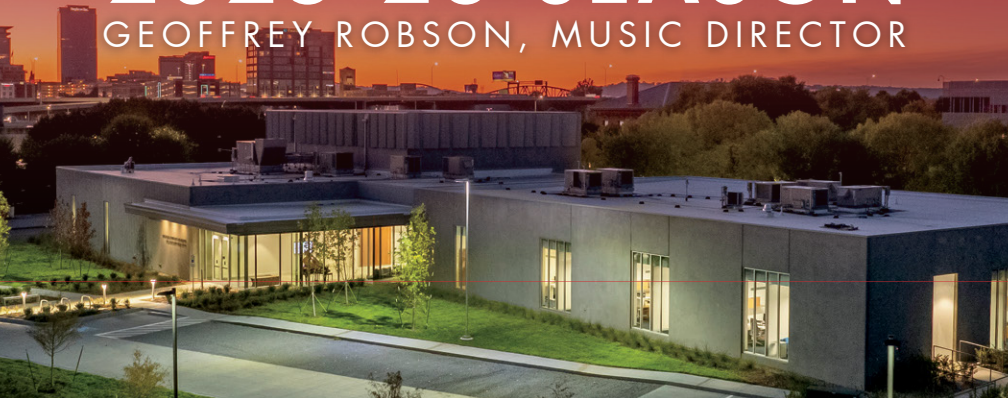




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Dear ASO family,

I am so excited to welcome you to ASO's 60th anniversary season. What a milestone!!! This September, we celebrated the first anniversary of the ASO Stella Boyle Smith Music Center, our first permanent home. If you have not attended a concert in Morgan Hall, please don't miss this year. *River Rhapsodies* concerts are now offered at night and during the day, so you can come when it works with your schedule. If you can't make a concert, drop by over the weekend to hear our youth ensembles or Community Orchestra rehearsing, or on a weekday to hear young violin students or our Quapaw and Rockefeller Quartets rehearsing. The acoustics in our home are so good that you can't actually hear the music unless you are in the room where it happens.



We could not be more delighted and surprised with the opportunities our new home has opened up to ASO and our community. Susie and Charles Morgan are making a \$1M investment in our youth programming so we can expand our most accessible programs to include *Intro to Violin* classes and a children's choir, and expand our service to our most advanced students, including chamber music coaching and two free private lessons before college or All-State auditions. That is just year one! We'll be announcing more programs for years two through five of the grant.

Community organizations, including the Mosaic Templars Cultural Center and the Arkansas Inland Maritime Museum, have come to us with amazing partnership ideas. We look forward to continuing our partnerships with the Saint Mark Baptist Sanctuary Choir and CALS this year. Many windows and doors have opened up for us to share music and build community through music with our new home.

This year's concert season features incredible repertoire for new concert attendees and those of us who have been attending for more decades than we can count. *Don Juan*, *Carmina Burana*, Dvořák, Beethoven, and Tchaikovsky are always new when I hear them; I'm truly a different person with each decade that zooms by.

Thank you for attending our concert tonight! If you are a subscriber, you get our deepest love. If you are a concert member, you are making orchestra history. And if you are neither, *why not?* Join the cool kids and become a subscriber or concert member so you don't miss a single moving, communal experience with your ASO. Visit our website or call our box office to find out how to enrich your life with more music!

Warmly,

A handwritten signature in black ink that reads "Christina Littlejohn". The signature is fluid and cursive, with a small mark above the 'h' in "John".

Christina Littlejohn

ASO

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Dear Music Lovers,

Welcome to this concert with your Arkansas Symphony Orchestra! Whether this is your first symphony concert or your 100th, you can expect to be treated to an inspiring display of musicality, passion, and virtuosity from the outstanding professional musicians of the ASO. It is a true honor and pleasure to be in my third season as the Music Director of this fine ensemble, and we continue to work our hardest to achieve ever greater heights of artistic excellence. I believe that each concert we perform is an opportunity to build connections through the shared experience of listening to live music. Each concert is its own unique event that can never be precisely recreated, and I like to think of each as an opportunity to leave the audience in a harmonious and uplifted mindset.

As Music Director, one of my primary responsibilities is to select the music we will perform on this stage here at the Robinson Center. It is always my goal to introduce the audience and the orchestra to new music each season, written by talented and creative living composers, that shows that the orchestral art form is full of vitality and relevance in the 21st century. We also perform iconic works written by the giants of the past, that have thrilled music lovers for generations; we connect with our musical ancestors as we fill the air with the transcendent sounds of the Romantic, Modern, and Classical musical eras.

Over the course of the season, we also showcase the ensemble's versatility. Whether we are performing heart-thumping music from the soundtrack of an action film or a holiday favorite, paying tribute to a popular artist, or playing Broadway show tunes, the lush and vibrant sound of the ASO truly brings the music to life. I encourage everyone to hear the orchestra play music in a variety of styles, and our concert membership program is the ideal, most accessible way to have this experience.

As the Arkansas Symphony Orchestra is now in its second year in its new home, the ASO Stella Boyle Smith Music Center, I want to highlight that the orchestra's professional musicians do so much more than just play in the orchestra. Virtually everyone is a teaching artist, dedicated to sharing their knowledge and passion with younger generations, helping to ensure that central Arkansas remains a place where music education is accessible, fun, and a uniting experience.

The ASO Stella Boyle Smith Music Center is the home of our Youth Ensembles, String Academy, and all of our continuing education programs for youth and adults. I encourage everyone to visit our website, not just to find out about upcoming concerts, but to explore the full range of opportunities to play music and learn about music that are available in our Music Center, which we have dubbed a "radically welcoming hub of musical activity for ALL Arkansans." We are so proud of this facility, and of our world-class instructors who are all members of this wonderful orchestra!

With that, I invite you to sit back and enjoy this and every special concert this season with your Arkansas Symphony Orchestra.

A handwritten signature in black ink, appearing to read "Geoffrey Robson". The signature is fluid and cursive, with a long horizontal line extending to the right.

Geoffrey Robson

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STELLA BOYLE SMITH MASTERWORKS SERIES

VOICES OF NATURE

Valery Saul, *conductor*
Gabriel Martins, *cello*

DEBUSSY, Claude (1862-1918)	Prelude to <i>The Afternoon of a Faun</i>	10'
HAYDN, Joseph (1732-1809)	Cello Concerto in C Major, Hob. VIIb:1 I. Moderato II. Adagio III. Finale. Allegro molto <i>Gabriel Martins, cello</i>	24'

I N T E R M I S S I O N

DVOŘÁK, Antonin (1841-1904)	Symphony No. 8 in G Major, Op. 88 I. Allegro con brio II. Adagio III. Allegretto grazioso – Molto vivace IV. Allegro ma non troppo	34'
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GABRIEL MARTINS, *cello*

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Concertmaster

Dora Paley Ronnel

Concertmaster's Chair

Andrew Irvin

Concertmaster

Katherine Williamson

Assistant Concertmaster

† Meredith Maddox Hicks

Principal Second Violin

Eric M. Hayward

Memorial Chair

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‡ Linnaea Brophy

† Charlotte Crosmer

Leanne Day-Simpson

‡ Trisha McGovern Freeney

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Karen Jarboe

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Tarah Reynolds

Magdalena Ryszkowski

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Algimantas Staskevicius

Leigh Wing

VIOLA

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Benji Wilson

FLUTE

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Mara Goree

Gabriel Vega

PICCOLO

Gabriel Vega

OBOE

Leanna Renfro

Principal

Rachel Fuller

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Lorraine Duso Kitts

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Kristin Leitterman

CLARINET

Marianne Shifrin

Principal

Karla Fournier

BASSOON

Sofie Friedlander

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HORN

David Renfro

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Evan Mino

TRUMPET

Ross Ahlhorn

Principal

Andrew Stadler

George Worthen

Memorial Chair

TROMBONE

Michael Underwood

Principal

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*ASO-UA Little Rock Partnership Faculty

†Member, Quapaw Quartet

‡Member, Rockefeller Quartet

ARTISTS



VALERY SAUL, *Associate Conductor*

Described by Marin Alsop as a “powerful presence on the podium,” conductor Valery Saul is recognized for her innate musicality, compelling presence, and technical precision. Her ability to forge an immediate, captivating connection with orchestras and singers alike has led to engagements across the U.S. Valery joined the Arkansas Symphony Orchestra in the 2023/2024 season as Associate Conductor. In the 2026/2027 season, she begins her appointment with the Nashville Symphony as Staff Conductor, where she will work closely with Leonard Slatkin for three seasons.

Valery has led the Arkansas Symphony Orchestra in numerous programs, collaborating with soloists and international artists. Highlights include her acclaimed Pops concerts, *Bond and Beyond*, and *Broadway Rocks*. Saul has additionally served as a Cover Conductor for the Oregon Symphony, St. Louis Symphony, Minnesota Orchestra, and Charlotte Symphony.

Equally at home in the opera pit, Valery was selected by the Dallas Opera for the prestigious Hart Institute, where she conducted scenes from Bizet’s *Carmen* at the Winspear Opera House. She recently led a performance of Handel’s *Messiah* at the newly opened opera house in Northwest Arkansas (Inspiration Point), and in 2024, she was engaged by Ballet Arkansas to conduct their production of *The Nutcracker* with the Arkansas Symphony Orchestra.

Valery holds dual master’s degrees in Conducting (Peabody Conservatory) and Opera Performance (University of British Columbia). She has been mentored by Marin Alsop, Cristian Măcelaru, Yannick Nézet-Séguin, Nicole Paiement, Marcelo Lehninger, and George Manahan. Valery has participated in numerous distinguished masterclasses, working with the Buffalo Philharmonic Orchestra, Orchestre Métropolitain, National Symphony Orchestra, Baltimore Symphony Orchestra, and the Romanian Chamber Orchestra. A prizewinner of the Denver Philharmonic Orchestra’s Conducting Competition, she has also been a conducting fellow at the Bellingham Festival of Music. In addition to her conducting career, she is also an accomplished professional opera singer.



GABRIEL MARTINS, *Cellist*

Brazilian-American cellist Gabriel Martins (b. 1998) has established himself as one of the world’s most compelling young musicians. His artistry has already been recognized through an extensive list of accolades including the Concert Artists Guild/Young Classical Artists Trust Grand Prize, the Sphinx Competition Gold Medal, the David Popper International Cello Competition Gold Medal, the International Tchaikovsky Competition for Young Musicians Silver Medal, the Schadt String Competition Gold Medal, the Orford Music Award, and the Prague Spring Czech Music

Fund Prize. These successes have led to a number of high-profile debuts including Carnegie, Merkin, and Wigmore Halls, 92nd Street Y, the Great Hall of the Moscow Conservatory, and the Arkansas, Greensboro, Houston, Indianapolis, Memphis, Montréal, New Russian State, Omaha, Pacific, Phoenix, San Francisco, and São Paulo Symphony Orchestras. In 2022, *The Strad* Magazine declared his all-Bach New York City recital debut to be “flawlessly played...a deeply moving experience,” and Classic FM named him one of their “30 under 30” Rising Stars.

Lauded for his “rich, warm” and “mesmerizing” sound, Martins carries a concerto repertoire spanning every major work. In recital, his interpretations of the Bach Cello Suites and arrangements of the Violin Sonatas and Partitas have garnered particular recognition. He is currently undertaking a project to record all twelve masterpieces. Martins’ playing has been broadcast on NPR, WQXR, KUSC, WFMT, and more. His festival appearances include Aspen, Bard, Brevard, Chamberfest Cleveland, Four Seasons, La Jolla, Mainly Mozart, Ravinia, and Yellow Barn.

continued next page

ARTISTS

Martins grew up in Bloomington, Indiana and began playing the cello when he was five, studying with Susan Moses at the Indiana University String Academy. He went on to receive his B.M. as a Presidential Scholar at the USC Thornton School of Music with Ralph Kirshbaum. In his freshman year at USC, he won the school's concerto competition as well as its Bach competition. He received his M.M. at the New England Conservatory of Music with Laurence Lesser. He now makes his residence in Charleston, South Carolina. In addition to performing, he also composes, arranges, and teaches. He plays a composite Francesco Ruggieri cello made in Cremona, c. 1690 and a François Nicolas Voirin bow made in Paris, c. 1880.

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PROGRAM NOTES

PRELUDE TO THE AFTERNOON OF A FAUN / *Claude Debussy*

b. Saint-Germain en Laye, France / August 22, 1862 – March 25, 1918

Based on a dreamy poem by Stéphane Mallarmé, Claude Debussy's "Prélude à l'Après-midi d'un faune" (Prelude to the Afternoon of a Faun) is a sensuous, hazy work, quintessential to French Impressionist music of the late 19th and early 20th century.

Claude Debussy is considered the leading figure in the French Impressionist movement, known for his innovative uses of harmony, orchestration, and form. His music is ethereal, suggestive, and atmospheric. The Impressionist movement was known for its rejection of the realism of the Romantic era, favoring symbolism and metaphor over imaginative and dramatic representations.

As a young man, Debussy attended soirées at the house of Stéphane Mallarmé, accompanied by artists such as Claude Monet and Marcel Proust, among many others. These evenings had a lasting impact on his music, in which atmosphere and mood became paramount to his compositions over rigid form and structure. Mallarmé's poem *Afternoon of a Faun*, written in 1876, is the inspiration for this symphonic tone poem. The monologue takes place in a forest on a sunlit, drowsy afternoon, as a faun wakes up from a nap and tries to remember a dream. As he works to bring back the images of the fleeting nymphs, the afternoon grows warmer, and eventually the faun falls back asleep, in hopes of meeting his amorous companions once more. Mallarmé's philosophy as an artist was to create atmospheres out of suggestion rather than outwardly naming them. The nebulousness within the poet's words directly influences Debussy in his tone poem that rocked Western traditions, and though his music does not represent an event literally, like those of Strauss and Smetana, it follows Mallarmé's structure almost exactly, even containing the same number of measures as there are verses (110).

A lone flute opens the piece on a lush chromatic scale that perfectly encapsulates the languorous afternoon sun. Bit by bit, other forces join in the scene, before the flute repeats the solo again, as if the faun is getting more desperate to recall his fantastical dream. The gauzy introduction then gives way to a slightly more energetic section initiated by dialogue between the clarinet, oboe, and flute. A spirited oboe signals a spritely melody, perhaps the nymphs dancing away before the faun's eyes. With the chime of a finger cymbal, the flute solo returns to lull the scene back to where we began, with sleep in our eyes and a lovely dream on our minds.

CELLO CONCERTO IN C / *Joseph Haydn*

b. Rohrau, Austria / March 31, 1732 – May 31, 1809

Discovered amidst a private collection in 1961 in Czechoslovakia that had miraculously survived World War II and its aftermath, Joseph Haydn's first cello concerto was immediately considered one of the finest works of the period. It was composed around 1761, during Haydn's earliest years working for the Esterházy family, a wealthy and influential Hungarian family whom Haydn served as a composer and a musician. The work was considered to be lost, as it was included in Haydn's own works list but was nowhere to be found.

Though Joseph Haydn is known for over 450 compositions in the Classical era, this concerto follows a more Baroque style, with orchestral ritornellos and single-themed movements, like Antonio Vivaldi's *Four Seasons* violin concertos. Haydn's concerto, however, uses the ritornello (moments when the orchestra takes over for the soloist) as moments to introduce subtle thematic material, which allows for a much more varied performance than sticking to a single theme.

The concerto opens with a *Moderato* in the *galant* style typical of the transition away from the Baroque ritornello form, in which passages for orchestra trade with solo passages. The cello first makes its entrance with energy after an extended ritornello theme. A conversation then takes place between soloist and orchestra, each developing the theme a bit further each time. The second movement, an *Adagio*, is particularly profound, focusing attention on graceful lyricism, with strings accompanying the cello. The finale, *Allegro molto*, is sure to astound listeners as the soloist is asked to perform brilliant runs throughout the full range of the instrument and is a fantastic ending to a concerto that fully showcases what the cello can do.

continued next page

PROGRAM NOTES

SYMPHONY NO. 8 / Antonin Dvořák

b. Nelahozeves, Czechia / September 8, 1841 – May 1, 1904

Antonin Dvořák's Eighth Symphony is a love letter to the sheer joy of being alive, running through the gamut of human emotion in four movements of stunning orchestral writing.

Dvořák's symphony was composed in the summer of 1889, after less than a month of writing. While staying at his country house in Vysoka, his refuge from the world, Dvořák was so inspired that he claimed he could not get his ideas written down fast enough.

Dvořák's later symphonies are often heralded as his best work. The 7th is counted as his greatest, and indeed he did set out to "stir the world," as he wrote to a friend. His 9th, "From the New World," has become one of America's most popular orchestral works for his use of African and Native American musical idioms. His 8th, however, is an ode to his beloved home country. Czech composers often took on a nationalist stance in their music, intent on honoring their homeland with its many folk traditions. Dvořák does not shy away from this in his 8th symphony; in fact, many of his Czech compatriots declared the work to be a patriotic symphonic poem.

But what exactly makes this music "Czech?" Many creators turned to spoken language and dances to honor their country. Symphony No. 8 uses two of those dances, the *furiant* and of course the *polka*. The *furiant* uses alternating time signatures and accents to create a fiery and rapid Bohemian dance. The *polka* uses the rhythmic structure we know well as the "OOM-pah OOM-pah" gesture. Children's songs abound, making up much of the soul of the symphony. Dvořák also uses a simpler orchestration, though it by no means simplifies the symphony as a whole. For example, cellos alone open the symphony with a solo flute shortly following that create an air of rusticity around the music.

As for the symphony itself, the first movement opens with a hint of darkness in G minor (though the symphony is titled G major) with a long and lyrical melody played by the cellos. The flute then appears to switch the mood to G major, full of childlike whimsy. The rest of the movement contains some of his more elaborate work, overflowing with thematic ideas.

The second movement begins in Eb major, with a pastoral feel that takes listeners to the wide-open fields of the country. An abrupt mood change occurs when the brass takes us into C minor. Storm clouds gather, and drama ensues until the clouds part yet again and the sunshine peeks through amidst the cheerful scalar passages in the woodwinds. The final bars end peacefully and optimistically.

The third movement opens with a pensive, romantic melody in the strings. Dvořák decides upon a waltz tinged with shadows, dotted with those quintessential "Czech" rhythms. In the last bits of the movement, a true scherzo takes over in duple meter with childlike innocence before the rousing finale.

The finale bursts forth with a fanfare in the trumpets, and the orchestra joins in with several dance variations. Solo flute returns with a joyful birdcall motif that echoes the first movement. The rest of the finale is an exuberant progression of ideas, galloping to a stunning final celebration, leaving listeners spellbound.

Dvořák's 8th symphony perfectly encapsulates the pure simplicity of the countryside, filled with optimism and warmth. It is no wonder that it remains one of his most beloved symphonies to date.

Program notes by Kami Curtis

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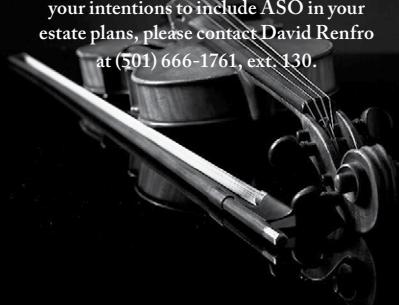
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Various, arr. Krogstad	Curtain Up!	5'
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JULE STYNE & BOB MERRILL	Don't Rain on My Parade from <i>Funny Girl</i>	3'
SONDHEIM	Broadway Baby from <i>Follies</i>	4'
HUGH MARTIN & RALPH BLANE	The Trolley Song from <i>Meet Me in St. Louis</i>	3'
MARVIN HAMLISCH & EDWARD KLEBAN	At the Ballet from <i>A Chorus Line</i>	6'
SCHWARTZ	Selections from <i>Wicked</i>	9'
SCHWARTZ	For Good from <i>Wicked</i>	4'
RICHARD RODGERS & LORENZ HART	Sing for Your Supper from <i>The Boys from Syracuse</i>	4'

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PROGRAM

Saturday only: FELIX CAVALIERE & EDDIE BRIGATI	<i>Groovin'</i> Gus Vratsinas, guest conductor Maestro's Baton Winner	3'
CY COLEMAN & DOROTHY FIELDS	Big Spender from <i>Sweet Charity</i>	5'
JOHN KANDER & FRED EBB	All That Jazz from <i>Chicago</i>	5'
RICHARD & ROBERT SHERMAN, arr. Kelley	Feed the Birds from <i>Mary Poppins</i>	4'
LEONARD BERNSTEIN, arr. Peress	Overture from <i>West Side Story</i>	5'
ANDREW L. WEBBER & CHARLES HART	Think of Me from <i>The Phantom of the Opera</i>	3'
LLOYD WEBBER & TIM RICE	Don't Cry for Me Argentina from <i>Evita</i>	5'
JOHN DU PREZ & ERIC IDLE, arr. Firth	Diva's Lament from <i>Spamalot</i>	3'
LLOYD WEBBER & HART	Love Changes Everything from <i>Aspects of Love</i>	7'

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SCARLETT STRALLEN, *vocalist*

Scarlett Strallen, born and raised in London, is best known on Broadway as Mary Poppins (a role she also played in London and Australia) and as Sibella in *A Gentleman's Guide to Love and Murder*, where she met her husband, Bryce Pinkham. Other New York highlights include Gwendolyn in *Travesties* on Broadway and Alice in the *The New Yorkers*, with Encores at City Center. Scarlett's West End career highlights include Kathy in *Singin' in the Rain* (Olivier Award Nomination), Cassie in *A Chorus Line*, Clara in *Passion* at the Donmar Warehouse, Josephine in *HMS Pinafore* (Olivier Award Nomination), and Truly Scrumptious in *Chitty Chitty Bang Bang*. Scarlett's additional theater credits include the title role in *Nell Gwynn* at Chicago Shakespeare Theatre, Mabel in *The Pirates of Penzance* at Barrington Stage Company, Lady McDuff in *Macbeth* with Kenneth Branagh at the Armory in New York, Cunegonde in *Candide* and Amalia in *She Loves Me* both at the Menier Chocolate

Factory in London, Marion Paroo in *The Music Man* at Chichester festival theatre, and starring alongside Judi Dench in *The Merry Wives of Windsor* with the Royal Shakespeare Company. In 2014, Scarlett received the 'Whatsonstage' award for Best Actress in a Musical for her portrayal of Cassie in *A Chorus Line* and Cunegonde in *Candide* in the same season. Original casts include *Mamma Mia* and *The Witches of Eastwick*.

A frequent soloist with orchestras around the world, Scarlett's recent and upcoming engagements in the US include The Boston Pops, The Cleveland Orchestra, Seattle Symphony, Grant Park Music Festival, Utah Symphony, Philly Pops, Phoenix Symphony, Baltimore Symphony, Fort Worth Symphony, Florida Orchestra, Colorado Symphony, St. Louis Symphony, Orlando Philharmonic, Arkansas Symphony, among many others. She made her German debut with the Philharmonic in Berlin with the John Wilson Orchestra in *A Celebration of the MGM Film Musicals* and performed with the Prague Philharmonic with Maestro Keith Lockhart. For the Proms at the Royal Albert Hall on the BBC Scarlett has performed *Cole Porter in Hollywood* and *Bernstein Stage and Screen* with the John Wilson orchestra along with playing Laurie in *Oklahoma*. Her famous "Glitter and Be Gay" with the John Wilson Orchestra, can be found on YouTube. Scarlett has recorded "Something's Gotta Give" with Simon Keenleyside and "State Fair and the 20th Century Fox Songbook" for Chandos Records conducted by David Charles Abel and has recently finished recording of *My Fair Lady* as Eliza with the Sinfonia of London. Scarlett was requested to sing on two separate occasions for Her late Majesty the Queen and once for His Royal Highness King Charles. Follow Scarlett @scarlettstrallenofficial on Instagram.



ALLI MAUZEY, *vocalist*

Alli Mauzey was most recently seen starring on Broadway in the critically acclaimed world premiere musical *Kimberly Akimbo*. Before that, Alli starred as Ernestina in the Tony Award winning revival of *Hello, Dolly!* Other Broadway credits include Glinda in *Wicked*, a role she also performed to critical acclaim on the First National Tour and the San Francisco company, Lenora in the musical *Cry-Baby*, for which she won a Theatre World Award and was nominated for a Drama League Award, and Brenda in *Hairspray* (both on Broadway and in the original company of the First National Tour). Alli also originated the role of Lenora in the Pre-Broadway production of *Cry-Baby* at the La Jolla Playhouse in San Diego (Theatre Critics Circle Award). Other New York Credits include New York City Center Encores in the role of Minerva in *The Golden Apple*, as well

as Sydney in *It's a Bird...It's a Plane...It's Superman*, and the Off-Broadway production of *Red Eye of Love*. Regionally, she has appeared as Mallory in *City of Angels* for Reprise! in Los Angeles, Snookie in *110 in the Shade* at the Pasadena Playhouse, and Audrey in *Little Shop of Horrors* at The Muny, for which she was nominated for a Kevin Kline Award.

Ms. Mauzey has also had the pleasure of doing several concerts with symphony orchestras across the country, including playing Ellie in *Show Boat* with the New York Philharmonic and the title role in *Cinderella* alongside the Nashville Symphony Orchestra benefiting the charity Show Hope. Recent and upcoming engagements include The Philly Pops, Pittsburgh Symphony, Pacific Symphony, Charlotte Symphony, Maryland Symphony, Nashville Symphony, Maui Pops Orchestra, Corpus Christi Symphony, Sarasota Orchestra, Tuscan Symphony, Kalamazoo Symphony, Fort Worth Symphony, Shreveport Symphony, Desert Symphony, Virginia Symphony, Phoenix Symphony, Missouri Symphony, Oklahoma City Philharmonic, Idaho State Civic Symphony, West Virginia Symphony, Minnesota Orchestra, Orlando Philharmonic, North Carolina Symphony, Akron Symphony, Houston Symphony, Knoxville Symphony, Allentown Symphony, Lincoln Symphony, Calgary Philharmonic, and Wurttenbembreg Philharmonic of Reutlingen (Germany). Among many voiceover credits, her voice can be heard as a series regular on the animated television series *Alpha Teenson Machines*. She has a BFA from New York University's Tisch School of the Arts in drama and a minor in music.



NICOLE PARKER, *vocalist*

Nicole Parker is best known for her portrayal of Elphaba in the Broadway production of *Wicked*. Since playing the green witch in the Broadway company, she has reprised the role for the First National Tour of *Wicked*. Nicole's other Broadway credits include *Martin Short: Fame Becomes Me* and *The People in the Picture* with Donna Murphy. Regionally, Nicole played Juliet in The Second City's *Romeo and Juliet Musical* at Chicago Shakespeare Theater, for which she received a Jeff Award nomination. She also appeared as Rosemary in *How to Succeed in Business Without Really Trying* at Reprise Theater, and Pamina in *The Magic Flute* at the Falcon Theater.

For six years, Nicole was also a cast member and contributing writer on Fox's *MADtv*. For two years, Nicole was a performer and writer for Boom Chicago, an all American sketch and improvisation theater in Amsterdam. Nicole's film credits include *Funny People*, directed by

Judd Apatow, as well as the short films *Weathered* and *Sitting Babies*. She was featured as a guest star on the mock game show *Bunk* on IFC, as well as on ABC in *Trust Us With Your Life*, an improvisation show from the creators of *Whose Line Is It Anyway?* She is also a founding member of Waterwell, a non-profit theater company in New York.

A frequent soloist with orchestras around the country, recent and upcoming performances include Peter Nero and the Philly Pops, Houston Symphony, Phoenix Symphony, Utah Symphony and Opera, Colorado Symphony, Greensboro Symphony, Kalamazoo Symphony, Santa Rosa Symphony, Pueblo Symphony, Charleston Symphony, Sarasota Symphony, Orlando Symphony, North Carolina Symphony, San Antonio Symphony, Dayton Philharmonic, Idaho Civic Symphony, Hamilton Philharmonic, and Fresno Philharmonic.



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Presented by **UA, PENNEBAKER**

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9/5/25, 7 P.M.
Tickets: \$25

Purchase: beer, wine, and light concessions

SPAMILTON
AN AMERICAN PARODY

10/2/25, 7:30 P.M.
Tickets: \$65, \$55

Add-on: a buffet dinner from the UA-PTC Culinary School
Purchase: beer, wine, and light concessions

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10/14/25, 7 P.M.
Tickets: \$150 VIP, \$79, \$65

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A VERY ELECTRIC CHRISTMAS

12/12/25, 7 P.M.
Tickets: \$35, \$25

Add-on: holiday treats and charcuterie

PANEL discussions

10/7/25 - Hispanic Heritage
2/10/26 - Dr. Martin Luther King Jr. Celebration
2/18/26 - Minority Business Ownership
2/19/26 - Vinca Griffin's Loose Ends Windgate Gallery Exhibit
3/11/26 - Women's History Month
All panels begin at 11A.M.

Sponsored by **Carolyn & Doyle "Rog" Rogers**

Featuring: **The North Little Rock High School Choir**

CECE TENEA'S DIVAS OF SOUL

2/3/26, 7 P.M.
Tickets: \$50, \$40

Add-on: a buffet dinner from the UA-PTC Culinary School
Purchase: beer, wine, and light concessions

Keith Anderson

2/28/26, 7:30 P.M.
Tickets: \$65, \$50

Add-on: a buffet dinner from the UA-PTC Culinary School
Purchase: beer, wine, and light concessions

Dr. Seuss's The Cat in the Hat
Live on Stage!

4/14/26, 7 P.M.
Tickets: \$60, \$45

Add-on: a kid-friendly buffet dinner from the UA-PTC Culinary School

This season has been made possible by our generous sponsors.

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