

CELEBRATING
100
YEARS *of* MUSIC

2021-22
CONRAD PREBYS CENTENNIAL
PERFORMANCE SEASON



JACOBS
SCHOOL OF MUSIC

FOR YOUR INFORMATION

Do you want more information about upcoming events at the Indiana University Jacobs School of Music? There are several ways to learn more about our recitals, concerts, lectures, and more!

Events Online

Visit our online events calendar at music.indiana.edu/events: an up-to-date and comprehensive listing of Jacobs School of Music performances and other events.

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music.indiana.edu/jacobsconnect

In the News

Visit our website for news releases, links to recent reviews, and articles about the Jacobs School of Music: music.indiana.edu/news.

2021-22 Conrad Prebys Centennial Performance Season

Learn more about this year's season, and reserve your seats by visiting music.indiana.edu/operaballet.

Musical Arts Center

The **Musical Arts Center (MAC) box office** is open M–F, 11:30 a.m.–5:30 p.m. Call **812-855-7433** for information and ticket sales. Tickets are also available at the box office three hours before any ticketed performance. In addition, tickets can be ordered online at music.indiana.edu/boxoffice.

Entrance: The MAC lobby opens for all events one hour before the performance. The MAC auditorium opens one half hour before each performance.

Late Seating: Patrons arriving late will be seated at the discretion of the management.

Parking

Valid IU Permit Holders access to IU Garages

EM-P permit: Free access to garages at all times.

Other permit holders: Free access if entering after 5 p.m. any day of the week.

Non-Permit Holders access to IU Garages

Free Friday 6 p.m.–Monday 7 a.m.

Monday–Thursday: Maximum of \$10 after 5 p.m. (less if parked up to 90 minutes).

**Please reuse your program for each performance this fall.
Thank you for supporting a more sustainable environment!**

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Message from the Dean

We are thrilled to be celebrating the one-hundredth anniversary of the Indiana University Jacobs School of Music!

For an entire century, the Jacobs School has welcomed young artists from all over the world to learn and grow under the tutelage of our outstanding and unparalleled faculty.

As one of the most highly acclaimed institutions in the world for the comprehensive study of music and dance, the Jacobs School of Music plays a key role in educating the performers, scholars, composers, dancers, audio engineers, and music educators who influence performance and education around the globe.

Our 170 full-time, resident faculty members are artists and scholars of international renown, and we welcome many of the world's finest artists and teachers as guests to the school each year.

Nearly 1,600 students from all 50 states as well as 56 countries study at Jacobs, benefiting from the intensity and focus of a conservatory setting combined with the broad academic offerings of a major research university.

We invite you to join us in our Conrad Prebys Centennial Performance Season as we recognize 100 years of excellence at the Jacobs School. We have a full slate of offerings from all of our world-renowned performance areas, including IU Jacobs School of Music Opera and Ballet Theater, presented with the generous support of the Conrad Prebys Foundation.

The IU Jacobs School of Music has enriched the lives of so many who have shared in the unifying experiences of music and dance, and we celebrate our first century while looking ahead to the next 100 years.

With gratitude,

Jeremy Allen

David Henry Jacobs Bicentennial Dean (Interim)

IU Jacobs School of Music



Celebrating 100 Years of Music

What a year we had in 2020-21!

Despite the COVID-19 pandemic, we produced five operas and two ballets that provided valuable experience for our talented students, and now we are thrilled to be able to invite you to a full season of IU Jacobs School of Music productions during our Conrad Prebys Centennial Performance Season—celebrating the school's one-hundredth anniversary!

And what better way to kick off than with a new production of Mozart's beloved *The Magic Flute*? Join Tamino and Papageno as they set out to rescue Pamina, daughter of the infamous Queen of the Night.

Then dance with us into *Fall Ballet: A Leap Forward*—highlighted by *Chaconne*, an original work by our own Sasha Janes—before we present Monteverdi's last opera, *The Coronation of Poppea*, in Auer Hall for one weekend only.

Don't miss the hilarious *Falstaff*, iconic *The Nutcracker*, and eclectic *Holiday Celebration*, featuring musicians from across the Jacobs School, as 2021 comes to a close.

Spring begins with an evening of William Grant Still. His opera *Highway 1, USA* is partnered with a new ballet, *19*, choreographed by Sasha Janes to Still's music. Each will be a first for Jacobs.

Puccini's beautiful *La Rondine* followed by the historical *Spring Ballet: A Look Back* and the ever-popular *H.M.S. Pinafore* by Gilbert and Sullivan complete the opera and ballet season.

Be sure to join us for our other spring offerings as well. *Jacobs Live at the Movies* will finally premiere, featuring a live orchestra accompanying some classic Hollywood

entertainment, and the Singing Hoosiers will perform their Spring Concert, while the *Jazz Celebration* will surely satisfy with an evening of jazzy favorites.

And to top it all off, we have **brand new seats** in the Musical Arts Center! So please let us help you take a load off—in more ways than one.

We hope you'll celebrate our centennial season with us as we return to presenting all the incredible musical talent in the Jacobs School of Music live and in person. We can't wait to welcome you back!

Timothy Stebbins

Ted Jones Executive Director of Production

IU Jacobs School of Music

Opera and Ballet Theater



About the Conrad Prebys Foundation

The **Conrad Prebys Centennial Performance Season**, taking place during the IU Jacobs School of Music's centennial year, is made possible by a generous grant from the Conrad Prebys Foundation, which inspires transformational change by funding projects in alignment with Conrad Prebys's legacy interests and continuing his efforts that spark meaningful advancement in our communities. For more information, visit conradprebysfoundation.org.

The Jacobs School is grateful to be among the inaugural award recipients from the Prebys Foundation, an organization continuing the philanthropic legacy of IU alumnus Conrad Prebys.

About Conrad Prebys

A native of South Bend, Indiana, **Conrad Prebys** earned a bachelor's degree from the IU Kelley School of Business in 1955 and went on to become a highly successful real estate developer and philanthropist.

He moved to California in 1966 with \$500 in his pocket and a dream. Over the following decades, he built a real estate empire as one of the largest private owners of residential multifamily properties in San Diego County.

During his later years, he became dedicated to the community through charities—donating more than \$350 million to organizations devoted to health care, medical research, visual and performing arts, higher education, youth development, animal conservation, and more.

Before his death in 2016, he created The Conrad Prebys Foundation to perpetuate his commitment to philanthropic endeavors and ensure that his vision extended beyond his life.

SEPT
17
7:30pm

SEPT
18
7:30pm

SEPT
24
7:30pm

SEPT
25
7:30pm



The Magic Flute

W. A. Mozart



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Sixty-Eighth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 476th production

The Magic Flute (*Die Zauberflöte*)

An Opera in Two Acts

Music by Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder

Arthur Fagen, *Conductor*

Michael Shell, *Stage Director*

Mark F. Smith, *Set and Projection Designer*

Dana Tzvetkov, *Costume Designer*

Ken Phillips, *Lighting and Projection Designer*

Walter Huff, *Chorus Master*

Julia Lawson, *German Diction Coach*

The Magic Flute was first performed at the Theater
auf der Wieden, Vienna, on September 30, 1791.

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

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

Cast of Characters

Pamina	Sarah Rachel Bacani	Jenna Kreider
Tamino	Yuntong Han	Gavin Hughes
Sarastro	Noah Lauer	Ben Strong
The Queen of the Night	Elise Hurwitz	Maggie Kinabrew
First Lady.	Giuliana Bozza	Malinda Wagstaff
Second Lady	Jessica Bittner	Lindsay Webber
Third Lady.	Arienne Fort Cannock	Catarine Hancock
Papageno	Anthony Josep	Ian Rucker
Papagena	Brianna Murray	Adriana N. Torres Díaz
Monostatos	Jason Edelstein	Lucas Newman-Johnson
Speaker	Marvin Allen	Edmund Brown
First Armored Man	Cody Boling	Jon Marc Olivier
Second Armored Man	Theo Harrah	Drew Comer
First Spirit	Alexandra Branton	Victoria Schemenauer
Second Spirit	Caroline Goodwin	Rachel Mauney
Third Spirit	Evri Bailey	Regan Poarch
First Priest	Nicholas Stevens	Nicholas Stevens
Second Priest	Joseph Canter	Joseph Canter

Program Notes

by Mingfei Li

Ph.D. Musicology Student

The Magic Flute premiered on September 30, 1791, at a Viennese suburban theater, Theater auf der Wieden, with a libretto by Emanuel Schikaneder and music by Wolfgang Amadeus Mozart. The theater was built in 1787 and was used for opera performances until 1801. As a librettist, a comic actor, and the theater's impresario, Schikaneder wrote librettos and created original roles on stage for several German singspiels ("plays with music") premiered at Theater auf der Wieden. Adapted from *Lulu, oder die Zauberflöte* ("Lulu, or the Magic Flute") from Christoph Martin Wieland's fairy-tale collection *Dschinnistan*, Schikaneder and Mozart's *The Magic Flute* belonged to Theater auf der Wieden's fairy-tale-singspiel tradition, which usually featured a fairy-tale world with non-human characters, objects with magical powers, and a quest completed by a noble hero and his travel companion.

There are traditionally two pairs of main characters in late-eighteenth-century operas, a serious noble couple and a comic peasant couple. In *The Magic Flute*, Tamino and Pamina are the noble couple; Papageno and Papagena are the comic peasants. Tamino's and Pamina's arias are about absent lovers and unrequited love. Early in Act I, in his aria "Dies Bildnis ist bezaubernd schön," Tamino sings of his affection for Pamina when looking at her portrait. Late in Act II, in her aria "Ach, ich fühl's," Pamina expresses grief, believing that Tamino has abandoned her. Juxtaposed with Tamino and Pamina's profound love story, the one between Papageno and Papagena is comical, with Papagena first appearing in disguise as an old lady. In their short duet "Pa, pa, pa" in the Act II finale, Mozart set the music with patter declamation to provide comical effects suitable for the couple.

Schikaneder often created magical objects in his fairy-tale librettos. In *The Magic Flute*, they are the flute and the glockenspiel. When Tamino and Papageno play these magical instruments, the music is part of the story, heard not only by audience members in the theater, but also by characters on stage. Schikaneder also wrote non-human characters for his fairy-tale worlds, usually consisting of an animal role, genies, and opposing personages with godly or magical powers.

A *Papagei* (German for "parrot") who does not stop chattering, Papageno is both a bird-catcher and bird like, making him the "animal character" of *The Magic Flute*. This is a type often associated with the travel companion in Schikaneder's fairy-tale quests. Papageno's association with animals heightens the differences in social status and character between him and Tamino. Throughout *The Magic Flute*, the two display contrasting wishes and desires. Tamino longs for love and seeks truth from the Initiates, whereas Papageno only wants food, drink, and a wife. Tamino's high-minded wishes and Papageno's corporeal desires reflect their respective roles and status. Unlike Tamino, a prince, Papageno has to work as a bird-catcher for the Queen in exchange for sustenance. As a peasant for whom starvation and thirst can be of considerable concern, Papageno's proletarian identity becomes a reason for his desires during his quest with Tamino.

Mozart wrote distinct musical styles for the genies and godly characters in *The Magic Flute*. The three boys are the genies in this opera. When they appear in the Act I finale, Act II trio, and Act II finale, their simple and tuneful melodies feature dotted rhythms in moderate tempi and are accompanied by combinations of flutes, clarinets, and bassoons,

a type of instrumentation for the genies also seen in other fairy-tale singspiels such as *Der Stein der Weisen*. The godly characters with ruling powers in *The Magic Flute* are the Queen of the Night and Sarastro, the leader of the Initiates and priest to the gods Osiris and Isis. For Sarastro, Mozart wrote music that sounds devotional. Sarastro's aria with chorus at the beginning of Act II depicts a religious ceremony. In this scene, Mozart included trombones in the orchestration, instruments typically used in late-eighteenth-century operas for otherworldly beings, to signify the presence of the gods Osiris and Isis. Mozart set Sarastro's other aria, "In diesen heiligen Hallen," as a strophic hymn, assigning the same music to two stanzas of text, in slow tempo and with simple phrase structures.

The Queen of the Night's arias are about her divine status as the sovereign of her realm. During the Queen's recitative and aria in Act I, no other character on stage speaks or sings. Her singular vocal presence shows her dominion. Her famous aria in Act II, "Der Hölle Rache kocht in meinem Herzen," is an expression of her fury. In both arias, Mozart wrote long coloratura flourishes in the highest range of the soprano voice to display the extremes of vocal timbre and highlight the Queen's ruling power as a female sovereign.

Monostatos's music is in the *stilo alla turca*, a style meant to evoke Janissary band music, the music of the Turkish military and state ceremonies. Catered to the audience's fondness for the "exotic" but with little connection to the actual Ottoman Empire, "Turkish" characters were portrayed in a distorted fashion as violent and sexually driven. Yet they were also comic roles. Mozart combined drums, piccolos, and cymbals with simple harmonies, rhythms, and textures for the *stilo alla turca*. The deliberately loud, simplified, and even absurd sounds of "Turkish" music made the Ottomans appear less threatening to an Austrian audience, who feared the military threat of the Ottoman Empire.

In *The Magic Flute*, representations of social classes, genders, and ethnicities were products of eighteenth-century views distant from twenty-first-century values. The characters and music display conventional traits of late-eighteenth-century operas and Theater auf der Wieden's fairy-tale singspiels. However, these conventionalities did not undermine the spectacle of *The Magic Flute*, but rather demonstrated Mozart's subtle and extraordinary command of musical styles for character portrayals.



JACOBS SCHOOL OF MUSIC

FOOD & BEVERAGE

Visit the MAC lobby
for hard and soft drinks,
and snacks through the
last intermission.



Please note: Food and beverages are not allowed in the Musical Arts Center auditorium, with the exception of the commemorative centennial tumbler, available while supplies last.



OCT

1

7:30pm

OCT

2

2:00pm

7:30pm

FALL BALLET

A LEAP FORWARD



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Sixty-Ninth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Ballet Theater

presents

Fall Ballet “A Leap Forward”

In Creases

Choreography by Justin Peck

Music by Philip Glass

Staged by Michael Breiden

Chaconne

Choreography by Sasha Janes

Music by Johann Sebastian Bach

Für Alina

Choreography by Edwaard Liang

Music by Arvo Pärt

Staged by Carla Körbes

Donizetti Variations

Choreography by George Balanchine

Music by Gaetano Donizetti

Staged by Kyra Nichols

Alice Trent, *Lighting Designer*

Musical Arts Center

Friday Evening, October First, Seven-Thirty O’Clock

Saturday Afternoon, October Second, Two O’Clock

Saturday Evening, October Second, Seven-Thirty O’Clock

OCT
15
7:30pm

OCT
16
7:30pm



The Coronation of Poppea

C. Monteverdi





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventieth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 477th production

The Coronation of Poppea (*L'incoronazione di Poppea*)

An Opera in a Prologue and Three Acts

Music by Claudio Monteverdi

Libretto by Giovanni Francesco Busenello

Kevin Murphy, *Conductor*

Candace Evans, *Stage Director*

Mark F. Smith, *Set Designer*

Dana Tzvetkov, *Costume Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

Tatiana Lokhina, *Associate Music Director*

Lino Mioni, *Italian Diction Coach*

Cori Ellison, *Supertitle Author*

The Coronation of Poppea was first performed at the
Teatro Santi Giovanni e Paolo, Venice, in 1642.

Auer Concert Hall
Friday, October Sixteenth
Saturday, October Seventeenth
Seven-Thirty O'Clock

Cast of Characters

Poppea	Deepa Johnny	Chase Sanders
Nero	Elise Miller	Savanna Webber
Otho	Andrew Durham	Alexander Kapp
Arnalta	Nathan Krishnaswami	Tislam Swift
Drusilla	Anna Donnelly	Elizabeth Queen
Seneca	Gabriel Hernandez	Marcus Peterson
Cupid	Raelee Gold	Beatrice Kim
Virtue	Jimin Jeong	Claire Ryterski
Fortune	Elleka Okerstrom-Drew	Frances van Vuuren
Octavia	Ashlyn Brown	Shir Ordo
First Soldier	Elijah Bowen	Elijah Bowen
Second Soldier	Jonathan Elmore	Jonathan Elmore
Lady-in-Waiting	Elleka Okerstrom-Drew	Frances van Vuuren
Page	Jimin Jeong	Claire Ryterski

Program Notes

by Jacqueline Westerduin

Ph.D. Musicology Student

One of history's most morally ambiguous operas, *The Coronation of Poppea* brims with contradiction. Together, librettist Giovanni Francesco Busenello and composer Claudio Monteverdi blur the boundaries between good and evil. In *Poppea*, desire clouds rational judgment. As a result, audiences may find themselves struggling with the dichotomy between the opera's moral lessons and its music's beauty. We recognize the protagonists' actions as reprehensible yet are intoxicated by their music. Despite ourselves, we desire to see their love fulfilled and cannot help but feel satisfied by Nero and Poppea's ultimate union, though we are also disconcerted by the devastation it has left in its wake.

The Coronation of Poppea was written for the 1643 Venetian opera season. Monteverdi uses the combination of noble, speech-like recitative and lyrical, song-like aria to shape the personalities of the characters and to reveal intentions hidden behind the text. The dialogue between the opera's main characters, Poppea and Nero, is almost exclusively in song, rather than recitative. The combination of lyricism, pacing, and chromaticism charges their musical themes with a sense of eroticism that emphasizes the lovers', especially Poppea's, sensuality. Thus, the audience is as entranced by song as Nero is by Poppea.

We can contrast Poppea's music with that of her rival, Nero's wife, Octavia. Abandoned by love, she is one of the most complex characters in the opera. Her conflicting emotions and motivations express themselves almost exclusively in turbulent recitative. Unlike her historical counterpart, in the opera, she is both victim *and* villain. Recitative's declamatory style best expresses her reaction to events outside her control. After being discarded by Nero, Octavia laments being a scorned queen and makes a shockingly blunt feminist statement against men's tyranny. Later, she will plot to murder Poppea. Significantly, one of the few moments in which she sings lyrically occurs in the second stanza of "Disprezzata Regina." While singing about Poppea, she embodies her rival's intoxicating sensuality before returning to alternating states of despair and rage. Octavia is the dramatic opposite to the proactive and seductive Poppea, and so it follows that she is also the lyrical enchantress's musical antithesis.

The opera opens with a conflict between Cupid and rival gods Virtue and Fortune, and, initially, we are led to believe that the message of the opera is the triumph of love. However, we are soon met with the duplicity of love's victory. At least four lives are taken during the course of the opera preceding Poppea and Nero's marriage. Furthermore, seventeenth-century audiences would have known the cruel fate awaiting Poppea just a few years afterward. The confounding message of the opera is mostly the product of the librettist, Giovanni Francesco Busenello, an active member of the prominent Venetian intellectual group, the *Accademia degli Incogniti*. The *Incogniti* maintained a philosophy of strict skepticism, interrogating the existence of God and Christian morality. Members of the *Incogniti* chose to live a libertine lifestyle, reveling in earthly pleasures and moral ambivalence. Reading the libretto from their perspective helps us to understand the opera's unabashed, albeit contradictory, celebration of sensual passion.

One of the core conventions of the *Incogniti* was a mistrust of appearances, especially beauty, which masks a person's true inner reality. To quote a member, the Venetian historian Simone Luzzatto, "The human soul is made up of a mosaic, which appears to form a single

idea, and on closer inspection, shows itself to be made up of various fragments of small stones” Busenello employs the mosaic analogy in crafting the characters of *Poppea*.

One such multifaceted character is Nero’s advisor, Seneca. Although supposedly the voice of virtue, other characters refer to him in negative or mocking terms; the guards describe him as a sly opportunist, and Nero dismisses him as a madman. Even more disparagingly, as an advisor, he is impotent, and his counsel is repeatedly ignored. Monteverdi’s music, however, reveals a certain sympathy for the philosopher. Seneca’s song in Act 2, Scene 1, “L’uscir di vita è una beata sorte,” is saturated with musical pathos. Musicologist Ellen Rosen says this song “shifts into triple meter and a beautifully arched stepwise melodic line of successively smaller curves descends to a cadence, sealing Seneca’s happy acceptance of his fate and emphasizing his union with the gods.” Furthermore, at his death, Seneca’s followers sing a lament so highly imbued with chromaticism, a musical trope traditionally associated with serious expressive intent, it communicates genuine mourning. Despite his reputation, by accepting his death, Seneca finally puts into practice the stoicism he preached. This music’s sincerity reflects an alignment between the philosopher and his philosophy. However, the ensuing trio, derived from an earlier madrigal, has an inappropriate canzonetta-like tone. His followers’ liveliness contradicts Seneca’s sincerity and repudiates his stoic teachings, implying that Seneca’s counsel for virtue over desire has once again gone unheeded.

Early opera was a collaborative genre; evidence suggests that Monteverdi’s contemporaries contributed to the piece, treating it as a living document as opposed to an unchangeable work. To this point, although sources indicate it is not Monteverdi’s own composition, the opera closes with the deliciously sensuous duet between Poppea and Nero, “Pur ti miro, pur ti godo.” The yearning dissonances between the interweaving voices are set over a simple descending bass line, depicting their adoration for and erotic infatuation with one another. The duet encapsulates the essence of the opera: love is an intoxicating and sometimes disturbing force, which, when given power over reason, is capable of subjugating Virtue, Fortune, and in Poppea’s case, all of Rome.



JACOBS SCHOOL OF MUSIC

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apparel, recordings, special
gifts, and more!



Purchase these items at music.indiana.edu/marketplace,
or visit us in the Musical Arts Center lobby during opera and
ballet productions.

NOV

12

7:30pm

NOV

13

7:30pm

NOV

18

7:30pm

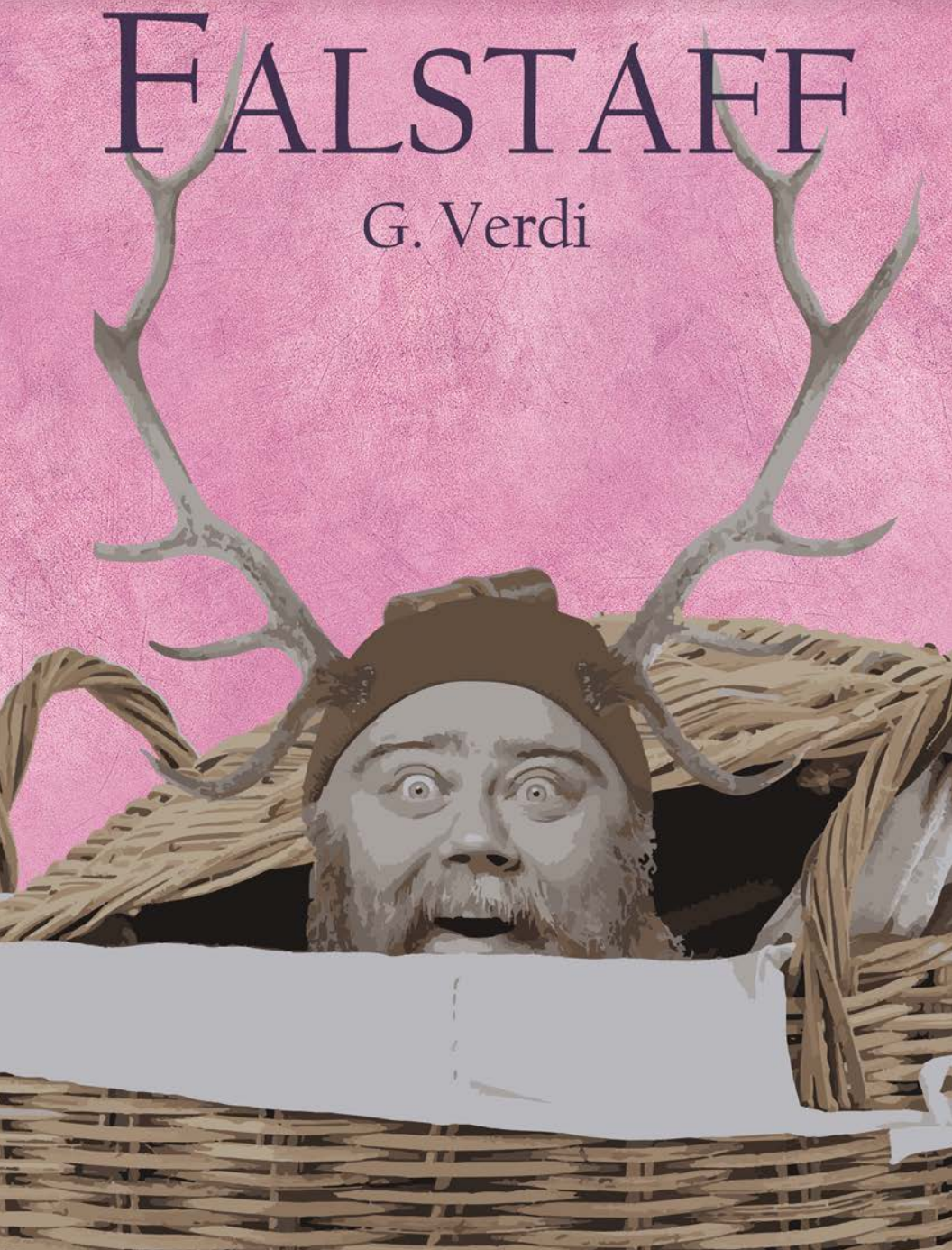
NOV

19

7:30pm

FALSTAFF

G. Verdi





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-First Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 478th production

Falstaff

An Opera in Three Acts

Music by Giuseppe Verdi

Libretto by Arrigo Boito

Based on the play *The Merry Wives
of Windsor* by William Shakespeare

Marzio Conti, *Conductor*

Michael Shell, *Stage Director*

Robert O'Hearn, *Set and Costume Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

Lino Mioni, *Italian Diction Coach*

Falstaff was first performed at La Scala,
Milan, on February 9, 1893.

Musical Arts Center
Friday, November Twelfth
Saturday, November Thirteenth
Thursday, November Eighteenth
Friday, November Nineteenth
Seven-Thirty O'Clock

Cast of Characters

Sir John Falstaff	Chauncey Blade	Jeremiah Sanders
Ford	Colin Anderson	Skyler Schlenker
Fenton	Cameron King	Nick Stevens
Dr. Cajus	Rodney Long	Eddie Mony
Bardolph	Philip McCown	Jeremy Sivitz
Pistol	Drew Comer	Andrew Forsythe
Mrs. Alice Ford	Rebecca Achtenberg	Mary Martin
Nannetta	Grace Lerew	Solène Le Van
Mrs. Quickly	Alice Lind	Geneil Perkins
Mrs. Meg Page.	Sara Dailey	Antoinette Pompe van Meerdervoort

Program Notes

by Meredith Michael
Ph.D. Musicology Candidate

Laughter is infectious. And so, it seems, is Falstaff.

Sir John Falstaff is undoubtedly a grotesque figure. He drinks too much, eats too much, associates with thieves and lowlifes, schemes to seduce married women, and indulges in all manner of vice. His physicality and even bestiality are emphasized at every turn. The very first scene of the opera has him glorying in the fatness of his body, proclaiming that his belly is his kingdom and that he must enlarge it, to which his cronies Bardolph and Pistol exclaim, "Immense Falstaff! Enormous Falstaff!" Verdi's scoring calls attention to these constant references to thinness and fatness, heaviness and lightness: for example, in the same scene, he worries that he will become thin, and his vocal line is supported thinly with only a piccolo and a cello. The opera's characterization of him as animalistic continues even to the last scene, where Falstaff admits, after much torment from the other characters, "I begin to perceive that I am an ass," his vocal line imitating the braying of a donkey. What is more, for much of the opera, the old knight seems stubbornly unaware that he is not as attractive to others as he is to himself. In Act I, Scene 1, he believes that he can successfully woo both Alice Ford and Meg Page, but any confidence we might have in his plan is immediately dashed in Scene 2, where the women mock Falstaff's identical love letters to them and pledge to get their revenge. Even Falstaff's own sidekicks, it appears, are against him, as they enter later in the scene with the rest of the men, all of them hurling insults at the wicked Sir John.

But perhaps they protest too much. Despite everyone's insistence that Falstaff is unworthy of their love or respect, they are drawn more and more into his orbit as the opera goes on. If Falstaff is a grotesque figure of vice, his characteristics seem to infect everyone around him. He concocts schemes to gain access to Alice's and Meg's fortunes, prompting a series of even more elaborate schemes, from the women's entrapment of Falstaff in Act II to the masked double wedding in Act III. He treats his friends cruelly, but they respond by dumping him in the river in Act II and escalating to blows and insults in Act III. When Quickly flatters Falstaff in Act II, Scene 1, by saying, "You bewitch them all," we are expected to see the irony in her statement, yet in some sense it is true.

Then what is so bewitching about Falstaff? The answer can perhaps be found in the strange magical play-within-a-play of the third act. If the opera had ended after Act II, the plot could have been a passable domestic opera buffa of the previous century. But this is not just a comedy in the classical sense; it is a comedy steeped in the sensibilities of romanticism. Earlier in the century, dramatist Victor Hugo had argued that the grotesque and the sublime were really two sides of the same coin, both being ways of expressing a sense of something overwhelming and beyond ordinary experience, and that great drama arose from the interplay of both. He noted that Shakespeare's plays often combined both the beautiful and the ugly, the profound and the comic, in ways that anticipated romanticism.

What Falstaff has to offer, then, is enchantment, a glimpse of something outside the staid world of the everyday. In a wonderful moment at the beginning of Act III, poor Sir John is recovering from his spill into the river Thames and takes a first sip of warmed wine. He describes good wine as a trill that starts in the eyes, rises to the brain, and continues spreading until its madness unsettles the globe and invades the entire world. As he sings,

a musical trill begins in the flutes, and then the violins, and one by one, each instrument joins in until the entire orchestra is alive with the trill. Like the trill, Falstaff's sublime grotesqueness may be madness, but it is nonetheless compelling.

The other characters fully succumb to this mad enchantment in the masquerade of the third act. Nannetta is dressed as the fairy queen, all in white, singing a lyrical melody accompanied by flute flourishes, harp arpeggios, and a female choir—musical signifiers of fairy tales. But these fairies are much more dangerous than they first appear. They quickly take on the musical tropes of the demonic side of the supernatural, including fast chromatic lines, a jangling triangle, and staccato triplet statements of “pizzica” (pinch) as they poke and prod at Falstaff. Yet all's well that ends well, and despite Falstaff's repeated humiliations, we cannot help but think that he has come out on top. After all conflicts have been resolved, Falstaff leads the company in a closing fugue, proclaiming, “All the world's a joke,” in a delightful twist on Shakespeare's line. Falstaff, like the trill, has invaded the world.

One could say that Falstaff's tricksterish influence extended even to the creation of the opera itself. The librettist Arrigo Boito schemed to convince the aging Verdi to write an opera derived from Shakespeare's *The Merry Wives of Windsor* by appealing to the composer's love of the English playwright and his as-yet-unfulfilled desire to write a comic opera. Verdi, whose fame in the operatic world was of Falstaffian dimensions, assented, but kept his work on the opera a secret until it could finally be revealed in full. As Verdi's final work, it seems right that its last line should be, “He who laughs last, laughs best.”



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Falstaff

by Giuseppe Verdi
(*Program Supplement*)

Cast of Characters

	Friday, November 12 Friday, November 19	Saturday, November 13 Thursday, November 18
Sir John Falstaff	Jeremiah Sanders	Chauncey Blade
Ford	Skyler Schlenker	Colin Anderson
Fenton	Nick Stevens	Cameron King
Dr. Caius	Eddie Mony	Rodney Long
Bardolph	Philip McCown	Jeremy Sivitz
Pistol	Drew Comer	Andrew Forsythe
Mrs. Alice Ford	Mary Martin	Rebecca Achtenberg
Nannetta	Solène Le Van	Grace Lerew
Mrs. Quickly	Geneil Perkins	Alice Lind
Mrs. Meg Page	Sara Dailey	Antoinette Pompe van Meerdervoort
Innkeeper	Jim Nelson	Jim Nelson

Opera Chorus

Soprano/Alto

Anna Ambartsumian
Sarah Rachel Bacani
Alexandra Branton
Arienne Fort Cannock
Caroline Goodwin
Libby Goodwin
Olivia Gronenthal
Elise Hurwitz
Maggie Kinabrew
Haley Paulin
Regan Poarch
Sophia Romaine
Victoria Schemenauer

Soprano/Alto (cont.)

Alexandra Taylor
Adriana N. Torrez Díaz
Natasha Viener
Malinda Wagstaff
Siyi Yan

Tenor/Bass

Marvin Allen
Cody Boling
Edmund Brown
Joseph Calzada
Michael Deshield
Jason Edelstein

Tenor/Bass

Kyle Forehand
Yuntong Han
Theo Harrah
Gavin Hughes
Anthony Josep
Noah Lauer
Jaemyeong Lee
Spencer McIntire
Jon Marc Olivier
Evan Roberts
Jake Spino
Ben Strong
Charles Vega

In Memory of Daniela Siena



Daniela Siena came to Indiana University Jacobs School of Music Opera Theater in the fall of 2012 after nearly a decade of annual trips to Bloomington to visit family.

She had worked with several Jacobs School of Music faculty members as an Italian diction coach in the 1970s and 80s, and a chance encounter between her son, Matthew, and conductor Arthur Fagen at the Musical Arts Center (MAC) led to her relocation to Bloomington.

From then until shortly before her death in December 2020, Siena coached Jacobs School students in Italian diction and produced the supertitles for more than 30 productions at the MAC.

Born to a Jewish family in Florence, Italy, in 1933, Siena learned to love music from her mother and grandmother, both of whom were opera lovers and accomplished pianists. Her father, who had escaped from the Russian Civil War in 1919 and found refuge in Italy, was an attorney and legal scholar.

In 1938, their lives were upended by Mussolini's *Leggi Razziali*, which forced their emigration first to France and then to the United States after the German invasion in 1940. They settled in New York, where Siena attended school and studied Italian and French literature at Sarah Lawrence College.

In 1955, she returned to Italy, where she worked for Adriano Olivetti, the president of the Olivetti typewriter company, and renewed her connection to Italian language and culture. Returning to New York in the late 1950s, she met her future husband, Jerold Siena, an American singer who had studied opera and choral music in Italy.

The couple married in 1962 and together experienced the joys and disappointments of the American opera world in the 1960s and 70s. Son Matthew was born in 1964, and their daughter, Jessica, was born in 1967.

Siena 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 coach Italian diction at the Metropolitan Opera, Curtis Institute of Music, and New York City Opera.

After her divorce from her husband, she joined New York City Opera as the executive assistant to Beverly Sills, continuing to coach Italian diction and creating the English supertitles for a dozen Italian operas in the City Opera repertoire.

During her 50-year career, Siena coached well-known singers such as June Anderson, Wolfgang Brendel, Justino Díaz, Jerry Hadley, Sherrill Milnes, Samuel Ramey, Gianna Rolandi, and Carol Vaness. Among those she worked on opera productions with were Tito Capobianco, John Copley, John Cox, David Effron, Arthur Fagen, Otto Guth, Terry Lusk, Anthony Manoli, Edoardo Müller, Anthony Pappano, Max Rudolf, Andrei Șerban, and Dino Yannopoulos.

In addition to her work with Jacobs School of Music students, she touched developing artists through her work with the Los Angeles Opera Young Artists Program and Dolora Zajick's Institute for Young Dramatic Voices.

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Siena's move to Bloomington was a wonderful coda to a multifaceted life that not only spanned two continents, but also the east and west coasts of the United States.

In the Midwestern heartland, she was welcomed into the artistic community of the Jacobs School, reunited with old friends, and made new ones as she lived out her final years. Best of all, she was able to share her love of opera with a new generation of young artists and spend more time with family.

Survivors include her children, Matthew of Bloomington, Indiana, and Jessica of Stockton, California; sisters Simona of Brooklyn, New York, and Alexandra of Andes, New York; brother Haim of Pacific Palisades, California; and grandchildren Elisabeth, Nicholas, and Charlotte.

Director's Notes

by Michael Shell

In preparing to direct this production of *Falstaff*, two things occupied my mind. The first was the tremendous responsibility of bringing this masterpiece to life. The second, even more significant than the first, was how to responsibly direct two brilliant emerging artists to portray the role of Falstaff, a character constantly shamed and mocked because of his size.

Falstaff is a masterpiece. Verdi and Boito have spun a web of music and words so complex and intertwined that it enhances the Shakespearian source material, *The Merry Wives of Windsor* and *Henry IV*. Without the traditionally expected arias, duets, and ensembles acting as standalone sections, the drama continuously unfolds in real time, with only a few moments of pause. The condensed dramatic speed makes the show a joy while simultaneously keeping a director up at night!

As both a director and educator, the challenge was to responsibly contextualize the opera and the way it views the eponymous character. On the surface, we see a man in decline. An aging knight, once revered by many, is now scrounging for money to feed his appetite both corporally and sexually. At the same time, Falstaff is blessed with a never wavering self-conceit.

The opera celebrates all the temporal joys of life. The character Falstaff embodies that celebration in all ways, which is the catalyst for the joy in the opera. Even in his darkest moments of reflection, he never once looks down upon himself. From his mouth, the character states how he has become too fat and is getting old. Yet moments later, he sees his size as his asset for power and seduction. Even in the end, when his plot is revealed, he admits he has made an "ass" of himself but insists that the people in Windsor would be bored and boring if it were not for him. Falstaff is truly one of the most confident and body positive characters ever written.

In all fairness, the opera does not focus solely on Falstaff's size. The other characters' judgment of Falstaff is fair due to his attempts to seduce two married women to steal their money. Yet, the thrust of the humor lies in poking fun at both his size and behavior. As a director, I collaborated with our two singers to be on the lookout for any moment where we bordered on just making a mockery of size. We did our best to focus instead on truthful behavior that, given the circumstances, brings about humor.

This masterpiece has many problematic lines in the libretto that relate to a time when marginalization and otherism were even more rampant and unchecked than in our current society. While we have made some adjustments in our supertitles to the racially charged phrases that have no plot or character payoff in the end, we specifically chose not to alter all of the more offensive titles. The story's humor continues to move forward, but having these lines accurately translated allows us, the audience, to reflect on the times we have judged a book by its cover.

Theater and art, in general, are not meant solely to present a utopia, but to reflect the current times and to, hopefully, shine a light on certain types of behavior or a lack of awareness in society. The playwright Bertolt Brecht composed this line of text in his musical *The Threepenny Opera*, "Human beings have the horrid capacity to make themselves heartless at will."

In *Falstaff*, we, the audience, can reflect on how we have allowed the darkest and basest parts of ourselves to come out. However, the gift of being human is that we can learn from past behavior and grow. Like the social justice heroes of the past, present, and future, Falstaff never once lets the people of Windsor off the hook. He takes the jabs and comments in stride, and, quite frankly, while he does not get the girls or the money in the end, he retains his dignity and rightfully deserves and gains the respect of the community who once judged him.

Synopsis

Act I

Scene 1

Sir John Falstaff, the portly rascal of Windsor, sits in the Garter Inn with his "bad companions" Bardolfo and Pistola. When Dr. Caius enters to accuse the three of abusing his home and robbing him, Falstaff dismisses the charges with mock solemnity. He then upbraids his friends for being unable to pay the bill. Seeking to better his fortunes, Falstaff plans to woo wealthy matrons Alice Ford and Meg Page. He writes love letters to both, but his henchmen decide their ethics forbid them to deliver the notes. Falstaff gives them to a pageboy instead and lectures his cronies on honor as he chases them from the Garter Inn.

Scene 2

Alice and her daughter, Nannetta, are talking with Meg and Dame Quickly. They soon discover that Falstaff has sent identical letters. Outraged, they resolve to punish him, then withdraw as Ford arrives with Caius, Fenton, Bardolfo, and Pistola, all warning him about Falstaff's designs. Briefly alone, Nannetta and Fenton steal kisses until the women return, plotting to send Quickly to Falstaff to arrange a rendezvous with Alice. Next, Nannetta and Fenton are interrupted by Ford, who also plans to visit Falstaff. As the women reappear, all pledge to take the fat knight down a peg or two.

Act II

Scene 1

At the inn, Falstaff accepts Bardolfo and Pistola's feigned penitence for their mutiny. Soon, Quickly curtsies in to assure the knight that both Alice and Meg return his ardor. Arranging a meeting with Alice, Falstaff rewards Quickly with a pittance and then, alone, preens himself. The next visitor is Ford, disguised as "Master Brook" and pretending an unrequited passion for Alice. Employed to break down the lady's virtue, Falstaff boasts he already has set up a tryst and steps out to array himself. Ford, unable to believe his ears, vows to avenge his honor. Regaining his composure when Falstaff returns, he leaves arm in arm with the knight.

Scene 2

In Ford's house, Quickly tells Alice and Meg about her visit with the knight at the inn. Nannetta does not share in the fun; her father has promised her to Caius. The women reassure her before hiding, except for Alice, who sits strumming a lute as her fat suitor arrives. Recalling his salad days as a slender page, he is cut short when Quickly announces Meg's imminent approach. Falstaff hides behind a screen, and Meg sails in to report that Ford is on his way over in a fury. Quickly confirms this, and while Ford and his men search the house, Falstaff takes refuge amid the dirty linen in a laundry basket. Slipping behind the screen, Nannetta and Fenton attract attention with the sound of their kissing. While Meg and Quickly muffle Falstaff's cries for air, Ford sneaks up on the screen, knocks it over, and pauses briefly to berate the two lovers as the chase continues upstairs. Alice orders servants to heave the basket into the Thames and then leads her husband to the window to see Falstaff dumped into the muddy river.

Act III

Scene 1

At sunset outside the inn, Falstaff bemoans his misadventure while downing a mug of warm wine. His reflections are halted by Quickly, who insists that Alice still loves him and proves it with a note appointing a midnight rendezvous in Windsor Park. Alice, Ford, Meg, Caius, and Fenton sneak in as Falstaff enters the inn with Quickly, who tells him the gory tale of the Black Huntsman's ghost, often seen in Windsor Park at midnight. Alice and the others take up the story, plotting to frighten Falstaff by dressing up as wood sprites.

Scene 2

In the moonlit Windsor Forest, Fenton sings of love and receives a monk's costume for the masquerade; Nannetta is a queen of the fairies; Meg, a nymph; and Quickly, a witch. Everyone takes off as Falstaff lumbers in dressed up as a huntsman and wearing antlers. Scarcely has he greeted Alice when Meg warns of approaching demons. As the knight cowers, Nannetta calls the forest creatures to their revels. They torment Falstaff until he begs for mercy. When the conspirators unmask, Sir John takes it like a sport. Ford betroths Caius to the queen of the fairies (now Bardolfo in disguise) and unwittingly blesses Nannetta and Fenton. Ford too has been duped, but he can forgive as well. Falstaff then leads the company in declaring the world is but a jest.

Artistic Staff

(Supplement)

Wig and Makeup Designer



Indianapolis-based **Andrew Elliot** is a makeup artist, stylist, wig designer, and cellist. His design and music work can be seen and heard with IU Jacobs School of Music Opera and Ballet Theater, Beef & Boards Dinner Theatre, Booth Tarkington Civic Theatre, Actors Theatre of Indiana, Phoenix Theatre, Zach & Zack Productions, Summer Stock Stage, and more. As a makeup artist and stylist, his work can be seen locally and nationally in various publications, commercials, billboards, industrials, and editorials. He spent 2020 recreating icons of film, fashion, and theater, which gained national attention, with features in *The New York Times*, *Now This News*, *The Indianapolis Star*, and *Indianapolis Monthly*.

Cast

Sir John Falstaff



Praised for his “arrestingly warm, masculine sound and abundance of swagger” (*Boston Music Intelligencer*), **Chauncey Blade** is a bass-baritone from southern Illinois. Previously, he performed the role of Count Monterone in Verdi’s *Rigoletto* with Sacramento Philharmonic & Opera. He has worked with Opera Saratoga as a young artist and performed the role of House Baritone in the U.S. premiere of Gareth Williams and Anna Chatterton’s *Rocking Horse Winner*. Past performances include Pandolfe in Massenet’s *Cendrillon*, Pallante in Handel’s *Agrippina*, and Harašta in Janáček’s *The Cunning Little Vixen*. He studies with Brian Gill, works regularly with breath specialist Deborah Birnbaum, and began singing under the teachings of dramatic soprano Martha Sheil. Blade is pursuing a Performer Diploma from the IU Jacobs School of Music. He earned an M.M. degree from New England Conservatory and a B.A. in Linguistics from the University of Illinois Urbana-Champaign.



Jeremiah Sanders is a nationally awarded baritone and maintains an active schedule as a performer, educator, and conductor. This past year, they earned a Metropolitan Opera National Council District win in Kansas City, Missouri, and were a finalist in the IU Jacobs School of Music Diversity Competition and both the National Arts and Letters Vocal Competition and the Opera Mississippi John Alexander Vocal Competition. They have 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. Recently, they were the four villains in Union Avenue Opera’s production of *The Tales of Hoffmann*. At Jacobs, they have performed as Father in *Hansel and Gretel*, Preacher/Street Singer in Bernstein’s *Mass*, Giorgio Germont in *La Traviata*, and Marcello in *La Bohème*. A homegrown talent, they earned a Performer Diploma in Voice Performance from the Jacobs School, Master of Music in Vocal Performance from Butler University, and Bachelor of Arts degree at Manchester University. At Jacobs, they have studied voice with Jane Dutton and acting with Michael Shell. They look forward to stepping into the role of Charlie in South Bend Lyric Opera’s production of *Three Decembers*.

Ford



Colin Anderson is in his first year of studies toward a master's degree in voice performance at the IU Jacobs School of Music, studying under Brian Horne. Previously, Anderson attended Oberlin Conservatory, where he earned a bachelor's degree in vocal performance under the tutelage of Kendra Colton. His previous roles include Sam in Leonard Bernstein's *Trouble in Tahiti* and Bottom in Benjamin Britten's *A Midsummer Night's Dream*.



Raised in the Upper Valley of New Hampshire and Vermont, **Skyler Schlenker** attended Hanover High School in Hanover, New Hampshire, and is in his second semester as a Performer Diploma student in voice at the IU Jacobs School of Music, studying with Carol Vaness. He turned to a career in voice performance after a successful NCAA stint as a defensive end at Ithaca College. As an athlete, he competed in several multi-state all-star football and track and field competitions. Since leaving competitive athletics, he has played and covered many leading roles at the University of Colorado's Eklund Opera program, Aspen Music Festival and School, and Brevard Music Center. At Jacobs, Schlenker has performed as Marcello in *La Bohème*; Ford will be his second role with IU Jacobs School of Music Opera Theater. Previous performances outside of IU include the title role in *Sweeney Todd*, Jesus Christ in *The Gospel of Mary Magdalene* with composer Mark Adamo, Top in *The Tender Land*, Perchik in *The Fiddler on the Roof*, Papageno in *The Magic Flute*, Bernardo in *West Side Story*, and a cover of the lead role of Frederik Egerman in *A Little Night Music* at Aspen.

Fenton



Tenor **Cameron King** is in his first year of studies in the Master of Music in Voice Performance program at the IU Jacobs School of Music, under the tutelage of Carlos Montané. Originally from Central Florida, King recently earned a Bachelor of Music in Voice Performance from Florida State University (FSU) as a student of Jeffrey Springer. At FSU, King appeared in such operas as Puccini's *La Bohème*, Marschner's *Der Vampyr*, Gluck's *Orphée et Eurydice*, Berlioz's *Béatrice et Bénédicte*, and Gilbert and Sullivan's *Patience*, as well as in newer works including Floyd's *Of Mice and Men*. Within the FSU scenes program, he performed excerpts from Puccini's *La Rondine* and Rossini's *The Barber of Seville*. He also performed with Teatro Lirico d'Europa in a traveling performance of Puccini's *Tosca*. During the 2021 season, he was the first-place winner of the Charleston International Music Competition, first-place winner of the Southeastern National Association of Teachers of Singing (NATS) Student Auditions, and third-place winner of the NATS National Student Auditions.



Nick Stevens is a second-year master's student at the IU Jacobs School of Music hailing from Washougal, Washington, where he discovered his passion for singing opera after becoming involved in several high school musical theater productions. In 2018, he earned his bachelor's degree in voice performance from Pacific Lutheran University in Tacoma, Washington, and has been featured in such roles as Sam Kaplan in Kurt Weill's *Street Scene*, the Witch in Engelbert Humperdinck's *Hansel and Gretel*, and, most recently, at Jacobs as Laurie in Mark Adamo's *Little Women*.

Dr. Caius



Tenor **Rodney Long** was born and raised in Georgia. A versatile singer, he has been a finalist at the state and regional level in the National Association of Teachers of Singing auditions numerous times for both the Classical and Musical Theater categories. Favorite stage credits include roles in *Aida* (Mereb), *Into the Woods* (Wolf), and *Le Nozze di Figaro* (Don Curzio). IU Jacobs School of Music Opera Theater credits include

Chevalier de la Force (*Dialogues of the Carmelites*), wig maker (*Ariadne auf Naxos*), Gee-tar (*West Side Story*), and an ensemble member in *L'Étoile*. In concert, he has sung as tenor soloist for the Saint-Saëns *Christmas Oratorio*, J. S. Bach's *Christ Lag in Todes Banden*, and Dubois' *Seven Last Words of Christ*. He graduated with honors with a Bachelor of Music in Voice Performance degree from Columbus State University (Columbus, Georgia), as well as a Master of Music in Voice Performance and a Graduate Certificate in Vocology from the Jacobs School of Music. A student of Brian Gill, Long is currently pursuing a Doctor of Music in Voice Performance at Jacobs. In addition to his doctoral studies, he is an associate instructor in the IU Department of African American and African Diaspora Studies for the popular music performance group IU Soul Revue.



Kenyan tenor **Eddie Mony** earned bachelor's and master's degrees in voice performance from the IU Jacobs School of Music, where he is currently pursuing a Doctor of Music Education. A voice student of Julia Bentley, he also serves as the executive president of the Kenyan Classical Singers' Organization. His performance experience includes being a soloist for the Kenyatta University Students' Choir, Nairobi Music Society, and

Kenya Conservatoire of Music. He has engaged audiences in solo concerts under Kenya's OPERAtion Classics, which raises funds to support education through opera productions in exclusive venues. His international presence is flourishing, with appearances in the United Kingdom under the Martyn Donaldson Music Trust and in Finland, Canada, and the United States, including a performance at the historic Tivoli Theater in Spencer, Indiana. Mony recently performed a solo charity concert for Habitat for Humanity, Monroe County, at the Buskirk-Chumley Theater in Bloomington, Indiana. He sang the role of Father Grenville in the IU Jacobs School of Music Opera Theater production of Jake Heggie's *Dead Man Walking*. In addition to classical music, he performs traditional music from Kenya.

Bardolph



Philip McCown is a graduate of Auburn University (B.M.) and Indiana University (M.M.) currently pursuing a Performer Diploma under the tutelage of Peter Volpe. Last season, McCown made his IU Jacobs School of Music Opera Theater debut as Laurie in Mark Adamo's *Little Women*. Previous IU credits include the choruses of *Le Nozze di Figaro*, *Parsifal*, and *La Traviata*. At Auburn, he performed the roles of Eisenstein (*Die Fledermaus*), Aeneas (*Dido and Aeneas*), and Count Almaviva (*Le Nozze di Figaro*). He has

also performed in the opera workshop scenes programs of Carol Vaness and Heidi Grant Murphy as Tom Rakewell (*The Rakes Progress*), Edgardo (*Lucia di Lammermoor*), and Martin (*The Tender Land*). This past summer, he participated in the International Performing Arts Institute, where he also performed in a scenes program singing Edgardo and Martin.



Tenor **Jeremy Sivitz** is a burgeoning young artist with a particular propensity for comedy and character. A versatile actor, he is noted by directors and coaches as a “stage animal,” tenacious on and off the stage. Bardolph marks his role debut with IU Jacobs School of Music Opera Theater. A dedicated singing actor, he has delighted audiences as Pedrillo in *Die Entführung aus dem Serail*, Ali in *Zémire et Azor*, Dr. Blind in *Die Fledermaus*, Monostatos in *The Magic Flute*, and Don Basilio/Don Curzio in *Le Nozze di Figaro*. He will make his role debut with Anchorage Opera next spring as Spoletta in Puccini’s *Tosca*. Committed to community involvement, Sivitz is a familiar face at local companies, groups, and festivals, including Princeton Opera Company, both as a performer and a diction and music coach; Phoenixia International Festival of the Voice in the choruses of such operas as *Carmen*, *La Bohème*, *Les Trois Mousquetaires*, and *Otello*; Alaska Chamber Singers as a featured soloist; and Anchorage Opera. He teaches voice at Solstice Vocal Arts in Anchorage, Alaska, where he was born and raised. He earned a B.M. in Vocal Performance from Westminster Choir College in Princeton, New Jersey, and is currently pursuing an M.M. at the Jacobs School, where he is a student of Timothy Noble. Outside of music, Sivitz is an avid dancer, aerial acrobat, and painter.

Pistol



Praised for his “clear enunciation and powerful steady voice” by *Opera Canada*, bass **Drew Comer** is a second-year master’s student studying under the tutelage of Jane Dutton and Gary Arvin. Most recently, Comer performed the role of Sarastro in Mozart’s *The Magic Flute* with Bloomington Chamber Opera. During his time at IU, he has performed the roles of Marco in Puccini’s *Gianni Schicchi*, Antonio in Mozart’s *Le Nozze di Figaro*, and Curio in Handel’s *Giulio Cesare*. He appeared in the choruses of *The Barber of Seville*, *Oklahoma!*, *Florencia en el Amazonas*, *The Music Man*, *Lucia di Lammermoor*, *Dialogues of the Carmelites*, Bernstein’s *Mass*, *The Three Hermits*, and *Suor Angelica*. In 2018, he made his Canadian debut with the Halifax Summer Opera Festival, where he brought to life the roles of Masetto in Mozart’s *Don Giovanni* and Seneca in Monteverdi’s *The Coronation of Poppea*. With Katherine Jolly’s Opera Workshop, he performed in scenes from *The Mikado* (Pooh-Bah), *La Clemenza di Tito* (Publio), *The Magic Flute* (Sarastro), and *Die Entführung aus dem Serail* (Osmin). He has also sung in master classes with soprano Caroline Worra and tenor Matthias Klink. An Indiana native, Comer earned a bachelor’s in voice performance degree from the IU Jacobs School of Music in 2019 as a student of Patricia Stiles, graduating magna cum laude.



Bass **Andrew Forsythe** hails from Michigan. He recently completed a Master of Music in Voice Performance degree at the IU Jacobs School of Music and is currently pursuing a Performer Diploma under the tutelage of Timothy Noble. Forsythe is a graduate of Oakland University in Rochester, Michigan, studying with John Paul White. With Oakland University Opera, Forsythe appeared as Frank Maurant in *Street Scene*, Plunkett in *Martha*, and Sarastro in *The Magic Flute*. He also appeared as Marquis D’Obigny in *La Traviata* with IU Jacobs School of Music Opera Theater. Most recently, he premiered a new set of art songs by Daixuan Ai, *Catalogue of Unabashed Gratitude*, set to the poetry of acclaimed poet and IU professor Ross Gay.

Mrs. Alice Ford



Soprano **Mary Martin** is a doctoral student at the IU Jacobs School of Music, where she studies with Carol Vaness. This is Martin's third production with IU Jacobs School of Music Opera Theater, marking her role debut as Alice Ford in *Falstaff*. Previous Jacobs stage appearances include the Governess in *The Turn of the Screw*, the Countess in *Le Nozze di Figaro*, and Hanne in Haydn's oratorio *The Seasons*. She has also served

as an associate instructor of voice at Jacobs and has been a two-time recipient of the Sarah Joan Tuccelli-Gilbert Fellowship Award. Professional credits include the title role in *Lucia di Lammermoor* and an upcoming role debut as Bea in *Three Decembers* with South Bend Lyric Opera, Antonia in Arbor Opera Theater's *The Tales of Hoffmann*, Gretel in *Hansel and Gretel*, and Nannetta in *Falstaff* with Opera MODO. She has also performed with Central City Opera and Michigan Opera Theater and has been a featured soloist with Battle Creek Symphony Orchestra, Midland Symphony Orchestra, Livingston Symphony Orchestra, Michigan Pops, and Saginaw Choral Society. She earned her B.M. and M.M. voice degrees at the University of Michigan (U-M), where her performance highlights included Susanna in *Le Nozze di Figaro*, Nannetta in *Falstaff*, and Amy in *Little Women*. She also had the honor of performing the "Star-Spangled Banner" for President Obama at U-M's commencement ceremonies. She maintains an active voice studio and has directed the Michigan Opera Theatre Operetta Remix program for young singers for three years.



Originally from Kansas City, Missouri, **Rebecca Achtenberg** is in the second year of her Performer Diploma in Voice Performance studies at the IU Jacobs School of Music, under the tutelage of Heidi Grant Murphy. Last spring, Achtenberg was seen as Mimi in *La Bohème* and in the chorus of *Xerxes* with IU Jacobs School of Music Opera Theater. Earlier in 2021, she appeared with Bloomington Chamber Opera as Elle in *La voix humaine*, and this past summer, she was a member of the inaugural class of vocal fellows with Lakes Area Music Festival. 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. She serves as an associate instructor in voice for the Jacobs School.

Nannetta



Born in Colmar, France, 24-year-old soprano **Solène Le Van** has been recognized as "nothing short of amazing" (*SlippedDisc*) and a "peerless soloist" (*All About the Arts*). This season, Le Van will sing at Festival Theater Hudson (Shepherd, *Tannhäuser*) as well as with the South Coast Symphony and the Burbank Philharmonic. Future engagements include recitals for the Metropolitan Opera and Pasadena Opera guilds and debuts at the Musikverein in Vienna as Lucia in *Lucia di Lammermoor* and at Opera Classica Europa as Antonia in *The Tales of Hoffman*. A soloist in the American premiere of Handel's 1741

Messiah, she has previously performed with the Young Musicians Foundation, Hollywood Chamber Orchestra, and Malaga Philharmonic in Spain. A prizewinner of the Metropolitan Opera Council (Second Prize Midwest/Joyce Castle Award) and the French Embassy (Cultural Services Award), she has won 18 national and eight international competitions, including Concours Léopold Bellan (Paris), Ise-Shima (Japan), Danubia Liszt (Budapest), and *Classical Singer*. Acclaimed by *Pizzicato Magazine* for her “excitingly performed” collaboration with conductor José Serebrier (Reference Records), Le Van will soon release her debut recording of French melodies. She is a Princeton graduate and the recipient of highest honors from the Royal College of Music, London (voice/violin). The cofounder of the Jon Frederic West Vocal Academy with mentor Jon West, she is an associate instructor and a master’s student at the IU Jacobs School of Music in the studio of Heidi Murphy.



Grace Lerew is a native of Allentown, Pennsylvania. She is pursuing a master’s degree in voice performance under the tutelage of Carol Vaness. Lerew has been seen on stage at the IU Jacobs School of Music in several performances, including as Beth March (*Little Women*), Lauretta (*Gianni Schicchi*), Street Singer (Bernstein’s *Mass*), and in the Blumenmädchen chorus (*Parsifal*). Her choral experience includes Benjamin Britten’s *War Requiem*, Krzysztof Penderecki’s *St. Luke Passion*, and Mahler’s second symphony with The Cleveland Orchestra. She has also been seen in Michael Shell’s Opera Workshop program singing Polly Peachum (*Threepenny Opera*), Pamina (*The Magic Flute*), and Contessa Almaviva (*Le Nozze di Figaro*). Lerew has sung roles with the Berlin Opera Academy in Germany and the Israel Vocal Arts Institute in Tel Aviv. In December, she will sing Anne Trulove (*The Rake’s Progress*) and Norina (*Don Pasquale*) in Carol Vaness’s Opera Workshop.

Mrs. Quickly



Born and raised in Moreno Valley, California, **Geneil Perkins** is a third-year doctoral student at the IU Jacobs School of Music, where she is an associate instructor in voice and a student of Jane Dutton. Perkins appeared most recently in *Xerxes* (Amastre) and *Little Women* (Alma March) at the Jacobs School. She earned an M.M. in Voice from Brigham Young University and a B.M. from Southern Utah University. She has had previous roles in *Die Fledermaus* (Prinz Orlofsky), *Suor Angelica* (La Zia Principessa), *The Old Maid and the Thief* (Miss Todd), *The Mikado* (Katisha), *Gianni Schicchi* (Zita), and *The Magic Flute* (Zweite Dame).



Mezzo-soprano **Alice Lind** is a first-year graduate student pursuing her Master of Music in Voice under the tutelage of Timothy Noble. A native of Clinton, Iowa, she earned her Bachelor of Music in Vocal Performance from Drake University. While there, she served as performer and assistant stage director with Drake Opera Theatre. Performance credits include Third Lady in *The Magic Flute* and Dame Quickly in *Falstaff*. Recent opera scenes credits include Bradamante in *Alcina*, Donna Elvira in *Don Giovanni*, Sibella in *A Gentleman’s Guide to Love and Murder*, and stage director for *The Magic Flute*. She has also performed the roles of La Badessa and Zia Principessa (cover) in *Suor Angelica* and Cherubino in *Le Nozze di Figaro* with the International Lyric Academy in Italy. She recently competed in the Iowa National Association of Teachers of Singing Vocal Competition, receiving first place in both the Advanced Musical Theater and Classical divisions.

Mrs. Meg Page






Mezzo-soprano **Sara Dailey**, from Portage, Indiana, is working toward a Master of Music in Voice Performance degree under Julia Bentley. Dailey has appeared with IU Jacobs School of Music Opera Theater as Alma March in *Little Women* and Mistress of the Novices in *Suor Angelica*, as well as in the choruses of Poulenc's *Dialogues of the Carmelites*, Bernstein's *Mass*, and Wagner's *Parsifal* (in which she also performed the prophetic

Voice from Above.) She is also a stage electrician and resident stage manager for Bloomington Chamber Opera.



Mezzo-soprano **Antoinette Pompe van Meerdervoort**, from Lake Forest, Illinois, is a junior at the IU Jacobs School of Music, where she studies under the tutelage of Jane Dutton. Pompe van Meerdervoort is also an IU Theatre and Drama minor, having performed in *Hamlet*, *Crazy for You*, *Twelfth Night*, and *The Twisted Tales of Poe*. She appeared in a New Voices Opera showcase and participated in Conductors Chorus. She recently covered the role of Ruggiero in *Alcina* with Chicago Summer Opera. She previously studied opera at Northwestern University, where she attended the vocal seminar and performed in *The Impresario*. She was a Frank Little Scholar at the Music Institute of Chicago in high school. She also studied theater at the University of California, Los Angeles and the British American Drama Academy.



**JACOBS SCHOOL OF MUSIC**
Indiana University Bloomington

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DEC 11

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Donni Evans
Naomi Powers
Marina Alba Lopez
Janani Sivakumar
Maia Law

Violin II

Miranda Werner
You-Xin Li
Ian Aegerter
Philip Hammond
Zoe Willingham
Chian-Yi Tsai
André Araújo de Souza
Jae Hee Jeoung
Aleena Griffiths
William Mayhew

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Duncan Steele
Mathew Lee
Alice Ford
Katherine Deneris
Noah Morsi
Angela Gullo
Wen-Yu Chen
Keigan Iwanicki

Cello

Songhee Lee
Hwisung Oh
Sojeong Park

Cello (cont.)

Connor Swain
Ellen Byrd
Joy Chu
Nathan Matsubara
Austin Huntington

Bass
Andrew Chilcote
Broner McCoy
Joseph Ippolito
Jacob Diaz

Flute

Lilah Senibaldi
Feiyan Yang
Christopher Pegram,

Piccolo

Oboe

Donovan Bown
Julie Baty
Emmi Hodges, *English*
Horn

Clarinet

Paige Stafford
Renae Dishman
Jake Pierson, *Bass*

Bassoon

Evan Duffey
Blanton Boso

Horn

Charles Ball Fuller
Simon Field
Tristan Kuhnert
Anna Gruzias
Daniel Seaman

Offstage Horn

Daniel Seaman

Offstage Chimes

Cole Nasman

Trumpet

Joseph Boksa
Paul Armitage
Bailey Cates

Trombone

Di Wang
Ethan Lehman
Chance Gompert, *Bass*

Tuba

Nate Seman

Timpani

Theodore Jackson

Percussion

Cole Nasman
Samuel Keh

Harp

Katie Calderwood

Guitar

Grace Elmer

Orchestra Manager

Lawson Long
Ian Aegerter, *Asst.*

Orchestra Set-Up

Ian Aegerter
Bryson Karrer
Donovan Bown

Librarian

Cynthia Stacy

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Assistant Director.	Lauren Diesch
Assistant Chorus Masters	Raoul Carlo F. Angangco, Caio Lopes
Coach Accompanist.	Matthew Gemmill
Assistant Stage Manager	Cameron Branning, Charlotte Green Izel Landa
Head Audio Engineer.	Olivia Lawson
Second Audio Engineer.	Maya Toffler
Assistant Audio Engineer	Jacob Bauman
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Wardrobe Crew.	Elizaveta Agladze, Autumn Brandt Colin Canavan, Samuel Connan, Aimes Dobbins Gabby Harris, Mairead Moore
Head Flyperson.	Kyle Resener
Stage Crew	Sidney Epple, Rachel Morrow Neil Smith, Gwen Van Denburg
Paint Shop Assistant	Amber McKoy
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Supertitle Operator	Kayla Kramer

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DEC

2

7:30pm

DEC

3

7:30pm

DEC

4

2:00pm
7:30pm

DEC

5

2:00pm

P.TCHAIKOVSKY



THE NUTCRACKER





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Second Program of the 2021-22 Season

Indiana University Jacobs School of Music

Ballet Theater

presents its

62nd annual production of

Peter Ilyich Tchaikovsky's

The Nutcracker

A Ballet in Two Acts

Scenario by Michael Vernon,
after Marius Petipa's adaptation of the story
"The Nutcracker and the Mouse King"
by E. T. A. Hoffmann

Michael Vernon, *Choreographer*
Marzio Conti, *Conductor*
C. David Higgins, *Set and Costume Designer*
Alice Trent, *Lighting Designer*

The Nutcracker was first performed at the Mariinsky Theatre
of St. Petersburg on December 18, 1892.

Musical Arts Center
Thursday Evening, December Second, Seven-Thirty O'Clock
Friday Evening, December Third, Seven-Thirty O'Clock
Saturday Afternoon, December Fourth, Two O'Clock
Saturday Evening, December Fourth, Seven-Thirty O'Clock
Sunday Afternoon, December Fifth, Two O'Clock



DEC

11

7:30pm

JACOBS

Holiday Celebration



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Third Program of the 2021-22 Season

Jacobs Holiday Celebration

Holiday Celebration Big Band

Brent Wallarab, *Director*

*With additional performances by students of the
Jacobs School of Music and the Jacobs Academy*

*Music by Duke Ellington,
Vince Guaraldi, and more!*

Musical Arts Center
Saturday Evening
December Eleventh
Seven-Thirty O'Clock

FEB

4

7:30pm

FEB

5

7:30pm

FEB

11

7:30pm

FEB

12

7:30pm

An Evening of William Grant Still

HIGHWAY 1, USA

- and -

19

A ballet choreographed by
Sasha Janes



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Fourth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera and Ballet Theater

presents

as its 479th production

An Evening of William Grant Still

Highway 1, USA

An Opera in One Act

Music by William Grant Still

Libretto by Verna Arvey

Arthur Fagen, *Conductor*

Kimille Howard, *Stage Director*

Mark F. Smith, *Set Designer*

Dana Tzvetkov, *Costume Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

Highway 1, USA was first performed at
Coral Gables High School, Coral Gables,
Florida, on May 11, 1963.

19

A Ballet in Three Acts

Music: *Afro-American Symphony*

by William Grant Still

Sasha Janes, *Choreographer*

Arthur Fagen, *Conductor*

Mark F. Smith, *Set Designer*

Dana Tzvetkov, *Costume Designer*

Alice Trent, *Lighting Designer*

This production of *19* marks the first
performance of the complete work.

Musical Arts Center
Friday, February Fourth
Saturday, February Fifth
Friday, February Eleventh
Saturday, February Twelfth
Seven-Thirty O'Clock

FEB

18

7:30pm

FEB

19

7:30pm

JACOBS

LIVE at the MOVIES





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Fifth Program of the 2021-22 Season

Jacobs Live at the Movies

Constantine Kitsopoulos, *Conductor*

*A Hollywood feature film and audience
favorite with live orchestral accompaniment*

Musical Arts Center
Friday, February Eighteenth
Saturday, February Nineteenth
Seven-Thirty O'Clock

MAR

4

7:30pm

MAR

5

7:30pm

MAR

10

7:30pm

MAR

11

7:30pm

LA RONDINE

G. PUCCINI





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Sixth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 480th production

La Rondine

An Opera in Three Acts

Music by Giacomo Puccini

Libretto by Giuseppe Adami

Based on a libretto by

Alfred Maria Willner and Heinz Reichert

Louis Lohraseb, *Conductor*

Crystal Manich, *Stage Director*

William Forrester, *Set Designer*

Linda Pisano, *Costume Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

Lino Mioni, *Italian Diction Coach*

La Rondine was first performed at the Grand
Théâtre de Monte Carlo on March 27, 1917.

Musical Arts Center
Friday, March Fourth
Saturday, March Fifth
Thursday, March Tenth
Friday, March Eleventh
Seven-Thirty O'Clock

MAR

26

7:30pm

SINGING HOOSIERS

Spring Concert





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Seventh Program of the 2021-22 Season

Singing Hoosiers

Chris Albanese, Director

72nd Anniversary Season Spring Concert

Alice Trent, *Lighting Designer*

Musical Arts Center
Saturday Evening
March Twenty-Sixth
Seven-Thirty O'Clock

APR
1
7:30pm

APR
2
2:00pm
7:30pm

A Look Back

SPRING BALLET





JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Eighth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Ballet Theater

presents

Spring Ballet “A Look Back”

Swan Lake (Act II)

Choreography by Marius Petipa and Lev Ivanov

Music by Peter Ilyich Tchaikovsky

Staged by Carla Körbes and Sarah Wroth

Agon Pas de Trois

Choreography by George Balanchine

Music by Igor Stravinsky

Staged by Kyra Nichols

Bournonvilles Suite

Choreography by August Bournonville

Staged by Karina Elver

Andrew Grams, *Conductor*

Alice Trent, *Lighting Designer*

Musical Arts Center

Friday Evening, April First, Seven-Thirty O’Clock

Saturday Afternoon, April Second, Two O’Clock

Saturday Evening, April Second, Seven-Thirty O’Clock

APR

9

7:30pm

JAZZ CELEBRATION



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seventy-Ninth Program of the 2021-22 Season

Jazz Celebration

Jazz Celebration Big Band

Brent Wallarab, *Director*

Featuring special guests

Emmet Cohen Trio

Emmet Cohen, *Piano*

Musical Arts Center
Saturday Evening
April Ninth
Seven-Thirty O'Clock

APR

15

7:30pm

APR

16

7:30pm

APR

22

7:30pm

APR

23

7:30pm



H.M.S. PINAFORE

W. S. GILBERT

A. SULLIVAN



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Eightieth Program of the 2021-22 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 481st production

H.M.S. Pinafore

Music by
Arthur Sullivan

Libretto by
W. S. Gilbert

Brian Eads, *Conductor*

Michael Shell, *Stage Director*

C. David Higgins, *Set Designer*

Gregg Barnes, *Costume Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

H.M.S. Pinafore was first performed at the
Opera Comique, London, on May 25, 1878.

Costumes courtesy of Sarasota Opera Association

Musical Arts Center
Friday, April Fifteenth
Saturday, April Sixteenth
Friday, April Twenty-Second
Saturday, April Twenty-Third
Seven-Thirty O'Clock

Artistic Staff Biographies



Chris Albanese, Director, *Singing Hoosiers*. Chris Albanese is assistant professor of music in choral conducting and Pam and Jack Burks Professor at the IU Jacobs School of Music, where he directs the Singing Hoosiers. A native of Cleveland, Ohio, Albanese comes to IU by way of San Francisco, where he was a member of the Grammy-Award-winning ensemble Chanticleer, with whom he performed at such venues as Los

Angeles' Disney Concert Hall, Vienna's Musikverein, Prague's Rudolfinum, Paris' Oratoire du Louvre, and St. Petersburg's Mariinsky Theatre. At the University of Cincinnati College-Conservatory of Music (CCM), Albanese served as conductor of the Men's Chorus. Additionally, he served the roles of chorus master and assistant conductor for CCM's mainstage and undergraduate opera productions, respectively. As an educator, Albanese served on the faculties of Xavier University and Archbishop McNicholas High School in Cincinnati. He has facilitated master classes throughout the United States and Europe and has presented clinics for the Ohio Music Education Association, Music America, Chanticleer Youth Choral Festival, and the Archdiocese of Cincinnati. Albanese's solo credits include performances with the Dayton Opera, Cincinnati Bach Festival, Cincinnati Chamber Orchestra, Ars Musica Chicago, and the Castleton Festival. His scholarly endeavors include research in the field of vocal pedagogy and its applications within the choral rehearsal. He is currently authoring a handbook for choral conductors which draws on research in the areas of voice science, pedagogy, and choral acoustics, in order to broaden understanding of vocal production, while suggesting a set of best practices for communicating principles of free, healthy, and expressive vocalism to the solo singer in the ensemble setting. He has also researched, written, and presented on the topic of compositional technique and its relationship to missionary rhetoric in the *Missa ego flos campi* of Juan Gutiérrez de Padilla. Albanese earned his B.M. in Music Education and Vocal Performance from the University of Dayton, an M.M. in Vocal Performance from Northwestern University, and a D.M.A. in Choral Conducting from CCM.



Allan Armstrong, Opera Coach. Pianist and vocal coach Allan Armstrong is assistant professor of music in voice at the IU 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.



George Balanchine (1904-1983), Choreographer, *Fall Ballet* (“Donizetti Variations”) and *Spring Ballet* (“Agon Pas de Trois”).

Born in St. Petersburg, Russia, George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-96), whose great

passions included the dream of creating a ballet company in America. At Balanchine’s behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe. This was the School of American Ballet, founded in 1934, the first product of the Balanchine-Kirstein collaboration. Several ballet companies directed by the two were created and dissolved in the years that followed, while Balanchine found other outlets for his choreography. Eventually, with a performance on October 11, 1948, New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983. Balanchine’s more than 400 dance works include *Serenade* (1934), *Concerto Barocco* (1941), *Le Palais de Cristal*, later renamed *Symphony in C* (1947), *Orpheus* (1948), *The Nutcracker* (1954), *Agon* (1957), *Symphony in Three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (1977), *Ballo della Regina* (1978), and *Mozartiana* (1981). His final ballet, a new version of Stravinsky’s *Variations for Orchestra*, was created in 1982. He also choreographed for films, operas, revues, and musicals. Among his best-known dances for the stage is “Slaughter on Tenth Avenue,” originally created for Broadway’s *On Your Toes* (1936). The musical was later made into a movie. A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.



August Bournonville, Choreographer, *Spring Ballet* (“Bournonvilles Suite”).

August Bournonville, born in Copenhagen in 1805, was a dancer and choreographer who directed the Royal Danish Ballet for nearly 50 years and established the Danish style based on bravura dancing and expressive mime. He studied under his father, Antoine Bournonville, one of the major dancers of his day, before going to Paris for further training

under Auguste Vestris and Pierre Gardel. After appearances at the Paris Opera and in London, Bournonville returned to Copenhagen as a soloist and choreographer for the Royal Danish Ballet. A strong dancer with excellent elevation and an accomplished mime, he emphasized these qualities in his ballets. His choreographic style also reflected the pre-Romantic approach of his teacher Vestris. Many of his ballets have remained in the repertoire

of the Royal Danish Ballet for more than a century. Bournonville also directed the Swedish Royal Opera at Stockholm (1861-64) and staged several of his works in Vienna (1855-56). In 1877, after his return to Denmark, he retired and was knighted. He died on November 30, 1879, in Copenhagen. (*Portrait by Louis Aumont, 1828*)



Michael Breeden, Stager, *Fall Ballet* (“In Creases”). Michael Sean Breeden trained at the School of American Ballet, San Francisco Ballet, and Central Pennsylvania Youth Ballet before joining Miami City Ballet in 2006. In the 12 years he danced with the company, he performed principal roles in the works of George Balanchine, Jerome Robbins, Justin Peck, Alexei Ratmanský, Twyla Tharp, Paul Taylor, and Liam Scarlett.

Breeden also performed with Boston Ballet, Suzanne Farrell Ballet, Oregon Ballet Theatre, and Pennsylvania Ballet. In 2016, he started the podcast *Conversations on Dance* with cohost Rebecca King Ferraro. The podcast has enjoyed residencies at the Vail Dance Festival, Kennedy Center, and San Francisco Ballet, and now has more than 100 episodes. In 2018, Breeden began to stage the works of Justin Peck at companies around the world.



Kimberly Carballo, Opera Coach. Kimberly Carballo is coordinating opera coach for IU Jacobs School of Music Opera and Ballet Theater and a faculty member in the Chamber and Collaborative Music Department. She is also an active international performer and educator. Carballo has previously worked as the mainstage and young artists program coach for the Compañía Lírica Nacional de Costa Rica, and music theory instructor

and vocal coach at the Conservatorio Musical de Alajuela, Escuela de Artes Musicales de la Universidad de Costa Rica, and Universidad Nacional in Costa Rica. In addition to her duties at the Jacobs School, she maintains a private studio as a freelance coach, collaborator, and piano teacher. She is founder and director of Reimagining Opera for Kids, a music community engagement and education program based in Bloomington, Indiana. Carballo also forms part of the inaugural and ongoing team for Tunaweza Kimuziki (Through Music All is Possible), a project promoting exchange among music educators, scholars, and performers in Kenya and the United States. (*Photo by Synthia Steiman*)



Christian Claessens, Ballet Master, *Fall Ballet* (“Donizetti Variations”) and *Spring Ballet* (“Agon Pas de Trois”). Christian Claessens is lecturer in ballet at the IU Jacobs School of Music. He began his ballet training at the Conservatoire de la Monnaie. In 1978, he came to New York on scholarship to the School of American Ballet and the American Ballet Theatre School. After graduating, he performed with the Kansas City Ballet

and Pittsburgh Ballet Theatre. In 1984, he returned to Europe as a member of the Dutch National Ballet. As a soloist, Claessens toured internationally with Stars of the American Ballet, Stars of the New York City Ballet, Stars of the Hong Kong Ballet, and Kozlov and Friends. In 1991, he cofounded the Scarsdale Ballet Studio with Diana White. In 1999, he codirected the International Ballet Project with Valentina Kozlova and White, both of New York City Ballet. In 1998, he took over the directorship of the Purchase Youth Ballet. He was the director of La Leçon: Christian Claessens School of Ballet in Westchester, New York.



Emmet Cohen, Piano, *Jazz Celebration*. Multifaceted American jazz pianist and composer Emmet Cohen is one of his generation's pivotal figures in music and the related arts. *DownBeat* magazine praised the "nimble touch, measured stride, and warm harmonic vocabulary" he employs to communicate with other musicians and audiences at what he terms "the deepest level of humanity and individuality." Leader of the

Emmet Cohen Trio and creator of the Masters Legacy Series, Cohen is an internationally acclaimed jazz artist and dedicated music educator. He is the winner of the 2019 American Pianists Awards and the Cole Porter Fellow of the American Pianists Association. He is also an artist-in-residence at the University of Indianapolis and was a finalist in the 2011 Thelonious Monk International Piano Competition. Cohen has appeared at major international jazz festivals, Lincoln Center's Rose Hall, and Washington's Kennedy Center, and has headlined at the Village Vanguard and other major New York City jazz clubs. For many years, he was Hammond B-3 Organist-in-Residence at Harlem's SMOKE jazz club. During the COVID-19 lockdown, he created Live from Emmet's Place, a weekly livestream that received millions of internet views worldwide. A Suzuki piano student at age three, Cohen earned jazz piano degrees from the Manhattan School of Music (M.M.) and the University of Miami (B.M.). A Mack Avenue artist, he has performed, recorded, or collaborated with Ron Carter, Benny Golson, Jimmy Cobb, George Coleman, Jimmy Heath, Tootie Heath, Houston Person, Christian McBride, Kurt Elling, Billy Hart, Herlin Riley, Lea DeLaria, and Bill T. Jones.



Marzio Conti, Conductor, *Falstaff* and *The Nutcracker*. Music director of the Oviedo Philharmonic (OFIL) from 2011 to 2017, Marzio Conti received recognition and the acclaim of audiences and critics for his achievements in guiding the growth of the orchestra to new artistic heights, notably with OFIL's recordings of the complete symphonic works of Saint-Saëns for Warner Classics. Conti has earned numerous awards

and has been named a juror for the arts prize of the prestigious Premios Asturias. Among his generation's leading exponents of the flute, Conti performed with major orchestras and made numerous recordings through the mid-1990s, after which he devoted himself to conducting. A student of Piero Bellugi, Conti quickly received engagements as a permanent director of various Italian and foreign orchestras. He conducts both opera and the symphonic repertoire and collaborates with leading international dance companies as well as major soloists. Conti has appeared as a guest conductor throughout Europe at such notable venues as the Rome Opera, Theater Dortmund, and London's Wigmore Hall. He has conducted numerous orchestras, including Orchestra Haydn, Orquesta de la Comunidad de Madrid, Brandenburger Symphoniker, Korean National Symphony Orchestra, and Haifa Symphony Orchestra (Israel), to name a few. He has collaborated with a host of soloists, including Barbara Hendricks, Bryn Terfel, Misha Maisky, Midori, Lin Harrell, Sabine Meyer, and Jean-Pierre Rampal. Through recordings, broadcast media, and live performance, Conti has worked to develop the profile and quality of several institutions. Before his work with OFIL, he was principal conductor at the Istituzione Sinfonica Abruzzese (1998-2002), music director of the Philharmonic Orchestra of Turin (2001-04), music director of the Teatro di Tradizione per l'Opera Italiana of Chieti (2003-08), and artistic director of the Orchestra Sinfonica di Sanremo (2004-10). When he stepped down as OFIL's music director, the city of Oviedo awarded Conti the Gold Medal of the Auditorium Prince Felipe in recognition of his extraordinary contributions. Since 2014, he has collaborated as guest conductor and visiting professor with the Indiana University Jacobs School of Music.



Brian Eads, Conductor, *H.M.S. Pinafore*. Brian Eads' guest conducting credits include the Great Lakes Chamber Orchestra, Mississippi Symphony Orchestra, North Mississippi Symphony Orchestra, Princeton Festival Orchestra, and Lima Symphony Orchestra. His orchestral arrangements have been performed by the Indianapolis Chamber Orchestra and Chorus, Madison Symphony Orchestra and Chorus, Kalamazoo Symphony Orchestra, Nashville Symphony Orchestra, and Chicago Symphony Orchestra. He earned his Master of Music in Orchestral Conducting from Florida State University and his Bachelor of Music in Piano Performance from Delta State University. Eads is the current music director and conductor of the *Les Misérables* North American Tour.



Karina Elver, Stager, *Spring Ballet* (“Bournonvilles Suite”). Karina Elver was born in 1962 in Copenhagen, Denmark. She began to dance at the age of three, and at age nine, was accepted as a ballet student at the Royal Danish Ballet School. In 1978, she was accepted as an apprentice at the Royal Danish Ballet (RDB), and after two years, she became a dancer there. At RDB, she had many solo parts in several ballets by August Bournonville, Balanchine, Alvin Ailey, and many more. In 1992, she started to create her own choreography. In 2003, after a wonderful career of 32 years, she decided to leave the Royal Danish Theatre to work as a freelance ballet teacher/choreographer/repetiteur and Bournonville specialist. Since 2011, Elver has been working in New York and across the United States, teaching and staging Bournonville ballets.



Candace Evans, Stage Director, *The Coronation of Poppea*. Candace Evans is pleased to return to IU Jacobs School of Music Opera Theater, where her new production of *Florencia en el Amazonas* went on to San Diego Opera to be acclaimed as “best illustrating the composer’s intent.” *Akhmaten*, which she also directed at IU Jacobs Opera, was honored to be named “definitive” by the Philip Glass organization. At the legendary Teatro Colón, her *La Viuda Alegre* was named in the top three operas of the entire Argentinian season. Internationally praised for “a flawless sense of timing” (*Opera News*), whose work is “genuine gripping drama” (*Opera Now*), Evans is known for the kind of incisive storytelling she created when she wrote the libretto for *Wisdom of Stone*, which she also directed, for OperaVision Europe during the pandemic. Her own performance career included international acting tours, dancing with the Wisconsin Ballet Company, singing with the Dallas Symphony Orchestra, and national voice-over credits. This combination of talent illustrates why her directorial style includes the integration of musical intent, dramatic truth, and the physical life of performers. Committed to working with young artists at least once annually, she has collaborated with Yale, Carnegie Mellon, Taos Opera Institute, Oberlin, Seagle Festival, La Musica Lirica, and Shenandoah University. Past professional engagements include Dallas Opera, Santa Fe, Arizona, North Carolina, Palm Beach, Madison, and Fort Worth, as well as international tours with the Montefeltro Festival.



Arthur Fagen, Conductor, *The Magic Flute* and *An Evening of William Grant Still*. Arthur Fagen has been professor of orchestral conducting at the IU 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 repertoire 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. Fagen's Naxos recording of Martinů's piano concertos was awarded an Editor's Choice award in the March 2010 issue of *Gramophone* magazine.



William Forrester, Set Designer, *La Rondine*. Previously for IU Jacobs School of Music Opera Theater, William Forrester designed *The Most Happy Fella*, *La Rondine*, *Der Rosenkavalier*, *The Merry Widow*, and *South Pacific*. Among the regional theaters he has designed for are The Alliance Theatre (Atlanta); the Alabama, Colorado, and Utah Shakespeare festivals; Arizona Theatre Company; Denver Center Theatre; Honolulu Theatre

for Youth; Kansas City Rep; Utah Festival Opera; and Yale Rep. Forrester also designed *The Three Sisters* for The American University in Cairo and has designed for several theaters in the Seattle area, where he resides.



Andrew Grams, Conductor, *Spring Ballet*. With a unique combination of intensity, enthusiasm and technical clarity, American conductor Andrew Grams has steadily built a reputation for his dynamic concerts, ability to connect with audiences, and long-term orchestra building. The youngest of a large mixed-race family from Severn, Maryland, he earned a Bachelor of Music in Violin Performance from The Juilliard School and, in 2003,

a conducting degree from the Curtis Institute of Music, where he studied with Otto-Werner Mueller. Grams served as assistant conductor of The Cleveland Orchestra from 2004 to 2007, where he worked under the guidance of Franz Welser-Möst. From 2014 to 2020, Grams served as music director of the Elgin Symphony Orchestra. He was the winner of

2015 Conductor of the Year from the Illinois Council of Orchestras and has led orchestras throughout the United States, including the Houston Symphony, Minnesota Orchestra, National Symphony Orchestra, Philadelphia Orchestra, and the symphony orchestras of Baltimore, Chicago, Cincinnati, Dallas, Detroit, and St. Louis. Abroad, he has worked with symphony orchestras of Toronto, Montreal, Vancouver, Sydney, Melbourne, Barcelona, and New Zealand, among many others. He has led multiple performances of New York City Ballet's *George Balanchine's The Nutcracker*® and the first performances of the new production of *The Nutcracker* for the Norwegian National Ballet in Oslo. Also an educator, Grams has worked with orchestras at institutions such as the Curtis Institute of Music, Cleveland Institute of Music, Indiana University, Roosevelt University, National Orchestral Institute at the University of Maryland, and Amsterdam Conservatory. An accomplished violinist, he was a member of the New York City Ballet Orchestra from 1998 to 2004, serving as acting associate principal second violin in 2002 and 2004. Grams has also performed with such ensembles as the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic, and the New Jersey Symphony, as well as with chamber music ensembles around the country.



C. David Higgins, Set Designer, *The Nutcracker* and *H.M.S. Pinafore*.

Born in Bloomington, Indiana, and raised not two blocks from campus, C. David Higgins started his theatrical studies at IU intent on becoming an actor/dancer before he discovered his love for scenic design. He studied with the famous C. Mario Cristini and became proficient in the Romantic-Realist style of scenic design and painting. After earning his master's degree, Higgins joined the staff of Indiana University Opera Theater and worked as master scenic artist from the time the Musical Arts Center opened in 1971 until his retirement in December 2011. He was appointed to the faculty in 1976 and served as chair of the Opera Studies Department and principal designer for Opera Theater. His design credits throughout the United States include the San Antonio Festival, Memphis Opera, Norfolk Opera, Louisville Opera, Detroit Symphony, Canton Ballet, and Sarasota Ballet as well as many other venues. His Indiana University productions have been seen throughout North America as rentals by major regional opera companies. His many international credits include the Icelandic National Theater; Ballet San Juan de Puerto Rico; Korean National Opera; Seoul City Opera; Korean National Ballet; Dorset Opera (England); Teatro la Paz de Belém, Brazil; and the Teatro Nacional de São Paulo, Brazil. He has designed the scenery for the world premiere of *Our Town* (Ned Rorem), the American premieres of *Jeppe* (Sandström) and *The Devils of Loudun* (Penderecki), and the collegiate premieres of *Nixon in China* (Adams) and *The Ghosts of Versailles* (Corigliano) as well as many other operas and ballets. Known for his Italianate painting style, *Opera News* magazine has referred to Higgins as one today's finest American scenic artists.



Kimille Howard, Stage Director, *An Evening of William Grant Still* ("Highway 1, USA").

Kimille Howard is a New York-based director, deviser, writer, and filmmaker. She is an assistant stage director at the Metropolitan Opera and recently worked on the James Robinson production of *Porgy and Bess*. She is artistic director of the Lucille Lortel Theatre's NYC Public High School Playwriting Fellowship and a cofounder of the Black Classical Music Archive. Directing credits include Joseph Bologne's *The Anonymous Lover* (Wolf Trap Opera), *Death By Life* (White Snake Projects), Mona Monsour's

In the Open (Western Connecticut State University), Chesney Snow's *Soil Beneath* (Primary Stages/59E59), Pascale Armand's *\$\$/thole Country Clapback* (Loading Dock Theatre), *The Fellowship Plays* (Lucille Lortel Theatre Foundation), Jeesun Choi's *A Light Staggering* (Ensemble Studio Theatre), Rodney Witherspoon II's *Tidwell: or the Plantation Play* (Samuel French OOB Short Play Festival winner), *Low Power* by Jon Kern (EST), *Black Girls are from Outer Space* by Emana Rachele (National Black Theatre), Dominique Morisseau's *Skeleton Crew* (TheatreSquared), and Gabriel Jason Dean's *Triggered* (Cherry Lane Theatre). Howard was named Best Director at the 2016 Thespis Festival for Joseph Krawczyk's *It's All About Lorrie* at the Hudson Theater and remounted the production for a commercial run at the American Theater of Actors in 2017. Her work has also been seen at the Circle in the Square Theatre Circle Series, Queens Theatre, Juilliard, The Flea, The Lark, JAGFest, New York University, Sea Dog Theater, Atlantic Acting School, and CLASSIX/The Lewis Center, among others. She was assistant director for Broadway's *Ain't Too Proud: The Life and Times of the Temptations*. Recent fellowships include New York Theatre Workshop 2050 Fellowship and the Manhattan Theatre Club Jonathan Alper Directing Fellowship. She has produced shows at the HERE Arts Center, FIAF, and more. Howard is a current member of The New Georges Directors Jam, a participant in New York Stage and Film's inaugural NYSAF NEXUS project, and a former resident director at the Flea Theater. She is the series producer for American Opera Project's *Music as the Message*.



Walter Huff, Chorus Master, *The Magic Flute*, *The Coronation of Poppea*, *Falstaff*, *An Evening of William Grant Still* ("Highway 1, USA"), *La Rondine*, and *H.M.S. Pinafore*.

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*, *Xerxes*, and *La Bohème*. For four years, Huff has served as choral instructor and conductor for the Jacobs School's Sacred Music Intensive. He conducted the Jacobs Summer Music series productions of Arthur Honegger's *King David* and Stephen Paulus's *The Three Hermits*. This past summer, Huff returned for his third year as a faculty member at the Ravinia Festival's Steans Music Institute. He also maintains a busy vocal coaching studio in Atlanta. Huff and Jacobs faculty choral colleague Chris Albanese were invited to present at the American Choral Directors Association National Virtual Convention in March 2021.



Rebecca Janes, Children's Ballet Master, *The Nutcracker*. Rebecca Janes is an adjunct faculty member at the IU Jacobs School of Music. After a professional career spanning 20 years, dancing principal roles by George Balanchine, Alonzo King, Dwight Rhoden, Nacho Duato, Marius Petipa, Alvin Ailey, Twyla Tharp, Anthony Tudor, and Sasha Janes, she moved to Bloomington with her family. Before coming to Bloomington, Janes was part of the senior ballet faculty at Charlotte Ballet Academy. She has been teaching for nine years and is also on faculty at the Chautauqua Institution in New York.



Sasha Janes, Choreographer, *Fall Ballet* ("Chaconne") and *An Evening of William Grant Still* ("19"); Ballet Master ("Bournonville Suite").

Sasha Janes is associate professor of ballet at the IU Jacobs School of Music. He was born in Perth, Australia, and received his formal dance training from the Australian Ballet School. He has danced professionally with West Australian Ballet, Australian Ballet, Hong Kong Ballet, and

Dayton Ballet, performing principal roles in works by Jiří Kylián, George Balanchine, Nacho Duato, Jean-Pierre Bonnefoux, Marius Petipa, Septime Webre, Anthony Tudor, Dwight Rhoden, Alonzo King, Twyla Tharp, Alvin Ailey, and many others. At the invitation of Jean-Pierre Bonnefoux and associate artistic director Patricia McBride, Janes joined Charlotte Ballet in 2003. In 2006, he was commissioned to choreograph his first ballet, *Lascia la Spina, Cogli la Rosa*, and has since choreographed several ballets for Charlotte Ballet, including *Carmen*, *Dangerous Liaisons*, *We Danced Through Life*, *Last Lost Chance*, *Shelter*, *At First Sight*, *Loss*, *The Four Seasons*, *The Red Dress*, *Utopia*, *Playground Teasers*, *The Seed and the Soil*, *Chaconne*, *Queen*, *Sketches from Grace*, and *Rhapsodic Dances*, which was performed as part of the Kennedy Center's Ballet Across America series in June 2013. *The Washington Post* called Janes "a choreographer to watch." He was a participant in New York City Ballet's Choreographic Institute and has been a guest choreographer for Richmond Ballet's New Works Festival. He was a principal dancer with Charlotte Ballet for eight seasons before being named rehearsal director in 2007 then associate artistic director in 2012 and adding the title resident choreographer in 2013. In fall 2016, Janes premiered his ballet *Saudade* for the Jacobs School of Music, where he served as guest faculty. In spring 2017, he premiered his *Wuthering Heights* for Charlotte Ballet, inspired by Emily Brontë's classic novel. In fall 2020, he premiered the first two movements of *19* at the Jacobs School.



Constantine Kitsopoulos, Conductor, *Jacobs Live at the Movies*.

Constantine Kitsopoulos has established himself as a dynamic conductor known for his ability to work in many different genres and settings. He is equally at home with opera, symphonic repertoire, film with live orchestra, musical theater, and composition. His work has taken him all over the world, where he has conducted the major orchestras of North

America, the Hong Kong Philharmonic, and the Tokyo Philharmonic. In addition to Kitsopoulos's engagements as guest conductor, he is music director of the Festival of the Arts Boca, general director of Chatham Opera, and general director of the New York Grand Opera. Highlights of the 2018-19 season include his debut with the Chicago Symphony Orchestra, return engagements with the Dallas Symphony, Detroit Symphony, New Jersey Symphony, San Francisco Symphony, Houston Symphony, Toronto Symphony, New York Philharmonic, Louisiana Philharmonic, and San Antonio Symphony. Kitsopoulos has

developed semi-staged productions of Mozart's *Die Zauberflöte*, for which he has written a new translation, *Don Giovanni*, and *La Bohème*. For IU Jacobs Opera Theater, he has conducted productions of *Falstaff*, *Die Fledermaus*, *A View from the Bridge*, *H.M.S. Pinafore*, *The Most Happy Fella*, *South Pacific*, *Oklahoma!*, *The Music Man*, *The Last Savage*, and Bernstein's *Mass*. He was assistant chorus master at New York City Opera from 1984 to 1989. On Broadway, Kitsopoulos has been music director of *Rodgers + Hammerstein's Cinderella*, *The Gershwin's Porgy and Bess* (cast album on PS Classics), *A Catered Affair* (cast album on PS Classics), *Coram Boy*, *Baz Luhrmann's Production of Puccini's La Bohème* (cast album on DreamWorks Records), *Swan Lake*, and *Les Misérables*. He was music director of ACT's production of Weill/Brecht's *Happy End* and made the only English-language recording of the piece for Sh-K-Boom Records. Kitsopoulos is music director/supervisor of a new musical theater piece titled *Alamo*, with music and lyrics by Jacobs Distinguished Professor Timothy Noble.



Carla Körbes, Stager/Ballet Master, *Fall Ballet* (“Für Alina”) and *Spring Ballet* (Act II of “Swan Lake”). Carla Körbes is professor of ballet at the IU Jacobs School of Music. Körbes was born in Porto Alegre, Brazil, and began training at the age of five. In 1996, Peter Boal encouraged her to come to the United States to study at the School of American Ballet. She joined New York City Ballet as an apprentice in

1999 and was made a member of the corps de ballet in 2000. She was promoted to soloist in 2005 and joined Pacific Northwest Ballet (PNB) as a soloist later that year. She was promoted to principal dancer at PNB in 2006 and retired from the company in 2015. Körbes danced numerous ballets by George Balanchine, Jerome Robbins, Christopher Wheeldon, William Forsythe, Alexei Ratmanský, and Twyla Tharp, and performed classical works including *Swan Lake*, *Giselle*, and *Don Quixote*. Before joining the Jacobs School of Music faculty, Körbes served as associate director of the L. A. Dance Project and taught at the Colburn School in Los Angeles. (Photo by Patrick Fraser)



Julia Lawson, German Diction Coach, *The Magic Flute*. Julia Hoffmann Lawson earned her B.A. in German from the University of Wisconsin and her M.A. and Ph.D. in German Literature from Indiana University. She has lived and studied in Germany and Switzerland and spends as much time there as she can. She taught German language and literature for many years at Indiana University, Northern Virginia Community

College, and Georgetown University, as well as for private language contractors in the Washington, D.C., metro area. She and her husband returned to Bloomington in 2002, where, from 2004 until 2016, she worked as a lecturer in the IU Department of Germanic Studies and pursued her interest in literary translating. In 2010, she received IU's Distinguished Teaching Award for part-time faculty. Her connection to the Jacobs School of Music deepened in 2018, when she designed and began teaching German for Musicians, a hybrid course for Jacobs graduate students. Lawson served as German diction coach for IU Opera Theater starting with *The Merry Wives of Windsor* in 2008 and, most recently, for *Ariadne auf Naxos* in 2018.



Edwaard Liang, Choreographer, *Fall Ballet* (“Für Alina”). A former dancer with New York City Ballet and Nederlands Dans Theater, Edwaard Liang has built an international reputation as a choreographer. Over the last decade, he has created work for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, Kirov Ballet, New York City Ballet, Pacific Northwest Ballet, San Francisco Ballet, Shanghai Ballet, Singapore Dance Theatre, and

Washington Ballet. Born in Taipei, Taiwan, and raised in Marin County, California, he began his dance training at age five with Marin Ballet. After studying at the School of American Ballet, he joined New York City Ballet in 1993. That same year, he was a medal winner at the Prix de Lausanne International Ballet Competition and won the Mae L. Wien Award. By 1998, he was promoted to soloist. In 2001, Liang joined the Tony Award-winning Broadway cast of *Fosse*. His performance in *Fosse* was later televised nationally in the PBS *Great Performances* series episode “Dance in America – From Broadway: Fosse” and subsequently released on DVD. By 2002, Liang was invited by Jiří Kylián to become a member of the acclaimed Nederlands Dans Theater (NDT) 1. While dancing with NDT 1, Liang discovered his passion for choreography. Since establishing himself as a choreographer, his works have been performed by dance companies around the world, and he has won numerous awards, including the 2006 National Choreographic Competition. In 2013, he was named artistic director at BalletMet, where he continues to choreograph new works for companies both domestically and abroad. In 2017, he received an Emmy Award for his short dance film *Vaulted*. In 2018, he created a new ballet with Roberto Bolle for the opening of the World Economic Forum Annual Meeting in Davos, Switzerland.



Louis Lohraseb, Conductor, *La Rondine*. Conductor Louis Lohraseb, whose recent performances of both opera and symphonic work have garnered praise from *Opera News*, *The Wall Street Journal*, and *The Berkshire Review*, made his professional conducting debut in 2019 at Teatro dell’Opera di Roma, leading performances of *Carmen*. Additional engagements in the 2021-22 season include debuts with the Komische

Oper Berlin, conducting *La Traviata*, and with Semperoper Dresden, leading performances of *Carmen*. He also returns to LA Opera this season as assistant conductor to music director James Conlon. Highlights of recent seasons include conducting the LA Opera Orchestra in Hitchcock’s *Psycho* and serving as assistant conductor for Teatro dell’Opera di Roma’s production of *Billy Budd* and LA Opera’s production of *Nabucco*. A student of Lorin Maazel and James Conlon, the latter whom he assisted at the 2014 Ravinia Festival in productions of *Don Giovanni* and *Le Nozze di Figaro*, Lohraseb was selected as the 2016 Conducting Fellow at the Chautauqua Music Festival. In 2018, he was an assistant conductor at the Glimmerglass Festival for *The Barber of Seville* and *West Side Story*, after which he joined the Domingo-Colburn-Stein Young Artist Program at LA Opera. Currently a doctoral candidate at the Jacobs School of Music, Lohraseb has studied under Arthur Fagen, David Effron, and Kevin Murphy, and served as assistant conductor and opera coach for IU Jacobs School of Music Opera Theater. As the 2013 Conducting Fellow at the Yale School of Music, he studied with Shinik Hahm and served as assistant conductor to the Yale Philharmonia under such musicians as Peter Oudjian, John Adams, and Krzysztof Penderecki. During his time at Yale, Lohraseb founded the Amadeus Orchestra, served as music director of the Cheshire Symphony Orchestra, and was a conducting fellow at the Castleton Festival in Virginia in 2014. Born to Iranian and Italian parents, he earned his master’s degree in conducting from Yale University and graduated summa cum laude from SUNY Geneseo.



Glenda Lucena, Children's Ballet Master, *The Nutcracker*. Glenda Lucena is a world-renowned professional ballet teacher and repeteur. She brings her insight, excellence, and spirituality into every studio. She has served as ballet master at Miami City Ballet, taught consistently for the Chautauqua Institution, and served as both faculty and repeteur for the Jacobs School of Music Ballet Department.



Crystal Manich, Stage Director, *La Rondine*. Crystal Manich is a versatile Latinx international creative leader whose over 70 works for stage and screen have been seen across the United States, Argentina, and Australia. Her short bilingual film script, *Desconocer*, was an official selection and finalist of the 2019 Oaxaca FilmFest Global Script Challenge. She won the Audience Award at the 2018 Great Lakes

International Shorts Festival for her short film *L'Ivresse*, which she wrote and directed. Projects in 2021 include directing a feature film for the world premiere opera *The Copper Queen* with Arizona Opera in collaboration with Manley Films, to be released in fall 2021. She directed a multicam livestream of Daniel Catán's opera *La Hija de Rappaccini* for Chicago Opera Theatre at the Field Museum in April. She was cofounding artistic director of Opera Omnia in New York, assistant artistic director with Cirque du Soleil's *Quidam* in Brazil, and artistic director of Mill City Summer Opera in Minneapolis. Manich has directed opera productions for Santa Fe Opera, Opera San Antonio, Pittsburgh Opera, Wolftrap Opera, Boston Lyric Opera, Carnegie Mellon University, Buenos Aires Lírica (Argentina), Pinchgut Opera (Sydney, Australia), and many other companies. She earned a B.F.A. in drama and a master's degree in arts management from Carnegie Mellon University. (Photo by Zach Mendez)



Lino Mioni, Italian Diction Coach, *The Coronation of Poppea* and *Falstaff*. 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. He 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*. At the Jacobs School, he was Italian diction coach for *La Bohème*.



Kevin Murphy, Conductor, *The Coronation of Poppea*. Pianist Kevin Murphy is professor of music in collaborative piano and director of coaching and music administration for IU Jacobs School of Music Opera Theater. A leading figure in the world of classical vocal music, he has served as Jacobs faculty since 2011. He recently joined Professor Anne Epperson at the Jacobs School in creating a new collaborative piano

program. In 2011, he was appointed director of the program for singers at Ravinia's Steans

Music Institute, and 2013-14 marked his first season as artistic consultant for the Tucson Desert Song Festival. Previously, he was director of music administration and casting advisor at New York City Opera (2008-12) and director of musical studies at the Opéra National de Paris (2006-08). Murphy was the first pianist and vocal coach invited by Maestro James Levine to join the prestigious Lindemann Young Artist Program at the Metropolitan Opera, and from 1993 to 2006, Murphy was an assistant conductor at the Met. In addition to his on- and off-stage partnership with his wife, soprano Heidi Grant Murphy, Murphy has collaborated in concert and recital with numerous world-renowned artists. He is sought after and respected for his work as a private vocal coach and teacher and has guest taught at San Francisco Opera's Merola Program, the International Vocal Arts Institute in Israel and Italy, Glimmerglass Opera, Tanglewood, Cincinnati Conservatory of Music, and The Juilliard School. In addition to playing and teaching, Murphy has added conducting to his musical activities and is a frequent adjudicator for competitions, including the Metropolitan Opera National Council Auditions, where he has also served as official accompanist on stage at the Met. A native of Syracuse, New York, Murphy earned a Bachelor of Music in Piano Performance degree from Indiana University and a Master of Music in Piano Accompanying degree from the Curtis Institute of Music. He resides in Bloomington, Indiana, with his wife, Heidi, and their four children.



Kyra Nichols, Stager, *Fall Ballet* (“Donizetti Variations”) and *Spring Ballet* (“Agon Pas de Trois”). Kyra Nichols is professor of ballet at the IU Jacobs School of Music, where she holds the Violette Verdy and Kathy Ziliak Anderson Chair in Ballet. Nichols began her early training with her mother, Sally Streets, a former member of New York City Ballet (NYCB).

Nichols became an apprentice and then a member of the corps de ballet at NYCB in 1974 and was promoted to soloist in 1978. In 1979, George Balanchine promoted her to principal dancer, and she worked closely with both Balanchine and Jerome Robbins. She performed numerous leading roles in the NYCB repertoire, including *Tchaikovsky Piano Concerto Number 2*, *Stars and Stripes*, *Liebeslieder Walzer*, and *Davidstbündlertänze*. She has worked with an extensive list of choreographers, including William Forsythe, Susan Stroman, Christopher Wheeldon, Jacques D’Amboise, Robert La Fosse, and Robert Garland. Nichols retired from New York City Ballet in June 2007 after 33 years with the company, the longest-serving principal dancer in the company’s history. Immediately prior to joining the Jacobs School, she was ballet mistress at Pennsylvania Ballet.



Robert O’Hearn, Set and Costume Designer, *Falstaff*. Robert O’Hearn earned his bachelor’s degree from Indiana University in 1943. As principal designer for IU Opera and Ballet Theater, O’Hearn designed sets and costumes for more than 40 productions and taught in the Opera Studies program for many years. Prior to coming to IU, he designed sets and costumes for the Metropolitan Opera, Vienna Staatsoper, Vienna

Volksoper, Hamburg Staatsoper, New York City Opera, Greater Miami Opera, Houston Grand Opera, Santa Fe Opera, American Ballet Theatre, New York City Ballet, San Francisco Ballet, and Ballet West. O’Hearn served as professor for the Studio and Forum of Stage Design in New York from 1968 to 1988. He has given lectures and classes at Carnegie Mellon, Brandeis, and Penn State University. In 2005, he received the Robert L. B. Tobin Award for Lifetime Achievement in Theatrical Design.



Justin Peck, Choreographer, *Fall Ballet* (“In Creases”). Justin Peck is a Tony Award-winning choreographer, director, and dancer based in New York City. He is currently the acting resident choreographer of New York City Ballet (NYCB). Peck began choreographing in 2009 at the New York Choreographic Institute. In 2014, after the creation of his acclaimed ballet *Everywhere We Go*, he was appointed resident choreographer of NYCB.

He joined NYCB as a dancer in 2006. As a performer, Peck has danced a vast repertoire of works by George Balanchine, Jerome Robbins, Alexei Ratmansky, Lynn Taylor-Corbett, Benjamin Millepied, Christopher Wheeldon, and many others. In 2013, Peck was promoted to the rank of soloist, performing full-time through 2019 with the company. He has created over 40 ballets, 20 for NYCB. His works have been performed by Paris Opera Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, LA Dance Project, Dutch National Ballet, Joffrey Ballet, Houston Ballet, and Pennsylvania Ballet, to name a few. Notable collaborators include, among others, composers Sufjan Stevens, Bryce Dessner, Nico Muhly, Caroline Shaw, and Dolly Parton; visual artists Shepard Fairey, Marcel Dzama, and John Baldessari; fashion designers Mary Katrantzou, Humberto Leon, Tsumori Chisato, and Dries Van Noten; and filmmakers Steven Spielberg, Sofia Coppola, and Damien Chazelle. In 2014, Peck was the subject of the documentary *Ballet 422*, which followed him as he created New York City Ballet’s 422nd original dance, *Paz de la Jolla*. His directorial and choreographic work on film includes the feature film *Red Sparrow*, *The New York Times Great Performers* series (starring Julia Roberts, Ethan Hawke, Emma Stone, Glenn Close, and others), and the upcoming film remake of *West Side Story* (with Steven Spielberg). His accolades include the National Arts Award (2018), Golden Plate Honor from the Academy of Achievement (2019), Bessie Award for his ballet *Rodeo: Four Dance Episodes* (2015), the Gross Family Prize for his ballet *Everywhere We Go* (2014), and the Tony Award for his choreography on Broadway’s *Carousel* (2018). (Photo by Henry Leutwyler)



Marius Petipa (1819-1910), *Spring Ballet* (Act II of “Swan Lake”).

Marius Petipa, the “father of classical ballet,” began his dance training at age seven with his father, Jean Petipa, the French dancer and teacher. At the age of 16, he became principal dancer at the theatre in Nantes, where he also produced several short ballets. He danced for over 20 years as the principal dancer in Spain, Paris, Bordeaux, and Russia, where he moved in 1847 and remained for the rest of his life. Considered an excellent dancer and partner, his acting, stage manners, and pantomime were held up as examples for many generations of dancers. In 1869, Petipa became principal ballet master of the Imperial Theatre in St. Petersburg. The value of his accomplishments is astounding: in his 30 years at the Imperial Theatre, he produced 50 new ballets, revived 17 older ones, and arranged the dancing in 35 operas. Some of his most famous ballets are still being performed today: *Don Quixote*, *La Bayadère*, *Swan Lake*, and *Raymonda*, to name a few. Also, he is considered to have laid the foundation for the entire school of Russian ballet. Petipa is considered one of the greatest choreographers of all time. He researched the subject matter of the ballets he staged, making careful and detailed preparations for each production and working closely with the designer and composer. He elevated the Russian ballet to international fame and laid the cornerstone for twentieth-century ballet. His classicism integrated the purity of the French school with Italian Virtuosity.



Ken Phillips, Lighting and Projection Designer, *The Magic Flute*. Ken Phillips served as lighting specialist for the IU Jacobs School of Music from 2019 to 2021, where he designed the lighting and helped engineer the projections for almost a dozen productions. He currently works at the University of Wisconsin–Parkside, teaching lighting and projection design. Phillips earned an M.F.A. in Lighting Design from the University of Arizona and has freelanced around the country, working in mostly opera and musical theater. Samples of his work may be seen at KGPhillips.com.



Charles Prestinari, Opera Coach and Singing Hoosiers Keyboards. Charles Prestinari is senior lecturer in chamber music and collaborative piano at the IU Jacobs School of Music. Before joining the Jacobs School, he served as chorus master and music administrator of the San Diego Opera. From 2004 to 2011, he was associated with New York City Opera—first as assistant chorus master and from 2007 as chorus master—working on more than 40 different productions covering the full operatic repertoire, from the baroque period to the twentieth century. Highlights include an Emmy-winning *Live from Lincoln Center* telecast of Puccini's *Madama Butterfly* and the New York stage premiere of Leonard Bernstein's *A Quiet Place*. He has also been guest conductor of the National Chorale and guest chorus master at the New York City Ballet, Manhattan School of Music, and Aspen Music Festival. While earning master's and doctoral degrees in choral conducting from the Jacobs School, he held the positions of chorus master (2001-03) and opera coach (2001-04) with IU Jacobs School of Music Opera Theater. He was also director of the University Chorale and the Motet Choir. From 1998 to 2001, he was assistant director and accompanist with the Singing Hoosiers.



Michael Shell, Stage Director, *The Magic Flute*, *Falstaff*, and *H.M.S. Pinafore*. Michael Shell is associate professor of voice at the IU Jacobs School of Music, where he teaches acting and opera workshops, and 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 following 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. Shell has been guest faculty and director at the 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 faculty at the International Vocal Arts Institute Summer Opera Program in Tel Aviv.



Mark F. Smith, Set and Projection Designer, *The Magic Flute*; Set Designer, *The Coronation of Poppea* and *An Evening of William Grant Still* (“Highway 1, USA”). 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 *Florencia en el Amazonas*, *Don Giovanni*, *Ariadne auf Naxos*, *Hansel and Gretel*, Bernstein’s *Mass*, and *La Bohème*. His design for 2016’s *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.



Irina Ter-Grigoryan, Ballet Rehearsal Pianist. Irina Ter-Grigoryan earned her degrees of piano performance, pedagogy, and accompaniment in the former Soviet Union. She served as a faculty member at the Baku State Conservatory and as an accompanist for the Azerbaijan State Theater Opera and Ballet. She was selected from a small pool of musicians to

accompany international and regional competitions representing the Soviet Union. During her time in the United States, she has continued her work as an accompanist with the Temple Square Concert Series Recitals in Salt Lake City, Utah; University of Utah; and Ballet West Co.; and as a collaborative pianist at DePauw University. She currently holds the position of accompanist and music director with the IU Jacobs School of Music Ballet Department.



Alice Trent, Lighting Designer, *Fall Ballet*, *The Coronation of Poppea*, *Falstaff*, *The Nutcracker*, *An Evening of William Grant Still*, *La Rondine*, *Singing Hoosiers*, *Spring Ballet*, and *H.M.S. Pinafore*. Alice

Trent is lighting supervisor at the IU Jacobs School of Music. She has designed extensively throughout the Midwest and South, and has worked

as an assistant lighting designer at the Cleveland Play House, Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, The Drama League, and Town Hall Arts Center of Denver. She received the 2019 Barbizon Lighting Company Jonathan Resnick Lighting Design Award and the 2019 Southeastern Theatre Conference (SETC) Spiegel Theatrical Artist Award. Trent placed first in the 2019 SETC Projection Design Competition for her work on *King Charles III* and was a 2020 Gilbert Hemsley Internship Program Finalist. She earned an M.F.A. in Lighting and Digital Media Design from the University of Tennessee Knoxville.



Dana Tzvetkov, Costume Designer, *The Magic Flute*, *The Coronation of Poppea*, and *An Evening of William Grant Still* (“Highway 1, USA”). 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*, *Le Nozze di Figaro*, and *La Bohème*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. Tzvetkov 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 Jacobs School of Music 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*.



Shuichi Umeyama, Opera Coach. Pianist Shuichi Umeyama is assistant professor of music in opera studies and an opera coach at the IU Jacobs School of Music. A collaborator with internationally known vocalists since 1988, he has performed numerous concerts as a soloist and accompanist. His repertoire includes concertos by Brahms, Beethoven, Chopin, Rachmaninoff, and others, and his recitals have been broadcast

on Japan National Broadcasting (NHK). He has served as coach and accompanist for the Indianapolis Opera and Opera Memphis. In addition, he has served as an official accompanist for many competitions throughout the United States. He is a former music director of the Aoyama Theater and the Belvillage Opera Theater in Japan. Umeyama studied accompanying with violist William Primrose and earned Bachelor of Music and Master of Music degrees from Tokyo National University of Fine Arts and Music.



Michael Vernon, Ballet Master, *Fall Ballet* (“Chaconne”) and *Spring Ballet* (“Bournonville Suite”); Choreographer, *The Nutcracker*. Michael Vernon is chair emeritus of the Ballet Department and professor of ballet at the IU Jacobs School of Music. He studied at the Royal Ballet School in London with Dame Ninette de Valois and Leonide Massine. He performed with The Royal Ballet, The Royal Opera Ballet, and the London

Festival Ballet before moving to New York in 1976 to join the Eglevsky Ballet as ballet master and resident choreographer under the directorship of Edward Villella. Vernon served as artistic director of the company from 1989 to 1996. He has choreographed for the Eglevsky Ballet, BalletMet, and North Carolina Dance Theatre, and Mikhail Baryshnikov commissioned him to choreograph the pas de deux *In a Country Garden* for American Ballet Theatre (ABT). Vernon’s solo *S’Wonderful* was danced by ABT principal Cynthia Harvey in the presence of President and Mrs. Reagan and shown nationwide on CBS television. Vernon served as the assistant choreographer on Ken Russell’s movie *Valentino*, starring Rudolph Nureyev and Leslie Caron. Vernon has taught at Steps on Broadway (New York City) since 1980 and been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey American Dance Theater. He has been involved with the Ballet Program of the Chautauqua Institution since 1996 and is the artistic advisor for the Ballet School of Stamford. He is permanent guest teacher at the

Manhattan Youth Ballet and has a long association with Ballet Hawaii. For Indiana University, Vernon has choreographed *Endless Night*, *Jeux*, *Spectre de la Rose*, and *Cathedral*, and has staged and provided additional choreography for the full-length classics *Swan Lake* and *The Sleeping Beauty*. He has choreographed for many IU Jacobs School of Music Opera Theater productions, such as *Faust* and the world premiere of *Vincent*.



Brent Wallarab, Director, *Jacobs Holiday Celebration* and *Jazz Celebration*. Composer/arranger, bandleader, and former trombonist Brent Wallarab is David N. Baker Professor in Jazz Studies and associate professor of music in jazz studies at the IU Jacobs School of Music, where he conducts Jazz Ensemble I and teaches courses in jazz arranging, composition, and jazz history. Before his appointment at the Jacobs

School, he maintained a diverse freelance career writing for or performing with artists including the Lincoln Center Jazz Orchestra, Benny Carter, Count Basie Orchestra, Rosemary Clooney, New York Pops Orchestra, Natalie Cole, Ray Charles, Perry Como, and Bobby Short. A founding member of the Smithsonian Jazz Masterworks Orchestra, Wallarab served as lead trombonist and principal arranger from 1991 through 2008 and was appointed specialist in jazz for the Smithsonian Institution in 1993. In 1994, he cofounded the Indianapolis-based Buselli-Wallarab Jazz Orchestra (BWJO), which has given over 1,000 live performances. The BWJO has recorded eight CDs, and its 2008 release, *Basically Baker*, was named one of the top 100 jazz albums of the decade by *DownBeat* magazine. Wallarab has had an active national and international career, including performances in Canada, Italy, France, Finland, the Netherlands, England, Spain, Turkey, Egypt, South Africa, and all 50 U.S. states. He has arrangements published through Warner Bros., Kendor, and Really Good Music.



Sarah Wroth, Ballet Master, *Fall Ballet* (“In Creases”) and *An Evening of William Grant Still* (“19”); Stager/Ballet Master, *Spring Ballet* (Act II of “*Swan Lake*”). Sarah Wroth is chair of the Ballet Department and associate professor of ballet at the IU Jacobs School of Music. She began her training at the Frederick School of Classical Ballet in Frederick, Maryland. In 2003, she earned a Bachelor of Science in Ballet Performance

with an Outside Field in Education from the Jacobs School of Music. That same year, she joined Boston Ballet as a member of the corps de ballet. With the company, Wroth performed principal roles in works by William Forsythe, Jiri Kylian, Marius Petipa, Jerome Robbins, Helen Pickett, and Mikko Nissinen, and soloist roles in ballets by Sir Frederick Ashton, George Balanchine, and August Bournonville. She has performed with Boston Ballet internationally in Spain, England, South Korea, and Finland. In 2009, she was awarded the E. Virginia Williams Inspiration Award for her unwavering dedication to ballet and the Boston Ballet Company. Wroth earned a Master of Science in Nonprofit Management from Northeastern University in 2015 and retired from Boston Ballet in May 2017.



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Nancy Poole for dedicating a new Steinway D piano in honor of her brother, Dean Emeritus Charles H. Webb.

Deborah Wehman, Joanne Passet, and David Jacobs, for making possible the purchase of new Steinway and Fazioli pianos for the Jacobs School of Music.

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THE MAGIC FLUTE

W. A. Mozart

SEPT 17, 18, 24, 25 | 7:30 p.m.

A LEAP FORWARD

Fall Ballet

*Peck, Janes, Liang,
and Balanchine*

OCT 1, 2 | 7:30 p.m.

OCT 2 | 2 p.m.

THE CORONATION OF POPPEA

C. Monteverdi

OCT 15, 16 | 7:30 p.m.

FALSTAFF

G. Verdi

NOV 12, 13, 18, 19 | 7:30 p.m.

THE NUTCRACKER

P. Tchaikovsky

DEC 2, 3, 4 | 7:30 p.m.

DEC 4, 5 | 2 p.m.

JACOBS HOLIDAY CELEBRATION

DEC 11 | 7:30 p.m.

AN EVENING OF WILLIAM GRANT STILL

FEB 4, 5, 11, 12 | 7:30 p.m.

JACOBS LIVE AT THE MOVIES

FEB 18, 19 | 7:30 p.m.

LA RONDINE

G. Puccini

MAR 4, 5, 10, 11 | 7:30 p.m.

SINGING HOOSIERS SPRING CONCERT

MAR 26 | 7:30 p.m.

A LOOK BACK Spring Ballet

*Petipa and Ivanov, Balanchine,
and Bournonville*

APR 1, 2 | 7:30 p.m.

APR 2 | 2 p.m.

JAZZ CELEBRATION

APR 9 | 7:30 p.m.

H.M.S. PINAFORE

W. S. Gilbert and A. Sullivan

APR 15, 16, 22, 23 | 7:30 p.m.

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