



WEITZENHÖFFER FAMILY COLLEGE OF FINE ARTS  
UNIVERSITY THEATRE  
*The UNIVERSITY of OKLAHOMA*

# MOZART'S LA CIEMENZA DI TITO

February 19, 20, 21 at 8 p.m.

February 22 at 3 p.m.

Reynolds Performing Arts Center

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E Pope, Production Carpenter  
Eric Stehl, Lead Electrician, Electrics Supervisor  
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WEITZENHOFER FAMILY COLLEGE OF FINE ARTS  
**UNIVERSITY THEATRE**  
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and  
**SCHOOL OF MUSIC**  
present

# La clemenza di Tito

Composed by  
**Wolfgang Amadeus Mozart**

Libretto by  
**Caterino Mazzola**  
after PIETRO METASTASIO

Conductor  
**KSENIA LELETKINA**

Stage Director  
**NICOLE KENLEY-MILLER**

Artistic Director  
**JONATHAN SHAMES**

Scenic Designer  
**GILLIAN KELLEY**

Costume Designer  
**LLOYD CRACKNELL**

Lighting Designer  
**LAUREN FOSTER**

Intimacy/Violence Designer  
**Dr. KATE BUSSELLE**

Associate Lighting Designer  
**MATHIEU GAY**

Stage Manager  
**JJ TOLY**

Associate Stage Managers  
**RYLEE LUELLEN**  
**ABBIE STEARNS**

This production contains adult themes and suggestions of violence.

**8 P.M. FEBRUARY 19, 20, 21 and 3 P.M. FEBRUARY 22, 2026**

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

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Dear Patrons,

Welcome to the University of Oklahoma Weitzenhoffer Family College of Fine Arts and University Theatre's production of *La clemenza di Tito* by Wolfgang Amadeus Mozart. Composed in 1791, the same year as *The Magic Flute* and *Requiem*, *La clemenza di Tito* stands among Mozart's final operatic works and reveals his mature approach to opera seria.

The opera tells the story of the Roman emperor Tito, whose commitment to justice and mercy is tested by betrayal, political intrigue, and personal conflict. Rather than focusing on vengeance, *La clemenza di Tito* centers on forgiveness as a moral and human ideal, asking what it means to lead with compassion in moments of crisis.

Mozart enriches the drama through expressive obbligato writing, most notably for clarinet and basset horn—instruments he favored for their warmth and expressive depth. These solo lines intertwine beautifully with the vocal writing, heightening moments of reflection and vulnerability while lending the score a distinctive color characteristic of Mozart's late style.

The School of Music extends sincere thanks to the OU Opera faculty, cast, the OU Symphony Orchestra, vocal coaches, and the University Theatre faculty, staff, and student production team for their creativity and professionalism in bringing this thoughtful and moving opera to the stage.

Thank you for joining us this evening and for your continued support of opera at the University of Oklahoma. We hope you enjoy the performance.

Warmest regards,



Jonathan Nichol  
Director, School of Music  
University of Oklahoma

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Dear Friends and University Theatre Patrons,

University Theatre's spring season is in full swing! It seems our Young Choreographers' Showcase has barely closed and now we have the pleasure of welcoming you to our spring season opera production, *La Clemenza di Tito*.

Composed by Mozart near the end of his life, *La Clemenza di Tito* employs rich melodies along with the dramatic to support the entirely human theme of trust established, trust broken, and trust regained along with forgiveness. As always, opera is an exquisite example of theatrical collaboration, and *La Clemenza di Tito* is no exception. This is, I believe, one of the reasons operas that have existed for centuries continue to speak to their audiences. The combination of design in the areas of scenery, costumes, and lighting combined with powerful vocal and instrumental music, carefully crafted stage direction, and dramatic narrative provide a theatrical experience that speaks to the senses. For this production, our guest conductor, Ksenia Leletkina, currently holding positions at Julliard and on the music staff of the Metropolitan Opera enhances the production with her remarkable operatic expertise.

We invite you to relish the experience of opera on the stage of the Reynolds Performing Arts Center and to join us for the musical theatre, drama, and dance productions that follow. Thank you for joining us for this production of *La Clemenza di Tito*!

Warm regards,



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



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- Membership as of January 21, 2026 -

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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 Kimberley Worrell, Executive Director of Advancement, OU Foundation at [kworrell@ou.edu](mailto:kworrell@ou.edu) or call (405) 325-7376.

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# La clemenza di Tito

## SYNOPSIS

### Act I

Vitellia has induced her lover Sesto to stage a coup and depose Emperor Tito to avenge the death of her father Vespasian and punish him for making Berenice of Jerusalem his empress instead of her, but she is doubtful that Sesto will go through with it. Sesto assures her that he is faithful and will do as she wishes.

Annio tells Sesto that Tito is calling for him. Vitellia urges Sesto to go quickly and prevent Tito from marrying Berenice. Annio reveals that Berenice has already left to return to Jerusalem, which makes Vitellia think that there may be hope yet for Tito to choose her as empress. She instructs Sesto to wait before initiating the coup. Sesto grieves the fact that Vitellia still wants the throne over him. Annio reminds Sesto that he had promised to let him marry Sesto's sister, Servilia, and asks him to get Tito's approval of the marriage. Sesto agrees to talk to Tito on Annio's behalf. The men promise to stay friends forever.

The people of the provinces have come to Rome with gifts for their Emperor Tito. Publio, captain of the Praetorian guard, on behalf of the Senate consecrates the treasures towards the building of a temple in Tito's honor. However, Tito desires to use the gift as disaster relief for the people of Pompeii, who have been devastated by the recent eruption of Mt. Vesuvius.

Before Sesto has a chance to talk to Tito about Servilia marrying Annio, Tito announces that he has chosen Servilia as his new empress. Annio is gutted by the news he is overhearing. Unknowingly, Tito instructs Annio to deliver the news to Servilia and tells Sesto that he will be promoted in the court. Sesto tries to get Tito to change his mind. Tito argues that his worth as Emperor is nothing if he cannot use his power to reward his friends. Annio, alone, tries to be courageous in the face of his loss of Servilia. She enters and Annio blurts out the news that she is to become the wife of Tito and that it kills him to have to be the one to tell her. Servilia professes her love to Annio again and tells him that this only makes her love him more.

Publio gives Tito a list of men who have been speaking against the Empire. Servilia enters and throws herself at Tito's feet to confess that she loves Annio and can't forget him. If Tito still wants her, knowing that her heart lies elsewhere, then she will submit. Tito responds that he can't possibly keep two lovers apart who are so willing to sacrifice for the other.

Vitellia rebuffs Sesto for not having done anything to aid her efforts to become Empress. She accuses him of no longer loving her. Sesto, intoxicated by her power, leaves to set the coup in motion. Vitellia, alone, admits that she is just using Sesto to get to Tito. Publio enters to tell Vitellia that Tito is on his way to her chambers to announce that she has been chosen as his wife. Vitellia tries to intercept Sesto, but he has already left.

Sesto is in anguish over betraying his country and his friend and emperor Tito. He decides that he can't go through with it and that he would rather face Tito's wrath than betray him. At that moment, a fire breaks out in the Capitol and Sesto realizes that he is too late - the coup has already been set in motion. Sesto prays to the gods to protect Rome and runs off to the burning Capitol. Publio reports to Annio and Servilia of a conspiracy against Tito. Vitellia enters looking for Sesto. Sesto returns with news that Tito has been killed. Vitellia, thinking that Sesto has murdered Tito, tries to keep him from confessing. They all lament that Tito is dead as Rome burns.

## Act II

Annio informs Sesto that Tito did not die and is on his way back from the riot unhurt. Sesto confesses that he betrayed Tito by starting the riot and that he is going to leave Rome forever. Annio urges him to wait, since there are many other suspects. He encourages Sesto to tell Tito the truth.

Vitellia urges Sesto to flee Rome, so that her involvement in the coup is kept secret. She fears that if Sesto goes to Tito, his mercifulness will win Sesto over to tell him the truth.

Publio informs Sesto that the person who he saw killed was Lentulo, who had incited the coup. Sesto turns on Vitellia and submits to go to the Senate, where they will hear his case. Vitellia worries that soon everyone will know her part in the coup. Sesto admits that he still adores Vitellia and asks her to remember and pity him. Publio interprets Vitellia's tears as grief over Sesto that will do him no good.

Publio presses Tito to greet the people who are gathered in the palace, but Tito won't go until he hears the results of the Senate trial and knows Sesto's fate. Publio warns that being too faithful can make one unaware of betrayal until it's too late. Tito, alone, still believes Sesto to be faithful. Annio arrives to ask Tito for mercy on Sesto's behalf. Publio arrives at that same moment with a document for Tito to sign showing that Sesto has been found guilty by the Senate and will be thrown to the lions. Annio begs Tito to be merciful, but Tito dismisses them so that he can think.

Tito is enraged at the news that Sesto has betrayed him. He goes to sign the orders, but stops. He sends for a guard to bring Sesto so that he can hear his side before sending him to his death. While he waits, he laments the heavy burden of an emperor and wishes for a simpler life where it is easier to trust. Sesto trembles to see the sweetness gone from Tito's face. Tito is shocked to see how this crime has changed Sesto's countenance to him and orders Sesto to come forward. Tito asks for the truth. Sesto does not tell Tito the whole story, but confesses to being a traitor, saying that he desires death. Tito is angered, and the guards lead Sesto away.

Publio tells Vitellia that Sesto is to die. Vitellia is convinced that Sesto has given up her secret and wishes that she had been honest with Tito and told him of her part in the coup. Annio and Servilia plead with Vitellia to use her new power as empress to convince Tito to pardon Sesto. Vitellia is shocked to find that Sesto has indeed not given her up to Tito and that she will still be empress. Vitellia sends Annio and Servilia ahead, so that she can collect herself. She decides to tell Tito everything in order to lessen Sesto's punishment, even if it means losing the throne.

The people of Rome extol Tito's heroism. The guards bring in Sesto. Annio and Servilia urge Tito to have mercy. With Sesto before him, Tito recounts his crimes against Rome. Vitellia enters and throws herself at Tito's feet confessing that she is the true perpetrator of the coup. She tells him that her motive was vengeance for her father and a desire to have the throne. Tito, despite being overwhelmed by so much betrayal, orders Sesto to be freed, along with all the other plotters. Everyone extols Tito for his mercy and prays to the gods to protect him and preserve Rome's happiness.

# La clemenza di Tito

## A NOTE FROM THE DIRECTOR

Nicole Kenley-Miller

*La clemenza di Tito* is one of two operas that Mozart was working on just two months before he died in December 1791, the other being one of his most famous operas, *The Magic Flute*. He was commissioned to write *Tito* in celebration of the coronation of Leopold II, Holy Roman Emperor, as King of Bohemia, hence the choice of a libretto about Titus, another Roman Emperor from ancient history. The libretto was adapted by Caterino Mazzolà from a text by Pietro Metastasio, the renowned author of dozens of other serious opera libretti.

Ancient Roman emperors, from Tiberius to Caligula to Nero, were infamously capricious, whether that meant having citizens killed right before their eyes, conquering a neighboring kingdom for their own gain or a wife, or exploiting the work of their people to pay for their own extravagances and debaucheries. However, the original source material we have from Roman historian Suetonius tells a very different story about the reign of Titus, who was the tenth Caesar, ruling from 79-81 AD. Though wild in his youth, when he ascended to the throne after the death of his father Vespasian, he reportedly became one of the more benevolent Caesars in the line. The title of the opera, translated, "The Clemency of Titus," refers to several incidents in Titus' reign when he showed mercy to his people. One such historical instance is referenced directly in the opera, in which Titus takes the gifts that his people have brought as an offering to him and gives them to the people of Pompeii, who were devastated by the eruption of Mt. Vesuvius in 79 AD.

This opera is categorized as a serious opera (*opera seria*), as opposed to comic opera (*opera buffa*). *Opera seria* was a form noted for retelling historical subjects or stories of nobility. For this reason, it can sometimes be difficult for our modern sensibility to connect with subject matter about such ancient times and elite circles. But in fact, Mozart and Metastasio sought to bring the loftiness of the empire down to a human level. Throughout the drama, there is a familiarity that the lower characters have in their relationship with the emperor. Titus is presented as a very approachable ruler. He even sings an aria imagining what it would be like if he were a peasant instead of a supreme power and could trust the people around him implicitly without questioning their motives. His imaginings are reminiscent of King Arthur in *Camelot*, who wonders with Queen Guinevere, "What do the simple folk do?"

Throughout the opera, *Tito* is constantly giving people the benefit of the doubt, including his dear friend Sesto, whose allegiance is torn between his emperor and his lover Vitellia. Ultimately, the story of this opera is about the value of friendship and being able to trust those you love, and to forgive them when they have been untrustworthy. So while the setting of the opera may seem remote to us as a modern audience, it actually tells an evergreen story of friendship and giving people a second chance.

Nicole Kenley-Miller

# La clemenza di Tito

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**TITO** Ilhee Lee (Feb. 19 & 21)  
Nicholas Hausman (Feb. 20 & 22)

**VITELLIA** Gabrielle Salomon (Feb. 19 & 21)  
Elena McKenna (Feb. 20 & 22)

**SESTO** Caroline Spurlin (Feb. 19 & 21)  
Kona Davenport (Feb. 20 & 22)

**ANNIO** Rebekah Peters (Feb. 19 & 21)  
Rachel Gilliam (Feb. 20 & 22)

**SERVILIA** Yeonjae Cho (Feb. 19 & 21)  
Katherine Kimbrough (Feb. 20 & 22)

**PUBLIO** Boone Elledge

## CHORUS

Cate Bertematti, Kolby Brown, Eric Campbell, Rachel Chapman,  
David Childers, Jet Flener, Madigan Glenn, Ally Gossett,  
Natalie Huzij, TJ Jenkins, Davey Madden  
Zoey Miller, Kailyn Smith, Nathaniel Stambaugh (Publio cover)

## CHORUSMASTER

Siwon Kim

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# MEET THE CAST



YEONJAE CHO



KONA DAVENPORT



BOONE ELLEDGE



RACHEL GILLIAM



NICHOLAS HAUSMAN



KATHERINE  
KIMBROUGH



ILHEE LEE



ELENA MCKENNA



REBEKAH PETERS



GABRIELLE SALOMON



CAROLINE SPURLIN

## WHO'S WHO IN THE CAST

**CATE BERTEMATTI** (Chorus) is a vocal performance freshman from Wichita, KS. Credits: This is her OU University Theatre debut.

**KOLBY BROWN** (Chorus) is a vocal music and journalism sophomore from Olathe, KS. Credits: This is her OU University Theatre debut.

**ERIC CAMPBELL** (Chorus) is a vocal music education freshman from Fort Worth, TX. Credits: This is his OU University Theatre debut.

**RACHEL CHAPMAN** (Chorus) is an instrumental music education junior from Richardson, TX. Credits: This is her OU University Theatre debut.

**DAVID CHILDERS** (Chorus) is a vocal performance junior and pre-med from Moore, OK. Credits: This is his OU University Theatre debut.

**YEONJAE CHO** (Servilia) is a DMA vocal performance candidate from Seoul, South Korea. Credits: Nashville Opera: Josephine Corcoran, *H.M.S. Pinafore*. Her extensive repertoire includes the Queen of the Night, *Die Zauberflöte*, Norina, *Don Pasquale*, Adele, *Die Fledermaus*, and Setsuko, *An American Dream*. Notably, she was the featured soprano soloist for the East Coast premiere of Gabriela Lena Frank's *Conquest Requiem* at Boston Symphony Hall.

**KONA DAVENPORT** (Sesto) is a vocal performance junior from Mesquite, TX. Credits: OU University Theatre: Mrs. Grose, *The Turn of the Screw*; Leocadia Begbick, *The Rise and Fall of the City of Mahagonny*.

**BOONE ELLEDGE** (Publio) is a MM Opera Performance candidate at OU from Pana, Illinois. Credits: Northern Illinois University: Giorgio, *Nina (Paisiello)*; Dr. Falke, *Die Fledermaus*; The Husband, *Amelia Goes to the Ball*.

**JET FLENER** (Chorus) is a computer engineering junior from Wilburton, OK. Credits: OU University Theatre: Chorus, *The Rise and Fall of the City of Mahagonny*.

**RACHEL GILLIAM** (Annio) is a MM Opera Performance candidate from Broken Arrow, OK. Credits: OU University of Oklahoma: Governess, *The Turn of the Screw*; *Orfeo ed Euridice*; Chorus, Susannah; Valencienne, *The Merry Widow*, Rita, *Deux Hommes et une Femme*, Galatea, *Acis and Galatea*. Painted Sky Opera: Lucia (Cover), Chorus, *Lucia di Lammermoor*. Garvin County Choral Society: Queen of the Night, *The Magic Flute*. American Institute of Musical Studies: Meistersinger Competition Finalist in Graz, Austria @rachelgilliamsoprano

**MADIGAN GLENN** (Chorus) is vocal performance junior from Mustang, OK. Credits: OU University Theatre: Miles, *The Turn of the Screw*. Cimarron Opera: Chorus, *Wards*; *The Pirates of Penzance*.

**ALLY GOSSETT** (Chorus) is a voice performance junior from Moore, OK. Credits: Credits: OU University Theatre: Chorus, *Rise and Fall of the City of Mahagonny*; Chorus, *Orfeo ed Euridice*.

**NICHOLAS HAUSMAN** (Tito) is a MM voice performance candidate, with an emphasis in opera performance, from Orefield, PA. Credits: OU University Theatre: Peter Quint in *Turn of the Screw*. He has previously appeared with Opera Lucca as Gherardo in *Gianni Schicchi* as well as with the Crane Opera Ensemble in productions of *Dido and Aeneas*, *Le nozze di Figaro*, *Zazà*, *The Enchanted Pig* and the premiere workshops of the Domenico J. Pellicciotti Opera Competition in *Strangers* and *Computing Venus*. @nicholashausman\_tenor

**NATALIE HUZIJ** (Chorus) is a vocal performance sophomore from Colorado Spring, CO. Credits: this is her OU University Theatre debut.

## WHO'S WHO IN THE CAST

**TJ JENKINS** (Chorus) is a vocal music education freshman from Cushing, OK. Credits: This is his OU University Theatre debut.

**SIWON KIM** (Chorus Master) is a second-year DMA candidate in choral conducting from Seoul, Korea. He holds degrees in choral conducting from the Korea National University of Arts and the University of Louisville. With over fifteen years of experience in Korea and the United States, Kim has worked as a conductor, accompanist, and educator in academic, church, and community settings. He currently serves as Director of Music at Moore First United Methodist Church and emphasizes healthy vocal technique, expressive ensemble singing, and collaborative music-making, particularly in operatic and choral repertoire.

**KATHERINE KIMBROUGH** (Servilia) is a first year MM candidate in Opera Performance from Columbia, SC. Credits: OU University Theatre: Miss Jessel, *The Turn of the Screw*. Opera at USC Army: *Carousel*; Donna Anna, *Opera Remasked*.

**ILHEE LEE** (Tito) is a DMA vocal performance candidate from Seoul, South Korea. He made a notable debut with Opera San José as Goro in *Madama Butterfly*. During this production, while serving as the cover for Pinkerton, he demonstrated remarkable professional poise by stepping into the role for Act 3 mid-performance. An alumnus of the Apprentice Artist programs at both The Santa Fe Opera and Central City Opera, Mr. Lee has consistently earned acclaim for his artistry. His recent highlights include performing Arcadio in the award-winning production of Daniel Catán's *Florencia en el Amazonas* (2nd Place, Division VIII, 2024-25 National Opera Association Opera Production Competition) and Rinuccio in *Gianni Schicchi* with the Boston University Opera Institute. Other significant stage credits include the title role in *La clemenza di Tito*, the Prince in *Cendrillon*, Nemorino in *L'elisir d'amore*, Tamino in *Die Zauberflöte*, and Quint in *The Turn of the Screw*.

**DAVEY MADDEN** (Chorus) is a music education senior from Norman, OK. Credits: OU University Theatre: Joe, *The Rise and Fall of the City of Mahagonny*.

**ELENA McKENNA** (Vitellia) is a second-year MM vocal performance candidate, with opera performance concentration, from Arlington, TX. Credits: OU University Theatre: Miss Jessel, *The Turn of the Screw*; Rita, *Rita*; Valencienne, *Die lustige Witwe*; Euridice, *Orfeo ed Euridice*; Mrs. Hayes, *Susannah*. American Institute of Musical Studies: Soloist, *Die Welt von Robert Stolz*; Soloist, *La voix celeste*. Mediterranean Opera Studio & Festival: Lucia, *Lucia di Lammermoor*. Metropolitan Opera Laffont Competition: competitor, Idaho-Montana District. @elenaraemckenna

**ZOEY MILLER** (Chorus) is a vocal performance and music education freshman from College Station, TX. Credits: This is her OU University Theatre debut.

**REBEKAH PETERS** (Annio) is a vocal performance senior from Ada, OK. Credits: OU University Theatre: Chorus, *The Rise and Fall of the City of Mahagonny*; Jou-Jou, *The Merry Widow*; Chorus, *Orfeo ed Euridice*. FIO Italia: Carolina, *Il matrimonio segreto*; Chorus, *Le nozze di Figaro* and *La Bohème*.

**KAILYN SMITH** (Chorus) is a vocal performance freshman from Ardmore, OK. Credits: This is her OU University Theatre debut. @kailynsmith

**GABRIELLE SALOMON** (Vitellia) is a first-year MM candidate in opera from Lemont, IL. Credits: OU University Theatre: Governess, *The Turn of the Screw*. Arizona Opera: Serpetta, *The Secret Gardener*; Gretel, *Hansel and Gretel Vs. The Witch*; Chorus, *La bohème*; Chorus, *Aida*. ASU MTO: Mabel, *Pirates of Penzance*; Barbarina, *Le nozze di Figaro*. @gabrielle.salomon

## WHO'S WHO IN THE CAST

**CAROLINE SPURLIN** (Chorus) is a Voice Performance sophomore from Fayetteville, AR. Credits: This is her OU University Theatre debut.

**NATHANIEL STAMBAUGH** (Chorus/Public Cover) is a vocal music education junior from Flower Mound, TX. Credits: Chorus, *Orfeo ed Euridice*; Chorus, *The Merry Widow*; Bartolo, *Rita*; Man of Mahagonny/Bill Cover, *Rise & Fall of the City of Mahagonny*.

## 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.

## WHO'S WHO BEHIND THE SCENES

**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.

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).

**LAUREN FOSTER** (Lighting Designer) is a lighting design junior from Moore, OK. Credits: OU University Theatre: Lighting Designer, OFB '25, YCS '25, YCS '24; Assistant Lighting Designer, *The Turn of the Screw*; Production Electrician, *The 25th Annual Putnam County Spelling Bee*, CDO '24, *Life is a Dream*; Programmer, OFB '24. OU Lab Theatre: Lighting Designer, *Bug*, *Brilliant Traces*, *The Zoo Story*; Production Electrician/Programmer, *Go Please Go*. Co.lective Arts Production: Lighting Designer, *Grønland*, *Where The Rabbits Roam No More*. @ laurenaveryfost

**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.

## WHO'S WHO BEHIND THE SCENES

Holt was an honoree at the second national RDA Festival in Pittsburgh in 2007, and she received the CORPUS 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.

**HYERY HWANG** (Assistant Conductor) is a DMA in orchestral conducting candidate. 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 65 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 second 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 and Dr. David Goza, she seeks not merely to refine her technique but to embrace conducting as the unifying force that interconnects her extensive career. Ms. Hwang holds a BM from Ewha Womans University (Seoul, South Korea) and MM degrees from the Eastman School of Music (Rochester, NY) and the Royal Conservatoire of Scotland (Glasgow, UK).

**DR. NICOLE KENLEY-MILLER** (Stage Director) Nicole Kenley-Miller is known for her colorful and embodied productions of opera and music theatre, both on stage and film. Her work was most recently featured off-Broadway at Nancy Manocherian's the cell and on The John F. 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 *The Magic Flute* with Painted Sky Opera (Oklahoma City), *La Bohème* and *Amahl and the Night Visitors* with Opera in the Heights (Houston), *The Pirates of Penzance* with the Houston Gilbert & Sullivan Society, *Le gare generose* and *Il filosofo di campagna* with the Fondazione Pergolesi Spontini and FIO-Italia (Italy), *Rise and Fall of the City of Mahagonny*, *L'heure espagnole / Rita*, *The Merry Widow*, *Orfeo ed Euridice*, and *The Turn of the Screw* with The University of Oklahoma, *Sondheim on Sondheim*, *The Bartered Bride*, *Albert Herring*, *La Rondine*, *The Secret Marriage*, and *Gianni Schicchi* with the Moores Opera Center at The University of Houston; *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*. Her direction and design concepts for both stage and film have garnered multiple awards from national and international competitions and won top honors from The American Prize and the National Opera Association Opera Production and Scenes Competitions.

Throughout her career, she has worked fluidly between the opera and music theatre genres. She directed the first musical produced by the College of the Arts at University of Houston, a collaborative production of *Little Shop of Horrors* between the Schools of Music and Theatre and Dance. Previously her work in music theatre has included *Camelot*, and revues of the music of Rodgers and Hammerstein and Leonard Bernstein.

Following a Master's degree from Eastman School of Music, she received her DMA from University of Houston with a concentration in opera directing. Nicole is currently the Assistant Professor and Opera Stage Director at The University of Oklahoma.

Her most groundbreaking work was the development of a new theatrical music work, *The Women Have Something to Say*, which celebrates women's voices through monologues and songs written by the performers themselves. The show was featured on the Kennedy Center's online pandemic series "Arts Across America" and premiered in Houston in 2021. A revised version opened off-Broadway in collaboration with The Why Collective at Nancy Manocherian's the cell in New York in May 2023.

## WHO'S WHO BEHIND THE SCENES

**GILLIAN KELLEY** (Scenic Designer) is a scenic design junior from Norman, OK. Credits: OU University Theatre: Scenic Designer (OFB '26); Co Props Lead, *Rise and Fall of the City of Mahagonny*; Assistant Scenic Designer, *Rent*; Props Lead, *As You Like It*; Co Props Lead, *The Nutcracker*. OU Helmerich School of Drama: Props & Co Scenic Designer, *Heroes of the Fourth Turning*.

**SIWON KIM** (Chorus Master) is a second-year Doctor of Musical Arts student in Choral Conducting from Seoul, Korea. He holds degrees in choral conducting from the Korea National University of Arts and the University of Louisville. With over 15 years of experience in Korea and the United States, Kim has worked as a conductor, accompanist, and educator in academic, church, and community settings. He currently serves as Director of Music at Moore First United Methodist Church and emphasizes healthy vocal technique, expressive ensemble singing, and collaborative music-making, particularly in operatic and choral repertoire.

**KSENIA LELETKINA** (Conductor) Russian-born pianist Ksenia Leletkina enjoys a vigorous career as a sought-after vocal coach, collaborator, and specialist in Russian repertoire. She is currently a member of the Metropolitan Opera Music Staff and serves on the faculty of The Juilliard School. Ms. Leletkina made her professional conducting debut this past summer at Central City Opera, conducting performances of *Il barbiere di Siviglia*. Previous conducting engagements include work as assistant conductor at Palm Beach Opera, guest conductor with Kenosha Opera, and music director at Eastman Opera. As an author and editor, her publications include *Libretti of Russian Operas*, Volume II and *Anthology of Russian Songs*, both published by Leyerle Publications. Ms. Leletkina specializes in Russian lyric diction. In this capacity, she currently serves on the faculty of the Metropolitan Opera's Lindemann Young Artist Development Program and Palm Beach Opera. Ms. Leletkina holds a Doctor of Musical Arts degree from the Eastman School of Music and a Master of Music degree from the Cleveland Institute of Music.

**RYLEE LUELLEN** (Associate Stage Manager) is a stage management sophomore from Tulsa, OK. Credits: OU University Theatre: Associate Stage Manager, Mel Brooks' *Young Frankenstein*; Associate Stage Manager, *Waiting For Lefty*. @ryleeluelLEN0224

**ABBIE STEARNS** (Associate Stage Manager) is a stage management freshman from Newcastle, Oklahoma. Credits: This is their OU University Theatre debut.

**JJ TOLY** (Stage Manager) is a stage management sophomore from Tyler, TX. Credits: OU University Theatre: Stage Manager, *La Clemenza Di Tito*; Associate Stage Manager, Mel Brooks' *Young Frankenstein*; Associate Stage Manager, *Rise and Fall of the City of Mahagonny*. Magill Musical Theatre Studio: Run Crew Head, *That Was Then*; Scenic Designer, *Good Luck With Your Ending*; Run Crew, *Madness*.

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# La clemenza di Tito

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Ksenia Leletkina, conductor  
Hyery Hwang, assistant conductor  
Tyler Tucker, harpsichord continuo  
Yuxiao Kang and Zhengying Zhong, rehearsal pianists

### VIOLIN I

Gustavo Ferraz Reis,  
*concertmaster*  
Yushan Li  
Mahsan Jobeiri  
Roberto Chavez Delgado  
Paloma Torres  
Masato Chang

### VIOLIN II

Devin Sunday, *principal*  
Ashley Swindle  
Stephen Gunn  
Evalynn Reynolds  
Juan Moreno  
Leonard Chow

### VIOLA

Feiyang Luo, *principal*  
Christian Cherubini Suarez  
Elizabeth Calixto  
Jacob Symalla  
Jie Qiu  
Anysa Hardin  
Zahara Boston

### VIOLONCELLO

Rafael Lima da Silva, *principal*  
David Keck  
Blaine Pettitt  
Isaac Zumwalt  
Karla Romani Vazquez

### DOUBLE BASS

Antonio Sarzi, *principal*  
Jackson Sheets  
Noah Markham  
Than Payton

### FLUTE

Mackenzie Caddell, *principal*  
Cade Mittermeier

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Allison Findlay

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Sophia Murray, *principal*  
Isabella Garcia

### TRUMPET

Kamren Oldham, *principal*  
Liesel Smurawa

### PERCUSSION

Ethan Balthrop

## ORCHESTRA STAFF

Kaleb Benda, graduate assistant    Mahsan Jobeiri, graduate assistant  
Hyery Hwang, graduate assistant    Sophia Murray, undergraduate assistant

# PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Production Manager	Michael Cole
Assistant Costume Designer	Sydney Tuffnell
Faculty Advisor to the Scenic Designer	Uldarico Sarmiento
Faculty Advisor to the Lighting Designer	Renée Brode
Faculty Advisor to Stage Management	Christopher Sadler
Design and Production Area Coordinator	Renée Brode
Technical Director	Akari Harada
Production Carpenter	E. Pope
Carpenter	Dario Pewett
Scenic Charge Artist	Sydney Hagen
Scenic Artists	Lauren McPherson, Robin Vest
Scenic Undergraduate Assistants	Sydney Brooks, Jake Cook, Elizabeth Elliott, Braxton Ellsworth, Cadence Gates, Gillian Kelley, Michael Miller, Oscar Miller, Abigail Pirtle, Ruby Ravsten, Jalisa Reed, JJ Toly
Properties Director	Margot Glaser
Run Crew Head	Payton van Poppel
Run Crew	Gabby Garbarini, Kathryn Hensley, Felix Joshi, Malerie Pollock, Anna Zimmerly
Fly Rail Operator	Larissa Yakunovich
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Kai Allen, Ava Booker, Ericka Dodson, Micah Dooley, Lauren Foster, Mathieu Gay, Madison Heckelsberg, Noah Jittawait, Felix Joshi, Lucas Knapp, Madeline Lewis, Conner Lin, Lucas Mann, Emily Morris, Carleigh Nickel, Malerie Pollock, Ruby Ravsten, Sophia Smith
Production Electrician	Carleigh Nickel
Light Board Programmer	Noah Jittawait
Light Board Operator	Lauren Gordon
Deck Electrician	Ian Lee
Followspot Operators	Dax Betzen, Luke Peterson
Audio Supervisor	Kenneth Ray Woods
Audio Undergraduate Assistants	Ava Booker, Madison Heckelsberg, Felix Joshi, Conner Lin
Sound Board Operator	D'Anise Chavez
Costume Studio Supervisor	Christina Draper
Cutter/Draper	Ananda Keator
Junior Draper	Chloe Mullin
Lead Stitcher	Amy Kercher
Stitcher	Stephanie Cirar
Costume Undergraduate Assistants	Bree Burchett, Westbrook Hallum, Paige Kasulis, Natalie Lane, Ian Lee, Emily Matthews, Ben Nemmers, Joy Omeish, Emily Post, Sydney Tuffnell, Samantha Verbsky
Wardrobe Supervisor	Christina Draper
Wardrobe Crew Head	Emily Post
Wardrobe Crew	Danielle Bush, Zooey Cooley Claire Keenze, Paige Smith
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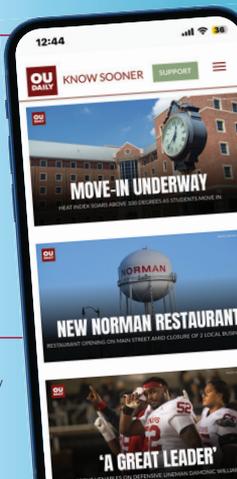
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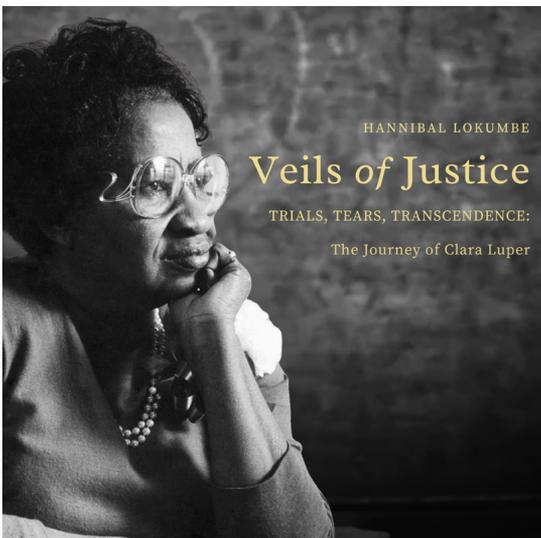
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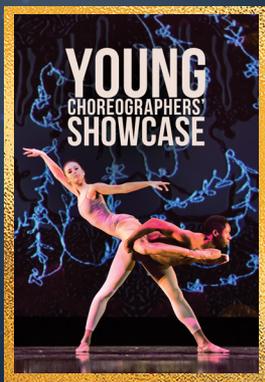
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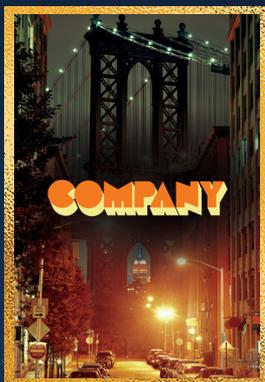
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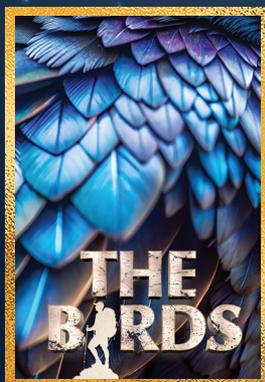
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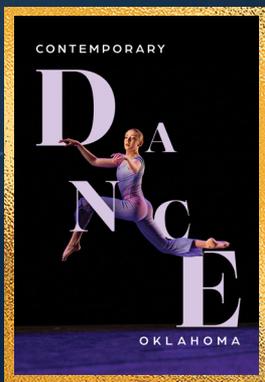
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