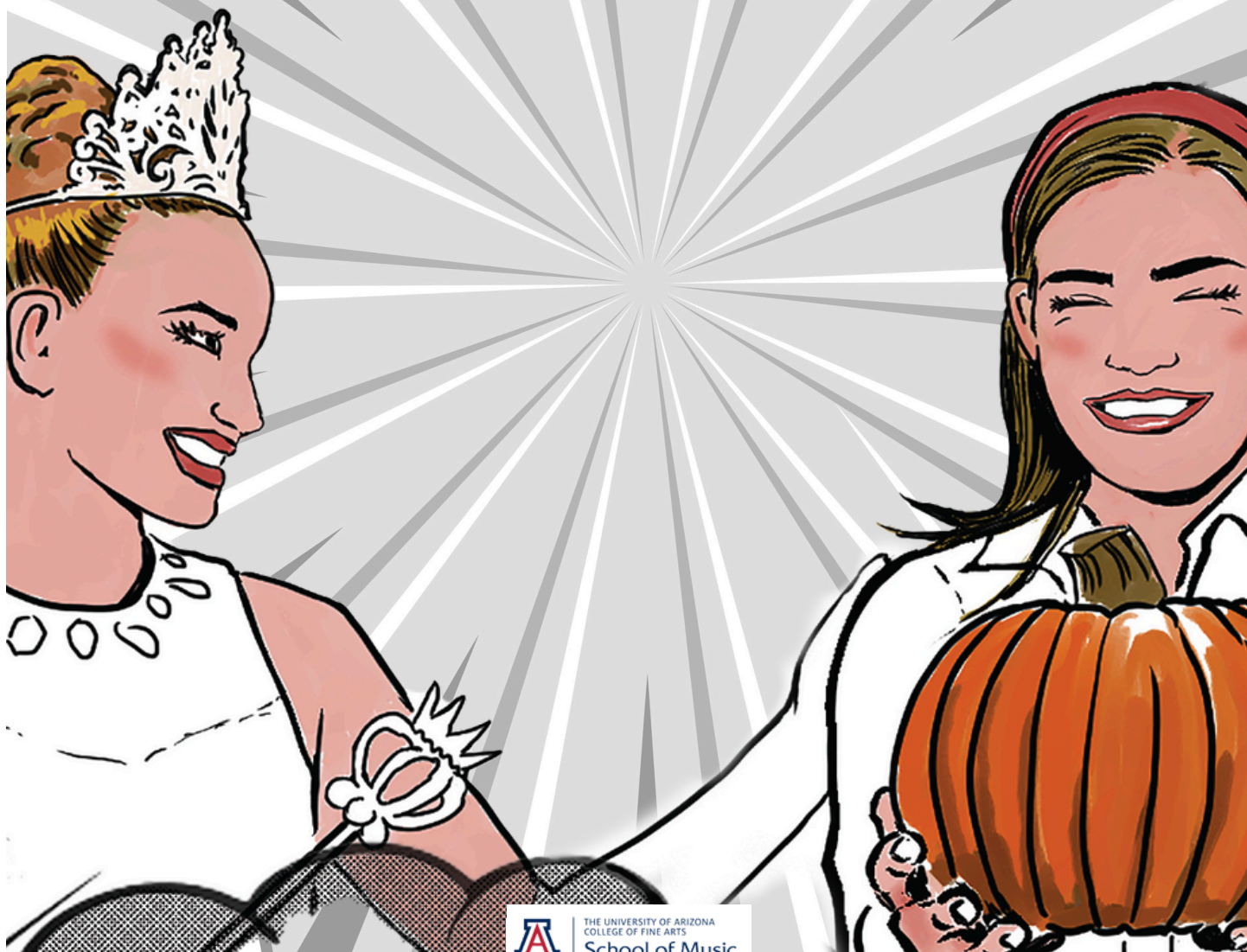


WHERE THERE IS LOVE, THERE IS MAGIC

"CENDRILLON"

CINDERELLA AN OPERA BY PAULINE VARDOT



Performances:

Student Night: November 19, 2025,
7:30 p.m.

Show I: Friday November 21, 2025,
7:30 p.m.

Show II: Sunday, November 23, 2025,
3:00 p.m.

CAST IN ORDER OF APPEARANCE

Cendrillon: Macy Halverson

Le Prince: Isabelle Olson

Maguelonne du Pictordu: Betsy Carter (*November 21*)
Shawna Veenstra (*November 23*)

Armeline du Pictordu: Anna Marie Cordes

Le Baron du Pictordu: Jared Peterson, Guest Artist

La Fee: Hailey Trump

Comte de Barigoule: Bo Shimmon, Guest Artist

Ensemble:

Isabella Beres (*La Fee cover*)

Keren-Happuch Alfreda Naa DoDua - DoDoo

Andrew Miller - *Second Chamberlain*

Sentia Nishimwe

Jacob Romero (*Le Baron cover*)

Yana Surtchev (*Le Prince cover*)

PRODUCTION

Conductor, First Piano, Vocal Coach Korby Myrick
Second Piano, Rehearsal Accompanist Somlee Lee

Susan Lane Stokes, Stage Director
Carson Scott, Production Manager
Sally Day, Scenic Designer
Christopher Allen, Costume Designer
Brian McElroy, Lighting Designer
Marisabel Bravo Lares, Publicity
Lynette Bernal, Stage Manager
Lina Rodriguez (La Fee's helper), Assistant Stage Manager
Jaime Mefford, Audio Engineer
Rick Chavez, Lighting Technical Director
Cassandra Quijada, Light Board Operator
David Sobampo, Jing Zhao, Mark LaVin, Spotlight Operators
Darian Littleman, Supertitles
Reece Tappan, Booth Operator
A2 Jason Frogget, Deck Crew,
Natalie Dunnivant, Wardrobe Assistant

DIRECTOR'S NOTES:

On April 23, 1904, at her home salon in Paris, Pauline Viardot premiered this charming three act chamber operetta which she wrote for her students. Described as a retelling of the Cinderella story with "Gallic wit, Italianate bel canto, and a quirkiness all her [Viardot's] own", this Cendrillon is an enchanting and humorous version inspired by Perrault's story, and 'The Snow Queen', a child's play by Nicholay Chekov. Viardot set her version in early 20th century Paris, whereas we have moved our time frame to the mid 20th century, the 1950's. Both story timelines completely disregard the abolition of the aristocracy by the French Revolution, otherwise, how could we have a Prince? Viardot's original orchestration, in keeping with a salon setting, was scored for one piano. Tonight, the School of Music is proud to present the premiere, commissioned by the UA Opera Theater, of a two piano score adapted by composer Michael Vince. We hope you'll enjoy this fanciful version of a familiar tale, with a few plot variations and some sweetly glorious music!

Cendrillon

Place: Paris

Time: 1950's, with the aristocracy surviving Le Revolution

Act 1: The home of Le Baron de Pictordu

Intermission

Act 2: The Palace of Le Prince Charmant

Act 3: The home of Le Baron de Pictordu

CAST BIOS



Anna Cordes, soprano, is in her third year pursuing a Bachelor of Music in Vocal Performance under the mentorship of Dr. Kristin Dauphinais. She currently serves as Vice President of the University of Arizona Symphonic Choir and is a staff singer with the Tucson Symphony Orchestra Chorus. Her recent performances include Orff's *Carmina Burana*, Handel's *Messiah*, and a Masterclass with Nigel Foster, director of the London Song Festival. In 2025, Anna earned second place in the Amelia Rieman Opera Competition and was invited to perform in the Opera Guild of Southern Arizona's "Quest for the Best". A two-time recipient of the Alice Y. Holsclaw Memorial Scholarship for musicians of promise, Anna is also an accomplished pianist and recorder player and an active member of the American Recorder Society.



Andrew Miller (Ensemble) is thrilled to be opening *Cendrillon*. He recently received his Associate of Fine Arts degree from Pima Community College, where he performed in productions such as *Mamma Mia!* (Bill) and *Molière's Tartuffe* (Orgon). One of his favorite roles was Jeff in SAPAC's [title of show], for which he received MAC and Carmen Award nominations. He has also performed with the Live Theatre Workshop Children's Theatre and is currently studying composition at the University of Arizona.



Betsy Carter is a PhD candidate in second language acquisition & teaching (SLAT) at the University of Arizona with a music minor. She holds a BA in music and comparative literature from Brown University and an MA in German studies from the University of Colorado Boulder. She is currently engaged as a staff singer with the Tucson Masterworks Chorale and the Good Shepherd United Church of Christ. Previous roles with UA Opera Theater include the Fairy Godmother in Rodgers and Hammerstein's *Cinderella*, Annu in Sankaram's *Thumbprint*, and chorus member in Purcell's *Dido and Aeneas*. She also recently sang in the chorus of Verdi's *Aida* with Arizona Opera. She has performed the title roles in Gilbert and Sullivan's *Patience* and *Iolanthe*, Lady Psyche in Gilbert and Sullivan's *Princess Ida*, the Second Woman in Purcell's *Dido and Aeneas*, and Nimue in Lerner and Loewe's *Camelot*. In addition, she has sung with university and community choirs across the US, Germany, and Austria.



Bo Shimmin (Pueblo of Acoma) is a dynamic and versatile tenor whose captivating performances have earned him recognition on both national and international stages. Bo brings a unique blend of passion and technical mastery to his craft, consistently delivering compelling interpretations of a diverse repertoire. Beyond his vocal prowess, Bo is dedicated to fostering the next generation of indigenous artists through educational outreach and mentorship. Bo is a two-time Fulbright Scholar to Italy where he taught English and studied

Italian vocal chamber music of the 20th century. Bo gave his professional recital debut in 2022 at the prestigious Lyceum Club in Florence, Italy overlooking the Arno River. Bo is fresh off his second Wheels of Harmony tour with Opera Montana and was also recently seen as Prince Charming in their mainstage production of the same opera you are seeing tonight! You can see him with Arizona Opera and Passion Project: Opera this upcoming season.



Hailey Trump (she/her) is attending the University of Arizona for her M.M. in vocal performance. She earned her B.A. in vocal performance at Lebanon Valley College in Pennsylvania. During her time at LVC, she premiered “Kindred Vibrations” by Paul Sánchez (2x Grammy nominee). She toured Europe with the LVC Symphony Orchestra, performing “Duo de fleurs” by Léo Delibes, as part of the “American Celebration of Music in Germany, the Czech Republic, and Austria”. Hailey has also played Célie in Signor Deluso at the Lebanon Valley College opera program. Additionally, Hailey has performed at Grace United Methodist Church in Pennsylvania with Dr. Shelly Moorman-Stahlman. She is also a voice teacher for Belvoir Terrace, a fine & performing arts summer camp. Currently, she is working at the First United Methodist Church in Tucson as a part of their choir. She is very excited to perform in this opera with the amazing cast and crew!



Isabelle Olson is a senior pursuing a Bachelor of Arts in Music. Her previous credits include Cinderella in Rodgers and Hammerstein’s Cinderella, Hope Harcourt in Anything Goes, and Vanessa in In the Heights. In the summer of 2025, she attended the Opera in the Ozarks at Inspiration Point summer training program, where she performed in the chorus of Carmen, as a Can-Can girl in The Merry Widow, Florinda in Into the Woods, and Barcarolle in John Davies’ children’s opera outreach show he Bremen Town Musicians. She has had a wonderful time playing The Prince and hopes you enjoy the show!



Jared Peterson, bass, graduated from the University of Arizona with a master’s degree in Vocal Performance, having previously earned his bachelor’s degree in Music Education from Washington State University. Leading operatic roles include Figaro in Le Nozze di Figaro, Mr. Ford in Die Lustigen Weiber von Windsor, Aeneas in Dido and Aeneas, and Sarastro in Die Zauberflöte. In December 2024, Jared sang the title role of Duke Bluebeard, alongside Korby Myrick, in Passion Project: Opera!’s production of Bartók’s Duke Bluebeard’s Castle. Most recently, he made his Arizona Opera debut, singing the role of Soldier #2 in the Arizona premiere of Héctor Armienta’s Zorro. He is currently singing the roles of Older Hänsel and the Father in Arizona Opera’s production of Hänsel and Gretel versus The Witch, part of their youth outreach program, aptly named Arizona Operatunity. This November, Jared sang the extensive and demanding basso profundo solo in The Helios Ensemble’s fall concert of Rautavaara’s Vigilia: Vespers, sung in the original Finnish. Jared currently studies voice with Korby Myrick and maintains an active vocal studio in Tucson.



Macy Halverson, soprano, began studying at the University of Arizona in 2022. As a third-year vocal performance student under the direction of Dr. Kristin Dauphinais, Macy performed her first principal role in an opera, appearing as Adele in *Die Fledermaus*. This semester, she will take the stage as the title role in Pauline Viardot's *Cendrillon*. Other recent credits at the University of Arizona include the Stepmother in Rodgers and Hammerstein's *Cinderella*, as well as ensemble roles in *Thumbprint*, *Dido and Aeneas*, and *Le nozze di Figaro*.

Additionally, Macy was invited to sing the role of Pamina in *Die Zauberflöte* at the International Lyric Academy in Vicenza, Italy during the summer of 2025. As a soloist in operatic and concert settings, she has shown herself to be a multi-faceted performer, dabbling in a wide range of styles. Macy took third place in the Amelia Rieman competition at the University of Arizona in March of 2024 and 2025.



Sentia Nishimwe is in her third year of studies for her Bachelor's of Science in Statistics and Data Science, and she is also minoring in Music. She has performed in and managed several productions in the School of Music, including *Dido and Aeneas* (ensemble, 2023), *Die Fledermaus* (assistant stage manager, 2024), and Rodgers and Hammerstein's *Cinderella* (Joy - stepsister, 2025). In the choral department, Sentia has sung in multiple of the University of Arizona's premiere ensembles, including University Singers, Recital Choir, and Symphonic Choir -

where she currently serves as an officer. In addition to working as an ASM, Sentia has also worked as a section leader in the University's High School Honor Choir and the Summer Music Camp. Combining her passions for music and STEM, she wrote *Mathematics of Music*, an article exploring the philosophical concept of *Musica Universalis* and the connections between music, mathematics, and astronomy.



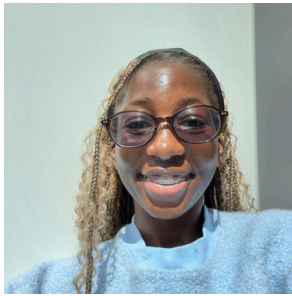
Shawna Veenstra, soprano, is in her final year of studies for her Bachelor's of Music in Music Education, with an emphasis in voice. She studies under the instruction of Professor Yunah Lee. She currently sings with the University of Arizona's premiere ensemble, Symphonic Choir, and is a worship leader at Trekko Church. Shawna is very excited to be making her opera debut as "Maguelonne" in Pauline Viardot-Garcia's *Cendrillon*! She has previously performed in multiple musical theatre productions, including *Les Miserables*

(*Fantine*), *Freaky Friday* (*Katherine*), and *Joseph and the Amazing Technicolor Dream Coat* (*Narrator*). Shawna has also received academic recognition throughout her career at the University of Arizona, and was the recipient of the University Community Chorus Memorial Scholarship Endowment, and the Jason and Jamie Jackson Voice Scholarship. In the Spring, Shawna will be student-teaching at Dodge Traditional Magnet School in Spring 2026, working with Mr. Richard Crull.



Somlee Lee is a Doctor of Musical Arts student in Piano Performance at the University of Arizona, studying with Dr. Fanya Lin and serving as an Opera Graduate Assistant. She performed as harpsichordist for Bach's Double Concerto with violinists Jaime Laredo and Jessica Lee at Severance Hall with the Cleveland Institute of Music Orchestra, and served as pianist for the Mansfield Symphony Orchestra in Ohio. Somlee has appeared as soloist with the Vladivostok Philharmonic and Illinois State University Symphony Orchestras .

and presented numerous solo and chamber recitals. A prizewinner in national and international competitions, she has received awards in Korea, Poland, and Italy. A recipient of a full Korean Government scholarship, she earned a Professional Studies Diploma from the Cleveland Institute of Music, a Master of Music from Illinois State University, and bachelor's and master's degrees from Kookmin University in Seoul, Korea



Ghana-born and raised soprano Keren-Happuch is a sophomore at the University of Arizona pursuing a Bachelor of Science in Medicine with minors in Music, Neuroscience and MCB. She's been a singer for 13 years, a soloist for 10 and a pianist for 7. Under the direction of her teachers, she continues to develop her vocal technique and stage presence through the UA Opera Theatre class.

This is her first opera ever, and she is excited to explore the storytelling power of performance through voice. When she isn't rehearsing or in the lab, Happuch writes and reads fiction, watches movies, listens to music and likes to travel.



Yana Surtchev is a mezzo-soprano, originally from Bulgaria. She is a junior at the University of Arizona pursuing majors in Neuroscience and Molecular and Cellular Biology, with minors in Veterinary Science and Music. She studies with Dr. Yunah Lee, who has guided her in pursuing her passion for singing and has been integral in her musical progression. Yana was in opera scenes last semester, where she performed selections from Three Decembers and Serse. She participated in the International Lyric Academy program where she performed

Third Lady in Mozart's Die Zauberflöte. Outside of singing, her goals are to become a veterinarian and do research within the field of neuroscience. She would like to thank her family, friends, and the UofA music department for their endless support.

CREW BIOS



Susan Stokes has enjoyed a long and varied career in opera, operetta, music theater, concert work, and vocal instruction. In the last decade, Susan has been fortunate to add stage direction to her tool kit, which she loves! Susan has a BFA in voice performance from the University of Kansas, and an MFA in voice performance from Indiana University. Her performing career in opera encompassed over 40 roles with regional companies across the US. Favorite roles include Violetta in *La Traviata*, Mimi in *La Bohème*, Donna Anna in *Don Giovanni*, and Lady Shane in Noel Coward's *Bittersweet*. She began her directing career locally with Arts Express, especially enjoying mounting their production of *Ragtime* and *Let Freedom Sing* at the Fox Theater. She's also worked here with Southern Arizona Performing Arts Organization. Building the world of a show, working with artists of various levels, managing production details and budget suit her. With an eye for detail and a passion for artistic excellence, she brings the temporary community of a production collaboratively to life!



Korby Myrick received her bachelor's degree in Piano Performance and her master's degree in Vocal Performance, both from the University of Arizona. She has held teaching, coaching and pianist positions at the Hartt School of Music, Wesleyan University, University of Arizona in the School of Theatre, Film & Television, Arizona Opera Company, Arizona Theater Company, Arts Express, Opera in the Ozarks, and the Tyrolean Opera Program in Maurach, Austria.

As a mezzo-soprano, Korby Myrick's diverse repertoire and impeccable artistry earn her praise in both operatic and concert work. Ms. Myrick performs throughout the United States and Europe with such opera companies as Théâtre de l'Opéra de Nice, France; Teatro Bellini, Italy; Spoleto Festival (USA and Italy); Washington National Opera; Lyric Opera of Kansas City; Tulsa Opera; Opera Carolina; Opera Theater of Pittsburgh; Connecticut Opera Theatre and her own opera company, Passion Project: Opera!. She has performed over forty roles with Arizona Opera Company. Signature roles include the title role of *Carmen*, Laura in *La Gioconda*, Azucena in *Il Trovatore*, Principessa in *Adriana Lecouvreur*, Judith in Duke Bluebeard's Castle, Laura in *La Gioconda*, Beppe in *L'Amico Fritz*, Beatrice in *Béatrice et Bénédicte*, The Witch and the Mother in *Hansel and Gretel*, among others. She recently made her Vashon Opera debut in the role of Madame de la Haltière in their production of Massenet's *Cendrillon*.

A noted concert artist, Ms. Myrick has performed in Avery Fisher Hall as the soloist in the Bach B Minor Mass and appears frequently as a concert soloist with Spoleto Festival, in both the U.S. and Italy. She has sung with such concert organizations as Phoenix Symphony Orchestra, Tucson Symphony Orchestra, Hartford Symphony Orchestra, Musica Sacra, New Haven Symphony Orchestra, Greater Bridgeport Symphony, New Haven Chorale and Norwalk Symphony Orchestra. When she isn't singing or accompanying, she often works as music director, stage director, artistic director, or chorus master, while also maintaining a thriving private voice and piano studio in Tucson. She is delighted to be joining the music faculty at her alma mater to inspire the younger generation of singers in the field of opera that she loves so dearly.



Sally Day is a Scene Designer based in Tucson and has designed and painted for many performing arts groups for over 30 years. She has an MFA in Scene Design from the U of A School of Theatre (2002) and she has designed and built productions here since 1992. Theatre goers may have seen her design work for Arizona Opera Company (Il Tabarro, Pagliacci and Cavalleria Rusticana) and for the U of A School of Music Opera Theatre program where she has worked since 2006. Most recent operas: Cosi Fan Tutti, Fledermaus, Thumbprint, Dido and Aeneas, Marriage of Figaro, Soeur Angelica & Gianni Schicchi, Tender Land, Don Giovanni (Film-2021), Hansel and Gretel, Rhondha Rips It Up!, Cendrillon, La Hija de Rappaccini, Orpheus in the Underworld, Rape of Lucetia, Dialogues of the Carmelites, Beauty and the Beast, L'Enfant et Les Sortileges.



Lina Rodriguez is a senior in the Music BA program and a Tucson native. As a dancer, singer and pianist, she has dabbled in many different areas of the music and performance world, including singing in some operas. Her favorite roles on the performance side include Mamillius in A Winter's Tale, ensemble in Thumbprint, and Frosch in Die Fledermaus. She spends most of her time now behind the scenes working on productions, and has enjoyed serving as ASM for Cendrillon. After graduating, she hopes to go on to write and conduct film scores and become a stellar lighting designer for live performances.



Lynette Bernal (Stage Manager) is a current senior earning her BFA in Theatre Design and Technology with an emphasis in stage management at the School of Theatre, Film and Television. Her previous Arizona Repertory Theatre credits include John Proctor is the Villain (Stage Manager), Bright Star (Assistant Stage Manager), Sweeney Todd (Assistant Stage Manager), The Laramie Project (Assistant Stage Manager), and Head Over Heels (Production Assistant). Other recent credits include The Wizard of Oz and Cats at CK Performing Arts Center (Production Stage Manager) and University of Arizona Commencement Ceremony '24 and '25 (Assistant Stage Manager). She would like to thank her family and friends for supporting her throughout her college career, and the amazing Cendrillon team for welcoming her into the opera world.

MISSION STATEMENT FOR OPERA THEATER

The Opera Theater program at the University of Arizona's mission is to raise the quality and awareness of opera in the local Tucson and surrounding borderline area and throughout the state of Arizona. The Opera Theater program promotes opera as a living and essential art form; opera provokes, thrills, and transforms human lives through its unique combination of music and storytelling. The Opera Theatre program is committed to diverse programming including productions of new and contemporary works, works in English and in Spanish, standard repertory, and the essential re-imagination of operatic works for the stage. The Opera Theater program encourages the development of young opera artists as well as cultivating opera enthusiasts of the future. The Opera Theater program builds community to ensure the success of our students as they become opera practitioners, teachers, and leaders of the future.

For information about UA Opera Theater: cynthiastokes@arizona.edu

For information about the School of Music: emmarie@arizona.edu

Special thanks to the amazing undergraduate students who were featured in the show videos- Katheryn Cooper, Macy Halverson, Isabella Kavitch-Beres, Nishimwe Sentia, Yana Surtchev, Xinge Yi

Spring Operas: The Telephone by Gian Carlo Menotti Der Schauspieldirektor by Wolfgang Amadeus Mozart , March 26-29, 2026

Student Performance: March 25, 2026

Quest for the Best, Southern Arizona Opera Guild

April 26, 2025, 3:30 Holsclaw Hall-Tickets \$30, for more information, call 520-825-1563

THANK YOU TO:

Michael Vince, Composer

Jonathan Birch, Choreographer

Dean Anthony, Brevard Cllage, for the Supertitles

Willa Ahlschwede, University of Arizona Museum of Art

Lilly Darling, AnchorWave Graphic Design, Tucson

Chris Mason, TFTV

Arizona/b Arts Live

Dr. David Toro, Arizona State University

University of Arizona Voice Faculty - Dr. Kristin Dauphinais,

Dr. Andrew Stuckey, Professor Yunah Lee

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