

The ***Daughter*** *of the* ***Regiment***

Gaetano Donizetti

OPERA
THEATER 16/17



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One Hundredth Program of the 2016-17 Season

Indiana University Opera Theater

presents

as its 449th production

La Fille du Régiment

(The Daughter of the Regiment)

Opéra Comique in Two Acts

Music by
Gaetano Donizetti

Libretto by
Jules-Henri Vernoy de Saint-Georges
and Jean-François Bayard

Marzio Conti, *Conductor*
Michael Shell, *Stage Director*
Allen Moyer, *Set and Costume Designer*
Patrick Mero, *Lighting Designer*
Walter Huff, *Chorus Master*
Jennifer Ringo, *Diction Coach*

Daniela Siena, *Supertitles Author*

Production originally designed for and created by The Santa Fe Opera

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Musical Arts Center
Friday, September Sixteenth
Saturday, September Seventeenth
Friday, September Twenty-Third
Saturday, September Twenty-Fourth
Seven-Thirty O'Clock

Cast of Characters

	Friday, September 16 **Saturday, September 24**	**Saturday, September 17** **Friday, September 23**
Marie	Kellie Motter	Monica Dewey
Tonio	Nicholas Nesbitt	Terrence Chin-Loy
Sergeant Sulpice	Zachary Coates	Bruno Sandes
Marquise of Birkenfeld	Gretchen Krupp	Olivia Thompson
Hortensius	Quinn Galyan	Steven Garza
Duchess of Krakenthorp	Eileen Jennings	Eileen Jennings
Peasant	Thomas Drew	Thomas Drew
Corporal	Jóhann Schram Reed	Jóhann Schram Reed
Notary	Vincent Festa	Vincent Festa
Supernumeraries	Nicholas Gray Jared Kelly	Nicholas Gray Jared Kelly

Opera Chorus

Soprano I
Sarah Beglen
Alyssa Dessoye
Kelly Hamm
Rebekah Howell
Annika Mauss
Esther Schneider
Jessica True

Soprano II/Alto
Lindsay Allen
Rachael Banach
Liz Culpepper
Brianna Holt
Mandy Lyons
Marlen Nahhas

Soprano II/Alto (cont.)
Therese Pirçon
Elizabeth Sorrells
Crystal Vanrell

Tenor
Bradley Bickhardt
Thomas Drew
Vincent Festa
Edward Graves
Kole Howie
Joseph Ittoop
Gabriel Ma
Justin Stolz
Leo Williams

Baritone/Bass
Milan Babic
Justin Brunette
Jonathan Bryan
Samuel Chiba
Mitchell Jones
Ian Murrell
Jóhann Schram Reed
Benjamin Seiwert
Benjamin St.John
Stephen Walley
Jeremy Weiss

Setting the Stage: Philanthropy at Work



As you enjoy this evening's performance of Gaetano Donizetti's *The Daughter of the Regiment*, please take a moment to look around at the awesome wonder that is the Musical Arts Center. Its offerings drive the cultural life of a broad geographic region—inspiring an appreciation, understanding, and love for the arts while laying the foundation for countless international musical careers, giving inspiration to many artists who actively build cultural communities around the world.

The realization of the wonder of this environment is thanks to the hard work and foresight of many individuals under the leadership of then-Jacobs School of Music dean Wilfred C. Bain. Standing prominently among them is Ted Jones, professor emeritus of the IU Jacobs School of Music. It was Ted who drew the first plans for the MAC, in 1958, after extensively researching the most eminent opera houses in the United States and abroad. His influence on it has set the facility apart from its peers, ensuring that its functionality and infinite potential define it as a one-of-a-kind facility—limited only by the imagination and creativity of those who cross its threshold.

As a part of ***For All: The Indiana University Bicentennial Campaign***, Ted established an endowment to name the executive director of production position at the Musical Arts Center, an act that would forever link him to a place to which he is so inextricably connected.

"Ted Jones' gift is remarkable, a reflection of his love for production in the Musical Arts Center and the people who make it possible," said Gwyn Richards, Jacobs School of Music David Henry Jacobs Bicentennial Dean. "Now the executive director position will bear his name, a reminder to us all of the role Ted himself played in developing what we now take for granted, the magic that occurs nightly in the Musical Arts Center."

"Ted Jones' endowment of this directorship goes beyond the incredible generosity of the gift itself," said Timothy Stebbins, the first Ted Jones Executive Director of Production. "For this investment to come from someone who not only served the Jacobs School as a faculty member, but was also on the forefront of the development and evolution of the Musical Arts Center, underscores the importance of Ted's legacy. It also allows us to honor his tremendous contribution to our field."

Tonight, please join us in thanking Ted Jones, whose act of philanthropy—and sheer love of and dedication to the performing arts—will forever be connected to the Musical Arts Center.

Pictured above: Timothy Stebbins (l) and Ted Jones (r).

Synopsis

Time: The Napoleonic Wars, early nineteenth century
Place: The Swiss Tyrol

Act I

The Marquise of Berkenfield is traveling in the Tyrols with her companion Hortensius. There is fighting all around and she fears, as do the villagers in nearby towns, for their lives. But all rejoice as it seems the French army is retreating. Alas, war is a terrible thing to endure for a lady of such standing as herself, sings the Marquise. Suddenly, who should appear but Sergeant Sulpice of the Twenty-First Regiment of the French army, who, although the villagers and the Marquise are alarmed, assures them that the French army shall restore peace and order to the region.

Marie, the canteen girl and beloved mascot of the regiment enters. Sulpice, whom she claims as one of her adopted fathers, is pleased to see her but concerned because she has been seen with a young man whom she identifies as Tonio, a young Tyrolean. At that moment, Tonio is brought in as a prisoner of the soldiers who have captured him prowling around the camp. The soldiers call for his death, but Marie saves him by explaining that he had saved her life when she fell while mountain climbing. The soldiers all rejoice and congratulate Tonio, who pledges allegiance to France as Marie sings the regimental song. Sulpice leads his soldiers and Tonio off, but Tonio breaks away and returns to Marie, who tells him that if she is to be with him she must have the approval of her adopted fathers . . . the entire regiment. After all, she says, it was the regiment that found her on the battlefield as a baby and adopted and cared for her during her childhood. While at first skeptical of Tonio's intentions, the young couple nonetheless express their love for each other.

Sulpice meets the Marquise and Hortensius and upon hearing the name Berkenfield, recognizes it from a letter found with Marie as an infant. It is determined that she is Marie's long-lost aunt, who now insists upon taking Marie home with her to be raised as a "proper lady." As Marie is preparing to leave with her aunt, Tonio arrives, having enlisted in the regiment and proclaiming his love for Marie and his intentions to marry her. The regiment informs him that she is leaving, and Tonio becomes enraged.

Act II

Marie has been living in the Marquise's castle for several months. In a conversation with Sulpice, the Marquise describes how she has been grooming Marie to marry her nephew, the Duke of Crakentorp. The Marquise asks Sulpice to help Marie accept her fate, and ultimately Marie agrees to the marriage.

Marie is reconciled to her fate, when, unexpectedly, the regiment arrives with Tonio, now an officer. All are joyfully reunited, when the horrified Marquise enters. Tonio asks for Marie's hand in marriage, as he has risked his life to join the regiment so they can be together. The Marquise scornfully rebukes him, and all leave saddened by her refusal to allow the marriage. It is when Sulpice is alone with the Marquise that the truth is revealed: Marie is actually the illegitimate daughter of the Marquise. Learning this, Sulpice agrees that Marie must obey her mother's wishes and marry the Duke of Crakentorp.



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The Duchess of Crakentorp and her nephew arrive, and Marie enters with Sulpice. Marie, knowing now about the Marquise, embraces her and decides she must obey. But at the last minute the soldiers of the Regiment rush in and sing about how their little daughter needs their help. They sing of how war threw into their arms a baby whom they all love and care for as fathers. When it is revealed that she was a canteen girl, the Duchess becomes enraged and leaves as Marie in turn sings about her debt to the regiment. The Marquise is moved deeply, admits to all that she is the mother of Marie, and consents to her marriage to Tonio.

Program Notes

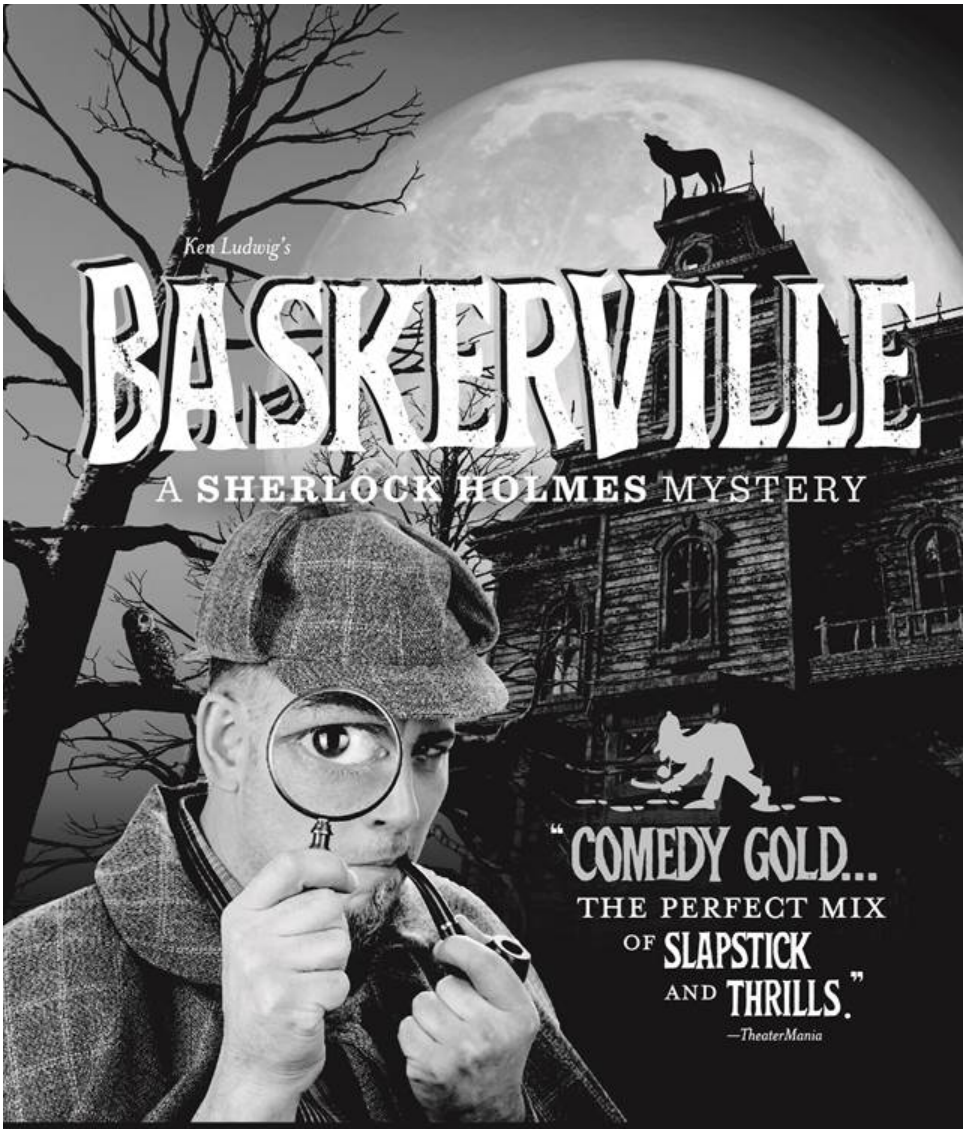
"Donizetti, Paris, and *La Fille du Régiment* (*The Daughter of the Regiment*)"

by Kirby Haugland
(Musicology Ph.D. Student)

Gaetano Donizetti arrived in Paris in 1838, freed from a stifling life in Naples. His latest compositions had been censored by the king, he had failed to receive an expected appointment as director of the Naples Conservatory, and he was still reeling from the loss of his wife and newborn child little more than a year before. Paris offered him greater freedom and new commissions from its many opera companies. The Théâtre-Italien welcomed *Lucia di Lammermoor* into its repertoire in December 1837, and multiple contracts awaited Donizetti when he arrived the following year. After *La Fille du Régiment* premiered at the Opéra-Comique on February 14, 1840, composer and critic Hector Berlioz wrote a scathing—and partially libelous—review, complaining that Donizetti had two commissions with the Opéra, two with the Théâtre de la Renaissance, two with the Opéra-Comique, and another with the Théâtre-Italien. Berlioz raged that "One can no longer speak of the opera houses of Paris, but only of the opera houses of M. Donizetti." Although reviews were mixed because of the absurd plot and a poor performance from the original Tonio, Mécène Marié de l'Isle, the opera quickly gained popularity, with 50 performances in its first year and 1,000 from the Opéra-Comique alone by 1914. Its success derives in part from a perfect mix of Donizetti's Italian style and the *opéra-comique* idiom.

The libretto includes a number of common tropes from Italian *opera buffa* that should be recognizable to audience members: the blustering military officer and his troops, the aristocrat and her servant, a music lesson, the revelation of family ties, and lovers separated and united. Other details, such as the plot's Napoleonic setting of French-occupied Austria and its unabashedly patriotic finale "Salut à la France!" would never have appeared in an Italian opera. When the opera became *La Figlia del Reggimento* for Italian performance, not only were French details purged for the censors, but Donizetti also had to compose recitatives to replace the *opéra-comique*'s spoken dialogue.

La Fille uses standard *opéra-comique* forms and also contains several references to wider Parisian musical culture. The Marquise's early aria "Pour une femme de mon nom" is a *couplet* (literally "verse"), a strophic song with refrain. The raucous Act II trio, "Tous les trois réunis," in which Sulpice, Marie, and Tonio pass pattering notes amongst one another, was likely influenced by a similar trio in Ferdinand Hérald's popular *Le Pré aux Clercs*—a connection that critics of the time were frequent to note. The Act II music lesson may remind some audience members of last year's production of *The Barber of Seville,* which also includes a web of humorous references. The Marquise attributes Marie's *air du*



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salon to "Garat, un petit chanteur français." This "small French singer" is actually Pierre Garat, a famed eighteenth-century tenor and composer, and the teacher of the original Marquise, Marie-Julie Boulanger. Sulpice's frustration with the sickly sweet parlor song makes him break into an imitation drum beat, the "rataplan" heard in his earlier duet with Marie, "Au bruit de la guerre," and the regiment's "Rataplan" chorus. Donizetti and his librettists may have been inspired by the soldiers in Giacomo Meyerbeer's 1836 grand opera *Les Huguenots,* who also sing this onomatopoeia. Tonio's bravura double aria, "Ah! mes amis, quell jour de fête. . . . Pour mon âme quell destin!," sung to earn the regiment's approval of his love for Marie, calls for eight high C's punched out on the part of the tenor. This aria helped make Luciano Pavarotti famous in the 1960s, but the style has its origins with tenor Gilbert-Louis Duprez, one of the stars of the Paris Opéra, whose *ut en poitrine* or "chest voice C" would transform the sound of romantic tenors.

Perhaps the opera's most engrossing tune is the regimental song "Chacun le sait," which appears first in the overture before Marie sings it to her comrades in Act I. The march-like verse alternates with a rolling triple-time refrain, lending the effect of a joyous drinking song praising the exploits of the regiment, on and off the battlefield. Surprisingly, the music for the verse actually comes from an aria in Donizetti's 1830 oratorio on the biblical flood, *Il Diluvio Universale*, in which Noah contrasts the salvation of the just man with the suffering of the wicked. The melody's jaunty reimagining for *La Fille* is a shocking transformation, although a few early audience members might still have recognized it from a Théâtre-Italien production of the original *azione tragica-sacra* in 1837.

In *La Fille*, Donizetti manages to absorb the essence of French opera and transform it with his personal touch. His unquestionable success has kept the opera vibrant and entertaining for nearly two centuries.


Clare Longendyke, IU Jacobs School of Music doctoral student

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Dancing at Lughnasa

By Brian Friel
Directed by Dale McFadden



When I cast my mind back to
the summer of 1936...

In Friel's haunting memory play, vivid scenes from Michael's childhood memories come to life as he recalls a summer spent with his mother and aunts in their small cottage in Ireland's County Donegal.

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Artistic Staff

Conductor



Marzio Conti, music director of the Oviedo Philharmonic (OFIL) in Spain since 2011, has earned recognition and the acclaim of audiences and critics for his achievements in guiding the orchestra to new artistic heights. He has earned numerous awards and has been named a juror for the arts prize of the prestigious Premios Asturias. This season brought a major critical success with a recording of the complete symphonic works of Saint-Saens for Warner Classic. This year, Conti will record the music of De Falla and Turina for Decca. At the community level, he has earned praise for his special projects at local centers and for a joint venture with the University of Oviedo to offer films with music, services for families, musical projects related to sports, and outdoor summer events designed to spotlight historic parts of the city.

Since Conti's arrival in Oviedo, the symphonic season of OFIL has established a standard of excellence for the musical world of Spain, presenting notable artists such as Midori, Krystian Zimerman, Gregory Kunde, Elina Garanca, Elisso Vissaladze, Sabine Mayer, Cecilia Bartoli, Natalia Gutman, Rudolf Buchbinder, Katia and Marielle Lebeque, and Grigory Sokolov, and serving as host to the London Philharmonic Orchestra (Salonen), St. Petersburg Philharmonic (Gergiev), Gothenburg Symphony (Dudamel), and Orchestre Révolutionnaire et Romantique (Gardiner).

Conti has appeared as a guest conductor in Italy with the Rome Opera, Maggio Musicale of Florence, Teatro Regio di Torino, Teatro Comunale of Bologna, Teatro Massimo of Palermo, Teatro La Fenice of Venice, Orchestra Sinfonica Siciliana, Teatro Donizetti Bergamo, Teatro di Ravenna, Teatro di Bolzano, Teatro del Giglio di Lucca, Teatro Bellini Catania, Teatro Verdi Pisa, Teatro Comunale di Livorno, Orchestra Regionale Toscana, Orchestra Haydn, and the Orchestra di Padova e del Veneto. In Spain, he has conducted the Orquesta de la Comunidad de Madrid, Teatro de la Zarzuela, Orquesta Sinfonica de Bilbao, Orquesta de Tenerife, Orquestra de Extremadura, Orquestra de la Gran Canaria, Orquestra de las Baleares, Teatro Arriaga Bilbao, and Orquesta de Navarra. In Germany, he has conducted at the Dortmund Staatsoper, Saarbrücken Staatsoper, Dessau Stadtsoper, Monchegladbach Staatsoper, and Brandemburger Symphoniker. In France, he has conducted the Orchestra Regional de Cannes e de la Cote d'Azur, Orchestre da La Picardie, Opera de Marseille, and Orchestre d'Avignon.

Elsewhere, he has conducted the National Symphony Orchestra of Ireland, Korean National Symphony Orchestra and Pusan Philharmonic (Korea), National State Orchestra of Athens, Teatro del Bicentenario (Mexico), Teatro Nacional de Costa Rica, Opera de Rio de Janeiro (Brazil), Orquesta Sinfonica de Porto and Orquesta Metropolitana de Lisboa (Portugal), and the Haifa Symphony Orchestra (Israel).

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Stage Director



Michael Shell is happy to return to IU Opera Theater after directing last season's *Così fan tutte*. His "visionary" and "masterful storytelling" is steadily leading him to be one of the most sought-after directors in the United States. His "thoughtful and detailed score study" is shown in character development and relationships onstage as well as the complete visual world he creates. He has directed at Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera Omaha, Opera San Jose, Opera Tampa, Opera North, Santa Fe Opera, Wexford Festival Opera, and Opera Theatre of Saint Louis. He made his international directing debut at the Wexford Festival Opera in 2010 with a production of *Winners* by American composer Richard Wargo and returned the following fall to direct *Double Trouble—Trouble in Tahiti & The Telephone*. He has written and directed three cabarets, including *All About Love* and *The Glamorous Life—A group therapy session for Opera Singers*, both for Opera Theatre of Saint Louis.

Shell earned a B.M. and an M.M. in Music/Vocal Performance from the University of North Carolina School of the Arts. He was a Corbett Scholar at the University of Cincinnati College-Conservatory of Music as well as studying acting and scene study on a school-awarded scholarship at the internationally renowned H. B. Studios in New York City. He has been a guest faculty member at the University of North Carolina School of the Arts, Florida State University, and Webster University, St. Louis, teaching Opera Workshop and directing Undergraduate Opera Workshop performances. He has also been guest director at the A. J .Fletcher Opera Institute and Oklahoma University.

Upcoming engagements include *Il Barbiere di Siviglia*, Virginia Opera; *Silent Night*, Opera San Jose (new production); *The Italian Girl in Algiers*, Piedmont Opera; Opera Scenes Program, Rice University; and *Giulio Cesare*, Houston Grand Opera.

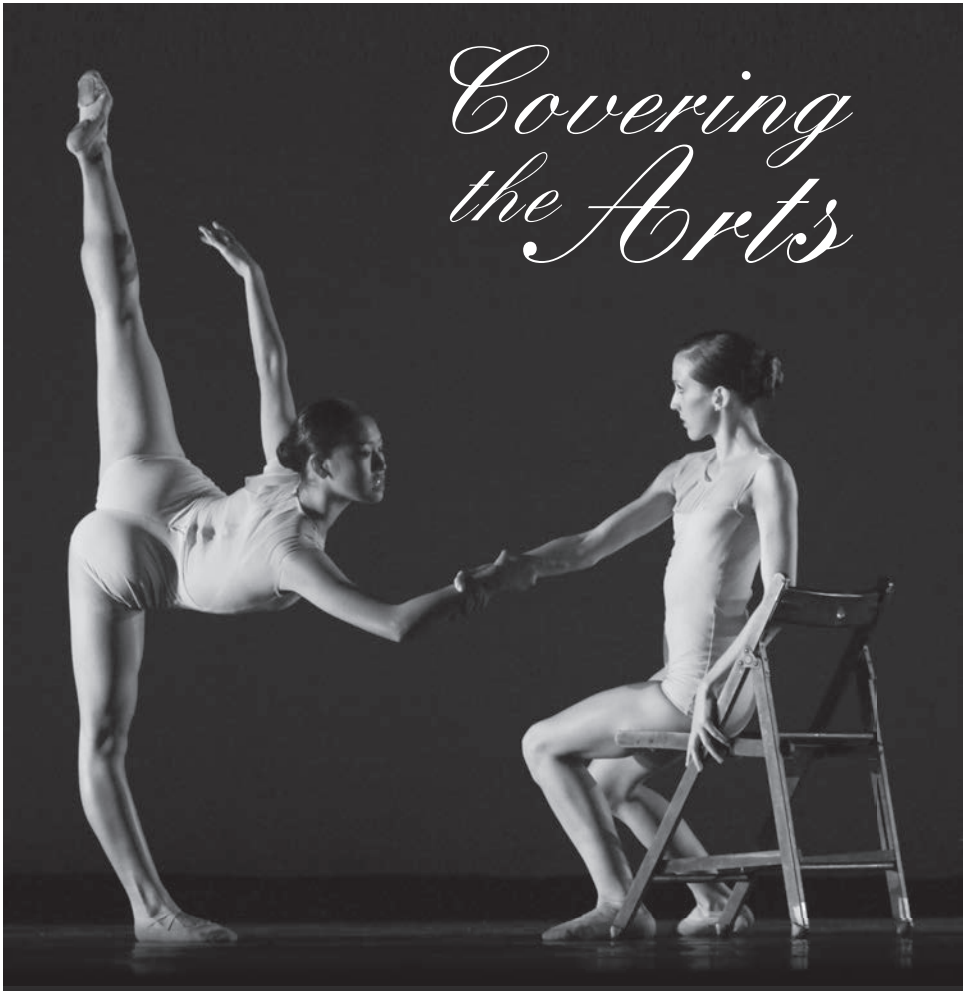
Set and Costume Designer



Allen Moyer's recent set design credits include the world premiere of *Shalimar the Clown* for Opera Theatre of Saint Louis and *Vanessa* for the Santa Fe Opera, both directed by James Robinson; *Die Fledermaus* for IU Opera Theater and Cincinnati Opera, directed by Robin Guarino; *Dot* for the Vineyard Theatre (Off-Broadway), directed by Susan Stroman; and *Persee et Andromede* and *L'enfant et les Sortileges* for the Manhattan School of Music, directed by James Robinson.

Additional credits include *Die Fledermaus* (English National Opera), *Curlew River* (Tanglewood Festival), the premieres of *Dolores Claiborne* (San Francisco Opera) and *27* and *Champion* (Opera Theatre of Saint Louis), *Orfeo ed Euridice* for the Metropolitan Opera, directed by Mark Morris; *La Fille du Regiment*, *The Last Savage* (scenery and costumes), *Dr. Sun Yat-sen*, and *The Tales of Hoffmann* for Santa Fe Opera; *Emmeline* and *The Elixir of Love* for Opera Theatre of Saint Louis; *Virginia* (scenery and costumes) and *The Ghosts of Versailles* for the Wexford Festival (Ireland); and *Nixon in China* for the Canadian Opera Company.

He has also designed for many productions at San Francisco Opera, Houston Grand Opera, Scottish Opera, Washington National Opera, Glimmerglass Opera, Welsh National Opera, L'Accademia di Santa Cecilia (Rome), and Seattle Opera as well as several



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productions for New York City Opera, including Gertrude Stein and Virgil Thomson's *The Mother of Us All*, *Il Trittico*, *Il Viaggio a Reims*, and *La Bohème* (also broadcast on *Live from Lincoln Center*). Moyer also designed the premiere of Ricky Ian Gordon and Michael Korie's *The Grapes of Wrath* for the Minnesota Opera as well as the Delibes ballet *Sylvia* for San Francisco Ballet and *Romeo and Juliet: On Motifs of Shakespeare* for the Mark Morris Dance Group, the latter two choreographed by Morris.

Moyer's Broadway credits include *The Lyons*, *Lysistrata Jones*, the musical *Grey Gardens* (Tony/Drama Desk/Outer Critic's Circle nominations and the 2006 Hewes Award from the American Theatre Wing), *After Miss Julie*, *Little Dog Laughed*, *Twelve Angry Men* (including the National Tour), and *The Constant Wife*. Extensive theater credits include productions for Playwright's Horizons, The Public Theater/New York Shakespeare Festival, Second Stage, Roundabout Theatre Company, Signature Theatre Company, The Drama Dept., Guthrie Theater, Manhattan Theatre Club, and Lincoln Center Theater Company.

Moyer is the recipient of a 2006 OBIE (Off-Broadway theater) Award for sustained excellence.

Lighting Designer



Patrick Mero is the head of lighting for IU Opera and Ballet Theater. He has designed the lighting for *La Traviata*, *H.M.S Pinafore*, *Le Nozze di Figaro*, *Werther*, *Falstaff*, *Xerxes*, *Don Giovanni*, *Albert Herring*, *La Bohème*, *Tosca*, *L'Italiana in Algeri*, *West Side Story*, *Il Barbiere di Siviglia*, *Suor Angelica*, *Gianni Schicchi*, and *Alcina*. He has also done extensive design work for the Jacobs School of Music Ballet Department, the IU African American Art Institute's Dance Ensemble, and Cardinal Stage Company. In addition to his work in Bloomington, he has worked at Spoleto Festival USA. Mero originally hails from Charleston, S.C., but calls Bloomington home.

Chorus Master



Along with his responsibilities as professor of choral conducting and faculty director of opera choruses at the Jacobs School of Music, **Walter Huff** continues his duties as Atlanta Opera chorus master. He has been chorus master for The Atlanta Opera since 1988, preparing the chorus in more than 120 productions and receiving critical acclaim in the United States and abroad. Huff earned his Bachelor of Music degree from the Oberlin Conservatory and his Master of Music degree from Peabody Conservatory (Johns Hopkins). He studied piano with Sarah Martin, Peter Takács, and Lillian Freundlich, and voice with Flore Wend. After serving as a fellow at Tanglewood Music Center, he received Tanglewood's C. D. Jackson Master Award for Excellence. Huff served as coach with the Peabody Opera Theatre and Washington Opera, and has been musical director for The Atlanta Opera Studio, Georgia State University Opera, and Actor's Express (Atlanta, Ga.). He also has worked as chorus master with San Diego Opera. He served on the faculty at Georgia State University for four years as assistant professor, guest lecturer, and conductor for the Georgia State University Choral Society.

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He was one of four Atlanta artists chosen for the first Loridans Arts Awards, given to Atlanta artists who have made exceptional contributions to the arts life of Atlanta over a long period of time. While serving as chorus master for The Atlanta Opera, Huff has been the music director for The Atlanta Opera High School Opera Institute, a nine-month training program for talented, classically trained high school singers. He has served as chorus master for IU Opera Theater productions of *Don Giovanni*, *The Merry Widow*, *Akhnaten*, *Le Nozze di Figaro*, *Lady Thi Kính*, *H.M.S. Pinafore*, *La Traviata*, *The Italian Girl in Algiers*, *La Bohème*, *The Last Savage*, *South Pacific*, *Die Zauberflöte*, *Il Barbiere di Siviglia*, *Dead Man Walking*, *Die Fledermaus*, *Carmen*, and *Oklahoma!* In June 2015, Huff served as choral instructor and conductor for IU's Sacred Music Intensive, a workshop inaugurated by the organ and choral departments at the Jacobs School. In addition, he maintains a busy vocal coaching studio in Atlanta. This past summer, he conducted Arthur Honegger's *King David* for the Jacobs Summer Music Festival series, with the Summer Orchestra and Chorus.

Diction Coach



Jennifer Ringo has worked as a diction and language coach with the Ravinia Steans Institute, New York City Opera, Houston Grand Opera, Decca Records, Cincinnati May Festival, Aspen Opera Theater, and Domingo-Colburn-Stein Young Artists Program at the Los Angeles Opera. She has given master classes at the University of Southern California, Arizona Opera, AIMS festival in Graz, Austria, and University of California Santa Barbara (USC), and as has served on the faculty as vocal diction teacher at Bard College. This fall, she will return to USC as Spanish diction coach for Golijov's *Ainadamar*.

She has sung leading soprano roles with the San Francisco Opera, Maggio Musicale Fiorentino, Grand Théâtre de Genève, Houston Grand Opera, and the Canadian Opera Company, among others. She earned degrees in voice from the University of Iowa, attended The Juilliard School, and was a young artist at Houston Grand Opera and San Francisco Opera's Merola program. Ringo counts as her mentors Nico Castel, Robert Cowart, Janine Reiss, and Pierre Vallet. She maintains vocal studios in New York and Los Angeles.

Supertitle Author



Daniela Siena brings many years of experience in teaching Italian diction and language to singers. She was introduced to operatic diction by Boris Goldovsky, who was seeking a native speaker without teaching experience to work with singers according to his own pedagogical principles. Siena went on to teach in a number of operatic settings (among them, the Curtis Institute of Music, Metropolitan Opera, New York City Opera, and Seattle Opera). Over the years, she worked with a number of well-known singers, including Samuel Ramey, Justino Díaz, Carol Vaness, Wolfgang Brendel, June Anderson, Gianna Rolandi, and Jerry Hadley. The conductors, coaches, and stage directors with whom she has worked include Otto Guth, Max Rudolf, Edoardo Müller, David Effron, Arthur Fagen, Anthony Pappano, Anthony Manoli, Terry Lusk, Dino Yannopoulos, Tito Capobianco, Andrei Şerban, John Cox, and John Copley. At New

York City Opera, Siena worked closely with Beverly Sills—as her executive assistant, as a diction coach, and as the creator of English supertitles for a dozen operas. More recently, she worked for two years as a coach for the Young Artists Program of the Los Angeles Opera and, for the past six years, she has taught in Dolora Zajick's summer Institute for Young Dramatic Voices. Born in Florence, Italy, to an Italian mother and a Russian émigré father, Siena arrived in the United States at age seven. She received a B.A. from Sarah Lawrence College and, in her twenties, worked for two years in Italy as secretary to the president of the Olivetti Company. Many years later, she continued her education, earned a master's degree, and became licensed as a psychotherapist by the state of California, where she practiced for 15 years. The mother of two grown children, she moved to Bloomington to be near her son, who lives here with his wife and two young daughters.

Cast

Marie



A native of Atlanta, Ga., soprano **Kellie Motter** recently earned her master's degree at the Jacobs School of Music and is currently in her first year of doctoral studies, studying with Carol Vaness. On the Musical Arts Center stage, Motter has performed the roles of Despina (*Così fan tutte)* and Morgana (*Alcina)*. Other opera credits include the roles of Galatea (*Acis & Galatea*), La Fée (*Cendrillon*) and Pamina (*Die Zauberflöte*). This past summer, she performed as a Gerdine Young Artist with Opera Theatre of Saint Louis, where she study-covered the role of Zerbinetta *(Ariadne auf Naxos)* and sang in the choruses of *Macbeth* and *La Bohème*. As a concert soloist, she has been featured in Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Steve Reich's *Tehillim*, and numerous works by J. S. Bach. At IU, Motter teaches voice as an associate instructor. She earned her B.M. in Voice at the University of Maryland, where she studied with Delores Ziegler.





Monica Dewey is a master's student and associate instructor of voice studying with Patricia Stiles. Recently, Dewey has been seen as Rosina in *Il Barbiere di Siviglia* and Morgana in *Alcina* with IU Opera Theater. She has also been a soprano soloist in Beethoven's Mass in C Major, Mozart's Mass in C Major, Vivaldi's *Gloria*, Handel's *Messiah*, Fauré's Requiem, and Bach's *Magnificat*. She was the 2015 District Winner of the Metropolitan Opera National Council Auditions in Indiana, was awarded a travel grant from the IU Friends of Music Travel Grant Competition, placed first in the collegiate division of The American Prize Competition, and was a recipient of the Arleen Auger Memorial Scholarship. Dewey has spent her summers with Opera Theatre of Saint Louis, Chautauqua Voice Institute, and Lyric Opera Studio Weimar. Roles sung in scenes throughout include Susanna in *Le Nozze di Figaro*, Juliette in *Roméo et Juliette,* and Pamina in *Die Zauberflöte*. She is a native of Stone Mountain, Ga., where she learned to play accordion and banjo with her eclectic, musical family.

Tonio



Tenor **Nicholas Nesbitt** has performed with many opera companies and music festivals, including Caramoor Music Festival, Central City Opera, Indianapolis Opera, Cincinnati Opera, Sarasota Opera, and the International Vocal Arts Academy. He earned a B.M. in Voice from DePauw University and an M.M. in Voice Performance from Indiana University. Nesbitt is currently working towards his doctoral degree in voice and studies with Costanza Cuccaro. He has performed leading roles including Il Conte d'Almaviva in Rossini's *Il Barbiere di Siviglia*, Fenton in Niccolai's *Die Lustigen Weiber von Windsor*, Tamino in Mozart's *Die Zauberflöte*, and Nemorino in Donizetti's *L'Elisir d'Amore*. Nesbitt has received major awards from the Bel Canto Foundation, National Society of Arts and Letters, and National Association of Teachers of Singing state and regional competitions.



Jamaican-American tenor **Terrence Chin-Loy** is a Barbara and David Jacobs Fellow and Performer Diploma candidate at Indiana University. He is a recent graduate of Mannes College, where he performed the roles of Laurie in *Little Women* and Bill in the New York premiere of Jonathan Dove's *Flight* with Mannes Opera and received the Michael Sisca Opera Award, the school's top prize for an opera singer. Professional engagements in the 2015-16 season included Ricky Ian Gordon's *A Coffin in Egypt* with Fredericka von Stade as part of Lincoln Center's American Songbook series and the role of Young Joe in a workshop of Frank Proto's new opera, *Shadowboxer*, at the University of Maryland. Also in 2016, Chin-Loy returned to Central City Opera, where he was a 2015 studio artist, to make his company debut in *The Ballad of Baby Doe*. An accomplished concert performer, he recently made his debut with the Brooklyn New Music Collective performing Janacek's *The Diary of One Who Vanished* and was a grant winner from the Gerda Lissner Foundation's inaugural Lieder/Song Competition. Other favorite roles include Rinuccio with Opera on the Avalon, Ferrando in *Così fan tutte* with Opera Theatre of Yale College, and Count Alberto in Rossini's *L'occasione fa il Ladro*, with Opera Theatre of Yale College. While at Yale, he was also a frequent performer with the Yale Baroque Opera Project. He earned an M.M. in Voice from Mannes and a B.A. in Music from Yale University, where he concentrated on music theory and musicology.

Sergeant Sulpice



Baritone **Zachary Coates** earned his master's degree from Indiana University and is currently in the third year of his doctoral studies here. He has appeared with IU Opera Theater as the Count in *Le Nozze di Figaro*, Don Giovanni in *Don Giovanni*, Sid in *Albert Herring*, and as both Guglielmo and, more recently, Don Alfonso in *Così fan tutte*. He was a young artist with Michigan Opera Theater for its 2014-15 season, singing roles in *Elektra*, *Madama Butterfly*, *Frida*, *The Merry Widow*, and *Faust*. As a concert soloist, he has performed Handel's *Messiah* with the Indianapolis Symphony Orchestra and Rochester Philharmonic Orchestra, Haydn's *Mass in Time of War* with the American Classical Orchestra, and multiple works with ensembles at the Jacobs School of Music. This past summer, Coates narrated the IU Summer Chorus and Orchestra's performance of Arthur Honegger's *King David*. He is a student of Andreas Poulimenos.



Brazilian baritone **Bruno Sandes** earned his bachelor's degree from the Jacobs School of Music and is currently in the first year of his Master's in Voice Performance, studying under the tutelage of Carol Vaness. Sandes earned a degree in interior design at the Federal Institute of Alagoas, Brazil, before relocating to Bloomington, Ind. His recent roles with IU Opera Theater include Ali Hakim in Rodgers and Hammerstein's *Oklahoma!*, Doctor Falke in Strauss's *Die Fledermaus*, Emile de Becque in Rodgers and Hammerstein's *South Pacific*, Taddeo in Rossini's *The Italian Girl in Algiers*, Le Surintendant des Plaisirs in Massenet's *Cendrillon*, and Sùng Ông in the world premiere of P. Q. Phan's *The Tale of Lady Thi Kính*. Sandes also performed the roles of Steward in Ezra Donner's

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Ile, Don Alfonso in Mozart's *Così fan tutte*, and Joly in Schönberg's *Les Misérables*. He has sung on tours through Austria, Italy, and Germany. He won first place in the XI Maracanto International Voice Competition and was one of the winners of the 2013 Indianapolis Matinee Musicale Competition. Sandes was a semifinalist in the IX Maria Callas International Voice Competition and selected as one of six singers from around the world in the 42nd International Winter Festival of Campos do Jordão. In addition, he was chosen in 2010 as the best classical singer of northeast Brazil by the Art and Culture Critics Association and as a grand winner of the 2014 IU Latin American Music Center Recording Competition.

Marquise of Birkenfeld



Gretchen Krupp, mezzo-soprano, is a native of northern Virginia and a second-year master's student at the Jacobs School of Music under the tutelage of Jane Dutton. This past summer, Krupp was an apprentice artist at Des Moines Metro Opera, where she covered Mistress Quickly in Verdi's *Falstaff* in addition to performing scenes from his *Don Carlo* and *Un Ballo in Maschera* as well as Vaughan Williams' *Sir John in Love*. She also returned to Dolora Zajick's Institute for Young Dramatic Voices in Reno, Nev. She was a Southeast Regional Finalist and Encouragement Award Winner in the 2015 Metropolitan Opera National Council Auditions and won second place at the Orpheus Vocal Competition in 2014. Krupp is an alumna of Houston Grand Opera's Young Artists Vocal Academy and the Voice Program at The Chautauqua Institution. Operatic roles include Sister Lillianne (Heggie's *Dead Man Walking*), Mother (Menotti's *Amahl and the Night Visitors*), Marcellina (Mozart's *Le Nozze di Figaro*), Witch (Humperdinck's *Hansel and Gretel*), and Mrs. Herring (Britten's *Albert Herring*). Additionally, she has performed Katisha in Sullivan's *The Mikado* and Little Buttercup in *H.M.S. Pinafore* with Greensboro Light Opera and Song. She earned a Bachelor of Music in Vocal Performance from the University of North Carolina at Greensboro, where she studied with Carla LeFevre.



Olivia Thompson is a contralto/mezzo-soprano pursuing a master's degree in voice performance. This is her fourth role with IU Opera Theater. She performed the role of Third Lady in *The Magic Flute*, The Maharani in *The Last Savage*, Aunt Eller in *Oklahoma!*, Suzy in *La Rondine*, and Tisbe in *La Cenerentola*. Thompson has also performed scenes from *Aida*, *Amelia al Ballo*, *The Ballad of Baby Doe*, *Dialogues of the Carmelites*, *Peter Grimes*, *Dead Man Walking*, *Giulio Cesare*, *The Tales of Hoffmann*, *Pirates of Penzance*, *Patience*, *Eugene Onegin*, and *Help, Help, the Globolinks!* She is a student of Patricia Stiles.

Hortensius



Quinn Galyan is a fourth-year undergraduate bass-baritone studying voice performance under Brian Horne and working on an outside field in telecommunications. This is Galyan's first role with IU Opera Theater. Previously at IU, he has had solos in *Dead Man Walking* and *South Pacific*, along with chorus work in *H.M.S. Pinafore*, *La Bohème*, and *Carmen*. He performed with IU's Symphonic Choir and recently performed *King David* with IU's Summer Chorus, conducted by Walter Huff. Outside of Jacobs, he has performed with Cardinal Stage Company—as the bass in the Cockney

Quartet in *My Fair Lady* and in *Annie*, *Big River*, and *The Wizard of Oz*. Other roles include J. B. Biggley in *How to Succeed in Business Without Really Trying*, King Sextimus in *Once Upon a Mattress*, Doc in *West Side Story*, Lazar Wolf in *Fiddler on the Roof*, Marshall Blackstone in *Babes in Arms*, and Archie Beaton in *Brigadoon*.



Steven Ray L. Garza graduated from The University of Texas with a bachelor's in music education. He has been featured in oratorios and requiems with several regional orchestras in Texas. He is currently pursuing a master's in voice performance under Carlos Montané. This is his IU Opera Theater debut.

Duchess of Krakenthorp



Eileen Jennings is a student of Patricia Havranek in the final stages of her doctoral study in voice performance. She has previously been seen on the MAC stage as Berta, *The Barber of Seville*; Bloody Mary, *South Pacific*; Little Buttercup, *H.M.S. Pinafore*; Dame Quickly, *Falstaff*; Madame de la Haltière, *Cendrillon*; Florence Pike, *Albert Herring*; Princess Clarissa, *The Love for Three Oranges*; and Ilona Ritter, *She Loves Me*. Other role credits include the Witch in Sondheim's *Into the Woods*; Fairy Queen, Gilbert and Sullivan's *Iolanthe*; Mother Goose, Stravinsky's *The Rake's Progress*; Betty Rizzo, *Grease*; Bonnie, *Anything Goes*; Diana Morales, *A Chorus Line*; and Audrey, *Little Shop of Horrors*. Jennings teaches private voice lessons and is a regular faculty member at the Janice Wyatt Summer Arts Institute, where she teaches young artists ages 5 to 18 musical theater and pop voice.



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Jacqueline Kitzmiller
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BoYu Li
Yuanze Li
Peiyuan Chen
Skye Kinlaw
Nicholas Safonov
Nikita Haduong
Akari Hatanaka
Ji Eun Yoo

Violin II
Esther Roestan
Tristan Siegel
Marissa Weston
Gaia Ramsdell
Joshelle Conley
Alexi Whitsel
Christopher Herz
Cathryn Cowell
Hannah Cleveland
Anna Johnson

Viola
Kiyeol Kim
Julia Vicic
Taisiya Sokolova
Christopher Alley
Samantha Lee
Evan Uebelacker
Kimberly Hankins
Derrick Ware

Cello
Hyeok Kwon
Chris Cho
Gabriel Jimbo Viteri
Devon Zubka

Cello (cont.)
Sarah Song
Guillaume Machiels
David Dietz
Joseph Rubano

Bass
Aleck Belcher
Sam Rocklin
David Nainiger
Bryan Bailey

Flute
Carole Pouzar
Peiyao Cheng, *Piccolo*

Oboe
Rebecca McGuire
Catherine McGovern, *English Horn*

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Amy Humberd

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Haley Packer

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Douglas Nunes
Olivia Martinez
Grant Parker

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Drew Pritchard
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Pierce Yamaoka, *Cornet*

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Benjamin Knoernschild
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Arthur R. Metz Carillonneur Fund
Arthur R. Metz Organ Department Fund
Otto Miessner Memorial Music Scholarship Fund
Nathan A. and Margaret Culver Miller Memorial Scholarship Fund
Dorothy Hoff Mitchell Scholarship
Peter Steed Moench Scholarship
Jack and Marilyn Moore Graduate Flute Fellowship
Marcel Mule Scholarship Fund
Music Dean's Dissertation Prize Endowment Fund
Music Library Fund
Music Theory Fund
Nellie Woods Myers Scholarship
Ben Nathanson Scholarship
Nina Neal Scholarship Fund
Robert Erland Neal Music Scholarship
Otto Nothhacksberger Endowed Chair
Otto Nothhacksberger Memorial Fund
Eugene O'Brien Bicentennial Executive Associate Deanship
Robert O'Hearn Fund
Robert R. O'Hearn Opera and Ballet Production Fund
On Your Toes Fund
Opera Illinois League Scholarship
Bernard Opperman Memorial Fund
Organ Department Fund
Juan Orrego-Salas Scholarship
The Richard & Eleanor Osborn Scholarship Endowment for Music
Namita Pal Commemorative Award
Jason Paras Memorial Fund
Marie Alice and Gilbert Peart Scholarship
James and Helen Mae Pellerite Music Library Fund
James & Helen Pellerite Flute Scholarship
Jackie Pemberton Memorial Scholarship Fund
Doris Klausing Perry Scholarship
Harry B. Peters Endowed Scholarship
Harvey Phillips Memorial Scholarship
Harvey Phillips Tuba-Euphonium Quartet Composition Contest
Walter and Rosalee Pierce Scholarship in Organ
ILdebrando Pizzetti Memorial Scholarship Fund
Cole and Kate Porter Memorial Scholarship
George E. Powell, III Scholarship
Pre-College Ballet Scholarship
The Presser Foundation Scholarship and the Presser Music Award
Project Jumpstart Fund
Garry Lee and Nancy Gray Puckett Scholarship
Mary and Oswald G. Ragatz Organ Scholarship
Stanley Ransom Scholarship in Voice
Robert C. Rayfield Memorial Scholarship
RedStepper Fund
RedStepper Scholarship
Charlotte Reeves Chamber Music Endowment Fund
Albert L. and Lynn E. Reichle Scholarship in Music
Albert L. Reichle Chair in Trumpet
Dorothy Rey Scholarship
The Sally W. Rhodes Scholarship
Gwyn and Barbara Richards Family Scholarship
Gwyn Richards Scholarship
Agnes Davis Richardson Memorial Scholarship Fund
John P. Richardson Jr. Violin Scholarship
The Naomi Ritter Scholarship
Walter and Dorothy Robert Scholarship Fund
Louise Roth Scholarship
Leonard & Maxine Ryan Memorial Fund
Barbara Kinsey Sable Voice Scholarship
Rosetta Samarotto Memorial Scholarship
Roy and Mary Samuelsen Scholarship
Elizabeth Schaefer Memorial Scholarship
Richard J. Schilling Collaborative Piano Scholarship in Honor of Charles H. Webb
Lee Edward Schroeder Endowed Scholarship
Michael L. Schwartzkopf Singing Hoosiers Fund
Gyorgy Sebok Scholarship in Piano
Ruth Parr Septer Scholarship Fund
John and Lorna Seward Organ Maintenance Fund
Maidee H. and Jackson A. Seward Organ Fund
Maurice F. Shadley Scholarship
Dr. Karen Shaw Doctoral Piano Fellowship
Odette Fautret Shepherd Endowed Scholarship or Teaching Assistantship
W. Richard Shindle Musicology Fund
Terry C. Shirk Memorial Scholarship Fund
Shulz Memorial Fund
Curtis R. Simic Dean's Discretionary Fund
Singing Hoosiers Endowment
Singing Hoosiers Travel Fund
Jean Sinor Memorial Lecture Series
Jerry E. Sirucek Memorial Scholarship
Samuel and Martha Siurua Scholarship Fund
Susan Slaughter Trumpet Scholarship
Janos Starker Cello Scholarship
Dorothy Richard Starling Chair in Violin Studies
Charlotte Steinwedel Scholarship
Evelyn P. Stier Memorial Scholarship Fund
Edward M. Stochowicz Memorial Scholarship
Douglas and Margaret Strong Scholarship
Harry Sukman Memorial Scholarship Fund
Robert D. Sullivan Music Scholarship
R. Michael Suttle Trumpet Entrepreneur Scholarship
Elsie I. Sweeney Memorial Scholarship
The Maxine Rinne Talbot Music Scholarship
Donald L. Tavel Memorial Scholarship
Elizabeth Schaefer Tenreiro Scholarship Fund
Marcie Tichenor Scholarship
Mary Coffman Tilton Harpsichord Fellowship
Hans and Alice B. Tischler Endowment
Giorgio Tozzi Scholarship
Trombone Artistic Activity Fund
Sarah Joan Tuccelli-Gilbert Memorial Fellowship in Voice
Henry A. Upper Chair in Music
Andy Upper Scholarship
Roe Van Boskirk Memorial Scholarship in Piano Fund
Carl G. and Mazelle Van Buskirk Memorial Scholarship Fund
Jon Vickers Film Scoring Award
Vocal Jazz Ensemble Fund
William J. and Betty J. Wampler Scholarship
Dean Charles H. Webb Chair in Music
Charles and Kenda Webb Music Excellence Fund
Charles H. Webb Music Scholarship
Anna Weber Endowment Fund
Wennerstrom Music Theory Associate Instructor Fellowship
Mary Wennerstrom Phillips and Leonard M. Phillips Endowment
Wennerstrom-Phillips Music Library Directorship Endowment
Wennerstrom-Phillips Piano Scholarship
Allen R. & Nancy A. White Music Scholarship
Lawrence R. & Vera I. White Music Scholarship
Kenneth C. Whitener Fund for Ballet Excellence

Fred Wilkins and Richard W. Bosse Flute Scholarship
Camilla Williams Voice Scholarship
Robert E. Williams Singing Hoosiers Scholarship
Bill and Lenis Williamson Music Scholarship
Madge Wilson Music Scholarship Fund
Carol A. Wingler Memorial Fellowship
Marjorie Schlamp Winters Scholarship Fund
Janet Corday Won Memorial Scholarship
Woodwind and the Brasswind Scholarship Fund
Mildred F. Yoder Scholarship
Steve Zegree Vocal Jazz Scholarship
Avedis Zildjian Percussion Scholarship
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Lennart A. von Zweygberg Cello Scholarship

The Society of the Friends of Music

Friends of Music David Albright Memorial Scholarship
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Friends of Music Robert M. Barker Scholarship in honor of Patsy Fell-Barker
Friends of Music Patsy Fell-Barker Scholarship in honor of my family
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Eleanor Jewell Byrnes Friends of Music Piano Scholarship
Marvin Carmack Friends of Music Scholarship
Joan and Marvin Carmack Friends of Music Scholarship
Anita Hursh Cast Friends of Music Scholarship
Esther Ritz Collyer Piano Scholarship
Cristini Friends of Music Scholarship
The Patsy Earles Friends of Music Scholarship
Robert A. Edwards Friends of Music Scholarship
Marianne V. Felton Friends of Music Scholarship in Voice
Richard S. and Jeanne Hardy Forkner Friends of Music Scholarship
Marjorie F. Gravit Friends of Music Scholarship
Marjorie F. Gravit Piano Scholarship
The Rajih and Darlene Haddawi and Kathryn and Scott C. Schurz Scholarship
The Rajih and Darlene Haddawi Scholarship
The Alice V. Jewell and David B. Mills Friends of Music Scholarship
Jeanette Calkins Marchant Friends of Music Scholarship
Perry J. Maull Friends of Music Travel Fund
The Karl and Vera O'Lessker Friends of Music Scholarship
Mary Jane Reilly Friends of Music Scholarship
Dagmar K. Riley Friends of Music Scholarship
Samuel E. Ross Friends of Music Scholarship
Dr. Richard Schilling-Ruth Tourner Friend of Music Voice Scholarship
Scott C. and Kathryn Schurz Friends of Music Scholarship
The Scott C. and Kathryn Schurz Latin American Friends of Music Scholarship
Mr. and Mrs. Jake Shainberg and Mr. and Mrs. David Newman Friends of Music Scholarship
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Society of the Friends of Music of Indiana University Scholarship
Ruth E. Thompson Friends of Music Scholarship
Kenda Webb Friends of Music Scholarship
Ulrich Weisstein Friends of Music Scholarship in Voice
Herman B Wells Memorial Friends of Music Scholarship

IU Opera Theater Production Staff

General Manager . . . . . Dean Gwyn Richards
Ted Jones Executive Director of Production . . . . . Timothy Stebbins
Director of Coaching and Music Administration . . . . . Kevin Murphy
Director of Opera Choruses . . . . . Walter Huff
Executive Administrator of Instrumental Ensembles . . . . . Thomas Wieligman
Coordinating Opera Coach . . . . . Kimberly Carballo
Coach Accompanists . . . . . Mark Phelps, Charles Prestinari
Schuichi Umeyama, Piotr Wisniewski
Production Stage Manager . . . . . Trevor Regars
Assistant Stage Managers . . . . . Jes Harris, Anna Reetz
Technical Director . . . . . Robert Brown
Assistant Technical Director . . . . . Jeffrey Porter
Director of Paint and Props . . . . . Mark F. Smith
Properties Manager . . . . . Gwen Law
Costume Shop Supervisor . . . . . Dana Tzvetkova
Costume Shop Projects Manager . . . . . Soraya Noorzad
Wardrobe Supervisor . . . . . Jenna Kelly
Wigs and Makeup Designer . . . . . Gary Arave
Head of Lighting . . . . . Patrick Mero
House Electrician . . . . . Jacob Lish
Stage Carpenters . . . . . Ken D'Eliso, Andrew Hastings
Director of Audio Engineering and Sound
Production . . . . . Konrad Strauss
Audio Technician . . . . . Fallon Stillman
Director of Music Information Technology
Services . . . . . Philip Ponella
IUMusic*Live!* Streaming Technician . . . . . Tony Tadey
Director of Marketing and Publicity . . . . . Dana Navarro
Publicity and Media Relations Specialist . . . . . Linda Cajigas
Music Programs Editorial Specialist . . . . . Jonathan Shull
Marketing and Publicity Assistant . . . . . Sarah Slover
Ticketing, Sales, and House Manager . . . . . Benjamin Harris

Administrative Assistant . . . . . Brayton Arvin
Administrative Production Assistant . . . . . Madison Carroll
Administrative Business Assistant . . . . . Mallorie Stringfellow
Graphic Designer . . . . . Ashley Beyer
Web Designer . . . . . Rajin Shankar
Community Relations and Audience
Development Coordinator . . . . . Jennifer Diaz
Stitchers . . . . . Jacqueline Westbrook, Sarah Travis
Wendy Langdon, Noriko Zulkowski
Costume Shop Assistant . . . . . Claire Stebbins

OPERA & BALLET THEATER 16/17 SEASON

The Daughter of the Regiment
Gaetano Donizetti
SEP 16, 17, 23, 24 at 7:30pm

Fall Ballet
Balanchine, Janes, Tharp
SEP 30 and OCT 1 at 7:30pm
OCT 1 at 2pm

Florencia en el Amazonas
Daniel Catán
OCT 14, 15, 21, 22 at 7:30pm

Madama Butterfly
Giacomo Puccini
NOV 4, 5 at 7:30pm
NOV 6 at 2pm

The Nutcracker
Peter Ilyich Tchaikovsky
DEC 1, 2, 3 at 7:30pm
DEC 3, 4 at 2pm

Rodelinda
G. F. Handel
FEB 3, 4, 10, 11 at 7:30pm

Peter Grimes
Benjamin Britten
FEB 24, 25 and MAR 3, 4 at 7:30pm

Spring Ballet
Robbins, Balanchine, Coralli & Perrot
MAR 24, 25 at 7:30pm
MAR 25 at 2pm

The Music Man
Meredith Willson
APR 7, 8, 14, 15 at 7:30pm
APR 9 at 2pm

TICKETS
Musical Arts Center Box Office
Monday-Friday, 11:30-5:30
(812) 855-7433

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