

24/25
SEASON



RISE & FALL OF THE CITY OF MAHAGONNY

Reynolds Performing Arts Center

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WEITZENHOFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

and
SCHOOL OF MUSIC
present

KURT WEILL'S

Rise & Fall of the City of Mahagonny

Epic opera in three acts

Text by

Bertolt Brecht

in collaboration with

Kurt Weill, Elisabeth Hauptmann, and Caspar Neher

English translation by

Michael Feingold

Artistic Director and Conductor

Dr. JONATHAN SHAMES

Stage Director

Dr. NICOLE KENLEY-MILLER

Vocal Coaches

Dr. HYUN KIM

Dr. ERIN PALMER

Assistant Conductor

HYERY HWANG

(conducting March 9, 2025)

Chorus Master

Dr. DAVID HOWARD

Scenic Designer

ELIZABETH ELLIOTT

Costume Designer

LLOYD CRACKNELL

Lighting Designer

KELLEN SAPP

Stage Manager

EMILY CASHDOLLAR

Associate Stage Managers

JEBODIAH J. EATON

JJ TOLY

Production Dramaturg

IZZY RICHICHI

Intimacy/Violence Designer

Dr. KATE BUSSELLE

This production contains adult themes and violence.

8 P.M. MARCH 6, 7, 8, 2025 and 3 P.M. MARCH 9, 2025

REYNOLDS PERFORMING ARTS CENTER

560 PARRINGTON OVAL, NORMAN, OK 73019

OU FINE ARTS BOX OFFICE • (405) 325-4101 • THEATRE.OU.EDU

Presented under license from European American Music Distributors Company, on behalf of The Kurt Weill Foundation for Music, Inc., and the Brecht Heirs.

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

Dear Patrons,

We are delighted to welcome you to the University of Oklahoma Weitzenhoffer Family College of Fine Arts and University Theatre's production of Kurt Weill and Bertolt Brecht's *Rise and Fall of the City of Mahagonny*. This jazz and musical theatre adjacent opera, with its unique orchestration that includes saxophone, banjo, zither, and accordion, offers a compelling narrative and a rich musical experience featuring well-known arias like "Alabama Song" and "Benares Song."

Rise and Fall of the City of Mahagonny tells the story of a fictional city founded on the principles of pleasure and profit. As the city grows, it faces moral and social challenges, ultimately leading to its downfall. Through its satirical lens, the opera explores themes of greed, corruption, and the human condition. This production has been a journey of learning and growth, as we have tackled challenging social topics that resonate deeply with contemporary issues. We hope that this performance will inspire reflection and conversation among our audience.

The School of Music extends our heartfelt gratitude to the OU School of Music Voice and Opera Areas, the cast, the OU Symphony Orchestra, and the University Theatre student, staff, and faculty production team for their creativity, dedication, and hard work in bringing this beautiful artistic vision to life. You are in for a visual and musical treat!

Thank you for joining us, and we hope you enjoy the show!

Warm regards,



Jonathan Nichol
Director, School of Music
University of Oklahoma

Dear Friends and Patrons,

Welcome to the School of Music Opera Program and University Theatre production of Bertolt Brecht and Kurt Weill's *Rise and Fall of the City of Mahagonny* - the only production of this opera in this country during the current season!

You are certainly in for a treat from the remarkable partnership of Brecht and Weill whose combined success stretched from theatre to opera and Broadway to Nicole Kenley Miller's imaginative staging and Jonathan Shames' sensitive conducting of the eclectic score. Add the work of our talented student performers, designers, stage managers and technicians and we offer a production that is engaging, with a narrative wrapped in human flaws.

As you absorb the performance, know that you are enjoying the artistry of students who may well follow in the footsteps of Jack Swanson, OU School of Music graduate who makes his Metropolitan Opera debut this season!

Thank you for making this season complete with your presence!

Warm regards,



Professor Mary Margaret Holt
Dean, Weitzenhoffer Family College of Fine Arts
Nichols' Chair, Regents' Professor, and
Presidential Professor
University of Oklahoma



A special thank you to our current Dean's Circle members!

- Membership as of February 2025 -

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go toward providing students in the College of Fine Arts
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Rise & Fall of the City of Mahagonny

SYNOPSIS

A truck of three fugitives—Leocadia Begbick, Fatty, and Trinity Moses—breaks down in the desert. They decide not to continue on where the gold mining is, but to build a city called Mahagonny. Since the world is such a horrible place already with “nothing a man can depend upon,” it will be a city where no one has to work, where you can do whatever you want.

Having heard of Mahagonny, Jenny and the girls arrive looking to make some money turning tricks and drowning their sorrows in whiskey. Jimmy and his cohort have heard about Mahagonny and head there with the money they made in Alaska to spend on a good time. Begbick tries to get the Alaska men interested in Jenny and the girls, so they’ll stay. Jimmy takes an interest in Jenny.

Begbick laments that more people are leaving Mahagonny and she’s going to have to drop prices again. They vow to get the money off the new arrivals. Jimmy regrets ever coming to Mahagonny because he’s bored with life there, but the guys convince him to stay. As Jimmy gets more agitated, he pulls a gun and then a switchblade. Jenny and the guys try to talk him down. Begbick threatens to throw him out of Mahagonny. Jimmy reveals that Mahagonny can’t make anyone happy, because there is too much a man can depend on.

The town is in chaos as a hurricane comes toward them. Jimmy laughs in the face of the hurricane and tells Begbick she’s been going at it all wrong with her rules in Mahagonny. They’re all going to die anyway, so they should lean into their pleasure-seeking. The citizens get word that the hurricane has decimated Pensacola down the road and that it’s headed for Mahagonny. They watch the hurricane go around Mahagonny and then rejoice that they have been spared.

Mahagonny enters an era of revived hedonism of EATING, LOVING, FIGHTING, and DRINKING, which leads to the death of two of Jimmy’s friends—Jack and Joe. Jimmy doesn’t have the money to pay his bar tab, and Begbick has him arrested. As Jimmy lays in the street chained to a lamppost, he dreads seeing another day.

Trinity Moses sells tickets to the trials. Ultimately, Jimmy is sentenced to death for not being able to pay for his whiskey. He asks Bill for money, but Bill won’t help. They all decide to leave Mahagonny and go to Benares, but it has been destroyed by an earthquake.

Jimmy and Jenny sing their goodbyes to each other. Jimmy realizes that his troubles began when he tried to buy happiness with money. Jimmy is killed. Trinity Moses, playing the role of God, condemns the people of Mahagonny to hell, but they won’t go, saying that they’re in hell already.

Mahagonny is in flames, and the citizens are marching in protest. Begbick, Fatty, and Trinity Moses claim that they built the city because the world is so rotten and there’s nothing man can depend on. Hurricanes can try to destroy it, but in the end, “Nothing you can do will help a dead man!”

Rise & Fall of the City of Mahagonny

A NOTE FROM THE DIRECTOR

Nicole Kenley-Miller

The works of Bertolt Brecht turned the world of theatre upside down in the 1920s and continuing up to his death in 1956. His philosophy that theatre should not merely entertain and placate the audience, but rather alienate us into seeing our society for who we really are, was revolutionary at the time.

For decades, the genius behind Brecht's work was attributed only to him. However, continuing scholarship has revealed that his creativity emanated from a solar system with many other artists in its orbit. Based on correspondence, study of manuscripts, and other historical documents, scholars now know that there was a robust and ever-changing group of creatives who worked with Brecht, who were often writing themselves the text attributed to Brecht—artists like Caspar Neher, his set designer, and foremost, a woman playwright named Elisabeth Hauptmann.* Brecht met Hauptmann in 1922 and quickly recognized her talent. In addition, she spoke English, which allowed him to capitalize on her skills for translation and text setting. Most of *The Threepenny Opera* was translated and adapted by Hauptmann from John Gay's English play *The Beggar's Opera*. There is evidence that she wrote half of the song cycle *Mahagonny-Songspiel*, which was the precursor to the full opera, and was not credited. It is verified that she wrote the text for the two songs in English that are the most famous—"Alabama Song" and "The Benares Song." And of course, who took the proceeds and the renown? Brecht.

As a woman director and lyricist, I am encouraged to see that Hauptmann's contribution to Brecht's work is receiving the attention it deserves. It is a reminder to us all that art, theatre in particular, does not happen in a bubble. It takes a whole village of writers, composers, directors, designers, performers, crew, donors, and most importantly, the audience, to bring these stories to life.

We hope you'll be part of that creative process tonight as you experience *Rise and Fall of the City of Mahagonny*.

(*Fuegi, John. *Brecht & Co.: Sex, Politics, and the Making of the Modern Drama*. New York: Grove Press, 1994.)

Rise & Fall of the City of Mahagonny

A NOTE FROM THE PRODUCTION DRAMATURG

Izzy Richichi

The Power of Money, the Power of Art

*"Art is not a mirror with which to reflect reality
but a hammer with which to shape it."*

—Bertolt Brecht

Rise and Fall of the City of Mahagonny was composed by Kurt Weill and written by Bertolt Brecht in 1930. As a political satire, this opera was seen as a critique of American culture and a response to the disastrous overconsumption of the 1920s that resulted in a worldwide economic depression. Our production looks back to another time period responsible for our current economic unrest: the maximalist 1980s. Huge hair, huge shoulders, and huge appetites for all things sex, money, alcohol, and food. Mahagonny appears to be a neoliberal utopia of sorts, a place for wayward travelers to partake in pleasure (and finance it with debt).

Brecht's libretto largely utilizes Epic Theatre as a means of forcing audiences to disconnect from the emotional life of the characters and to think critically and objectively about the themes at play. Developed by Erwin Piscator and then Brecht himself, Epic Theatre features stock characters, fractured narratives, recognizable gestures, and plots that satirize political concepts. It can be easy to see these stock characters and conspicuous plot structure and choose to brush them off as comedic trifles because of the satire; however, caricature does not emerge from a vacuum. Satire exists to highlight what's under the surface of the systems we live in—a web of greed and self-interest, lured in by money, money, money. What is this power, this pleasure that traps us in cycles of boom and bust, of rise and fall?

It's up to you to unpack this play and its demands, to reflect on the art and imagine a world the art could reshape.

Rise & Fall of the City of Mahagonny

TIME Set in the 1980s

LEOCADIA BEGBICK	Kona Davenport (March 6 & 8) Gabriela Gonzalez (March 7 & 9)
FATTY	Joel Burcham (March 6 & 8) Ryan Smith (March 7 & 9)
TRINITY MOSES	Hayden Turner (March 6 & 8) Xander McRae (March 7 & 9)
JENNY SMITH	Kate Snowden (March 6 & 8) Carol Jarrett (March 7 & 9)
JIMMY MACINTYRE	Matt Corcoran
JACK O'BRIEN	Joseph Matthew
BANK ACCOUNT BILL	Mitchell Waggoner
ALASKA WOLF JOE	Davey Madden
TOBY HIGGINS	Gabe Osburn
WOMEN OF MAHAGONNY	Megan Austin Erica Carranza Lilly Gnam Ally Gossett Kaitlyn Johnson Jocelyn Kos Laila Menden Rebekah Peters
MEN OF MAHAGONNY	Sam Cashdollar Lane Elliott Jet Flener Caleb Gaines Aaric Gray Matt McKinnon Marcos Ochoa Richard Schwing Nathaniel Stambaugh
BAR PIANIST	Yuxiao Kang

Rise & Fall of the City of Mahagonny

ORCHESTRA

Jonathan Shames, conductor

Hyery Hwang, assistant conductor

Yuxiao Kang and Zhengying Zhong, rehearsal pianists

VIOLIN

Yushan Li, concertmaster

Juan Moreno

Devin Sunday

Paloma Torres

Leonard Chow

Stephen Gunn

Elizabeth Robison

VIOLA

Zhe Cao, principal

Vidal Verastegui Ruiz

Jie Qiu

Anysa Hardin

Jacob Symalla

CELLO

Thursday/Saturday section

Rafael Lima da Silva, principal

Blaine Pettit

Isaac Zumwalt

Erica Jernigan

Riley Robinson

Friday/Sunday section

Mason Leidner, principal

Bella Tai

Rece Nottingham

Sara Block

David Keck

BASS

Antonio Sarzi, principal

Than Payton

Gesiye Okoye

FLUTE

Jadyn Halford, principal

Becca Waller

OBOE

Addie Yoon

CLARINET

Ryn Thampi

SAXOPHONE

Matthew Dietrich, soprano and baritone

Coleman Kading, alto

Shane Saltus, tenor

BASSOON

Bailey Holman, principal

Ashley Bentz

HORN

Sophia Murray, principal

Garret Humann

TRUMPET

Kayla Adams, principal

Gabriel Rodriguez

Ian Gonzalez

TROMBONE

Owen Wall, principal

Isaac Haas

TUBA

Manny Colburn

BASS GUITAR

Than Payton

BANJO

Allister Baca, guest artist

ZITHER

Caden Giles, guest artist

ACCORDION

Robert Mansfield, guest artist

PIANO

Lily Blanchard

PERCUSSION

Baxter Frye, principal

Daxton Dorman

Damien Hernandez

Eli Zaragoza

ORCHESTRA STAFF

Lily Blanchard, graduate assistant

Hyery Huang, graduate assistant

Katie Noelker, graduate assistant

Addie Yoon, undergraduate assistant

IN MEMORIAM

ALAN RAY HISERODT

College of Fine Arts Concert Hall Manager

8/6/1968 - 6/18/2024

Alan Hiserodt, our dear colleague, friend, and mentor to countless students, passed unexpectedly in June of last year. With respect and affection, we take this opportunity to pay tribute to his memory and celebrate his life.



Alan started his journey at OU in 2007, when he was hired as a Concert Hall Manager. In 2009, he moved to Reynolds Performing Arts Center as the Sound Supervisor for University Theater, Performance Hall Supervisor for the College of Fine Arts, and was an instructor of sound for the School of Drama. He loved his job and always found a way to solve any problem he encountered, often before anyone else knew there was a problem.

With a passion for mentoring and teaching students, Alan's office often served as a lounge where students went to eat lunch, get advice, do homework, or have a good cry. Alan kept cheese sticks and protein bars in his office, checking in with students to make sure they had eaten that day, and that they were taking care of themselves. Alan held himself to very high professional and personal standards and he expected those students to challenge themselves to meet their potential. He considered his colleagues his Fine Arts Family.

Alan learned to love music listening on an RCA Victor Stereo console in his childhood home. He was a drummer dedicated to creating original music and sharing it with others. He could find a way to make interesting sounds with almost anything and was included in a soundscape performance in Pitman Hall, where his original work was played along with other students. Alan played in many bands, starting in high school. He was in the drum line at Memorial High School in Tulsa, attending Rogers State University on a drum scholarship. He moved to Norman, OK in 1989 to attend the University of Oklahoma, becoming a part of the music scene in Norman starting from 1989 until his death. He played Norman Music Festival several times with different bands and played at SXSW in 2006.

Alan met his wife, Stephnee, at OU and graduated with his degree in psychology in 1993. They were married in 1994. Alan had his own sound business in Norman and worked at Goddard Health Center. He started his own record label, Sprockett Records, spent time playing and mixing albums in a friend's studio, and later built his own home studio. Alan served on the board for the Norman Jazz in June Festival starting in 2017 and as board president for two years.

Some of Alan's former students shared his impact on their lives. One student told Alan, "I'll see and hear you on every stage for the rest of my life. Thanks for letting me in." Another former student shared, "He became family. He was a motivator, a dedicated artist, a leader, a kind heart, and overall, someone you wanted to share stories with and take advice from. Alan was calm and he taught calm. He reminded me that all I had learned built up to this movement and to sit in the calm. I will never forget that lesson as long as I live." Lastly, "Alan only taught one official class, but he taught more than that. He helped make us better people better equipped to handle the world outside the classroom. He was always on the side of the students, keeping an eye on us even after we graduated. He always listened to what we had to say, and his office was a safe space for us to vent our frustration without being judged. He was a role model who embodied the values the university puts forward."

Alan is survived by his wife Stephnee, his sister Laurie, his golden retriever Rosie, and numerous friends, OU family, bandmates, and his Jazz in June family. Stephnee is certain Alan is probably out there somewhere making noises with his former dogs Sprockett, Ruth, Rowdy, and Bert.

Rise & Fall of the City of Mahagonny

MEET THE CAST



JOEL BURCHAM



MATT CORCORAN



KONA DAVENPORT



GABRIELA
GONZALEZ



CAROL JARRETT



DAVEY MADDEN



JOSEPH MATHEW



XANDER McRAE



GABE OSBURN



RYAN SMITH



KATE SNOWDEN



HAYDEN TURNER



MITCHELL
WAGGONER

WHO'S WHO IN THE CAST

MEGAN AUSTIN (Woman of Mahagonny) is a vocal music education junior from Jenks, OK. Credits: OU University Theatre: Dodo, *The Merry Widow*. OU Opera Theatre: Despina, *Così fan Tutti* (Act II).; Frasquita, *Carmen* Scenes. Sooner Theatre: Cinderella, *Into the Woods*. Soprano Soloist, OU Wind Symphony

JOEL BURCHAM (Fatty) American Tenor Joel Burcham has garnered widespread acclaim for his extraordinary vocal performances. He has brought to life over 36 principal tenor roles with some of the world's most renowned opera companies, including Utah Opera, Central City Opera, Opera Omaha, Madison Opera, Opera Fort Collins, Opera Theatre of the Rockies, and Painted Sky Opera. His portrayals of Alfredo, Don José, Pinkerton, Cavaradossi, Canio, and Faust have left an indelible mark on audiences around the U.S. With a Doctor of Musical Arts from the University of Wisconsin-Madison and a rich teaching background at the University of Colorado-Boulder, Dr. Burcham now serves as an Associate Professor of Voice and Past Voice Area Chair at the University of Oklahoma School of Music.

ERICA CARRANZA (Woman of Mahagonny) is a second-year MM opera performance candidate from Dallas, TX. She holds a bachelor's degree in vocal performance from East Texas A&M University. Her past roles include Cherubino and Marcellina in *Le nozze di Figaro*, Orfeo in *Orfeo ed Euridice*, Désirée Armfeldt in *A Little Night Music*, Perón's Mistress in *EVITA*, and ensemble in *The Merry Widow*. She has also performed in OU's educational outreach production of *The Bremen Town Musicians* and has been featured in various opera and musical theatre showcases.

SAM CASHDOLLAR (Man of Mahagonny) is a vocal performance sophomore from McKinney, TX. Credits: OU University Theatre: Chorus, *The Merry Widow*.

MATT CORCORAN (Jimmy MacIntyre) Matt is a Doctoral student in voice performance. He has sung a variety of repertoire including opera, oratorio, concert work, chamber music, and art song with groups such as The Dallas Symphony, The Dallas Opera, The Dallas Winds, Voces Intimae, Boston Lyric Opera. He has also served as a Vocal Fellow for The Boston Symphony Orchestra's Tanglewood Festival, as an apprentice artist for The Santa Fe Opera and a frequent cover/performing artist for Tulsa Opera. Most recently Matt sang Erik in Painted Sky's production of *Der Fliegende Holländer*.

Matt is a journeyman voice actor, having voiced characters in Anime, video games, and commercials. Most recently, Matt was cast in academy-award-nominated director Sam Davis' newest short film, which will release later this year.

Matt now lives and performs around the Dallas/Fort-Worth and OKC/Tulsa areas.

KONA DAVENPORT (Leocadia Begbick) is a vocal performance sophomore from Mesquite, TX. Credits: This is their OU University Theatre performance debut.

LANE ELLIOTT (Man of Mahagonny) is a vocal performance senior from Moore, OK. Credits: OU University Theatre: Baron Zeta, *The Merry Widow*; First Man/Chorus, *Susannah*; Chorus, *Orfeo ed Euridice*; Saratro, *The Magic Flute* (abridged). Painted Sky Opera: Chorus, *La Bohème*; Chorus, *Don Giovanni*; Chorus, *Carmen*; Chorus, *Pagliacci*. Norman Philharmonic: Pontius Pilate, *St. John's Passion*. Cimarron Opera: Bunthorne, *An Exciting Trip to the Museum!*

JET FLENER (Man of Mahagonny) is a computer engineering sophomore from Willburton, OK. This is his OU University Theatre performance debut.

CALEB GAINES (Man of Mahagonny) is a meteorology sophomore from Tulsa, OK. Credits: This is his OU University Theatre performance debut.

LILLY GNAM (Woman of Mahagonny) is a vocal performance senior from San Antonio, TX. Credits: OU University Theatre: Grisette, *The Merry Widow*; Chorus, *Susannah*. OU Opera: Damon, *Acis and Galatea*. Fio Mondo 2024 Summer Opera Festival: Zita, *Gianni Schicchi*; nun, *Dialoghi delle Carmelitane*; chorus, *Così fan tutte*.

WHO'S WHO IN THE CAST

GABRIELA GONZALEZ (Leocadia Begbick) is a 1st year Master of Music in opera performance student from Friendswood, TX. Credits: Moores Opera Center at the University of Houston: Delmas, *Delmas* (world premiere), Florence Pike (cover), *Albert Herring*.

ALLY GOSSETT (Woman of Mahagonny) is a voice performance sophomore from Moore, OK. Credits: OU University Theatre: *Orfeo ed Euridice*.

AARIC GRAY (Man of Mahagonny) is a piano and economics freshman from Greensboro, NC. Credits: This is his OU University Theatre performance debut.

CAROL JARRETT (Jenny Smith) is a first-year MM opera performance candidate from Enid, OK. Credits: OU University Theatre: Chorus, *Susannah*; chorus, *The Scarlet Letter*. Trentino Music Festival, 2023 Miss Jessel, *Turn of the Screw*.

KAITLYN JOHNSON (Woman of Mahagonny) is a vocal performance junior from Dallas, TX. Credits: OU University Theatre: *The Merry Widow*. Opera Seme 2024: Elisetta, *Il Matrimonio Segreto*.

JOCELYN KOS (Woman of Mahagonny) is a vocal performance sophomore from Elk City, OK. Credits: This is her OU University Theatre performance debut.

DAVEY MADDEN (Alaska Wolf Joe) is a music education senior from Norman, OK. Credits: This is his OU University Theatre debut.

JOSEPH MATHEW (Jack O'Brien) is a vocal performance junior from Coppell, TX. Credits: OU University Theatre: Bogdanovich, *The Merry Widow*.

MATTHEW MCKINNON (Man of Mahagonny) is a DMA vocal performance candidate from Temple, TX. Credits: OU University Theatre: Danilo, *The Merry Widow*; Orfeo, *Orfeo ed Euridice*; Elder McLean, *Susannah*; Roger Chillingworth, *The Scarlet Letter*; Schlendrian, *Coffee Cantata*; Zurga, *The Pearl Fishers (Reimagined)*. Opera in the Ozarks: Top, *The Tender Land*; Belcore, *L'elisir d'amore*. Red River Lyric Opera: Argante, *Rinaldo*.

XANDER McRAE (Trinity Moses) is a rising baritone and singing actor from McKinney, TX, and recently finished his Bachelor of Music in Vocal Performance and a Bachelor of Music Education at the University of Oklahoma. Xander has solidified himself as a strong baritone voice in the Oklahoma City area along with making his debut with Painted Sky Opera in 2024 as Captain Jason MacFarland in Jack Beeson's *Lizzie Borden*. This year, Xander will make his title role debut as Don Giovanni with Opera Arlington and has been selected as a young artist at the Manetti Shrem Opera Program at the Napa Valley Festival.

LAILA MENDEN (Woman of Mahagonny) is a vocal performance junior from McKinney, TX. Credits: OU University Theatre: chorus, *The Merry Widow*.

MARCOS OCHOA (Man of Mahagonny) is a second-year MM vocal performance candidate from Carrollton, TX. Credits: OU University Theatre: Beppe, *Rita*; Torquemada, *L'heure espagnole*; Camille, *The Merry Widow*; Opera in the Ozarks: Alfredo, *La Traviata*; Beast, *Beauty and the Beast*; *L'enfant es les sortilèges*; The Dallas Opera: Ernesto, *The Billy Goats Gruff*. Portland Opera: Ricardo, *Un Camino de Fe*. Music on Site: Tamino, *Die Zauberflöte*. Southern Illinois Music Festival: Ferrando, *Così fan tutte*. University of North Texas: Jimmy O'Keefe, *Later the Same Evening*; Arturo, *Lucia di Lammermoor*; Gherardo, *Gianni Schicchi*; Monostatos, *Die Zauberflöte*.

GABE OSBURN (Toby Higgins) is a electrical engineering and vocal performance senior from Norman, OK. Credits This is his OU University Theatre debut.

WHO'S WHO IN THE CAST

REBEKAH PETERS (Woman of Mahagonny) is a vocal performance junior from Ada, OK. Credits: OU University Theatre: Jou-Jou, *The Merry Widow*; Ensemble, *Orfeo ed Euridice*. OU Opera: Damon, *Acis and Galatea*.

RICHARD SCHWING (Man of Mahagonny) is a political science and women and gender studies junior from Oklahoma City, OK. Credits: This is his OU University Theatre performance debut.

RYAN SMITH (Fatty) is a vocal performance senior from Keller, TX. Credits: OU University Theatre: Gonzalve, *L'heure Espagnole*; Kromow, *The Merry Widow*; Monastatos, *Magic Little Flute*; Ensemble, *Susannah*. FIO Italia: Rinuccio, *Gianni Schicchi*; Le Chevalier de Force, *Dialogues des Carmélites*. Cimarron Opera: Donald, *Gallantry*. Painted Sky Opera: Ensemble, *La Boheme*.

KATE SNOWDEN (Jenny Smith) is a second-year MM Opera candidate from Bartlesville, OK. Credits: OU University Theatre: Concepcion, *L'heure espagnol*; Orfeo, *Orfeo ed Euridice*; Mrs. Ott, *Susannah*; Lady in Waiting, *The Magic Flute* (abridged); Goodwife, *The Scarlet Letter*. Opera in the Ozarks: Abigail Williams, *The Crucible*; L'ecureuil, *L'enfant et les sortilèges*.

NATHANIEL STAMBAUGH (Man of Mahagonny/Bill Cover) is a vocal music education sophomore from Flower Mound, TX. Credits: OU University Theatre: Chorus, *Orfeo ed Euridice*; Chorus, *The Merry Widow*; Bartolo, *Rita*

HAYDEN TURNER (Trinity Moses) is a first-year MM vocal performance candidate from Kingfisher, OK. He has been seen onstage with Painted Sky Opera, OK City Opera, and Opera on Tap OKC, where he also serves as a Non-Profit Administrator. Hayden made his OU University Theatre debut in the roles of Gasparo in *Rita* and Don Inigo Gomez in *L'heure Espagnole*. Some of his favorite roles include Figaro, *Le Nozze di Figaro*; Dr. Falke *Die Fledermaus*; and Gianni Schicchi, *Gianni Schicchi*. When not on stage, Hayden shares his love of opera through community outreach and teaching.

MITCHELL WAGGONER (Bank Account Bill) is a vocal performance and music education senior from Wichita, KS. Credits: OU University Theatre: Ramiro, *L'heure Espagnole*; Beppo; *Rita*; Pritschitsch, *The Merry Widow*; Chorus, *Orfeo ed Euridice*, Man 2, *Susannah*. Festival of International Opera: L'aumonier, *Dialogue of the Carmelites*; Marco, *Gianni Schicchi*, Chorus, *Così fan Tutte*. Cimarron Opera: Richard Dauntless, *Ruddigore*. Crown Arts Collaborative: Ensemble, *The Wedding Singer*. Music on Site: Manuel Garcia/Paul Viardot, *Notes on Viardot*.

FUN FACT

This production of *Rise & Fall of the City of Mahagonny* is a state premiere and also marks the only scheduled U.S. performance of the 2024–2025 season.

WHO'S WHO BEHIND THE SCENES

KASEY ALLEE-FOREMAN (Associate Producer) has served as Associate Producer/Production Manager for over 100 productions in the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma. She is currently the President of USITT. A short listing of her professional theatre credits include: SphinxCON, a conference promoting Diversity in the Arts; Canterbury Choral: Bernstein's Mass; Houston Grand Opera: Renée Fleming's premiere *La Traviata* (world premiere); Stages Repertory Theatre (Houston); Houston Shakespeare Festival; Shakespeare Festival at Tulane (New Orleans); Theatre West (Los Angeles). Professional film credits include: *Mystery, Alaska, Lost and Found; Austin Powers: The Spy who Shagged Me*. She is proud to have served on the USITT Board of Directors as the VP for Conferences, the VP for Education and Training and as a Director. She has served USITT on the Conference Committee chair and member, IDEAS Committee chair and member, is the co-founder of the Gateway Program, and has been the Co-chair of the Women in Theatre Network. Kasey received her MFA in Costume Design and Technology and Lighting Design and Technology from the University of New Orleans and her BA in Theatre Arts from Furman University.

DR. KATE BUSSELLE (Intimacy/Violence Designer) is the founder of Heartland Intimacy Design & Training, an intimacy training company which offers academic, accessible, and affordable intimacy training entirely online. She has taught several workshops on staging intimacy, as well as designing intimacy for several productions. She is also one of the original co-founders of Theatrical Intimacy Education. She has written extensively on the topic of theatrical intimacy and de-roling and debriefing practices; her publications can be found in journals such as Theatre Topics, The Journal of Dramatic Theory and Criticism, Theatre/Practice, and Howlround Theatre Commons.

Kate is Assistant Professor of Movement, Intimacy, and Violence at the University of Oklahoma, where she teaches foundational and advanced movement courses, stage combat, and theatrical intimacy best practices for performers and stage managers. She also serves as the resident violence and intimacy designer for all School of Drama productions, and provides mentorship opportunities to emerging intimacy professionals within the program. Kate is an Advanced Actor Combatant with the Society of American Fight Directors (SAFD) with certifications in unarmed combat, rapier & dagger, quarterstaff, single sword, broadsword, broadsword and shield, knife, smallsword, and theatrical firearms safety.

In addition to her violence and intimacy work, Kate is a Level 1 Margolis Method Certified Educator and is currently working towards her Level 2 Certification. Margolis Method, along with Viewpoints and Laban Effort Shapes, serve as the foundation of her movement-based acting classes.

Kate's national theatre involvement includes serving as the Vice-President for the Women and Theatre Program, which aims to foster both research and production of feminist, anti-racist, and queer theatre activities and praxis. She is also a member of the Association of Movement Theatre Educators (ATME), which also falls under the umbrella of the Association for Theatre in Higher Education (ATHE).

Kate completed her Ph.D. in Theatre and Performance Studies at the University of Missouri in 2019, making her the first intimacy professional with a doctorate. Kate is also a director, primarily directing all femme productions that challenge or subvert gender performance and violence, play reading festivals, and regional semi-professional theatre.

EMILY CASHDOLLAR (Stage Manager) is a stage management junior from McKinney, TX. Credits: OU University Theatre: Stage Manager, *RENT*; Associate Stage Manager, *Life is a Dream*; Associate Stage Manager, *Heathers the Musical*; Associate Stage Manager, *Marie Antoinette*; Young Performer's Stage Manager, *The Nutcracker*; Music Masters Company: Stage Manager, *Hope in the Heartland*.

LLOYD CRACKNELL (Costume Designer) is originally from Cambridge, England. He is an Associate Professor of Costume Design and the resident Costume Designer at the University of Oklahoma. Lloyd's career includes both costume and fashion design, and working for prestigious design houses including The Emanuels and Versace. Lloyd's designs have been seen in London, New York, Paris, Milan, and South America. Lloyd was invited to exhibit his costume designs at the World Creativity Forum in Cardiff, Wales in 2010.

WHO'S WHO BEHIND THE SCENES

Lloyd has designed costumes in all genres of the performing arts which include Drama, Opera, Classical Ballet, Modern Dance and Musical Theatre. He has designed for over a hundred productions, including over forty for OU's University Theatre. Highlights include: *Grand Hotel*, *The Musical*; *Swan Lake Act II*; *Harlequinade*; *The Nutcracker*; *Falstaff*; *Gianni Schicchi*; *Is he Dead?*; *Mary Stuart*, and the USA premiere of *Let the Right One In*.

Regional design credits: Regional premiere of *Heisenberg*, Regional premiere of *The Curious Incident of the Dog in the Night-Time*, *Biloxi Blues*, *The Music Man* (OKC City Rep), *Romeo and Juliet* (Oklahoma Shakespeare), *Leonardo and his Flying Machine*, *Hedda Gabler* (St Gregory's University), *Guys and Dolls* (Texas Christian University), *Love's Labour's Lost*, *Measure for Measure*, *Twelfth Night*, *A Comedy of Errors*, *A Winter's Tale* (Trinity Shakespeare festival), *Sands* (Puterbaugh Festival), World Creativity Forum (Hartel Dance Group). World premieres: Haydn's *The Seasons at Haydnstage*, Austria. Film and Television: P.B.S special Early Music Program, and film *Distance Vision*, Director: Francis Ford Coppola.

In 2020, Lloyd was awarded the USITT-SW Mildred and Glen Martin Jr award for outstanding service. Other awards and nominations include: DFW Theatre critics forum award - best design team for a season (2015 & 2017), Theatre Jones Best - costume design runner up (2015), Kennedy Center American College Theater award (2010), Region VI National Partners in American Theatre KCACTF award (2010).

ELIZABETH ELLIOTT (Scenic Designer) is a scenic design junior from St. Louis, MO. Credits: OU University Theatre: scenic designer, *RENT*; scenic designer, *Life is a Dream*.

JEBODIAH J. EATON (Associate Stage Manager) is a transfer stage management sophomore and a Chief Master Sergeant (USAF, retired) from Hutchinson, KS. Credits: OU University Theatre: Assistant Stage Manager, OFB 2024.

MARY MARGARET HOLT (Producer) began her early ballet training in Austin, Texas at Austin Civic Ballet, receiving a Ford Foundation scholarship for study with the San Francisco Ballet at the age of 15. Subsequently, she received a Ford Foundation scholarship for study at the School of American Ballet, also appearing with the New York City Ballet. Holt accepted a soloist contract the New York City Ballet upon completing her BFA in Ballet Performance. While a member of Houston Ballet, by choreographers including Stevenson, Van Manen, Van Danzig, Petipa, Balanchine, Taras, Dolin, Boris, Clouser, Franklin, Ivanov, de Mille, and O'Donnell. She also performed principal roles in Terekhov's *The Firebird*, *The Snow Maiden*, and *Don Quixote*. She has performed as a guest artist, teacher, and choreographer with ballet and opera companies across the United States.

Holt joined the dance faculty of the University of Oklahoma School of Dance as an assistant professor, following Miguel Terekhov as chair in 1991, and an appointment as director in 1998. As director of Oklahoma Festival Ballet, Holt has choreographed over forty ballets and operas and led Oklahoma Festival Ballet on tours to France (six), the Internationale Haydnstage in Austria (two), Mexico (three), Taiwan, China, and Ecuador. Holt choreography includes the music of Franck, Haydn, The Beatles, Porter, Weill, Mozart, Ginastera, Ikard, Holley, Satie, Bartok, Orff, and Debussy and her ballets have been seen across the U.S. as well as in South America, the United Kingdom, and Europe. Under Holt's leadership, Oklahoma Festival Ballet performed works from the national repertoire by Joffrey and Balanchine as well as de Mille's *Rodeo*. Her students have performed with Miami City Ballet, Pacific Northwest Ballet, Ballet Arizona, Ballet Austin, Alvin Ailey American Dance Theater, Orlando Ballet, Oklahoma City Ballet, and Tulsa Ballet, and as finalists and semifinalists in the International Ballet Competition. At the University of Oklahoma, Holt taught every course in the ballet curriculum and her continuing studies in ballet pedagogy include studying Bournonville Technique with Tage Wendt; and Vaganove Technique at the Bolshoi Academy at Vail; and in St. Petersburg and Minsk, Russia.

Holt was an honoree at the second national RDA Festival in Pittsburgh in 2007, and she received the CORPS de Ballet International Lifetime Achievement Award in 2020. She has served on the Dance Panel of the National Endowment for the Arts and been a panelist on Women in the Academy at Oxford. She is the recipient of the Governor's Arts Award, the Presidential Professorship, and the Regents' Professorship at OU where she also holds the John and Mary Nichols' Chair in Dance.

WHO'S WHO BEHIND THE SCENES

DR. DAVID HOWARD (Chorus Master) is Interim Director of Choral Activities at the University of Oklahoma where he conducts the OU Men's Glee Club and the OU Women's Chorus. He also teaches graduate and undergraduate choral literature and choral conducting in addition to coordinating the annual Young Men's Vocal Workshop and the Women's Choral Leadership Workshop. His collegiate choirs, civic choruses, opera choruses, church choirs, secondary school choirs and festival choirs in the United States and Europe have been hailed for their artistry. The OU Women's Chorus performed by invitation at the Oklahoma Music Educators Association annual conference in 2018 and 2024. Their album *Voces in Concordia* is available on all streaming services. The OU Men's Glee Club's album of OU spirit songs, *Fight for OKU: The Legendary OU Men's Glee Club* is also available on all streaming services. Both choirs recently released a second album *Septemundus*.

He holds the Bachelor of Music Education degree and Master of Music degree in vocal performance from the University of Central Oklahoma and the Doctor of Musical Arts degree in choral conducting from Michigan State University.

HYERY HWANG (assistant conductor) is a native of Seoul, South Korea, Hyery Hwang is a multi-dimensional musician whose gifts as conductor, performer, and pedagogue have taken her around the world. She began her career as a soprano, having sung throughout Korea, the United States, and Europe. An equally gifted pianist, she served concurrently as repetiteur for many opera companies, including Ohio Light Opera, the Eastman Opera Theatre, and the Pittsburgh Festival Opera, and she has been involved in over 60 full staged productions. As a conductor, she has led a dozen mainstage opera productions as well as a variety of orchestral works, symphonies, and masses. As an educator, she was invited to give master classes at many music schools in the United States as well as internationally in Poland and Trinidad and Tobago. She has held the position of Assistant Professor of Music at Ball State University and the University of Memphis. Now in her first year of doctoral study at the University of Oklahoma, Ms. Hwang has returned to academia with a renewed dedication to the art of conducting. Under the mentorship of Dr. Jonathan Shames, she seeks not merely to refine her technique but to embrace conducting as the unifying force that interconnects her extensive career. Ms. Hwang holds degrees from Ewha Womans University (Seoul, South Korea), the Eastman School of Music (Rochester, NY), and the Royal Conservatoire of Scotland (Glasgow, UK).

DR. HYUN KIM (Vocal Coach) a versatile artist, maintains a diverse career encompassing various roles such as pianist, vocal coach, conductor, and educator. Before joining the University of Oklahoma as an assistant professor of vocal coaching, she held positions as an assistant teaching professor at the University of Missouri-Kansas City (UMKC) and visiting professor in Collaborative Piano, as well as Music Director/Conductor of the University Opera Theater at the University of Arkansas. Internationally recognized, she has been appointed as a visiting professor at institutions such as the Federal University of Santa Catarina and the University of Campinas in Brazil. Actively engaged in international scholarly organizations, Kim also serves on the board of the Sintonize Produtora Cultural-International Music Festival in Brazil. Her performances and interviews have been broadcast on KBS, KVOD-FM Colorado Public Radio, Rocky Mountain PBS, and NGT Sao Paulo.

After her early education in Korea, Kim earned degrees from the College-Conservatory of Music at the University of Cincinnati, the University of Colorado Boulder, and the Conservatoire National Supérieur de Musique de Paris. Currently, Kim is involved in an installation exhibition project in partnership with the Crystal Bridges Museum of American Art, sponsored by the Walton Family Foundation.

DR. NICOLE KENLEY-MILLER (Stage Director) is known for her colorful and embodied productions of opera and music theatre, and has been recognized by Opera Magazine for her "spirited handling of young, dramatically at-ease singers" and by Houston Press for her direction's "finesse and imagination." Nicole's work was recently featured off-Broadway at Nancy Manocherian's the cell and on The Kennedy Center's Arts Across America Series. She is very much at home both on and off the stage as a director, producer, singer, and creative artist. As Co-Founder and Artistic Director of Sugar Land Opera, she helped establish the former Imperial Theatre, the first professional theatre space in Fort Bend County.

Nicole's credits as stage director include *La Bohème* with Opera in the Heights (Houston), *Il filosofo di campagna* with the Fondazione Pergolesi Spontini (Italy), *The Merry Widow* and *Orfeo ed Euridice* for The University of Oklahoma, *The Pirates of Penzance* for the Houston Gilbert &

WHO'S WHO BEHIND THE SCENES

Sullivan Society, *Sondheim on Sondheim*, *The Bartered Bride*, *Albert Herring*, *La Rondine*, *The Secret Marriage*, and *Gianni Schicchi* for the Moores Opera Center at The University of Houston; *Amahl and the Night Visitors* for Opera in the Heights; *Hansel and Gretel*, *The Impresario*, and the US premiere of Howard Blake's *The Station* for Sugar Land Opera; and the Texas premiere of Alice Parker's choral opera, *Family Reunion*, for Houston Baptist University. For the screen, she created opera films of *Trouble in Tahiti* and *A Hand of Bridge* at UH which garnered multiple awards from national and international film competitions and took first prize in the National Opera Association Opera Production Competition.

Throughout her career, she has worked fluidly between the opera and music theatre genres. She directed *Little Shop of Horrors*, the first musical produced by the Kathrine G. McGovern College of the Arts at University of Houston. Previously her work in music theatre has included *Camelot* and a revue of Rodgers and Hammerstein for Lone Star College - *Cy Fair*; a revue of Leonard Bernstein's music for Houston Baptist University; *Annie* for the Navasota Arts Alliance; and multiple music theatre workshops for the former Imperial Performing Arts in Sugar Land.

Her most noteworthy creative venture is the founding of Intersection Arts, an organization which explores the convergence of different art forms to speak to social and cultural issues of our day. Its first production was a newly-composed theatrical music work, *The Women Have Something to Say*, which celebrates women's voices. The show premiered in Houston in 2021, and a revised version opened off-Broadway in collaboration with The Why Collective at Nancy Manocherian's the cell in New York in May 2023.

DR. ERIN PALMER (Vocal Coach) hails from Douglas, Georgia and is a dynamic vocal coach most recently based at the University of North Carolina at Charlotte. Her extensive career encompasses both secondary and higher education teaching as well as performing across multiple genres from concerti to piano bar standards. A Repetitor for the American Institute for Musical Studies in Graz, Austria, she has also collaborated with elite organizations including the Marcello Giordani International Voice Competition, Metropolitan Opera National Council Auditions, Atlanta Opera, Charlotte Symphony, and Opera Carolina.

Erin's training includes the University per Stranieri di Perugia, Alliance Francaise d'Atlanta, ActiLingua Academy Vienna, SongFest, AIMS, and the Eastern Music Festival. She holds a DMA from the University of North Carolina - Greensboro and performance degrees from Valdosta State University. Most recently, she was a distinguished member of the inaugural 2022 Piano-Vocal Accompaniment Residency at McGill University and University de Montreal. Aside from music, Erin is passionate about traveling and eating.

KELLEN SAPP (Lighting Designer) is a senior theatre major with an emphasis in lighting design from Columbia, MO. Credits: OU University Theatre: Lighting Designer, *RENT*; Lighting Designer, Contemporary Dance Oklahoma 2024; Lighting Designer, *Orfeo ed Eurides*; Lighting Designer, *Everybody*; Serenade, Antique Epigraphs, and Orphée, OFB '23; Lighting Designer, REM, Body Language, and It's All in the Rhythm YCS '23; Assistant Lighting Designer, *The Wild Party*. OU Helmerich School of Drama Lab Theatre: Lighting Designer, *Go. Please.Go.*; Lighting Designer, Another Revolution, Circle Mirror Transformation, and Marisol.

DR. JONATHAN SHAMES (Artistic Director/Conductor) began his conducting career at the age of 19 with the Opera Company of Boston, and has since conducted throughout the United States, holding music directorships of orchestras and festivals in Washington and Wyoming, as well as serving on the faculties of the University of Michigan, Oberlin Conservatory, and Cornell University. At the University of Oklahoma, he has led the orchestra and opera programs since 2005, conducting over 20 different opera productions, and with the orchestra, introducing Oklahomans to works by such composers as Crumb, Andriessen, Nono, Dutilleux, Zimmermann, Durand, Schoenberg, and Webern. Dr. Shames also maintains a career as a concert pianist, launched when he won a Finalist-Diploma in the 1982 Tchaikovsky International Competition in Moscow. His recent activities have included a return appearance with the Clermont-Ferrand Conservatoire Orchestra in France, piano master classes at the Festival Internacional de Música Académica at the Universidad Autónoma de Nuevo León in Monterrey, Mexico.

JJ TOLY (Associate Stage Manager) is a stage management freshman from Tyler, TX. Credits: This is her OU University Theatre debut.

Rise & Fall of the City of Mahagonny

PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Assistant Director	Kate Snowden
Assistant Costume Designer	Natalie Lane
Shadow Dramaturg	Ava Collyar
Faculty Advisor to the Scenic Designer	Jon Young
Faculty Advisor to the Lighting Designer	Renée Brode
Faculty Advisor to Stage Management	Christopher Sadler
Faculty Advisor to the Dramaturgs	Nahuel Telleria
Design and Production Area Coordinator	Renée Brode
Technical Director	Akari Harada
Production Carpenter	E. Pope
Scenic Charge Artist	Sydney Hagen
Scenic Undergraduate Assistants	Elizabeth Elliott, Braxton Ellsworth, Cadence Gates Diego Gonzales, Gillian Kelley, Gage Martinez Michael Millier, Hollis Narkiewicz Jenna Norton, Cara Oates, Abigail Pirtle Bronwyn Quinlan, Jalisa Reed, Goldie Snow
Properties Director	Margot Glaser
Properties Leads	Gillian Kelley, Abigail Pirtle
Run Crew Heads	Laura Burguete, Katy Kendall
Run & Fly Crew	Spencer-Shane Cartwright, Matthieu Gay, Autumn Manus
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Micah Dooley, Lauren Foster, Matheiu Gay Madison Heckelsberg, Noah Jittawait Lucas Knapp, Madeline Lewis, Conner Lin Lucas Mann, Emily Morris, Shay Pool, Ruby Ravsten Kellen Sapp, Sophia Smith
Production Electricians	Noah Jittawait, Sophia Smith
Light Board Programmer	Emily Morris
Light Board Operator	Lucy Vosburg
Deck Electricians	Evelynn Broyles, Alexandra Byank, Hagin James
Follow Spot Operators	Claire Keenze, Kaden Morton
Audio Undergraduate Assistant	Conner Lin
Sound Board Operator	Rylee Luellen
Costume Studio Supervisor	Christina Draper
Cutter/Draper	Ananda Keator
Junior Draper	Chloe Mullin
Lead Stitcher	Amy Kercher
Stitcher	Stephanie Cirar
Costume Undergraduate Assistants	Emily Heskett, Paige Kasulis, Natalie Lane Emily Matthews, Joy Omeish, Emily Post Landre Sanders, Sydney Tuffnell, Samantha Verbsky
Wardrobe Supervisor	Stephanie Cirar
Wardrobe Crew Head	Emily Heskett
Wardrobe Crew	Alex Fish, Larson Frazier Emily Morris, Skyler Ryden
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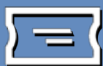
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FUN FACT

A \$14,500 grant in support of OU's 2025 production of *Rise and Fall of the City of Mahagonny* was awarded from the Kurt Weill Foundation for Music's Grant and Collaborative Initiatives Program, which has awarded over \$5 million in funding since 1983.

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