



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

24/25
SEASON



**RITA
&
L'HEURE ESPAGNOLE**

Reynolds Performing Arts Center

SEPT 26-29

SEPTEMBER 26, 27, 28 at 8:00 P.M.

SEPTEMBER 29 at 3:00 P.M.

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Lorraine Ernest, Assistant Professor, Voice
Dr. Leslie John Flanagan, Associate Professor, Voice
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Dr. Nicole Kenley-Miller, Assistant Professor, Opera Stage Director
Dr. Hyun Kim, Assistant Professor, Vocal Coach
Mark McCrory, Associate Professor, Voice
Dr. Erin Palmer, Lecturer, Vocal Coach
Dr. Jonathan Shames, Professor, Director of Orchestral Activities, Opera Artistic Director
Dr. Richard Zielinski, Professor, Choral Director

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Eric Stehl, Electrician, Electrics Supervisor
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Jon Young, James Garner Chair, Rothbaum Professor, Scenic Design

UNIVERSITY THEATRE

Mary Margaret Holt, University Theatre Producer
Kasey Allee-Foreman, Associate Producer
Donna Huston, House Manager



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

and
SCHOOL OF MUSIC
present

Rita & L'heure espagnole

Rita Composed by
GAETANO DONIZETTI

Libretto by
GUSTAVE VAËZ

Artistic Director and Conductor
JONATHAN SHAMES

Vocal Coaches
Dr. HYUN KIM
Dr. ERIN PALMER

Scenic Designer
CARA OATES

Lighting Designer
NOAH JITTAWAIT

Production Dramaturg
RYAN WALLACE-WOODS

L'heure espagnole Composed by
MAURICE RAVEL

Libretto by
FRANC-NOHAIN

Stage Director
NICOLE KENLEY-MILLER

Assistant Conductor
KATIE NOELKER
Conducting Sept. 29 performance

Rita
Costume Designer
PAIGE KASULIS

Stage Manager
MCKENNA BOWMAN

L'heure espagnole
Costume Designer
EMILY POST

Associate Stage Manager
MADELINE LEWIS

Intimacy/Violence Designer
KATE BUSSELLE

This production contains adult themes.

8 P.M. SEPTEMBER 26, 27, 28, 2024
3 P.M. SEPTEMBER 29, 2024

REYNOLDS PERFORMING ARTS CENTER
560 PARRINGTON OVAL, NORMAN, OK 73019

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

L'heure Espagnole is performed by arrangement with B&H Music Publishing Inc. d/b/a Boosey & Hawkes, Sole Agent in the U.S., Canada, and Mexico for Durand S.A. Editions Musicales, publisher and copyright owner.

Rita is performed by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S., Canada and Mexico for Casa Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and copyright owner.

Dear Patrons,

I am delighted to welcome you to today's performance of two engaging one-act operas: Gaetano Donizetti's *Rita* and Maurice Ravel's *L'heure espagnole*. The clever and chaotic plots combined with lively music in both operas, all while characters juggle multiple love interests, will make for a delightful show.

Our soloists and the OU Symphony Orchestra worked tremendously hard preparing these two dynamic one-act operas, learning virtuosic arias and complex tutti passages. The University of Oklahoma School of Music is incredibly proud of these students and their musical, academic, and professional accomplishments.

The School of Music is grateful to Artistic Director Dr. Jonathan Shames and Stage Director Dr. Nicole Kenley-Miller, the School of Music Voice Area faculty, and the entire University Theatre team for their visionary leadership in bringing these productions to life. We are also excited to introduce our new vocal coaches, Dr. Hyun Kim and Dr. Erin Palmer, who taught the beautiful arias you'll hear during the performance. The stunning costumes, scenes, lighting, and staging, combined with the artistry of the performers, show that the collaborative spirit is strong throughout our fabulous Weitzenhoffer Family College of Fine Arts as we celebrate our centennial year.

We appreciate you, our patrons, who support the Weitzenhoffer College of Fine Arts, University Theatre, and the University of Oklahoma School of Music. Enjoy the show!



Jonathan Nichol
Director, School of Music
University of Oklahoma

Dear Friends and Loyal Theatre Patrons,

We are delighted you have joined us for our Fall 2024 University Theatre season! As we continue our Centennial celebration, it is a pleasure to share our opening production of two one-act operas with you.

With Gaetano Donizetti and Maurice Ravel as the composers, Jonathan Shames and Nicole Kenley-Miller as our artistic and stage director respectively, and a talented cast of singers and musicians, exceptional designers, technicians, crew members and stage managers, you are in for a sumptuous treat! You are about to enter a humorous world with a commedia dell'arte flair certain to surprise those who fear opera may always be tragic. The course of true love is rife with twists and turns, and we think you will enjoy every delicious one of them.

A glance into the future reveals Shakespeare's charming *As You Like It* opening in October. Oklahoma Festival Ballet follows with a bill that includes ballet from contemporary to classic, and our A. Max Weitzenhoffer School of Musical Theatre closes the fall season with *Rent*, offering all the opportunity to explore a neighborhood in New York City and the human emotions that pulsed through it beginning in the years before 9-11.

Thank you for joining us for *Rita* and *L'heure espagnole* and for supporting University Theatre in this year of our college Centennial! It's our pleasure to welcome you back.



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 Sept. 10, 2024 -

CENTENNIAL CONTRIBUTORS

Sandra Carpenter, Jack & Stephanie Chapman, David Hatton
Bette Jo & Frank Hill, A. Max Weitzenhoffer

DEAN'S CIRCLE MEMBERS

Mr. Dancey Apple • Denny Bartell • Marion & Dianne Bauman
Suzanne Baxter • Kathleen Black Family Trust • Taylor Boyd & Taylor Petersen
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100% of the funds raised through the OU Dean's Circle membership
go toward providing students in the College of Fine Arts
opportunities off-campus that promote artistic and intellectual development.

Questions? Contact David Barocio, Executive Director of Development,
OU Foundation, at dbarocio@ou.edu or call (405) 325-7376.

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Rita & L'heure espagnole

SYNOPSSES

Rita Synopsis

Rita, the owner of an inn, lives with her second husband, Beppo, after her first husband was lost at sea. For the most part, she is happy with Beppo, because her first husband used to abuse her. But she keeps Beppo under her thumb by abusing him.

Beppo reveals to Rita that he has dropped and broken her favorite teacup. She slaps him, and they both regret their marriage. Gasparo, Rita's former-husband-thought-dead, arrives at the inn to find her. He meets Beppo, and they have a drink, during which Gasparo reveals he has a bum arm and notices Beppo's red face. Beppo confesses that his wife hit him. Gasparo explains that in a well-arranged marriage, the husband should be the one in charge and explains his system for keeping women under control. Gasparo explains to Beppo that he wasn't actually lost at sea and that he is getting married to a girl in Canada and needs proof that his first wife is dead. Rita enters and she and Gasparo recognize each other. Beppo realizes this is his opportunity to get out of his marriage with Rita. Both men try to pawn Rita off on the other, so they agree to play a game to see who will get her. Gasparo wins and laments that he has his wife back. Beppo gladly offers the house to Gasparo, who secretly plans to escape. Gasparo explains to Rita that he wants their official marriage contract so that he can destroy it. Rita says that the original was burned in a fire and that she has the only copy. Gasparo hatches a plan to get Beppo to challenge him to a fight. He plans to lose the fight, proving that his bum arm will no longer be a threat to Rita, and then he can woo her into giving him the copy of the marriage contract. She falls for his ploy and gives up the contract. Beppo finally asserts himself and decides he doesn't want to fight, but instead wants to be with Rita. This makes Rita fall for Beppo all over again. Gasparo is relieved that he is free of Rita and gets to go back to Canada. Gasparo counsels Beppo to use his "system" for keeping Rita under control. Rita reminds Beppo that a husband who abuses his wife exposes himself to being abused too. Rita and Beppo, united in their desire not to hurt each other anymore, turn on Gasparo and run him out of town.

L'heure espagnole Synopsis

Ramiro, a mule driver, stops into the shop of Torquemada, the clockmaker, to have his watch fixed. Torquemada's wife, Concepción, scolds her husband for not having left yet to set the municipal clocks. Torquemada leaves for his rounds, leaving Ramiro to wait for the repair of his watch. Concepción is annoyed that Ramiro waiting in the shop is going to impinge on the tryst she has planned with her lover, the poet Gonzalve. Concepción has Ramiro move one of the grandfather clocks to her bedroom, so she can get him out of the way. Gonzalve arrives and Concepción tries to speed things along since Ramiro will be coming back, but Gonzalve waxes poetic and Ramiro returns. Concepción convinces Gonzalve to hide in the clock so that he will be taken with it to the bedroom by Ramiro. Don Inigo Gómez arrives at the shop. He claims he got Torquemada the job with the municipal clocks to get him out of the shop one day a week so that Inigo could be with Concepción. He makes advances to her, and she tries to keep him quiet so that Gonzalve will not hear inside the clock. They are interrupted by Ramiro coming back with the clock. Ramiro takes the clock with Gonzalve to the bedroom. Inigo, fancying himself Concepción's secret lover, hides in the empty clock that Ramiro just brought back.

Concepción complains that the clock Ramiro took to her bedroom is not working and sends him back to the bedroom to bring it back. Inigo reveals to Concepción that he is hiding in the clock. He comes on to her, asking if she has had enough of her young poet and might like a man of experience and size. After several more rearrangements of the clocks, Concepción laments that her choice is between Gonzalve, who lacks sense, and Inigo, who can barely fit in the clock. She has wasted her day off and not been with either man. Suddenly she notices how strong and compliant Ramiro is and how little he says. She asks him to accompany her to the bedroom...without a clock this time. Torquemada returns and thinks Gonzalve and Inigo want to buy clocks. He and Gonzalve try to pull Inigo out of the clock to no avail. When Ramiro and Concepción return from their lovemaking, Ramiro pulls Inigo out in one try. Torquemada tells his wife that she will no longer have clocks in her bedroom, because they are being sold to Gonzalve and Inigo. Concepción suggests that Ramiro come by every morning "to tell her the time." All the characters step out of the scene with the moral of the story, that eventually the mule driver gets his turn!

A NOTE FROM THE PRODUCTION DRAMATURG

Ryan Wallace-Woods

ON COMEDIC VIOLENCE

Rita and *L'heure espagnole* borrow from the social archetypes of *commedia dell'arte*, a traditional form of Italian street theatre characterized by its stock characters—like devious servants, bickering lovers, and boastful cowards. In these operas, characters are and are not what they seem: like the *commedia dell'arte* scenarios of deception, which inspire the behavior of the social archetypes in *Rita* and *L'heure espagnole*, moments of trickery expose human folly. In the former, Gasparo brokers an unlikely and tender reunion between the shrew-like Rita and the tamed Beppo. Meanwhile, in the latter, Concepción's sexual agency is portrayed both as a source of humor and as a subversive commentary on her lack of power in her marriage. Ravel's music, infused with Spanish rhythms and textures, supports the witty and risqué narrative, while simultaneously emphasizing the artificiality and performative nature of gender roles. *Commedia* provides an entertaining framework for these operas, but it also exposes the unseemly traits of human behavior.

In *Rita*, the inversion of traditional gender dynamics—where the woman becomes the aggressor—provokes a rethinking of domestic abuse and its perception. It highlights the absurdity of considering any form of domestic violence, regardless of the perpetrator's gender, as comedic or acceptable. Conversely, in *L'heure espagnole*, the humor derived from Concepción's manipulation of her suitors exposes the double standards and limited freedoms allowed to women within the constraints of marriage and societal expectations. Enjoyed in tandem, these operas allow us to observe the structures of violence operating like clockwork in society, and poke fun at our own cowardice in refusing to let go of outdated punchlines.

RITA

by Gaetano Donizetti
Libretto by Gustave Vaëz

TIME Set in the 18th Century

RITA Elena McKenna (Sept. 26 & 28)
Rachel Gilliam (Sept. 27 & 29)

BEPPO Marcos Ochoa (Sept. 26 & 28)
Mitchell Waggoner (Sept. 27 & 29)

GASPARO Hayden Turner

BARTOLO Nathaniel Stambaugh

This performance will have one 15-minute intermission.

L'HEURE ESPAGNOLE

by Maurice Ravel
Libretto by Franc-Nohain

TIME Set in the 18th Century

TORQUEMADA Marcos Ochoa

CONCEPCIÓN Carlie Pool (Sept. 26 & 28)
Kate Snowden (Sept. 27 & 29)

GONZALVE Ryan Smith (Sept. 26 & 28)
Matt Corcoran (Sept. 27 & 29)

RAMIRO Mitchell Waggoner

DON INIGO GOMEZ Hayden Turner

RYTA & L'HEURE ESPAGNOLE ORCHESTRA

Jonathan Shames, conductor
Katie Noelker, assistant conductor
Yuxiao Kang and Zhengying Zhong, rehearsal pianists
Celia Wollenberg, French diction coach
Dr. Konstantinos Karathanasis, clock sound design

VIOLIN I

Juan Moreno Suarez, *concertmaster*
Yushan Li
Stephen Gunn
Paloma Torres
Leonard Chow

VIOLIN II

Devin Sunday, principal
Evalynn Reynolds
Charis Steward
Elizabeth Robison
Sanjana Kota

VIOLA

Zhe Cao, principal
Vidal Verastegui
Jacob Symalla
Jie Qiu
Evelyn Combs
Anysa Hardin

CELLO

Sept. 26 & 28

Nicholas Bedway, principal
Bella Tai
Rece Nottingham
Isaac Zumwalt
Riley Robinson
Sara Block

Sept. 27 & 29

Rafael Lima, principal
Mason Leidner
David Keck
Blaine Pettitt
Elizabeth Brown
Erica Jernigan

BASS

Antonio Sarzi, principal
Maggie McDuff
Than Payton

HARP

Caroline Robinson, guest artist
Gaye LeBlanc, guest artist

FLUTE

Kayleigh Wills, principal
Jackson Gordon
Sami Wilkins, piccolo

OBOE

Addie Yoon, principal
Audrey Reese
Angela Walker, English horn

CLARINET

Emma Green, principal (Donizetti)
Xavier Williams, principal (Ravel)
Ryn Thampi, bass clarinet

BASSOON

Caleb Brogen, principal
Ashley Bentz
Lisa Barrington, contrabassoon

HORN

Garret Humann, principal (Ravel)
Sophia Murray, principal (Donizetti)
Peyton Butler
Steven Fang

TRUMPET

Dresan Alexander, principal
Ben Egan

TROMBONE

Owen Wall, principal
John Sullivan
Alec Lawson, bass trombone

PERCUSSION

Ian Heatherington, principal
Dil Pavelshak
Brooke McIntosh
Eli Zargoza
Dillon Carpenter
Madison Odvody
Caleb Roybal

CELESTA

Zhengying Zhong (Sept. 26 & 28)
Yuxiao Kang (Sept. 27 & 29)

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 this 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.

RITA & L'HEURE ESPAGNOLE

PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Associate Lighting Designer	Conner Lin
Shadow Dramaturg	Larson Frazier
Faculty Advisor to the Scenic Designer	Jon Young
Faculty Advisor to the Costume Designers	Lloyd Cracknell
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 Directors	Akari Harada, John Moore
Production Carpenter	E. Pope
Scenic Charge Artist	Sydney Hagen
Additional Scenic Construction	Brian Coleman, John Moore
Scenic Undergraduate Assistants	Elizabeth Elliott, Cadence Gates, Diego Gonzalez Gillian Kelley, Gage Martinez, Hollis Narkiewicz Jenna Norton, Cara Oates, Abigail Pirtle Bronwyn Quinlan, Jalisa Reed, Goldie Snow
Properties Director	Margot Glaser
Properties Leads	Elizabeth Elliott, Goldie Snow
Run Crew Heads	Dionne Bracey, Carli Medina
Run Crew	Evelynn Broyles, Bree Burchett Claire Keenze, Michael Miller, Oscar Miller
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Micah Dooley, Lauren Foster, Mathieu Gay Madison Heckelsberg, Noah Jittawait Lucas Knapp, Madeline Lewis, Conner Lin Emily Morris, Shay Pool, Ruby Ravsten Kellen Sapp, Sophia Smith, Trey Wilson
Production Electrician	Emily Morris
Light Board Programmer	Lucas Knapp
Light Board Operator	Isabella Woodson
Follow Spot Operators	Emily Matthews, Taylor Stephens
Audio Undergraduate Assistant	Conner Lin
Sound Board Operator	Autumn Manus
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 Omiesh, Emily Post Landre Sanders, Hunter Sheehan, Samantha Verbsky
Wardrobe Supervisor	Stephanie Cirar
Wardrobe Crew Head	Samantha Verbsky, Anthony Glosson
Wardrobe Crew	Kameron Bryant, Joseph Cooper Cooper Smith, Diego Salas, Olivia Williams
Video Assistant	Abigail Pirtle
Box Office	Terrye Hudson, Sherri Morgan
House Manager	Donna Huston
Assistant House Managers	Carson Burton, Ripley Cooley, Eli Farney Amelia Hertlein, Lauren Konkol Goldie Snow, Ryan Wallace-Woods
Production Undergraduate Assistant	McKenna Bowman

MEET THE CAST

RITA & L'HEURE ESPAGNOLE



MATT CORCORAN



RACHEL GILLIAM



ELENA MCKENNA



MARCOS OCHOA



CARLIE POOL



RYAN SMITH



KATE SNOWDEN



NATHANIEL
STAMBAUGH



HAYDEN TURNER



MITCHELL WAGGONER

WHO'S WHO IN THE CAST

MATT CORCORAN (Gonzalve) 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.

RACHEL GILLIAM (Rita) is a first-year MM opera performance candidate from Broken Arrow, OK. Credits: OU University Theatre: Queen of the Night, *The Magic Flute* (abridged); Pamina, *The Magic Flute* (abridged); Chorus, *Susannah*; Euridice, *Orfeo ed Euridice*; Valencienne, *The Merry Widow*; Lucia (cover), *Fantasma* (non-speaking/non-singing role); Painted Sky Opera Company: Chorus, *Lucia di Lammermoor*

ELENA MCKENNA (Rita) is a first-year MM opera performance candidate from Norman, OK. Credits: OU University Theatre: Valencienne, *The Merry Widow*; Euridice, *Orfeo ed Euridice*; Mrs. Hays, *Susannah*; 1st Lady, 2nd Lady, *The Magic Flute Abridged*; Mediterranean Opera Studio & Festival: Lucia, *Lucia di Lammermoor*; Chorus, *La Traviata*.

MARCOS OCHOA (Beppo/Torquemada) is a second-year MM vocal performance candidate, with an opera concentration, from Carrollton, TX. Credits: OU University Theatre: 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*.

CARLIE POOL (Concepción) is a vocal music and performance senior from Bartlesville, OK. Credits: OU University Theatre: Amore, *Orfeo ed Euridice*; LoLo, *The Merry Widow*; Oklahoma City University: Amy (cover), Mark Adamo's *Little Women*.

RYAN SMITH (Gonzalve) is a vocal performance senior from Keller, TX. Credits: OU University Theatre: Chorus, *Susannah*; Monastatos, *Magic Flute*; Cimarron Opera: Sir Roderik, *Ruddigore*; Painted Sky Opera: Chorus, *La Bohème*; FIO Italia: Rinuccio, *Gianni Schicchi*; Le Chevalier, *Dialogues of the Carmelites*.

KATE SNOWDEN (Concepción) is a second-year MM vocal performance candidate, with opera concentration, from Bartlesville, OK. Credits: OU University Theatre: 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 (Bartolo) is a vocal music education and vocal performance sophomore from Flower Mound, TX. Credits: OU University Theatre: Chorus, *Orfeo ed Euridice*; Chorus, *The Merry Widow*.

WHO'S WHO IN THE CAST

HAYDEN TURNER (Gasparo/Don Inigo Gomez) is a local educator, transcriptionist, and performer in the Oklahoma City area. He earned a degree in music from the University of Central Oklahoma and will begin pursuing his Master's in Vocal Performance at the University of Oklahoma this fall. Hayden is very excited to make his debut with OU University Theatre with the roles of Gasparo in *Rita* and Don Inigo Gomez in *L'heure Espagnole*. A few of his favorite roles that have been performed include Figaro in *Le Nozze di Figaro*, Falke in *Die Fledermaus*, and Cornus in *Les plaisirs de Versailles*.

MITCHELL WAGGONER (Beppo/Ramiro) is a vocal performance and music education senior from Wichita, KS. Credits: OU University Theatre: 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*.

WHO'S WHO BEHIND THE SCENES

KASEY ALLEE-FOREMAN 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).

WHO'S WHO BEHIND THE SCENES

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.

McKENNA BOWMAN (Stage Manager) is a stage management junior from Prosper, TX. Credits: OU University Theatre: Associate Stage Manager, CDO '24; Associate Stage Manager, *The Merry Widow*; Associate Stage Manager, *The Nutcracker*, Associate Stage Manager, *Susannah*.

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 Vaganova 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.

NOAH JITTAWAIT (Lighting Designer) is a Drama junior, with emphasis in Lighting Design. Credits: OU University Theatre: Lighting Designer, *Life Is a Dream*; Lighting Designer, *Therefore, I Am* (YCS '24), Lighting Designer, *Rift* (YCS '24), Lighting Designer, *Solstice* (YCS '23), Associate Lighting Designer, *Beautiful: The Carole King Musical*; Music Theatre Wichita: Assistant Lighting Designer, *Anastasia*; White Plains Performing Arts Center: Assistant Lighting Designer, *Gypsy*; Music Theatre Wichita: Assistant Lighting Designer, *Ragtime*; Assistant Lighting Designer, *Rock of Ages*.

PAIGE KASULIS (Costume Designer) is a Costume Design sophomore from Edmond, OK. Credits: This will be her debut for OU University Theatre. Painted Sky Opera: assistant designer, *Lucia di Lammermoor*

WHO'S WHO BEHIND THE SCENES

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 & 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.

MADLINE LEWIS (Associate Stage Manager) is a lighting design junior from Bartlesville, OK. Credits: University Theatre: Production Electrician, CDO '24; Co-Stage Manager, YCS '24; Associate Stage Manager, *Heathers*; Associate Stage Manager, *Susannah*; OU School of Dance: Associate Stage Manager, Five Moons Dance Festival; Lighting Designer, OU Dance Summer Intensive; OU Drama Lab: Lighting Designer, *MacBeth*; Oklahoma Shakespeare: Lighting Designer, *MacBeth*.

WHO'S WHO BEHIND THE SCENES

S. KATIE NOELKER (Assistant Conductor) S. Katie Noelker is a third year DMA conducting student at the University of Oklahoma studying with Dr. Jonathan Shames.

While completing her doctorate, Noelker has served as Assistant Conductor for the OU Opera Theatre, with credits including: M. Ravel's *l'Heure Espagnol*, G. Donizetti's *Rita*, C. Floyd's *Susannah*, F. Lehar's *The Merry Widow*, C.W. Gluck's *Orfeo ed Euridice* and G. Rossini's *La Scala di Seta*. She is Music Director/Conductor for the OU Civic Orchestra and Graduate Teaching Assistant for undergraduate conducting courses and OU Orchestras.

Noelker spent Summer 2023 at the Aspen Music Festival and School as Program Administrator for the Aspen Opera Theatre and Vocal Arts Program and served as Assistant Conductor for FIO Mondo International Opera Festival in Summer 2024.

CARA OATES (Scenic Designer) is a Scenic Design senior from Sapulpa, OK. Credits: OU University Theatre: Scenic and Projection Designer, *Everybody*; Sound Board Operator, *The Nutcracker*; Properties Lead, *Orfeo ed Euridice*; Properties Lead, *Marie Antoinette*; Properties Lead, *Radium Girls*; Scenic Designer, *Another Beginning*; OU UReCA Summer Fellowship: Associate Video Designer and Programmer, *Cinderella*; Children's Musical Theatre, Bartlesville: Sound Tech, *Classical Ballet Academy Spring Performance*; Bremen Town Musicians: Freelance Scenic Designer; OU Opera The University of Houston: Student Direct Assistant to the Media Designer, *The Skin of Our Teeth*.

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.

EMILY POST (Costume Designer, *L'heure espagnole*) is a costume design sophomore, with a costume emphasis. Credits: OU University Theatre: Crew, *The Nutcracker*; Crew, *Life Is a Dream*; Dallas Children's Theatre: Assistant Costume Designer, *Matilda Jr.*; Assistant Costume Designer, *The SpongeBob Musical: Youth Addition*.

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.

RYAN T. WALLACE-WOODS (Production Dramaturg) is a theatre (dramaturgy) & classics senior from Moore, OK. Credits: University Theatre: *Marie Antoinette*; Gilson Lab Theatre: *Macbeth*.

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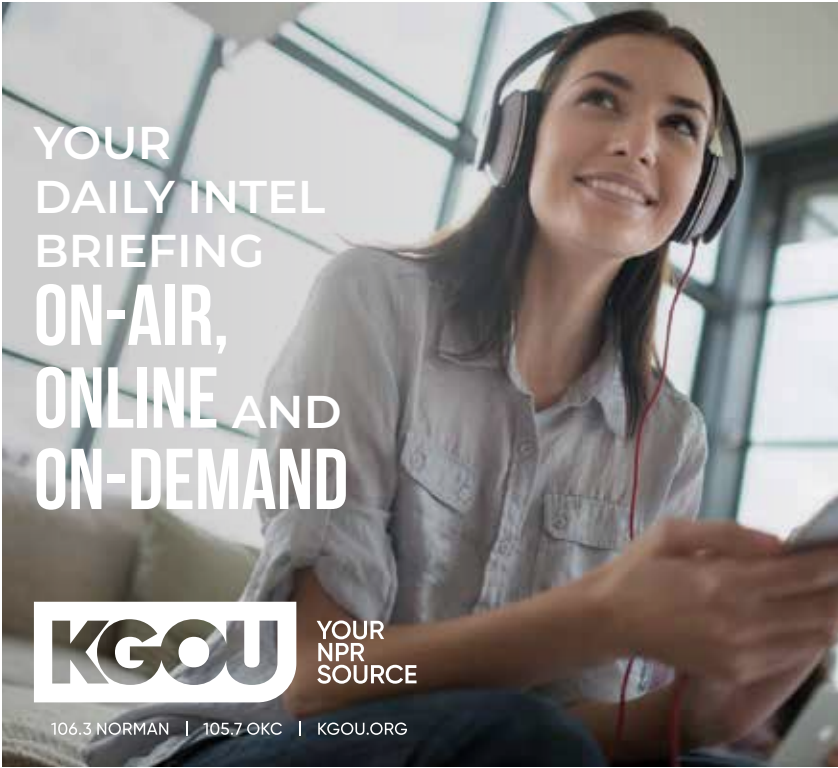
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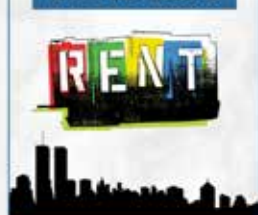
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