley, complete with an elegant cocktail hour, dinner, and a breakfast Q&A with the opera’s composer and librettist. All proceeds, totaling over \$100,000, will benefit Opera Colorado’s Education and Community Engagement Programs.

“We are proud to present *The Shining* at the hotel that inspired Stephen King’s book. Our hotel was built in 1909 and the Concert Hall is also an amazing part of our history. We invite friends and supporters of Opera Colorado to join us for a truly amazing performance of *The Shining* where it all began, at the Stanley Hotel,” says John Cullen, President of the Grand Heritage Hotel Group.

“Opera Colorado is thrilled to partner with The Stanley Hotel to shed light on this exciting, new opera we are bringing to Denver this winter. The combination of exquisite food and captivating music against the backdrop of the iconic Stanley will be a unique experience for our guests and artists alike,” says Greg Carpenter, Opera Colorado’s General & Artistic Director.

*The Shining*, an opera by composer Paul Moravec and librettist Mark Campbell, is based on Stephen King’s bestselling novel and tells the story of Jack Torrance’s descent into madness at the secluded Overlook Hotel, famously inspired by Colorado’s own Stanley Hotel in Estes Park. The opera had its world premiere in 2016, and Opera Colorado will be the second to present it in February and March, 2022, at the Ellie Caulkins Opera House in Denver. During this weekend-long event, guests will experience an exclusive preview of highlights from the opera performed by members of our cast.

The Stanley Hotel will generously contribute all funds received to Opera Colorado's Education and Community Engagement Programs. During a typical season, these programs reach over 45,000 students and life-long learners throughout the state, bringing touring productions, customized workshops, and literacy programs to Colorado's diverse communities.

"We are facing so many challenges due to the COVID-19 pandemic, including a changed education landscape—fewer teachers, fewer music programs—and this support is critical to helping us rebuild relationships and ensure our community has access to the arts education it needs. The impact of our partnership with The Stanley will be felt for years to come," says Cherity Koepke, Opera Colorado's Director of Education & Community Engagement.

The immersive weekend at The Stanley Hotel, priced at \$2,000 per room (maximum occupancy of two), includes:

- An intimate performance of highlights from Paul Moravec and Mark Campbell's *The Shining* in the Stanley Concert Hall.
- A one-night stay at The Lodge at The Stanley, offering a historic boutique experience and a variety of amenities including updated rooms and a relaxing lounge. King, Queen, and Suite rooms will be available on a first-come, first-served basis.
- An elegant cocktail hour and three-course dinner at The Lodge at The Stanley (black tie optional).
- Continental breakfast featuring a Q&A with Paul Moravec and Mark Campbell, the composer and librettist of *The Shining*, in the Stanley Concert Hall (casual).

To reserve your weekend experience, visit [stanleylive.com](http://stanleylive.com).

For more information about current and future programming at Opera Colorado, contact Jennifer Colgan at [jcolgan@operacolorado.org](mailto:jcolgan@operacolorado.org). For more information about Opera Colorado's Education and Community Engagement Programs, visit [operacolorado.org/education](http://operacolorado.org/education).

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## ABOUT THE FEATURED ARTISTS



Recipient of a 2019 GRAMMY® Award for Best Opera Recording for Steve Jobs in *The (R)evolution of Steve Jobs*, baritone **Edward Parks** made his Metropolitan Opera debut in the 2009-2010 season as Fiorello in *Il barbiere di Siviglia* and has since appeared there as Schaunard in *La bohème* and as Larkens in *La fanciulla del West*, which was broadcast in HD worldwide. This season, he joins tenor Andrea Bocelli on national tour to over twenty cities. Other notable upcoming engagements include a return to Lyric Opera of Chicago for *Proving Up*, *Songs of a Wayfarer* with New York Youth Symphony, and Marcello in *La bohème* with Michigan Opera Theater and Boston Lyric Opera. Highlights from past seasons include Steve Jobs in *The (R)evolution of Steve Jobs* with Santa Fe Opera, the Count in *Le nozze di Figaro* with Hawaii Opera Theatre, a return to Minnesota Opera as Audebert in *Silent Night*, revivals of his Escamillo in *Carmen* with the Seiji Ozawa Matsumoto Festival in Japan and Atlanta Opera, Valentin in *Faust* with Lyric Opera of Chicago, Portland Opera, and Opera San Antonio, Inman in *Cold Mountain* with North Carolina Opera, and Belcore in *L'elisir d'amore* with Opera Oviedo in Spain. On the concert stage, Mr. Parks made his Carnegie Hall debut in an evening of songs by Charles Ives, Orff's *Carmina Burana* with the Prague Proms International Music Festival and the Czech National Symphony Orchestra, his debut with the Atlanta Symphony Orchestra in the Duruflé Requiem, and Schubert's *Winterreise* at Carnegie Hall's Weill Recital Hall. (223)



For her creation of the title role in David Carlson's *Anna Karenina*, *Opera News* proclaimed that soprano **Kelly Kaduce (Wendy Torrance)** is "...an exceptional actress whose performance was as finely modulated dramatically as it was musically...and her dark, focused sound was lusty and lyrical one moment, tender and floating the next."

Ms. Kaduce's recent engagements include the title roles of *Tosca*, *Madama Butterfly*, *Manon Lescaut*, and *Rusalka*, and the world premiere of *The Shining* with Minnesota Opera; *Madama Butterfly* with Florida Grand Opera, Canadian Opera Company, and West Australian Opera; Mimì in *La bohème* with Boston Lyric Opera; and *Tosca* with Houston Grand Opera.

Among Ms. Kaduce's career highlights are several world premieres, including Rosasharn in Gordon's *The Grapes of Wrath* with Minnesota Opera, Carlson's *Anna Karenina* with Florida Grand Opera and Opera Theatre of Saint Louis, Caroline in Danielpour's *Margaret Garner* with Michigan Opera Theatre, the Chinese Actress and Zi Zhen in Sheng's *Madame Mao* with Santa Fe Opera, and two roles in the Central Park trilogy with Glimmerglass Opera.

Kelly Kaduce is a graduate of both St. Olaf College and Boston University, and is a previous winner of the Metropolitan Opera National Council Auditions.



**Kevin Deas (Dick Hallorann)** has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, as well as the most illustrious orchestras on the North American continent, and at the Ravinia, Vail, and Saratoga festivals.

A strong proponent of contemporary music, Kevin Deas was heard at Italy's Spoleto Festival in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's eighty-fifth birthday, recorded on video for international release. He also performed the world premieres of Derek Bermel's *The Good Life* with the Pittsburgh Symphony and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony. His twenty-year collaboration with the late jazz legend Dave Brubeck has taken him to Salzburg, Vienna and Moscow in performances of *To Hope!* He performed Brubeck's *Gates of Justice* in a gala performance in New York.

Kevin Deas recorded Wagner's *Die Meistersinger* (Decca/London) with the Chicago Symphony under the late Sir Georg Solti, and Varèse's *Ecuatorial* with the ASKO Ensemble under the baton of Riccardo Chailly. Other releases include Bach's Mass in B Minor and Handel's *Acis and Galatea* (Vox Classics); Dave Brubeck's *To Hope!* with the Cathedral Choral Society (Telarc); and Haydn's *Die Schöpfung* with the Virginia Symphony and Boston Baroque (Linn Records). *Dvorák in America* (Naxos), features Mr. Deas in the world premiere recording of Dvorák's "Hiawatha Melodrama" and the composer's own arrangement of "Goin' Home" with the PostClassical Ensemble.



Praised for his “technically flawless performance” by *Opera News*, American baritone **Troy Cook (Mark Torrance)** made his Royal Opera, Covent Garden debut as Guglielmo in *Così fan tutte*, and made his role debut as Ford in Hamburgische Staatsoper’s *Falstaff* following his debut with the company as Marcello in *La bohème*.

Previous highlights include creating the role of Father Palmer in the world premiere of *Silent Night* with Minnesota Opera; Marcello in *La bohème* with the Jacksonville Symphony Orchestra, Florida Grand Opera, Berkshire Opera, Semperoper Dresden, and Opera Philadelphia; Lescaut in *Manon Lescaut* with Opera Philadelphia; the Count in *Le nozze di Figaro* with Lyric Opera of Kansas City; Escamillo in *Carmen* with the Green Mountain Opera Festival; Sharpless in *Madama Butterfly* with Opera Philadelphia and Berkshire Opera; Enrico in *Lucia di Lammermoor* with Las Palmas Opera and Lyric Opera of Kansas City; Guglielmo in *Così fan tutte* with Santa Fe Opera and Toledo Opera; Zurga in *Les pêcheurs de perles* with Lyric Opera of Kansas City and Opera Carolina; Figaro in *Il barbiere di Siviglia* with Opera Omaha, San Francisco Opera and Fort Worth Opera; Mr. Flint in *Billy Budd* with San Francisco Opera; Albert in *Werther* with Kentucky Opera; and Giacomo in *Beatrice Cenci* with Grand Théâtre de Genève. He has also appeared with the Metropolitan Opera, Opera Bilbao, Opera Pacific, and La Monnaie, Brussels.

Equally in demand on the concert stage, Mr. Cook has appeared with the Pacific Symphony, Arizona Musicfest, Portland Symphony Orchestra, the Winston-Salem Symphony, the American Ballet Theater, the LA Philharmonic, San Antonio Symphony, and the Marilyn Horne Foundation.

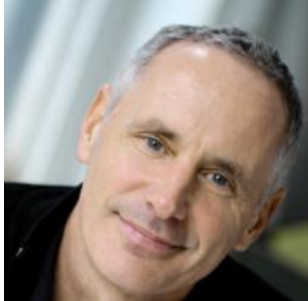


**Paul Moravec (Composer)**, recipient of the 2004 Pulitzer Prize in Music, is the composer of numerous orchestral, chamber, choral, operatic, and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special position of University Professor at Adelphi University. He was the 2013 Paul Fromm Composer-in-Residence at the American Academy in Rome, and recently served as Artist-in-Residence at the Institute for Advanced Study in Princeton, NJ. He was also elected to membership in the American Philosophical Society.

Frequently commissioned by notable ensembles and major music institutions, Moravec’s current project is an oratorio about The Underground Railroad for premiere by the Oratorio Society of New York at Carnegie Hall in May 2018. His most recent premiere is *The Shining*, based on the Stephen King novel, at Minnesota Opera in May 2016. Other recent premieres include *The Overlook Hotel Suite*, with American Composers Orchestra at Carnegie Hall, *Winter Songs*, with the Harvard Glee Club and Radcliffe Choral Society, *Light Shall Lift Us*, with Opera Orlando, *The King’s Man*, with Kentucky Opera, and *Amorisms*, with Alias and the Nashville Ballet. Recent seasons have included the New York premiere of *The Blizzard Voices*, with the Oratorio Society of NY at Carnegie Hall, as well as the premieres of *Violin Concerto*, with Maria Bachmann and Symphony in C, and *Shakuhachi Concerto*, with James Schlefer and the Orchestra of the Swan (U.K.). Other recent premieres include *Danse Russe*, an opera for the Philadelphia International Festival of the Arts; *Brandenburg Gate*, with the Orpheus Chamber Orchestra

at Carnegie Hall; Piano Quintet, with Jeremy Denk and the Lark Quartet; and *Wind Symphony*, with a consortium of American concert bands.

Paul Moravec's music is published exclusively by Subito Music Corporation. For more information, visit the composer's website at [www.paulmoravec.com](http://www.paulmoravec.com).



**Mark Campbell's (Librettist)** work as a librettist is at the forefront of the contemporary opera scene in this country. A prolific writer, Mark has created 36 opera librettos, lyrics for 7 musicals, and the text for 5 song cycles and 2 oratorios. His works for the stage have been performed at more than 80 musical venues around the world and the names of his collaborators comprise a roster of the most eminent composers in classical music and include three Pulitzer Prize winners.

Mark's best-known work is *Silent Night*, which received a Pulitzer Prize in Music and is one of the most frequently produced operas in recent history. *The (R)evolution of Steve Jobs*, an audience favorite, received a 2018 Grammy Award for Best Opera Recording. Mark's other successful operas include *The Shining*, *Stonewall*, *Later the Same Evening*, *The Nefarious*, *Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*, *The Manchurian Candidate*, *As One*, *The Other Room*, *Memory Boy*, *Empty the House*, *The Inspector*, *Approaching Ali*, *A Letter to East 11th Street*, *Dinner at Eight*, *Volpone*, and *Bastianello/Lucrezia*. His musicals include *Songs from an Unmade Bed*, *The Audience* and *Splendor*.

Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for Lyricist, a Grammy nomination for Best Classical Recording, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pellicciotti Award, and a grant from the New York State Council of the Arts.

Mark is also an advocate for contemporary American opera and serves as a mentor for future generations of writers through such organizations as American Opera Projects, American Lyric Theatre, and Washington National Opera's American Opera Initiative.



**Nathan Salazar (Pianist)** is a native of Santa Cruz, New Mexico, and holds a master's degree in collaborative piano from the University of Michigan, where he studied with Martin Katz. He received his vocal and piano performance degrees from the University of Kansas, where he studied with Julia Broxholm and Jack Winerock. Salazar has performed in England, Scotland, Italy, Russia, and in major performance venues throughout the United States. He performed in the International Festival of Spanish and Latin American Music with renowned mezzo-soprano Teresa Berganza and has been featured at Hill Auditorium in Ann Arbor, Michigan; the John F. Kennedy Center in

Washington D.C.; Boston's Symphony Hall; and Carnegie Hall in New York City. He is currently Principal Repertoire Coach for Opera Colorado's Artist in Residence Program.

He received a fellowship to Songfest in Los Angeles where he studied with pianists Margo Garrett and Graham Johnson. Salazar has worked with composers Jake Heggie, John Musto, Libby Larsen, and William Bolcom. In 2014, he was invited to be part of Marilyn Horne's 80th birthday celebration at Carnegie Hall, where he worked with Ms. Horne, Martin Katz, and the legendary Christa Ludwig. Salazar has worked with such singers and teachers as Julia Faulkner, Maria Zifchak, Stephen King, Susanne Mentzer, Luis Ledesma, Wolfgang Brendel, Joyce Castle, Neil Shicoff, Stanford Olsen, George Shirley, Angela Meade, Jennifer Johnson Cano, and Susan Graham. He has worked and performed with Serenata

of Santa Fe, New Mexico Performing Arts Society, Skylark Vocal Ensemble, the Santa Fe Desert Chorale, the Santa Fe Opera, The Handel and Haydn Society, The Boston Symphony, and the Boston Lyric Opera, where he most recently worked on the company's monumental 2019 production of Poul Ruders' *The Handmaid's Tale*.

Most recently, Salazar performed with soprano Cecilia Violetta Lopez in recital for Austin Opera, Opera Idaho, Orlando Opera, Opera Las Vegas, Opera Southwest, Opera America, Madison Opera, and Opera Colorado.

Salazar has also served as a voice faculty member at the Boston Conservatory at Berklee, and at the University of New Mexico. Nathan is currently based in Santa Fe, where he enjoys taking care of several chickens and goats.



Appointed in 2015 as Opera Colorado's first-ever music director, **Ari Pelto's** "breathtaking wizardry in the pit" (*The Denver Post*) has been widely celebrated, with Pelto in demand at opera houses and concert halls throughout the United States. At the age of 24, Pelto was appointed Assistant Conductor at the Spoleto Festival and he has since gone on to conduct worldwide. International engagements include performances with Bochumer Philharmoniker and opera productions at New National Theatre of Tokyo and the Teatro Nacional Sucre in Quito, Ecuador. In 2004 he made his highly-praised debut with New York City Opera, conducting *La Traviata*, after which

he became a regular, returning for productions of *Madama Butterfly*, *La bohème*, and *Carmen*. Recent successes include *Eugene Onegin* at Lyric Opera of Kansas City, *Lucia di Lammermoor* at Virginia Opera, and *La Voix Humaine* at Chicago Opera Theater.

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### **ABOUT OPERA COLORADO**

Opera Colorado has served as a cornerstone of Denver's cultural community since 1981. In addition to its mainstage performances at the Ellie Caulkins Opera House each season, the company affirms its commitment to the future of the art form by annually presenting new works; with its nationally recognized Artist in Residence Program that trains the next generation of opera performers; and by each year reaching more than 45,000 students and adults through its many education and community engagement programs throughout the Rocky Mountain region. For more information, visit [operacolorado.org](http://operacolorado.org).

### **ABOUT THE STANLEY HOTEL**

Listed on the National Register of Historic Places and a member of Historic Hotels of America, the iconic 112-year-old Stanley Hotel is famous for its iconic architecture and spectacular setting overlooking Rocky Mountain National Park. Just over an hour from Denver, it is the ideal destination for a Colorado getaway.