

JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Six Hundred Thirty-Third Program of the 2020-21 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 475th production

La Bohème

An Opera in Four Acts

Music by
Giacomo Puccini

Libretto by
Giuseppe Giacosa and Luigi Illica

Arthur Fagen, *Conductor*
Michael Shell, *Stage Director*
Mark F. Smith, *Set Designer*
Dana Tzvetkov, *Costume Designer*
Ken Phillips, *Lighting Designer*
Walter Huff, *Chorus Master*
Lino Mioni, *Italian Diction Coach*

Musical Arts Center
Friday Evening, April Twenty-Third
Saturday Evening, April Twenty-Fourth
Seven-Thirty O'Clock

Indiana University prohibits the unauthorized recording, publication, and streaming of live performances. Please silence all electronic devices.

Cast of Characters

	Friday, April 23	Saturday, April 24
Rodolfo	Brendan Boyle	Sam Mathis
Marcello	Skyler Schlenker	Jeremiah Sanders
Colline	Michael Colman	Matthew Li
Schaunard	Joseph Canter	Brandan Sanchez
Benoit/Alcindoro	Quinn Galyan	Duncan Holzhall
Mimi	Rebecca Achtenberg	Tiffany Choe
Musetta	Virginia Mims	Giuliana Bozza
Customs Officer	Jason Edelstein	Jason Edelstein
Sergeant	Steele Fitzwater	Steele Fitzwater

Opera Chorus

Hayley Abramowitz
Sara Dailey
Anna Donnelly
Kate Johnson
Shir Ordo
Tori Trahan
Jack Adkins
Joseph Calzada
Jason Edelstein
Steele Fitzwater
Anthony Josep
Benjamin Plunkett

Synopsis

Place: Paris
Time: Around 1830

Act I

It is December 24, two years after Rodolfo's girlfriend's death. Trying to find a way to move on, he decides to write the story of the time they spent together.

A garret shared by four bohemians. Christmas Eve.

It is Christmas Eve in the attic apartment shared by four bohemians. Rodolfo, a poet, and Marcello, a painter, are at home, burning Rodolfo's manuscript to stay warm. Colline, a philosopher, enters with some books he unsuccessfully tried to pawn. Soon, Schaunard, a musician, comes in bringing food, money, and fuel he earned playing for an eccentric Englishman. As the friends are celebrating, Benoit, the landlord, comes for the rent. The friends give Benoit wine, and he begins to brag about women he has been with other than his wife. Feigning outrage at his infidelity, they throw Benoit out of the attic without giving him any money for rent.

Everyone but Rodolfo, who must write an article, leaves for the Café Momus. As soon as he is alone, Mimi knocks on the door asking for help because her candle has gone out. Collapsing from a fit of coughing, Mimi, after recovering, realizes that she has dropped her key. Soon after Rodolfo lights Mimi's candle, a breeze extinguishes both candles. Mimi and Rodolfo both search for the key in the dark. Rodolfo finds it, but he puts the key in his pocket so he can spend more time with Mimi. Rodolfo's friends call him from the street, and the first act ends with Mimi and Rodolfo having fallen in love almost at first sight.

Short Pause

Act II

The Café Momus in the Latin Quarter that same evening.

That same evening, Mimi and Rodolfo walk through a joyous Christmas Eve crowd to the Café Momus, where they join Rodolfo's friends. Musetta, who used to be Marcello's lover, enters with a wealthy old man, Alcindoro de Mittoneaux. Musetta sings a waltz in order to attract Marcello's attention and make him jealous. Musetta, in a ploy to get rid of Alcindoro, then pretends that her shoe is hurting her and insists that Alcindoro go to the cobbler to get her a new pair. Before Alcindoro returns, the friends hurriedly leave the café.

Intermission

(20 minutes)

Act III

The Barriere d'enfer, a toll gate near the edge of the city, later in the winter.

At dawn later that winter, Mimi, who is now very frail, makes her way to a toll gate near the edge of the city. She is looking for Marcello. Marcello asks Mimi to join him, Musetta, and Rodolfo inside the tavern. Mimi explains that she is afraid she can no longer be Rodolfo's lover because he is so jealous. Rodolfo confides to Marcello that he wants to leave Mimi for a variety of reasons. He finally confesses that he is scared because she is so ill. Mimi, who has been hiding but listening to the conversation, coughs, and Rodolfo discovers her. They agree, regretfully, to end their affair. The sad farewell duet of Mimi and Rodolfo becomes a quartet as Musetta and Marcello continue their bickering.

Short Pause

Act IV

The garret the following spring.

That spring, back in the bohemians' apartment, Rodolfo and Marcello sing about how they miss Mimi and Musetta, from whom they have parted. Schaunard tries to cheer everyone up by pretending to have champagne. Musetta comes in and tells them that Mimi is dying. Mimi is brought to the attic because she wishes to die near Rodolfo. Rodolfo helps Mimi to a cot and tries to warm her hands. Musetta sends Marcello to sell her earrings for medicine. Colline leaves to sell his coat for food. Musetta leaves to get a muff for Mimi, so Rodolfo and Mimi are left alone. They reminisce about their past and how much they love each other. Once their friends return, Mimi falls asleep, then quietly dies.

Rodolfo, finally allowing himself to feel the pain of the loss of not only Mimi, but all of his friends, suddenly realizes all that occurred was a memory. He now can move on in his life.

Artistic Staff

Conductor



Arthur Fagen has been professor of orchestral conducting at the Jacobs School of Music since 2008. Additionally, he has been music director of The Atlanta Opera since 2010. He has conducted opera productions at the world's most prestigious opera houses and music festivals. From 1998 to 2001, he was invited regularly as guest conductor at the Vienna State Opera, in addition to performances at the Metropolitan Opera, Staatsoper Berlin Deutsche Oper Berlin, Munich State Opera, and many more. On the concert podium, he has appeared with numerous internationally known orchestras. Fagen has an opera repertory of more than 75 works. He has served as principal conductor in Kassel and Brunswick, as chief conductor of the Flanders Opera of Antwerp and Ghent, as music director of the Queens Symphony Orchestra, and as a member of the conducting staff of Lyric Opera of Chicago. From 2002 to 2007, he was music director of the Dortmund Philharmonic Orchestra and the Dortmund Opera. He and the Dortmund Philharmonic were invited to the Concertgebouw in Amsterdam, the Palais de Beaux Arts in Brussels, and to Salzburg, Beijing, and Shanghai. Fagen conducted a new production of *Turandot* at The Atlanta Opera in 2007, opening the season and inaugurating the new opera house, the Cobb Energy Performing Arts Center. He was a regular guest conductor of the Munich Radio Orchestra and guest conducted the Orchestre de la Suisse Romande, Deutsche Kammerphilharmonie, Schleswig-Holstein Festival, and many others. He was first-prize winner of the Baltimore Symphony Orchestra Conductors Competition as well as a prizewinner of the Gino Marinuzzi International Conductors' Competition in Italy. Fagen has recorded for BMG, Bayerischer Rundfunk, SFB, and WDR Cologne. He records regularly for Naxos, for which he has completed the six symphonies of Bohuslav Martinů. His Naxos recording of Martinů's piano concertos was awarded an Editor's Choice award in the March 2010 issue of *Gramophone* magazine.

Stage Director



Michael Shell is visiting lecturer in voice at the IU Jacobs School of Music, where he teaches acting and opera workshops, as well as directs mainstage productions. His philosophy is to inform, excite, and empower his students to be the most authentic singing actors possible. Over the past two years, he has created the new core of Jacobs dramatic training courses. His productions have been praised by critics across the nation. A *Broadway World* reviewer recently commented on Shell's new production of Leonard Bernstein's *Candide*: "This production was one I could watch over and over again." Shell has directed productions for Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera Omaha, Opera San José, Opera Tampa, Opera North, Virginia Opera, Santa Fe Opera, Wexford Festival Opera, Opera Theatre of Saint Louis, and Houston Grand Opera. 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 next fall to direct *Double Trouble–Trouble in Tahiti* and *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 and studied acting and scene study at H. B. Studios on an H. B. Studios merit scholarship. He has been guest faculty and director at University of North Carolina School of the Arts, Florida State University, Oklahoma University, A. J. Fletcher Opera Institute, and Webster University–St. Louis, teaching opera workshops and directing full productions and workshop performances. He is also on the faculty of the International Vocal Arts Institute Summer Opera Program in Tel Aviv.

Set Designer



A Bloomington-based designer and scenic artist, **Mark F. Smith** is director of scenic painting and properties for IU Jacobs School of Music Opera and Ballet Theater, where he has worked on more than 100 hundred productions during the past 25 years. Design work for Jacobs School projects includes 2016's *Florencia en el Amazonas*, *Don Giovanni*, *Ariadne auf Naxos*, *Hansel and Gretel*, and Bernstein's *Mass*. His design for *Florencia en el Amazonas* was featured in San Diego Opera's 2017-18 season. In addition to work for Indianapolis Civic Theater, Butler Ballet, and Indianapolis Ballet's company premiere production of *The Firebird*, area theatergoers will recognize his designs for more than a dozen Cardinal Stage Company shows, including *Les Misérables*, *A Streetcar Named Desire*, *My Fair Lady*, *Big River*, and *One Flew Over the Cuckoo's Nest*. Smith earned a Master of Fine Arts in Scenic Design from the IU Department of Theatre and Drama and was a student of former Jacobs faculty C. David Higgins and Robert O'Hearn. Upcoming productions include *Swan Lake* for Indianapolis Ballet.

Costume Designer



Dana Tzvetkov designs and constructs costumes for opera, ballet, and theater. Her work has recently been featured in Central City Opera's *Tosca* (2016) and *Carmen* (2017), and the National Opera Association's *Hagar* (2016). Her designs have appeared on Indiana University's Musical Arts Center stage in *Saudade*, *Carmen*, *Peter Grimes*, and *Le Nozze di Figaro*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor for IU Opera and Ballet Theater from 2013 until recently, when she was promoted to shop manager. She returned to Central City Opera in summer 2018 to coordinate its production of *Il Trovatore*.

Lighting Designer



Ken Phillips has been the lighting designer and supervisor for the IU Jacobs School of Music's Musical Arts Center since 2019. He earned an M.F.A. in Lighting Design from the University of Arizona and previously worked around the country as a freelance designer for musical theater and opera. Samples of his work may be seen at KGPhillips.com.

Chorus Master



Walter Huff is professor of choral conducting and faculty director of opera choruses at the IU Jacobs School of Music. He served as chorus master for the Atlanta Opera for more than two decades, leading the renowned ensemble in more than 125 productions, with critical acclaim in the United States and abroad. He earned a Bachelor of Music degree from the Oberlin Conservatory and a 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). 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. He has served as chorus master for many IU Jacobs School of Music Opera and Ballet Theater productions, most recently, *L'Étoile*, *It's a Wonderful Life*, *Lucia di Lammermoor*, *West Side Story*, *The (R)evolution of Steve Jobs*, *Dialogues of the Carmelites*, *The Elixir of Love*, Bernstein's *Mass*, *Le Nozze di Figaro*, *Parsifal*, *Suor Angelica*, *La Traviata*, *Little Women*, *The Barber of Seville*, and *Xerxes*. For four years, Huff has served as choral instructor and conductor for the Jacobs School's Sacred Music Intensive. He has conducted the Jacobs Summer Music series productions of Arthur Honegger's *King David* and Stephen Paulus's *The Three Hermits*. This summer, Huff will return for his third year as faculty member at Ravinia Festival's Steans Music Institute. Huff also maintains a busy vocal coaching studio in Atlanta. Huff and Jacobs faculty choral colleague Chris Albanese were invited to present at the ACDA National Virtual Convention, in March 2021.

Diction Coach



Lino Mioni, originally from Northern Italy, earned a Ph.D. in Italian Studies in 2020 from Indiana University. Previously, he taught Italian language, literature, and culture at U.S. universities including The Ohio State University and the University of Georgia as well as in Europe. With his background in Romance languages and linguistics, he has designed and led workshops on Italian diction for singers. Among other institutions, he taught Italian and German language courses for singers at the Conservatory of Music of Coimbra, Portugal. Mioni also served as Italian diction coach for the school's opera productions and performances. He has curated the translations of librettos and prepared the supertitles for operas such as Ranieri de Calzabigi's libretto for Gluck's *Orfeo e Euridice*, Giovanni Targioni-Tozzetti's and Guido Menasci's libretto for Mascagni's *Cavalleria Rusticana*, Ruggero Leoncavallo's libretto for *Pagliacci*, and Purcell's *Dido and Aeneas*.

Cast

Rodolfo



Brendan Boyle is a Performance Diploma student under the tutelage of Peter Volpe. Boyle earned a bachelor's in vocal performance degree at Washburn University in Topeka, Kansas, and a master's in vocal performance degree from Baylor University. He has since been a regular chorus member at Austin Opera, being cast in such roles as French Soldier in *Silent Night*, Parpignol in *La Bohème*, and the Prince of Persia in *Turandot*. This is his debut with IU Jacobs School of Music Opera Theater.



Sam Mathis, a native of Spartanburg, South Carolina, is currently pursuing a Master of Music in Voice Performance degree at the Jacobs School of Music, where he studies with Carol Vaness. He plans to graduate this May. His IU opera credits include Rinuccio in Puccini's *Gianni Schicchi* and a Knight of the Grail in Wagner's *Parsifal*. Mathis completed his undergraduate studies at Florida State University, where he performed the roles of Don José in *La Tragedie de Carmen*, Carlson in Floyd's *Of Mice and Men*, The Stagehand in Floyd's *Prince of Players*, and Duke in Gilbert and Sullivan's *Patience*. This summer, he will join Opera North to reprise the role of Rodolfo in Puccini's *La Bohème*.

Marcello



Skyler Schlenker was raised in the Upper Valley of New Hampshire and Vermont and attended Hanover High School in Hanover, New Hampshire. He is in his first semester as a Performance Diploma candidate in voice, studying with Carol Vaness. Schlenker began pursuing a career in voice performance after a successful NCAA career as a defensive end at Ithaca College. An avid athlete, he also competed in several multi-state all-star competitions for football, and track and field. Since leaving competitive athletics, he has played and covered many leading roles at the University of Colorado's Eklund Opera, Aspen Music Festival and School, and Brevard Music Center. Previous performances outside of IU include the title role in *Sweeney Todd: The Demon Barber of Fleet Street*, Jesus Christ in *The Gospel of Mary Magdalene* with composer Mark Adamo, Top in *The Tender Land*, Perchik in *The Fiddler on the Roof*, and Bernardo in *West Side Story*, plus a cover of the lead role of Frederik Egerman in *A Little Night Music* at the Aspen Music Festival.



Jeremiah Sanders is a nationally awarded baritone and maintains an active schedule as a performer, educator, and conductor. Recently, they earned a Metropolitan Opera National Council District win in Kansas City, Missouri (2021) and were a finalist in the Jacobs School of Music Diversity Competition (2021), National Arts and Letters Vocal Competition (2021), and Opera Mississippi John Alexander Vocal Competition (2020). Sanders has been a young artist at the San Miguel Institute of Bel Canto in Guanajuato, Mexico, Martina Arroyo's Prelude to Performance in New York City, International Opera Performing Experience in Mercatello sul Metauro, Italy, and Opera

Saratoga in Saratoga Springs, New York. At IU, they have performed as the Father in *Hansel and Gretel*, The Preacher/Street Singer in Berstein's *Mass*, and Giorgio Germont in *La Traviata*. A native Hoosier, Sanders earned a Performer Diploma in Voice from Indiana University (2019), master's in vocal performance degree from Butler University (2017), and Bachelor of Arts degree from Manchester University (2014). They are in their second year of doctoral studies under the tutelage of Jane Dutton. Sanders' upcoming engagements include Lindorf, Coppelius, Dappertutto, and Dr. Miracle in *The Tales of Hoffmann*, and their second doctoral recital.

Colline



Lyric bass **Michael Colman**, recently hailed by *Opera News* for "fielding a fine, dark bass-baritone," has performed roles with many premier regional opera companies, including Basilio (*The Barber of Seville*) with Chautauqua Opera and Virginia Opera, The Commentator (*Scalia/Ginsburg*) with Opera Carolina and Opera Grand Rapids, Guglielmo (*Così fan tutte*) with Opera Grand Rapids, Imperial Commissioner (*Madama Butterfly*) with Lyric Opera of Kansas City, and Sergeant of Police (*The Pirates of Penzance*) with Dayton Opera. His concert performances include the bass soloist in *Messiah* with the Dayton Philharmonic and the bass soloist in Mozart's Requiem with The Virginia Consort. A native of Adrian, Michigan, Colman is pursuing a Performance Diploma with Peter Volpe. Upcoming performances include The Commentator in *Scalia/Ginsburg* with the Chautauqua Opera Company.



From Ottawa, Canada, bass **Matthew Li** is pursuing a Master of Music in Voice Performance degree at the Jacobs School of Music under the tutelage of Timothy Noble. Favorite operatic highlights include Sarastro in *Die Zauberflöte*, Masetto and Il Commendatore in *Don Giovanni*, Simone in *Gianni Schicchi*, and Henry Davis in *Street Scene*. An ardent choral singer, Li has appeared as a soloist and chorister with some of the finest ensembles in Canada, including Tafelmusik Chamber Choir, Elora Singers, Toronto Consort, and Theatre of Early Music. Concert highlights include the role of Jesus in Schütz's *Johannes-Passion* and bass soloist in Mozart's Requiem and *Coronation Mass*, Handel's *Dixit Dominus*, Charpentier's *Messe des Morts* and *Missa Assumpta est Maria*, Haydn's *Missa in Angustiis*, Beethoven's *Choral Fantasy*, and Fauré's Requiem. This fall, Li will join the Atelier lyrique at Opéra de Montréal as an artist-in-residence.

Schaunard



Joseph Canter is a first-year master's student pursuing a degree in voice performance at the Jacobs School of Music. His hometown is Tallahassee, Florida, and he completed his undergraduate studies in vocal performance at Florida State University. Since beginning his studies at Jacobs in fall 2020, he has performed in the ensemble for IU's productions of The Barber of Seville and *Xerxes*. This summer, Canter will travel to Germany to perform the role of Count Almaviva in Lyric Opera Studio Weimar's production of *The Marriage of Figaro*. He studies with Carlos Montané.



From Gilroy, California, **Brandan Sanchez** earned a B.M. in Voice Performance degree from San José State University (SJSU) and an M.M. in Voice Performance degree from the Jacobs School of Music. Previous roles with IU Jacobs School of Music Opera Theater include the title role in *Gianni Schicchi* and the Celebrant in Bernstein's *Mass*. He performed roles in *Postcard from Morocco* and *Orpheus in the Underworld* with SJSU Opera Theater. Solo works include the Fauré and Brahms requiems, *Carmina Burana* and Mozart's vespers. He has appeared with the Symphony Silicon Valley as a soloist in R. V. William's *Serenade to Musi*. International performances include Haydn's *Lord Nelson Mass* with the Ireland Limerick Sinfonia and a concert series with the Cairo Festival Symphony. Sanchez is finishing the Performer Diploma program and voice studies with Julia Bentley.

Benoit/Alcindoro



Quinn Galyan of Bloomington, Indiana, is a master's student studying voice as a bass-baritone at the Jacobs School of Music under Brian Horne. At Jacobs, Galyan has performed as Betto di Signa in *Gianni Schicchi*, The Captain in *The Three Hermits*, Curio in *Giulio Cesare*, Doc in *West Side Story*, Truffaldino in *Ariadne auf Naxos,* Siroco in *L'Étoile,* Charlie Cowell in *Music Man*, and Hortensius in *The Daughter of the Regiment*. Additionally, he has performed solos in *Dead Man Walking* and *South Pacific*, along with chorus work in *Parsifal*, *The Elixir of Love, Dialogues of the Carmelites*, *Peter Grimes*, *H.M.S. Pinafore*, *La Bohème*, and *Carmen*. Galyan performed in IU's University Chorale and in Jacobs' summer rendition of *King David*, conducted by Walter Huff. Outside of the Jacobs School, he has performed with AIMS in Austria, University Gilbert & Sullivan Society, and Cardinal Stage Company in Bloomington, Indiana. While in Graz, he had solo work in AIMS' musical theater concert as well as the final orchestra concert of its summer season. The Gilbert & Sullivan Society presented *The Gondoliers*, where Quinn took on the role of Don Alhambra. With Cardinal, he was the bass of the Cockney Quartet in *My Fair Lady* and performed in *Annie*, *Big River*, and *The Wizard of Oz*.



Duncan Holzhall is a music writer and producer from Wilmette, Illinois, completing a Bachelor of Science in Voice Performance and Arts Management at the Jacobs School of Music under the tutelage of Peter Volpe. As a performer, Holzhall has appeared with IU Jacobs School of Music Opera Theater as Guccio in *Gianni Schicchi* and in the choruses of *Suor Angelica, Parsifal, The Elixir of Love,* and *West Side Story*. In August 2020, he published a book called *Voices of Tomorrow's Songs*, a vision statement for American opera according to young professionals in the field. His writing has been featured on *Opera Innovation*, *Backseat Mafia*, *Indie Shuffle*, *Twisted Spruce*, the *Indiana Daily Student*, and WIUX, where he hosts a weekly music program. He serves as artistic director for New Voices Opera, as well as vice president of event planning and promotion for the Interdisciplinary Network of Students in Music. Holzhall has also produced several virtual music events, including New Voices Opera's *Fall Exhibition: What's Going On*, a panel discussing merging music and activism; and *A Light of Hope: A Virtual Recital Fundraiser*. After graduation, he will pursue a production and film/media apprenticeship with Berlin Opera Academy and is seeking full-time employment in the music/performing arts industry.

Mimi



Originally from Kansas City, Missouri, **Rebecca Achtenberg** recently began her Performer Diploma in Voice studies at the Jacobs School of Music under the tutelage of Heidi Grant Murphy. This past winter, Achtenberg appeared with Bloomington Chamber Opera as Elle in *La voix humaine*. During summer 2020, she was slated to make her debut as Junon and to cover Clarine in Rameu's *Platée* as a member of the inaugural class of vocal fellows at Lakes Area Music Festival, before its 2020 season was canceled due to the pandemic. She plans to join the festival next summer. In 2019, she was seen as Older Alyce in *Glory Denied* with Penn Square Music Festival, Lia in *l'Enfant prodigue* with Garden State Opera, Rosario in *Goyescas* with Hub City Opera Theater, Annina in *La Traviata* with New Rochelle Opera, and the High Priestess in *Aida* with Boheme Opera NJ. Achtenberg is a graduate of Oberlin College and Conservatory of Music, with a double degree in voice and comparative literature, and earned a master's degree in voice from Westminster Choir College. She recently received the Freund Merit Award in the National Society of Arts and Letters Voice Competition and is a recipient of second prize in the Annapolis Opera Vocal Competition and the Five Towns Music and Arts Foundation Competition.



Soprano **Tiffany Choe**, a Korean American soprano born and raised in Southern California, is pursuing a Performer Diploma at the Jacobs School of Music under the tutelage of Heidi Grant Murphy as a Barbara and David Jacobs Fellow. With the Metropolitan Opera National Council Auditions, she was an Encouragement Award winner in the Western Region earlier this year, winner of the district region in Indianapolis in 2020, and an Encouragement Award winner in the Southeast Region in 2019. Most recently, Choe was seen as Susanna in IU Jacobs School of Music Opera Theater's production of *The Marriage of Figaro*. With IU Jacobs Opera, she has also performed as Constance in *Dialogues of the Carmelites*, Rosalia in *West Side Story*, and Laoula in *L'Étoile*. She attended Ravinia's Steans Music Institute as an apprentice in 2019.

Musetta



Virginia Mims is an emerging young artist pursuing a Master of Music in Voice Performance degree from the Jacobs School of Music under the tutelage of Alice Hopper. Hailing from West Palm Beach, Florida, Mims earned her undergraduate degree in 2019 from Jacobs, where she has performed Marian Paroo in *The Music Man* (2017), Mary Bailey in *It's A Wonderful Life* (2017), Cleopatra in *Giulio Cesare* (2019), and Blümenmädchen in the bicentennial production of *Parsifal* (2019). She has also performed the role of Susanna (*The Marriage of Figaro*) and excerpts as Lakmé (*Lakmé*) with Brevard's Janiec Opera Company (2017), as well as excerpts as Lucia (*Lucia di Lammermoor*), Alice (*Falstaff*), and Fiordiligi (*Così fan tutte*) with Opera Lucca in Tuscany (2019). Mims has been in IU Jacobs Opera choruses for *Madama Butterfly* (2016), *Don Giovanni* (2017), *Dialogues of the Carmelites* (2018), *Mass* (2019), and *La Traviata* (2020). While at Jacobs, she has performed excerpts from the roles of Zdenka (*Arabella*), Zemfira (*Aleko*), and Donna Elvira (*Don Giovanni*) in Heidi Grant Murphy's and Carol Vaness's opera workshops. This

past March, Mims, who serves as an associate instructor in voice for the Jacobs School, won second place in the National Society of Arts and Letters (Bloomington) Vocal Competition. She will sing the Villa-Lobos *Bachianas Brasilieras* with the Evansville Philharmonic Orchestra on April 25 and return to *La Bohème*, as Mimì, with the Berlin and Greek Opera Studio in July.



Giuliana Bozza is a soprano from upstate New York studying with Jane Dutton at the Jacobs School of Music and making her Musical Arts Center stage debut. Bozza is in the second year of master's degree studies and will graduate this summer after performing her master's recital in June. Other performances at the Jacobs School include studio recitals, collaborative recitals, and opera workshop performances.

Orchestra

Friday, April 23
Lucas Nogara, *Piano*

Saturday, April 24
Shuichi Umeyama, *Piano*

Student Production Staff

Assistant Conductor . . . . . Geoffrey Larson
Assistant Director . . . . . Solomon Reynolds
Associate Chorus Masters . . . . . Samuel Grace, Peter Kadeli
Alex Koppel
Coach/Accompanist . . . . . Lucas Nogara, Marika Yasuda
Supertitle Operator . . . . . Emma Shelton
Head Audio Engineer . . . . . Abby Harrison
Assistant Audio Engineers . . . . . Griffin Burge, Duncan Kane
Swing Audio Engineer . . . . . Sarah Paluszny

IU Jacobs School of Music
Opera Theater Production Staff

General Manager and David H. Jacobs Bicentennial Dean (Interim) . . . . . Jeremy Allen
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 . . . . . Allan Armstrong, Charles Prestinari, Shuichi Umeyama
Production Stage Manager . . . . . Trevor Regars
Administrative Production Assistant . . . . . Catherine Compton
Technical Director . . . . . Robert Brown
Assistant Technical Director . . . . . Jeffrey Porter
Director of Paint and Props . . . . . Mark F. Smith
Costume Shop Manager . . . . . Dana Tzvetkov
Costume Shop Projects Manager . . . . . Soraya Noorzad
Wardrobe Supervisor . . . . . Sarah Akemon
Lighting Supervisor . . . . . Ken Phillips
Master Electrician . . . . . Jacob Lish
Stage Carpenters . . . . . Ken D'Eliso, Steve Wilson
Director of Audio Engineering and Sound Production . . . . . Konrad Strauss
Manager of Audio Operations . . . . . Haley Strong
Chief Digital Officer . . . . . Philip Ponella
IUMusic*Live!* Streaming Technician . . . . . Tony Tadey
Executive Director of External Affairs . . . . . Melissa Dickson
Assistant Director of Communications . . . . . Linda Cajigas
Graphic Designer and Web Manager . . . . . Trevor Rood
Digital Communications Manager . . . . . Hallie Geyh
Program and Calendar Editor . . . . . Jonathan Shull
Communications Assistant . . . . . Kaylee Davis
Ticketing, Sales, and House Manager . . . . . John Christopher Porter

Graphic Designers . . . . . Kaye Lee Johnston, Michelle Moss
Web Designer . . . . . Michelle Moss
Electrics Assistant . . . . . Betsy Wray

BLANK PAGE



JACOBS
SCHOOL OF MUSIC

Enjoy free live and on-demand streaming performances at

IUMusic*Live!*

https://**iumusiclive.music.indiana.edu**

