



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

One Hundred Forty-Fifth Program of the 2021-22 Season

Faculty Master Class Series

Students of the Voice Department

Jane Dutton, Heidi Grant Murphy,
Carol Vaness, and Peter Volpe,
Master Teachers

Allan Armstrong, *Piano*



Ford-Crawford Hall
IUMusicLive!
Thursday Evening
October Twenty-First
Eight O'Clock

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

Jane Dutton

Giacomo Puccini (1858-1924)

From *La Bohème* (1896)

Quando me'n vo' soletta
("Musetta's Waltz")

Douglas Moore (1893-1969)

From *The Ballad of Baby Doe* (1956)

Gold is a fine thing ("Silver Aria")

Kathiana Dargenson, *Soprano*

Peter Volpe

Robert Schumann (1810-1856)

From *Dichterliebe*, Op. 48 (1840)

Ich grolle nicht

Édouard Lalo (1823-1892)

From *Le roi d'Ys* (1888)

Vainement, ma bien-aimée

Jonathan Elmore, *Tenor*

Heidi Grant Murphy

Jules Massenet (1842-1912)

From *Manon* (1884)

Adieu, notre petite table

Wolfgang Amadeus Mozart (1756-1791)

From *Die Entführung aus dem Serail*
(1782)

Ach, ich liebte, war so glücklich

Elleka Okerstrom-Drew, *Soprano*

Carol Vaness

Christoph Willibald Gluck (1714-1787)

From *Alceste* (1767)

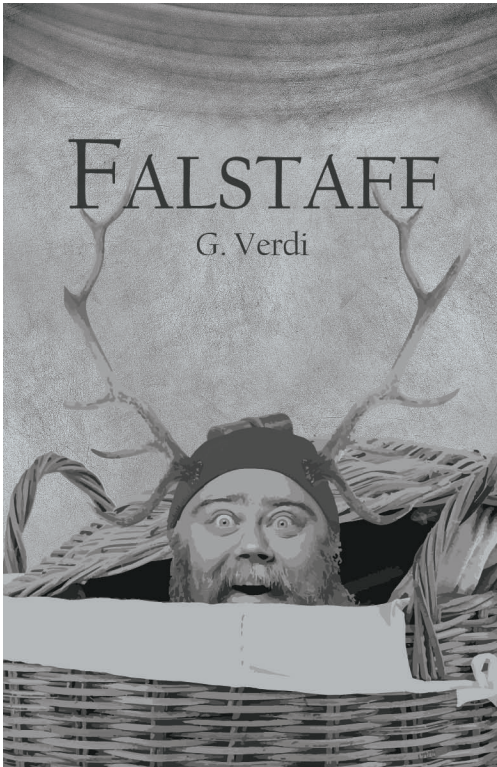
Divinités du Styx

Richard Wagner (1813-1883)

From *Tannhäuser* (1845, rev. 1861)

Dich, teure Halle

Cassie Glaeser, *Soprano*



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

FALSTAFF

NOV. 12, 23, 18, 19

7:30 PM

Musical Arts Center

Tickets now available!

812-855-7433

operaballet.indiana.edu

**Bursar billing and group
sales available!**



Pianist and vocal coach **Allan Armstrong** is assistant professor of music in voice at the Indiana University Jacobs School of Music, where he specializes in art song literature and opera coaching. He is also the official accompanist of the Metropolitan Opera National Council Auditions for both the Colorado/Wyoming District and the Rocky Mountain Region. From 2017 to 2020, he was a postdoctoral scholar and visiting assistant professor in chamber and collaborative music at the Jacobs School. He was previously a member of the applied piano faculty at the University of Texas Rio Grande Valley, where he codirected the nationally award-winning Bravo Opera Company. Armstrong has been a principal production pianist and coach at Eugene Opera, Opera Colorado, St. Petersburg Opera, Opera on the Avalon, Sugar Creek Opera, Tel Aviv Summer Opera Program, and Opera Tampa. He has taught on the faculty of the Sherrill Milnes Savannah Voice Festival and the International Vocal Arts Institute, in Blacksburg, Virginia. In 2005, he coached and recorded the newly revised version of Béla Bartók's *Bluebeard's Castle* under the direction of the composer's son, Peter Bartók. In 2010, Armstrong was a featured solo pianist in a recital of the complete solo piano works of Pulitzer Prize-winning composer David Del Tredici at New York University Steinhardt. Armstrong earned a Doctor of Musical Arts in Collaborative Piano degree from the University of Colorado Boulder. He also earned a Master of Music degree in Chamber Music and a Bachelor of Arts degree from the University of South Florida, where he studied with Svetozar Ivanov and Robert Helps. Armstrong holds professional memberships in the College Music Society and the National Association of Teachers of Singing (NATS). In 2019, he was chosen to participate in the acclaimed NATS Intern Program at the New England Conservatory.



Jane Dutton is professor of voice at the Indiana University Jacobs School of Music. An Indiana native, she has sung in many of the top opera houses in the world, including the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, English National Opera (London), Gran Teatre del Liceu (Barcelona, Spain), and New York City Opera—first as a mezzo-soprano and now as a dramatic soprano. Dutton made her European opera debut at Barcelona's Gran Teatre Del Liceu and was reengaged by the theater for 10 seasons. She has sung several seasons at London's English National Opera, most recently appearing as Kundry in *Parsifal*. That appearance marked the start of her career as a Wagnerian soprano, and she has since sung many of the major Wagnerian roles in the United States, Germany, and Hong Kong. In the United States, she has sung Jordan Baker in John Harbison's *The Great Gatsby* and Stephano in *Roméo et Juliette*, as well as numerous other roles for the Metropolitan Opera. In addition to her appearances in major U.S. opera houses, she has sung with more than 25 U.S. regional opera houses, in more than 30 different major roles. Dutton's orchestral work highlights include appearances with the New York Philharmonic, BBC Scottish Symphony, RTE National Symphony (Ireland), Prague Radio Symphony, Seattle Symphony, Houston Symphony, Indianapolis Symphony, and the Korean Broadcast Symphony at the United Nations General Assembly. She has recorded under the Chandos and Albany Records labels. She has been awarded prizes in many competitions, including Plácido Domingo's Operalia. She earned her Bachelor of Music and Master of Music degrees from Indiana University, where she studied with famed Wagnerian Margaret Harshaw. Dutton earned an Artist Diploma from Yale University.

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P.TCHAIKOVSKY



THE NUTCRACKER

DEC 2, 3, 4 | 7:30 PM

DEC 4, 5 | 2 PM

Musical Arts Center



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A shimmering soprano with enchanting stage presence, **Heidi Grant Murphy** is one of the outstanding vocal talents of her generation. Her graduate studies at Indiana University were interrupted when she was named a winner of the Metropolitan Opera National Council Auditions and engaged by James Levine to participate in the Metropolitan Opera's Lindemann Young Artist Development Program. Today, she has established a reputation not only for her radiant musicianship and impeccable vocal technique but also for her warm personality and generosity of spirit. Murphy has appeared with many of the world's finest opera companies and symphony orchestras, working with many of the world's most esteemed conductors, including James Levine, Lorin Maazel, Michael Tilson Thomas, Seiji Ozawa, Simon Rattle, Edo de Waart, Christoph Eschenbach, Leonard Slatkin, Bernard Haitink, Pinchas Zuckerman, Robert Shaw, Kent Nagano, Herbert Blomstedt, and Kurt Masur, among many others. A veteran of the Metropolitan Opera, having sung there for nearly 25 years, she is noted for such roles as Sophie, Susanna, Sister Constance, Servilia, Pamina, and Nannetta. She has also sung with the Paris Opera, Salzburg Festival, Frankfurt Opera, Bavarian State Opera, Monnaie in Brussels, Teatro Real Madrid, Dutch National Opera, Santa Fe Opera, Vienna Philharmonic, Munich Philharmonic, London Philharmonic, Concertgebouw Amsterdam, Proms in London, Orchestre de Paris, Hong Kong Philharmonic, Santa Cecilia Rome, New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony, Boston Symphony, Atlanta Symphony, Dallas Symphony, San Diego Symphony, Los Angeles Philharmonic, and San Francisco Symphony. Noted for her work as a chamber music, concert, and recital singer, she has premiered many new works and can be heard on the Deutsche Gramophon, Decca, Koch, and Arabesque labels. A member of the Jacobs School of Music faculty since 2011, Murphy has mentored many young singers into teaching jobs, prestigious young artist programs, and opera companies, including the Metropolitan Opera, and the Ravinia Festival. She continues to be in demand as a master class clinician and is on the faculty of Ravinia's Steans Music Institute.



Soprano **Carol Vaness** is professor of music in voice at the Indiana University Jacobs School of Music. Born in San Diego, California, she launched her professional singing career at the New York City Opera, where she appeared regularly from 1979 to 1983. Since then, she has sung on the world's biggest stages and at premier music festivals, collaborated with today's foremost conductors in operatic and symphonic repertoires, appeared on numerous television broadcasts throughout North America and Europe, and compiled a distinguished catalog of recordings. Her interpretations of Mozart's dramatic heroines, including Fiordiligi in *Così fan tutte*, Donna Anna and Donna Elvira in *Don Giovanni*, Elettra in *Idomeneo*, and Vitellia in *La Clemenza di Tito*, have been hailed as definitive, and she has become especially identifiable with the role of Floria Tosca. She performed the title role of Puccini's *Tosca* at the Metropolitan Opera in 2004 opposite Pavarotti in the legendary tenor's final operatic performance. Vaness made her professional debut as Vitellia for the San Francisco Spring Opera and has been acknowledged as the world's leading interpreter of this role. She has appeared as Vitellia at the Metropolitan Opera, Paris Opera, Royal Opera, Covent Garden, Chicago Lyric Opera, Gran Teatro del Liceo, and at the Salzburg Festival and other leading theaters. Among her many celebrated television appearances, she has been featured on the Pavarotti Plus and Pavarotti and Friends telecasts from Lincoln Center as well as the Richard Tucker Gala and In Performance at the White House with members of the New York City Opera.

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JACOBS Holiday Celebration



DEC 11 | 7:30 PM

Musical Arts Center



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Peter Volpe is associate professor of music in voice at the Indiana University Jacobs School of Music. Praised for his “stentorian and robust bass” by *The New York Times*, American bass Volpe continually receives critical and popular acclaim across four continents for his powerful command and the rich texture of his timbre. Possessing a vast and ever-expanding repertoire of over 90 roles in six languages in a career spanning

more than 35 years, his captivating style and interpretive skill embrace the depth of every historical and fictional character he embodies. Volpe has graced the stages of many of the great opera houses throughout the United States and abroad. He made his memorable Metropolitan Opera debut in Prokofiev’s *War and Peace* and subsequently returned for 13 seasons with the company. Other prominent opera houses he has performed in include Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, Santa Fe Opera, Oper Stuttgart, Vancouver Opera, Glimmerglass Festival, Opera Philadelphia, New York City Opera, Florida Grand Opera, Florentine Opera, Atlanta Opera, Pittsburgh Opera, Lyric Opera of Kansas City, Spoleto Festival USA, Palm Beach Opera, Portland Opera, and Michigan Opera Theatre. He has also performed in the opera houses of Montreal, Ottawa, Edmonton, Tokyo, Kyoto, Shanghai, Beijing, Prague, Colmar, Imola, Strasbourg, Karlsruhe, and Dusseldorf. Volpe has performed with some of the most celebrated conductors of his time, including James Levine, Seiji Ozawa, Valery Gergiev, John Pritchard, Maurizio Arena, Marco Armiliato, Marcello Viotti, Jacques Lacombe, Jonathan Darlington, Semyon Bychkov, Joseph Rescigno, Vincent La Selva, Richard Buckley, Leon Botstein, and Richard Hickox, among others. Notable roles for Volpe include the title role in *Don Giovanni*, King Philip II in *Don Carlo*, Méphistophélès in *Faust*, Raimondo in *Lucia di Lammermoor*, Sparafucile in *Rigoletto*, Daland in *Der fliegende Holländer*, Judge Turpin in *Sweeney Todd*, Ramfis in *Aïda*, Frère Laurent in *Roméo et Juliette*, Timur in *Turandot*, Ferrando in *Il trovatore*, and Basilio in *The Barber of Seville*.