



Hänsel und Gretel

By Engelbert Humperdinck
Libretto by Adelheid Wette
Music direction by Martin Majkut
Stage direction by Abbigail Côté
Conducted by Matthew Clarke

October 16 & 17 at 7:30 p.m.
October 18 at 2:00 p.m.
Coralville Center for the Performing Arts

IOWA

School of Music

HAWKEYE STUDIO ARTISTS AT CEDAR RAPIDS OPERA!

Hawkeye Studio Artists will receive study cover experience for lead roles, perform in outreach events for both Cedar Rapids Opera and UI Opera, receive private masterclasses with Cedar Rapids Opera artists and detailed feedback sessions on audition materials through the Young Artist Program application season.

All Hawkeye Studio Artists are guaranteed an audition for the highly competitive Cedar Rapids Opera Young Artist Program.



THE UNIVERSITY OF IOWA SCHOOL OF MUSIC'S PRODUCTION OF

Hänsel und Gretel

By Engelbert Humperdinck
Libretto by Adelheid Wette
Music direction by Martin Majkut
Stage direction by Abbigail Coté
Conducted by Matthew Clarke

Friday & Saturday, October 16 & 17 / 7:30 p.m.

Sunday, October 18 / 2:00 p.m.

Coralville Center for the Performing Arts
Coralville, Iowa

*Any video and/or audio recording of this production is strictly prohibited.
Please silence all cell phones and other electronic devices.*

**We express our sincere gratitude to the following people
who helped make this production possible:**

Keely Futterer, David Meyer, Stella Roden, Jeremiah Sanders, Wayne Wyman, Kenny Lee, Benjamin Coehlo, Minji Kwon, Mariya Akhadjanova, KatyBeth Schmid, Jason Millsap, Briana Maxwell, James Edel, Rosie Ver Steegh, Aaron Greenwald, Executive Director of Hancher and the Office of Performing Arts and Engagement, Andre Perry, School of Music Director, Tammie Walker, Associate Dean for the Arts and Humanities, Roland Racevskis; and the Dean of the College of Liberal Arts and Sciences, Sara Sanders.

Orchestral reduction by David Seaman © Pocket Publications.

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ARTISTIC TEAM

DIRECTOR

Abbigail Côté

MUSIC DIRECTOR

Martin Majkut

CONDUCTOR

Matthew Clarke

VOCAL COACH

Wayne Wyman

SCENIC, PROPS, AND LIGHTING DESIGNER

Shawn Ketchum-Johnson

COSTUME AND MAKEUP DESIGNER

Bella Fortunado

REHEARSAL PIANISTS

Mariya Akhadjanova, Minji Kwon

STAGE MANAGER

KatyBeth Schmid*

ASSISTANT STAGE MANAGER

Reed Davis*

*Member of Actors' Equity Association,
The Union of Professional Actors and Stage Managers in the United States.

CAST LIST

Hänsel.....	Charlie Ramig
Gretel.....	Feier Meng
Father.....	Jack Power
Mother	Audrey Peterson
Witch.....	Sarah Hachtman
Sandman	Addison Cribbs
Dewfairy.....	Ella Strader
Echo/Factory Worker/Sandman Cover	Ella Schmitz
Echo/Factory Worker/Dewfairy Cover	Kirsten Staker

A NOTE FROM THE DIRECTOR



Abbigail Coté, director

At the heart of fairy tales lie morals for people facing an adverse world. *Hänsel und Gretel* is a rich proverb on the dangers of appearances, the true grotesque nature of greed, the importance of wits and resilience, and the possibility of familial reunification at the end of a hero's journey.

Like the stories the Grimm Brothers published in 1812 and 1815, Engelbert Humperdinck's beloved opera began as household entertainment. In the spring of 1890, his sister, and eventual librettist, Adelheid Wette, asked Englebert to help organize dramatic entertainment for her husband's birthday party. The resulting parlor performance starred

Adelheid's daughters and featured four songs based on Hansel and Gretel.

The parlor performance was so well received that the family expanded the songs into a full Singspiel with 16 musical numbers stitched together by rhymed dialogue. The family presented the Singspiel for a private performance during the Christmas holidays in 1890.

By the following Christmas, Humperdinck had reworked the piece into a dramatic opera for adult voices and full orchestra. Richard Strauss conducted the premiere performance of *Hänsel und Gretel* in Weimar on December 23, 1893. The piece was an immediate hit, receiving over fifty engagements in 1894, and remains a seasonal favorite to this day.

Our production tells the same story inspired by a new holiday: Halloween. The warnings from the original Grimm fairy tales about deceptive appearances take on a new light a world of smoke, machinery, and commerce.

Today's families tell new stories that warn children about the dangers of the world, especially the prevalence of new technologies. Humperdinck composed his opera at the height of the industrial revolution, when factories and mass production were already altering childhood. This production uses Humperdinck's time as an allegory for the technologies steering changes in childhood today.

Our forest is a landscape of machinery and invention where our Witch, a vampiric, glutinous siren, sets traps for curious children. We juxtapose Humperdinck's lush score against the real hazards of his century, allowing us to speak to the dangers and wonders of ours.

PROGRAM

PRELUDE

ACT I: THE BROOM-MAKERS COTTAGE

- Scene I: Suse, liebe SuseHansel und Gretel
Scene II: Holla!..... Hansel, Gretel, Mutter
Scene III: Ral-la-la-la..... Mutter und Vater

PRELUDE: HEXENRITT

ACT II: THE FOREST

- Scene I: Ein Mánnlein steht i'm Walde.....Hansel und Gretel
Scene II: Der Kleine Sandmann bin ich..... Hansel, Gretel, Sandman
Scene III: Pantomime Tutti

ACT III: THE WITCH'S HOUSE

- Scene I: Der kleine Taumann heiss ich Taumännchen, Hansel, Gretel
Scene II: Bleib stehn!.....Hansel und Gretel
Scene III: Knusper, Knusper Knäuschen..... Hansel, Gretel, Die Hexe
Scene IV: Ral-la-la-la Hansel, Gretel, Vater, Mutter

Hänsel und Gretel *is performed without intermission.*

SYNOPSIS

ACT I

Father and Mother bid Hansel and Gretel goodbye as they set off for work. Both Hansel and Gretel are left with chores, but boredom soon gets the best of them. When Hansel complains about his hunger, Gretel promises to share a secret if he stops whining. Gretel shows Hansel the milk Mother plans to use for a rice pudding dinner. Hansel steals a bite of cream, but Gretel stops him before he can guzzle the whole jar. Hansel goads Gretel into dancing and the two children play instead of completing their chores.

Mother returns home with an empty basket and finds her children dancing and singing instead of working. She admonishes Hansel and Gretel for their naughty behavior, but Hansel scoffs at Mother's punishment until she bursts into a rage and the milk spills onto the floor. Mother runs Hansel and Gretel out of the house.

Left alone, Mother prays her family will be saved from poverty. Father arrives home with exciting news. His broom business has finally taken off, and the family will have a full pantry again. Father and Mother celebrate their new success until Father realizes the children are missing.

Mother confesses the children were naughty, and she threw them out of the house, thinking her adolescent children would be fine. But Father tells Mother about the Crunchy Witchy who eats children and lives nearby in the haunted Ilsestein neighborhood. Distraught, Mother and Father leave to find Hansel and Gretel.

ACT II

Hansel and Gretel make their way into an abandoned factory. Gretel makes herself a crown while Hansel scrounges for food. Hansel finds a deserted lunch bag and the children snack on food scraps while listening to the birds living in the factory rafters.

Evening falls. Hansel and Gretel soon realize they are lost. Gretel is frightened by the shadows in the factory, so Hansel tries to calm her down by calling out to the shadows. Voices answer Hansel's call, which sends Gretel into a frenzy. But the Sandman appears and casts a spell to calm the children to sleep.

Hansel and Gretel say their evening prayer and fall asleep under an old factory cart. Gretel dreams of her friends and parents before meeting a Candy Queen. Gretel pledges her allegiance to the Candy Queen and gives the Queen her favorite doll. Gretel says goodbye to the Candy Queen and returns to her makeshift bed under the factory cart.

ACT III

The Dew Fairy arrives and wakes Gretel from her slumber. Gretel wakes Hansel and they sing a morning song until they realize they have woken up in a spectacular candy factory. Gretel marvels at the factory which looks eerily similar to her dream. Hansel and Gretel celebrate and start to eat treats.

Hansel and Gretel hear a mysterious voice warning not to eat the treats but ignore the voice until a strange woman appears. Hansel hates the woman immediately and challenges her intentions, while Gretel ponders the woman, who looks eerily like the Candy Queen from her dream.

Hansel tries to pull Gretel from the factory but is captured and chained up. Gretel is frozen by a spell and watches as the Candy Queen transforms into the Crunchy Witch.

The Crunchy Witch reveals her plans to fatten Hansel and eat him. She force-feeds Hansel offal, which was disguised as candy in the factory. The Crunchy Witch enchants Gretel, manipulating her into a slave like the other factory workers. Gretel sets the scene for the Crunchy Witch's feeding ritual.

The Crunchy Witch celebrates her imminent meal as the factory oven comes to life. While the Crunchy Witch tends to Hansel, Gretel steals her wand, freeing herself and the factory workers from the Crunchy Witch's spell.

The Crunchy Witch is impatient with Hansel's girth, so she plots to eat Gretel first. She asks Gretel to help her with the fire in the oven, but Gretel plays dumb and asks the Crunchy Witch to show her how to check the fire.

Exasperated, the Crunchy Witch climbs into the oven to demonstrate, but Gretel shuts the door, burning the Crunchy Witch alive. Hansel and Gretel celebrate their triumph and bid goodbye to the liberated factory workers.

Father and Mother wait at home, weary from their search for Hansel and Gretel. Suddenly, Hansel and Gretel return and the reunited family celebrate, ending their revelry with a prayer thanking God for blessing them through tough times.

PRODUCTION TEAM

PRODUCTION STAFF

Production Director Briana Maxwell*
Production Stage Manager KatyBeth Schmid*
Associate Company Manager Jason Millsap

SCENIC AND PROPS STAFF

Technical Director Don Schneider
Scenery Shop Manager Mike Nolte
Scenery Fabrication Specialist Josh Teal
Paint Shop Manager Joan Newhouse
Props Manager Gina Smothers Hansen
Props Artisans Cj Johnson, Reese Morgan
Scenic Artist Leslie Delavan, Taylor Brogla
Scenic Carpenters Sescie Haan, Payton Hilton, John Hunter,
Allison Kruzich, Adeline O'Neil
Scenic Painters Bella Hogan, Ava Slater

COSTUME STAFF

Costume Shop Manager Cindy Kubu
Costume Fabrication Specialist Brendan T. Dudgeon
Wardrobe Crew Andrea Wright, Fiona Zachel

ELECTRICS STAFF

Lighting Supervisor Joshua Nathanson
Electrics Assistant Julia Corbett
Electrics Crew Asher Bonner, Gabby Johnson, Vi Kasych,
Aiden Kelsey, Elizabeth Renner, James Knowles
Light Board Operator Gabi Vanek

AUDIO/VIDEO STAFF

Audio/Video Supervisor Rachel Duncan
Audio Engineer Chris Jensen
Audio Engineer Assistant Audrey Frett
Audio/Video Crew Miles Peterson, Ella Swyers
Digital Media Specialist Emily Berkheimer

PRODUCTION CREW

Head Carpenter Mike Nolte
Head Flyperson Josh Teal
Deck Shift Crew Payton Hilton, Allison Kruzich, Adeline O'Neil

ARTISTIC TEAM BIOGRAPHIES

ABBIGAIL COTÉ, Director of Opera at the University of Iowa. UI directing credits: *The Hunchback of Notre Dame*, *The Classical Style*, *Rita / La Colombe*, *Così fan tutte*. Selected directing credits: *Die Zauberflöte* (U Mich), *Cendrillon* (U Mich), *Werther* (U Mich), *Proving Up* (U Mich), *All Wounds Bleed / The Daughters of the Bloody Duke* (U Mich), *Giselle in her Bathtub* (EWU), *Law and Opera with Justice Ruth Bader Ginsburg* (Castleton Music Festival). Producing credits: *La Traviata* (Eugene Opera), *Hansel and Gretel* (Eugene Opera), *Woman of Salt* (A-Squared Productions). Academia: Director of Vocal Studies at Eastern Washington University, Opera Director at University of Michigan. Abigail holds a DMA in Vocal Performance and Vocal Pedagogy from the University of Oregon and a MM in Opera Stage Direction from Florida State University where she studied with Matthew Lata, Douglas Fisher, and Claudia Zahn.

MARTIN MAJKUT is Music Director of the Rogue Valley Symphony and Oregon Coast Music Festival. Since 2010, he has led the RVS through extraordinary artistic, educational, and financial growth. Previously Music Director of the Queens Symphony Orchestra in New York, Majkut holds doctorates in conducting from the Academy of Performing Arts in Bratislava and the University of Arizona. Majkut lives in Iowa and is making his debut with Orchestra Iowa this December.

MATTHEW JAMES CLARKE is an emerging conductor currently studying with Dr. Kenny Lee as a DMA student at the University of Iowa, where he serves as a teaching assistant with the University of Iowa Symphony Orchestra and Campus Symphony. He serves as an assistant conductor with the Fox Valley Symphony Orchestra in Appleton, Wisconsin; since August of 2023. He has participated as a conducting fellow in the Sonfonietta Memphis Conducting Academy in 2023 and at the 2023 Lutheran Summer Music Academy & Festival. Matthew earned his master's degree in orchestral conducting from Illinois State University in May of 2022, where he served as a graduate assistant for the orchestra department. Matthew began studying music when he was 9, starting with the cello, where he continued with the instrument, performing in orchestral programs throughout high school and college. He has participated in conducting masterclasses with Dr. Matthias Elmer (Switzerland/USA), Maurizio Colasanti (Italy), Phaedra Giannelou (Greece), Dr. Kevin Sütterlin (Germany/USA), and Prof. Christoph Rehli (Switzerland).

ARTISTIC TEAM BIOGRAPHIES

WAYNE WYMAN is a vocal coach and Assistant Professor of Instruction at the University of Iowa. His summers are spent in Graz, Austria on the faculty of the American Institute for Musical Studies (AIMS), where he recently celebrated his twentieth year on the faculty. Wyman earned an Artist Diploma in Opera from the Cincinnati Conservatory and studied privately with the director of the Opera School at the Hochschule für Musik und darstellende Kunst in Vienna.

SHAWN KETCHUM JOHNSON is a theater artist focused on design, devising, and site-specific performance. Johnson's award-winning work has been seen locally, on Chicago stages, and in west coast regional theater. Recent landmark projects include the world premiere of *Time To Tell*, an original hybrid performance piece (author, director, designer, performer), *The Riot Ballet*, an interactive game/theater hybrid (scenic/environment/interaction designer), *Macbeth* (sound designer, original music composer), a surround-sound audio installation performance of *4.48 Psychosis* (director, sound designer, producer), and *The Hunchback of Notre Dame at Hancher* (scenic designer). Johnson is the co-creator, director, sound designer and producer of fan-favorite horror audiodrama podcast *The Hexings*. An alumnus of Northwestern University, Johnson currently serves as Resident Scenic and Lighting Designer for University of Iowa Opera and Dance.

BELLA FORTUNATO is an Iowa-based costume designer and artisan. Over the course of her career, her work has taken her all over the country including Connecticut, Utah, and New York. Some of her favorite costume credits include *Side Show* (University of Iowa), *Come from Away* (Yale Dramatic Association), and *Pirates of Penzance* (ICCC). Bella is at her happiest when she is creating art and looks forward to another year of doing just that.

MARIYA AKHADJANOVA, a native of Uzbekistan, is a DMA candidate in piano performance and pedagogy at the University of Iowa, studying under the tutelage of Dr. Ksenia Nosikova. She is currently a staff collaborative pianist at the School of Music. In 2023, she won the Absolute Platinum and Rachmaninoff Prizes and was selected for Apple Music, Spotify, and YouTube Music Platform Publication at the Grand Maestro International Music Competition. Mariya has performed at Carnegie Hall and Merkin Concert Hall, receiving top prizes in several international competitions, including the Swiss and Quebec International Music Competition. She holds degrees from the Uzbekistan State Conservatory and the University of Northern Iowa.

MINJI KWON is a Korean-born pianist, educator, and recording artist recognized for her dynamic contributions to performance and academia. She holds a DMA in piano performance and pedagogy from the University of Iowa, where she researched the solo piano works of Croatian composer Dora Pejačević. A Rotary Foundation Ambassadorial Scholar, she has performed internationally and is a staff collaborative pianist at the University of Iowa. She has collaborated with Orchestra Iowa, Cedar Rapids Opera, and AIMS in Graz. As co-founder of Ensemble Yeon, she champions contemporary Korean art songs and curates a chamber music series at Iowa City First United Methodist Church.

KATYBETH SCHMID is the Production Stage Manager for the Department of Dance and the Opera Theatre at the University of Iowa. She received an MFA in stage management from Iowa and spent many years working for Cirque du Soleil in Las Vegas and internationally. Recent work at Iowa includes *The Hunchback of Notre Dame*, *Rita & La Colombe*, *Fierce*, *La Traviata*, *L'amico Fritz*, and *Dance Gala 2025*. KatyBeth is a proud member of the Actors' Equity Association.

REED DAVIS is a third-year graduate student studying theatre arts, with an emphasis in stage management. Previous Iowa credits include *Marie Antoinette* (ASM), *salt tongue* (SM), and *Head Over Heels* (SM). Before coming to the university, Reed was the resident PSM at Penobscot Theatre Company for three seasons, and has worked with Weathervane Theatre Company, First Stage, Opera House Arts, and Opera Maine. Reed is a proud member of the Actors' Equity Association.

CAST BIOGRAPHIES



CHARLIE RAMIG is a third-year vocal performance and communication studies double major at the University of Iowa studying with Dr. Jeremiah Sanders. Her past roles at the University of Iowa include Mazet cover in *La Colombe* and Principal Chorus in *The Hunchback of Notre Dame*. She would like to thank her voice professor, director, family, and friends for supporting her musical dreams and believing in her. Enjoy the show!



FEIER MENG, a Chinese soprano, is pursuing a Doctor of Musical Arts in voice performance at the University of Iowa, following her Master of Music degree from the New England Conservatory. She appears as Gretel in *Hänsel und Gretel*. Her previous operatic roles include Drusilla in *L'incoronazione di Poppea*, Nella in *Gianni Schicchi*, Nannetta in *Falstaff*, and Lisetta in *La Gazzetta*.



JACK POWER is a baritone entering his fourth year at the University of Iowa studying under Dr. Keely Futterer. He has established a presence across both collegiate and professional stages including Cedar Rapids Opera, Chicago Summer Opera, and Des Moines Metro Opera. Recent roles feature Gasparo (cover) in *Rita*, Beethoven in *The Classical Style*, and Massenet's *Cendrillon* as both Le Surintendant des plaisirs and Le Roi. Jack plans to pursue singing

post-grad and hopes to continue his voice studies at an undecided master's program.



AUDREY PETERSON is currently a second-year master's student earning her degree in voice performance and studies with Dr. Jeremiah Sanders. She teaches individual voice lessons through Community Music School at the Voxman Music Building and Orchestra Iowa. Audrey graduated Mount Mercy University in 2024 with her bachelor's in music performance. Some theater credits include University of Iowa's *The Classical Style: An Opera of*

Sorts (Donna Anna, musicologist, music student), Cedar Rapids Opera's *Die Fledermaus* (chorus), and *Sweeney Todd* in 2027 (chorus). Outside of her studies, Audrey enjoys traveling, hiking, and hanging with family and

friends. She is very excited to perform in her third opera production! Audrey would like to thank her family, friends, and teachers for their love, support, and encouragement to be the musician she is today!



SARAH HACHTMAN, soprano, brings warmth and versatility to opera and concert stages. Her opera credits at University of Iowa include Despina in *Così fan tutte*, Margaret in *Fierce*, and performances in *L'amico Fritz* and *La Traviata*. She also performed in local premieres of *Orphan Train to Iowa* and *The Machine Stops*. As a concert soloist, she has performed Handel's *Messiah*, Brahms's *Requiem*, and Vivaldi's *Magnificat*. Sarah's doctoral research

examines the music related to Jane Austen.



ADDISON CRIBBS is a second-year vocal music education student at the University of Iowa studying with Dr. Stella Roden. This is her third opera production at the university, previously performing as Subdominant in *The Classical Style* and Principal Chorus in *The Hunchback of Notre Dame*. She would like to thank her director, vocal professor, friends, and family for supporting her through all her musical endeavors. Enjoy the show!



ELLA STRADER is currently a second-year student at the University of Iowa studying music education and vocal performance. Some of her past theater credits include *Mamma Mia* (ensemble), Disney's *The Little Mermaid* (Arista), University of Iowa's *The Hunchback of Notre Dame* (Archangel Uriel), and she is so excited to be a part of this production! A huge thanks to her amazing family for all of their love and support, and to her friends for their love and enthusiasm.



ELLA SCHMITZ is a transfer student from Kirkwood Community College completing her degrees in voice performance and music education while studying under Dr. Keely Futterer. She is very excited to be a part of her first production at the University of Iowa! She would like to thank everyone involved in this production for creating such an amazing first experience, and her family for everything they do and are.

CAST BIOGRAPHIES



KIRSTEN STAKER is in her third year at the University of Iowa, studying vocal performance and music education. She currently studies with Dr. Jeremiah Sanders. Kirsten is excited to be a part of this production. She'd like to thank her professors for pushing her to reach her fullest potential, as well as her friends and family for their continued and encouragement as she pursues her passion.

ORCHESTRA

CLARINET

Kenneth T. Northcutt Jr.

HORN

Matheus Silva de Souza

VIOLA

Sirenia Garcia

CELLO

Haziel Santos

PIANO

Minji Kwon

Mariya Akhadjanova

UPCOMING MUSIC EVENTS

JOINT RECITAL: ALICE CHANG AND ANTON ACHONDOA

Saturday, October 17, 2026 — 3:00 p.m.

Voxman Music Building, Recital Hall

GUEST ARTIST RECITAL: ENSEMBLE NAUTILIS

Tuesday, October 20, 2026 — 7:30 p.m.

Voxman Music Building, Recital Hall

GUEST ARTIST RECITAL: SVETOZAR IVANOV

Friday, October 23, 2026 — 7:30 p.m.

Voxman Music Building, Recital Hall

KEY CHANGE: A PRELUDE TO A FUGUE. CONCERT #2

Sunday, October 25, 2026 — 3:00 p.m.

Voxman Music Building, Recital Hall

VALENTINE MICHAUD GUEST SAXOPHONE RECITAL

Sunday, October 25, 2026 — 7:30 p.m.

Voxman Music Building, Recital Hall

COMPOSERS WORKSHOP I

Sunday, October 25, 2026 — 7:30 p.m.

Voxman Music Building, Concert Hall

ARI COHEN MANN, OBOE

Tuesday, October 27, 2026 — 7:30 p.m.

Voxman Music Building, Stark Opera Studio

GUEST ARTIST RECITAL: FIDELIO TRIO

Wednesday, October 28, 2026 — 7:30 p.m.

Voxman Music Building, Recital Hall

VOXMAN 10TH ANNIVERSARY CELEBRATION

Thursday, October 29, 2026 — 4:30 p.m. to 6:00 p.m.

Voxman Music Building, 2nd Floor Pearl West Lobby

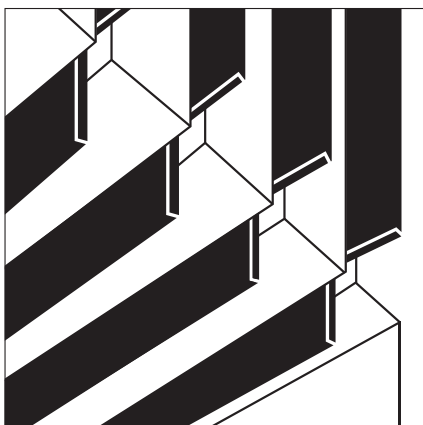
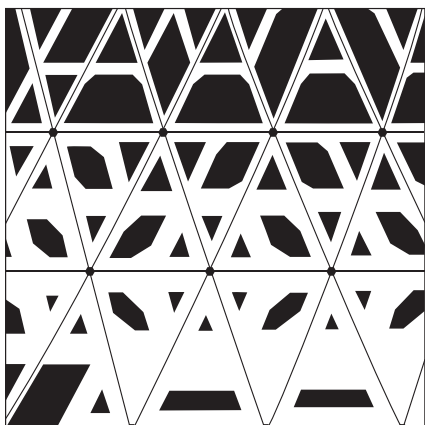
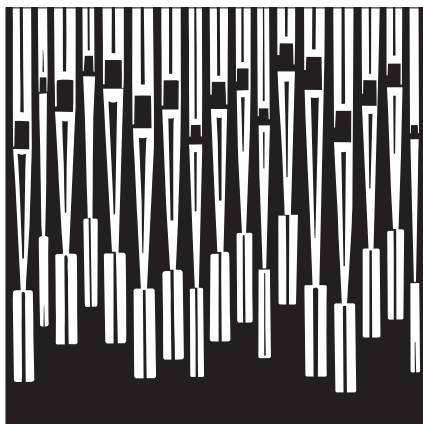
IOWA STEEL BANDS FALL CONCERT

Thursday, October 29, 2026 — 7:30 p.m.

Voxman Music Building, Concert Hall

VOXMAN 10TH ANNIVERSARY CELEBRATION

THURSDAY, OCTOBER 29, 2026 — 4:30 P.M. TO 6:00 P.M.



10 YEARS

VOXMAN MUSIC BUILDING

Stop in for an open-house celebration commemorating the 10th anniversary of Voxman opening its doors. Enjoy student performances in unique, beautiful, and specially engineered music-making spaces throughout our iconic building.

Hollywood composer, music producer, actor, and UI alumnus Scott Icenogle (1991 BA) will be on hand to share his new composition “Ode to Voxman,” commissioned to commemorate the milestone. Join us in Recital Hall at 5:15 p.m. for brief remarks and to listen to the public premiere.

PERFORMING ARTS **AT IOWA**

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