

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.

Events to Your Inbox

Stay in the know by subscribing to our *JacobsConnect* e-newsletter!



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*

Andrew Elliot, *Wig and Makeup 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

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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.



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

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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 Likhina, *Assistant 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

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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.

NOV

12

7:30pm

NOV

13

7:30pm

NOV

18

7:30pm

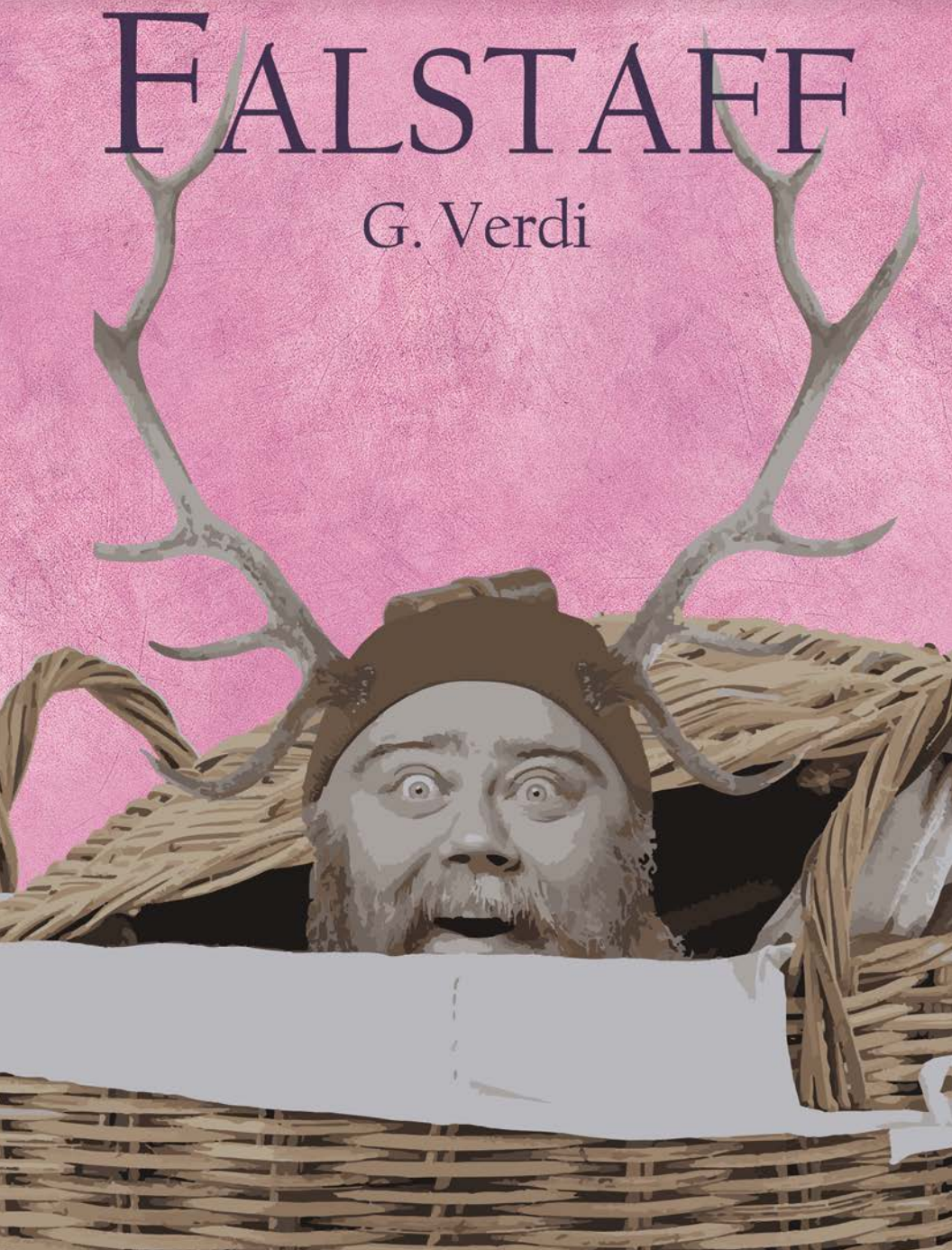
NOV

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*

Andrew Elliot, *Wig and Makeup 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

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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.”

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

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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

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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*

C. David Higgins, *Set Designer*

Dana Tzvetkov, *Costume Designer*

Andrew Elliot, *Wig and Makeup Designer*

Alice Trent, *Lighting Designer*

Walter Huff, *Chorus Master*

Leraldo Anzaldúa, *Fight Choreographer*

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*

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

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Program Notes for *Highway 1 USA*

by Elizabeth Frickey

M.A. Student in Musicology

"In the United States, Highway 1 runs from the north to the south. Driving along it, one can see stretches of picturesque countryside, occasionally homes of the rich or the poor, and can frequently pass through cities or villages. And, while driving along Highway 1, one may also stop at a filling station, such as the one owned by Bob and Mary, never suspecting the drama that dwells within it."

Larger-than-life scenarios and characters often populate U.S. opera stages. In contrast, *Highway 1, USA* introduces people a contemporary audience might recognize as their own neighbors and places they may even have visited before. Fairly little is revealed about the protagonists at the beginning of the opera: Bob and Mary are an ordinary married couple that owns and operates an ordinary small-town gas station somewhere along the 2,000-mile-long stretch of highway between Florida and Maine—U.S. Route 1. They even experience ordinary hardships, like the financial burden of supporting Bob's younger brother, Nate. The characters possess a level of familiar anonymity. They live lives and experience struggles that audiences can imagine for themselves.

William Grant Still began composing the music for *Highway 1* in 1942, working from an original libretto titled *A Southern Interlude* by his collaborator and wife, Verna Arvey. However, Still largely abandoned the work in 1946 after it was rejected from a Metropolitan Opera contest. He then turned his focus to producing other operas, such as *Costaso* (1950), *Mota* (1951), *The Pillar* (1956), and *Minette Fontaine* (1958). Nearly two decades later, Still revised the opera he had begun in 1942, and it received its premiere under a new title. On May 11, 1963, *Highway 1, U.S.A.* was given its first performance under the baton of Still's friend and fellow conductor Fabien Sevitzyk of the University of Miami.

Still's early propensity for music led him to drop out of a pre-med degree at Wilberforce University to work as an arranger and performer for jazz legend W. C. Handy. After studying at Oberlin Conservatory for several years, in 1919, Still relocated to Harlem, where he continued working as an arranger and eventually studied with avant-garde composer Edgar Varèse. It was in Harlem that Still would meet Black writers of the Harlem Renaissance, including Langston Hughes and Alain Locke, collaborators who would help, in turn, to shape the young composer's new ideas about how Black art could fit into the general U.S. American art scene. By the time of *Highway 1, USA*'s premiere, Still was a prolific composer, having written five symphonies, five ballets, eight operas, and countless chamber works. The sheer volume of his work was enough to eventually earn him the moniker of the "dean" of Black American composers.

Still led a career of many firsts. His *Afro-American Symphony*, premiered in 1931 by the Rochester Philharmonic, was the first symphony by a Black American composer to be performed by a major orchestra. In 1936, he became the first Black man to conduct a major orchestra, at a jointly conducted concert with Sevitzyk and the Los Angeles Philharmonic. Still's earlier opera *Troubled Island* later became the first opera

by a Black composer performed by a major opera company with the New York City Opera's staging in 1949.

Highway 1, USA received a very positive response upon its premiere, with *The New York Times* reporting that “an audience of 1,000 gave Dr. Still a standing ovation at the end of the opera.” However, although the opera received numerous stagings in the years following the premiere, it earned relatively little sustained media attention, especially after Still's death in 1978. It wasn't until 2005 that a complete studio recording of the opera was released, featuring the St. Olaf Orchestra led by Philip Brunelle. IU's performance of Still's final opera marks the third in a series of long-overdue revival performances, including a 2019 performance by the University of Michigan and the recent staging from Opera Theatre of Saint Louis in spring 2021.

At around only 100 pages, *Highway 1, USA* is Still's shortest opera score, but the music and the story itself are incredibly rich and substantive. His diverse musical palette is on full display throughout the opera. This is the only one of his operas set in the twentieth century, and much of the music reflects the modern American jazz idiom, reflective of the work he had previously done as a performer and arranger. However, he also showcases his propensity for writing romantic music, utilizing musical techniques and styles reminiscent of Giacomo Puccini and even Richard Wagner, especially in his consistent use of musical motifs to portray emotion and character.

Still often communicates the values, dreams, and personalities of his characters through construction of recurrent melodies. In Bob's Scene 1 aria, Still has the character introduce the memory of his mother's dying wish that his younger brother, Nate, go to college and be successful. Still outlines this dream—communicated through the line “She had a dream of a son with learning”—with a sweeping melodic line. The same melody returns in a different light when Mary reflects on that same dream, this time resenting the fact that despite the financial support she and Bob have given him, Nate has yet to make anything of his life. Still also imparts the values of his characters in Scene 1 with a folk-inspired tune, as the small-town community reflects on Mary and Bob's kind and dependable nature. This is a community that does not necessarily value lofty goals, and the simple structure of its musical phrases reflects this. In contrast, Nate's aria in Scene 2, “What Does He Know of Dreams?,” presents far more harmonically complex music, as Nate proclaims his own ambitious, though unaccomplished, dreams.

Arvey's libretto for *Highway 1, USA* very intentionally avoids the subject of race, likely because it would have limited its success with national opera contests even further. However, Still foregrounds aspects of his own life as a Black man in the characters of Bob and Nate. In addition, Mary represents the hard-working and intelligent women in Still's life, such as Arvey and his mother, Carrie Still Shepperson.

IU's unique presentation of *Highway 1, USA* alongside the ballet *19*, choreographed by Sasha Janes to music from Still's *Afro-American Symphony*, gives audiences the opportunity to not only experience a wide range of Still's musical styles, but to explore how his thematic ideas remain relevant to the present day.

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 STEVEN SPIELBERG Film

JURASSIC PARK

SAM NEILL

LAURA DERN

JEFF GOLDBLUM

and

RICHARD ATTENBOROUGH

BOB PECK

MARTIN FERRERO

B.D. WONG

SAMUEL L. JACKSON

WAYNE KNIGHT

JOSEPH MAZZELLO

ARIANA RICHARDS

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

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Live Action Dinosaurs

STAN WINSTON

Full Motion Dinosaurs by
DENNIS MUREN, A.S.C.

Dinosaur Supervisor
PHIL TIPPETT

Special Dinosaur Effects
MICHAEL LANTIERI

Music by
JOHN WILLIAMS

Film Edited by
MICHAEL KAHN, A.C.E.

Production Designer
RICK CARTER

Director of Photography
DEAN CUNDEY, A.S.C.

Based on the Novel by
MICHAEL CRICHTON

Screenplay by
MICHAEL CRICHTON and DAVID KOEPP

Produced by
KATHLEEN KENNEDY and GERALD R. MOLEN

Directed by
STEVEN SPIELBERG

A UNIVERSAL PICTURE



Tonight's program is a presentation of the complete film Jurassic Park with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

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A Note from the Dean

The IU Jacobs School of Music is thrilled to share with you a brand-new performance experience at the Musical Arts Center: Jacobs Live at the Movies.

This year, audiences will experience Steven Spielberg's blockbuster hit *Jurassic Park* as never before—projected in HD with our own Concert Orchestra performing John Williams' iconic score live to picture. Jacobs School students have been working with renowned maestro Constantine Kitsopoulos to prepare this unique performance. They've gained invaluable insight and experience during the process, and we thank them for their enthusiasm and professionalism.

Enjoy this action-packed adventure pitting humans against prehistoric predators in the ultimate battle for survival. Featuring visually stunning imagery and groundbreaking special effects, this epic film is sheer movie magic 65 million years in the making. Welcome to Jurassic Park!

Jeremy Allen

David Henry Jacobs Bicentennial Dean (Interim)
IU Jacobs School of Music

A Note from the Composer

In his highly successful book *Jurassic Park*, author Michael Crichton enabled us to imagine what the return of the great vertebrates of 150 million years ago might be like. In his thrilling 1993 film adaptation, Steven Spielberg brought these fascinating and terrifying creatures to life and in so doing, captivated movie audiences around the world.

I must say that I greatly enjoyed the challenge of trying to tell the film's story musically. And while we can luxuriate this evening in the magnificent sound produced by the Indiana University Jacobs School of Music Concert Orchestra as it performs the entire score live to the picture, it's nevertheless tempting to imagine what the trumpeting of these great beasts of the distant past might have been like.

I know I speak for everyone connected with the making of *Jurassic Park* in saying that we're greatly honored by this event, and I hope that tonight's audience will have some measure of the joy we experienced while making the film more than 20 years ago.



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*

Andrew Elliot, *Wig and Makeup 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

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and streaming of live performances. Please silence all electronic devices.*

Program Notes

by Kristin Rasmussen
M.A. Student in Musicology

La Rondine premiered on March 27, 1917, at the Grand Théâtre de Monte Carlo, with music by Giacomo Puccini and a libretto by Giuseppe Adami. During a promotional tour for his opera *La Fanciulla del West* in 1913, Puccini was approached by Vienna's Carltheater to compose an operetta, and though the payment it was offering was tempting, the composer waited until he was satisfied with the subject of the work to accept. After a change in genre to comic opera, a few sketches of a libretto in German by Alfred Maria Willner, and the recruitment of Giuseppe Adami, the project began.

This opera is one of the least-known and least-performed works of Puccini's *oeuvre*; it had a few subsequent performances in Monaco, Brazil, and Italy, but was not premiered in the United States until 1928 and in Britain until 2002. In the years immediately following its premiere, Puccini revised the ending to *La Rondine* twice, and never established an official version. With a confusing history of revisions and without a successful Viennese premiere, *La Rondine* was unable to establish itself within the conventionally performed works of its time.

Much of the failure of *La Rondine* can be blamed on the outbreak of World War I. As political tensions heightened, Puccini found himself in an uneasy situation. *La Rondine's* original contract stipulated that the work was to premiere at the Carltheater, a theater run by German expats in Vienna. In 1915, Italy declared war on Austria-Hungary, and with this, Puccini intensified his attempts to break his contract and remove the opera from a tense political situation. Though he was never able to fully cancel the contract, he was able to negotiate moving the premiere and ultimately decided on Monte Carlo, a locale far removed from the war and Vienna's stifling political climate.

As an operetta-turned-comic opera, *La Rondine* is a departure from Puccini's typical works. The cheerful rhythms at the outset of the work immediately mark it as comic opera, and one of the most memorable moments from this work, Magda's aria "Che il bel sogno di Doretta," is its most obvious operetta-like feature. Puccini places this "story number" at the beginning of Act I, rather than the typical placement at the beginning of Act II.

Telling a story begun by Prunier and finished by Magda, this aria is prophetic of Magda's own story, describing the imaginary Doretta rejecting a wealthy suitor. Magda explains that Doretta rejected this suitor because of her romance with a student. Doretta refuses wealth and status in favor of a true love, and Magda later follows her example, refusing Rambaldo and running off to the French Riviera with Ruggero. The parallel between these two is strengthened through the dreamy and surging love motive heard and Prunier's explicit likening of Magda to Doretta. Though the story foreshadows what is to come, there is no ending to Doretta's story, allowing the heartbreaking ending of Magda's story more weight.

While the curtain rises, the opening prelude begins with a lively rhythm in duple meter; this is the first dance theme we hear, and we will hear it again. Throughout *La Rondine*, dance themes are important and represent the Parisian nightlife and Magda's love life. In the first act, dance is used to invoke a feeling or encapsulate a memory. As Magda sings of a past romantic affair in her Act I aria "Ore dolci e divine," she is accompanied by an almost imperceptible waltz; this is not a dance in the present, but instead a dance she is remembering.

Dance continues to be a metaphor for the Parisian social scene but becomes more explicitly tied to Bullier. A bar in Paris, Bullier is the place where Magda first experienced love and is also where she will fall for Ruggero. After Ruggero's entrance in Act I, the trio of Yvette, Bianca, and Suzy work to convince him of going to Bullier that night, while a lively polka theme plays behind them. In Act II, with the setting at Bullier, dance becomes diegetic — that is, the music we hear is now also heard and felt by the characters on stage. A lilting waltz is heard abundantly throughout the act, and a lively duple meter dance recalls the opera's opening.

Act III harkens back to the feelings of Act I: once again, dance is a tool of memory. As the opera works towards its conclusion, Magda is forced to face her past, and when Ruggero returns to her elated, holding a letter from his mother approving their union, she is forced to break his heart. Here at the climax, *La Rondine* epitomizes the all-too-familiar breakup line "It's not you, it's me," as another beautifully orchestrated waltz is heard while Magda sings of her past transgressions and informs Ruggero that she cannot be his wife. She begs him to forgive her someday and look back upon her sacrifice fondly, even though it may hurt in the moment. Unlike the conventional happy endings seen in operetta and comic operas, *La Rondine* ends with heartbreak. Ruggero collapses into sobs after begging her to stay, as Magda, who has finally proven herself as the *Rondine* (Italian for "swallow") of the title, flies back to Paris and Rambaldo.

Throughout *La Rondine*, dance is central, appearing in each act in similar forms to keep the plot centered around Magda's tumultuous love life and the nightlife of Paris. Dance works to tie each act together both in the music and the story, adding to the overall cohesion of the work. Puccini's manipulation of comic opera and its conventions, and expert use of dance as a representation of memory set *La Rondine* apart from his other works.

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

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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

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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*

Yasushi Nakamura, *Bass*

Kyle Poole, *Drums*

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

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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*

Andrew Elliot, *Wig and Makeup 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

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Program Notes for *H.M.S. Pinafore*

by Maggie Eronymous

M.A. Student in Musicology

H.M.S. Pinafore premiered in 1878 at the Opera Comique in West End, London. The libretto was written by W. S. Gilbert, the music by Arthur Sullivan, and the production managed by Richard D'Oyly Carte. After a slow start, *H.M.S. Pinafore* fever swept the world. Pirated productions proliferated in the United States, and its music could be heard in drawing rooms throughout English-speaking nations. The work put its two creators on the map and cemented their fruitful partnership, which would set the stage for musical theater as we know it today.

The deck of the *H.M.S. Pinafore* was about as realistic as they come. The plot? Not so much.

The curtain opens on a set of characters pulled straight from nineteenth-century British nautical melodrama. So popular was the opera-comique that English Victorian audiences would have known who was who after the first few lines of singing. Luckily for our twenty-first century American ears, Gilbert and Sullivan go to the trouble of introducing every character directly to the audience.

Our first foray into absurdity begins with these character expositions. Captain Corcoran's introduction was a particular hit: "(Captain) And I'm never, never sick at sea! / (Chorus) What, never? / No, never! / What, never? / Hardly ever! / He's hardly ever sick at sea!" While many of these bits are static from a story-telling perspective, the asides make it feel as though we are in on the same jokes with the characters.

And humor certainly abounds: Sir Joseph introduces himself in Act I's "When I Was a Lad" with enough pomp and circumstance to awaken the dead. While lauding the achievements he earned by smiling his way up the ranks, the chorus and brass mimic his increasingly more absurd statements. When singing, he is the *only* one with a melodic line: all else is subservient to him. He uses his resulting musical spotlight to sing a remarkably simple song in strophic form, using new lyrics over the same repeated music.

To Victorian audiences, strophic form was a less refined aria. Strophic songs also feature an instrumental introduction setting the tone and vocal sections comprised of new musical content. But in "When I Was a Lad," Sir Joseph parrots the instrumental introduction and sings no new music of his own. This is befitting of a character who goes on to proclaim, "And I never thought of thinking for myself at all." In Sullivan's subtle manipulation of strophic form—and in Gilbert's lyrics—Sir Joseph becomes a bombastic and bumbling character whose class status is perhaps not an indicator of competence.

The first act sets the scene and the second lets the operetta unravel in all its absurd glory. Amidst the plot turns, it's not always easy to tell when Sullivan is poking fun at musical traditions or when he's using established conventions to great emotive affect. Take Josephine's "The Hours Creep on Apace," for example. It is a textbook operatic

scene, opening with sung dialogue, and this is particularly striking in a production comprised entirely of *spoken* dialogue. In the following more traditionally operatic and emotionally intense music that accompanies her uncertainty over her love of Ralph versus her duty to station, she works herself up (literally, from the low range to the high range) to a concluding *cabaletta* in a faster tempo and even higher pathos. In one of the longest and most honest glimpses of a character's essence, she *shows* us how she feels instead of *telling* us—and in doing so demonstrates Sullivan's full command of operatic literature.

The versatile Sullivan writes just as humorously as he does tenderly. Shortly following Josephine's scene, the heroine and Ralph are caught by the Captain while trying to elope in "He is an Englishman." She and Ralph protest the Captain's following refusal of their love (Captain: "Oh horror!") on the basis that Ralph is English, and the crew picks up this refrain and starts a good, old-fashioned hype song in Ralph's favor. The number is filled to the brim with all the English symbolism possible: the instrumental accompaniment is in proper four-part harmony; the melody above is consonant and singable; similar rhythms throughout the entire force invoke processions; and it concludes with a particularly over-the-top melodic embellishment on "Englishman." The sheer number of references to the English tradition goes beyond evoking an English style of music to an exaggerated patriotism filled with empty words.

Gilbert also pokes fun at conventions. While there are many interpretations of *H.M.S. Pinafore's* ending, one thing is certain: Gilbert's satirical ending undermines the Victorian tradition of determining class status by birth (perhaps one of the many reasons Queen Victoria knighted Sullivan, but not Gilbert!). In one interpretation, Ralph's elevation could be just as arbitrary as if any other sailor had suddenly been made captain, in which case status-by-birth is pointless. But Regina Oost provides a convincing alternative. Sir Joseph models status-by-merit. He's achieved his class standing by never having a thought beyond his own advancement (or, status-by-politics), undermining merit as a decider of class. Captain Corcoran models status-by-birth, and his status is undermined in a heartbeat with the haphazard nature of Buttercup's revelation. If these two characters are (comically) incompetent, and status-by-merit and status-by-birth both fail, who then, is left to run the ship? On a deeper level, who does Gilbert imply is left to run Victorian society?

Cue our hero: Ralph Rackstraw, champion of status-by-talent. Ralph is introduced early on as being the "smartest lad in all the fleet," with "smartest" here referring to overall fitness, not just intellect. In either interpretation, instead of abandoning the crew to poor leadership under Sir Joseph or Captain Corcoran, Gilbert and Sullivan give us a happy—if fantastical—ending.

H.M.S. Pinafore

by W.S. Gilbert and Arthur Sullivan

(Program Supplement)

Cast of Characters

	Friday, April 15 Saturday, April 23	Saturday, April 16 Friday, April 22
Sir Joseph Porter	Benjamin Czarnota	Lucas Newman-Johnson
Captain Corcoran	Andrew Durham	Steven Warnock
Ralph Rackstraw	Philip McCown	Jonathan Elmore
Dick Deadeye	Spencer McIntire	Theo Harrah
Bill Bobstay	Julio Aleman	Julio Aleman
Bob Becket	Robert Wenté	Robert Wenté
Josephine	Elizabeth Queen	Madeline Coffey
Cousin Hebe	Regan Poarch	Regan Poarch
Buttercup.	Shannon Lally	Olivia Newcomb

Supernumeraries

Sy Anderson
Niccolo Pagani Miles

Opera Chorus

Soprano/Alto

Talinaiya Bao
Morgan Bernat
Arienne Fort Cannock
Anna Donnelly
Bridget Foley
Cecelia Fornuto
Maggie Kinabrew
Rachel Knappenberger
Lauren Nicholls
Lydia Parker
Regan Poarch

Soprano/Alto (cont.)

Sarah Perdekamp
Sophia Romaine
Frances van Vuuren

Tenor/Bass

Julio Aleman
Wayne Allen
Carson Breon
Michael Christopher
Drew Comer
Jason Edelstein

Tenor/Bass (cont.)

Andrew Forsythe
Cameron King
Noah Lauer
Asher Ramaly
Evan Roberts
Jake Spino
Connor Stratton
Ethan Upchurch
Charles Vega
Robert Wenté

Jacobs alumnus Quincy Roberts' long haul

by Linda Cajigas

Assistant Director of Communications

IU Jacobs School of Music

Published [online](#) April 21, 2021

From assassin, marriage broker, and surly servant to accomplished entrepreneur, philanthropist, and family man, Indiana University Jacobs School of Music alumnus and basso profundo Quincy Roberts has come a long way.

Roberts first experienced opera in the fifth grade, when he went to The Dallas Opera's *Porgy and Bess*. "I fell in love with the production and decided that's what I wanted to do with the rest of my life," he said. "From that moment, I pretended I was an opera singer and made 'opera sounds.'"

Roberts attended middle and high schools for the performing arts before being cast in numerous roles as a student with IU Jacobs School of Music Opera Theater—including in *Rigoletto*, *The Bartered Bride*, and *The Abduction from the Seraglio*, among others—adding to his colorful resume and graduating with a B.M. in Voice Performance in 2002.

He was one recital away from earning his Performer Diploma in spring 2004 when his grandfather called from Dallas, Texas; Roberts' uncle had died. Dallas born and raised, he returned home for the funeral and never performed that final recital.

But Roberts did sing with a number of professional symphonies and opera companies, including Opera Carolina, where he was performing when his grandfather called with an offer in 2006. He was ready to retire and wondered if his grandson wanted the family business. "Absolutely," said Roberts. "I'll be home after this gig."

Roberts' grandfather and uncle founded Roberts Trucking in 1979, the year the younger Roberts was born. They had only two trucks and two drivers: themselves. The company still had two trucks when Roberts took the wheel and became CEO in 2006.

Today, the company owns 56 trucks and partners with hundreds of owner-operators to run a total of approximately 350 trucks in North Texas. The booming business has 65 full-time employees, and annual sales have burgeoned from \$150,000 in 2006 to \$20,000,000 in 2020.

During this marathon road trip, Roberts has also become a very passionate philanthropist and community advocate, sharing the power of music wherever he can, including with his latest initiative, OperaTruck—an 18-wheel, flatbed "big rig" that has been customized as an outdoor mobile stage.

Since Roberts sits on the Dallas Opera Board of Trustees, he was a natural choice for the company's director of education, Kristian Roberts (no relation), to call and ask if he had any ideas about how they could bring opera to the community using a truck.

"I had lots of ideas," he said. "Even though it was her brainchild, I took it as my baby, figuring out the truck and all the mechanical logistics. I took care of the truck, and she took care of the gigs."

Roberts sentimentally chose one of his grandfather's dump trucks, which was manufactured in 2000 and boasts more than one million miles of character. It was retrofitted

just for this and now hauls a 30-foot trailer that can safely socially distance four singers onstage while presenting family-friendly fare.

OperaTruck debuted April 13 with a Dallas Opera performance of George Bizet's *Dr. Miracle* at the North Texas Food Bank, followed by an encore performance April 17 at the Dallas Family Gateway, a homeless shelter where Roberts sits on the board.

OperaTruck is reminiscent of the Feb. 26 Shingle Mountain concert Roberts sponsored and organized.

Roberts Trucking was contracted by the city to clean up an illegal toxic waste site containing 150,000 tons of roofing debris in a south Dallas community of color.

When the purge was complete, Roberts used his connections to present a concert for the neighborhood, including members of the Dallas Symphony, internationally famous tenor Lawrence Brownlee, and pianist and Grammy-winning music producer Shaun Martin, staged for the residents by The Concert Truck.

"Music brings healing, and I wanted to bring something special," Roberts explained.

Roberts is also a member of the Dallas Symphony Orchestra Board of Governors; sponsors numerous local non-profit organizations, including the Dallas Metroplex Musicians' Association, Two Wins organization, and the Kappa Kamp at Paul Quinn College; and serves as mentor to several startup companies and emerging entrepreneurs, in addition to multiple other endeavors.

He also still performs professionally, as a member of the Dallas Opera Chorus for 12 years, normally squeezing two shows per season into his packed schedule. Fittingly, he got to sing in the company's 2008 production of *Porgy and Bess*.

"IU was a great experience for me," reminisced Roberts. "Along with a superb education, I had amazing performance opportunities on one of the biggest stages in the country, and the friendships I made are priceless. Those were, undoubtedly, some of the best years of my life—just surreal."

Some of those priceless friendships include Brownlee and classical tubist Richard White. The trio united in 2018 to form the Brownlee, Roberts, and White Brothers in Achievement Scholarship for the Jacobs School.

Roberts and Brownlee also formed the Interlude Foundation to promote diversity, equity, and inclusion throughout classical music.

"My music education experience at IU has been extremely important in my professional development, not only as a musician but as an entrepreneur," Roberts said. "Certainly, an opera singer is an entrepreneur—the product is you. And the relationships I've built with former classmates and professors have enabled me to achieve great personal success and the ability to open doors for others."

Roberts' advice for current students? "Cherish the moment you're in; it's only for a short time, but this experience will undoubtedly continue to pay off for a lifetime."

For his generosity of spirit, emblematic citizenship, and deep appreciation for sharing and contributing to the arts and education, we are thrilled to present Quincy Roberts with the inaugural Indiana University Jacobs School of Music Centennial Award.

Congratulations, Quincy!

View article with photos at go.iu.edu/4m9h.



Synopsis

On the quarter deck of the H.M.S. Pinafore, sailors are at work cleaning the ship and singing in preparation for the arrival of Sir Joseph Porter, First Lord of the Admiralty. Presently, their work is interrupted by the arrival of a Portsmouth woman nicknamed Little Buttercup. Her basket is full of tempting wares: snuff, tobacco, scissors, watches, knives, and ribbons and laces for wives and sweethearts. In spite of Buttercup's gay and frivolous exterior, she confesses to a heart burdened with worry and remorse regarding a young sailor by the name of Ralph Rackstraw.

Young Ralph, "the smartest lad in all the Fleet," has fallen in love with Josephine, daughter of his captain on the H.M.S. Pinafore. But Josephine is sought in marriage by no less than Sir Joseph Porter. Ralph's love is returned by Josephine, and to her father's dismay, she confesses her love for the sailor on board his ship, adding that although she can esteem, revere, and venerate Sir Joseph, she cannot under any circumstances love him. "I hate myself when I think of the depth to which I have stooped in permitting myself to think tenderly of one so ignobly born — but I love him! I love him! I love him!" she cries and bursts into tears.

A barge approaches the H.M.S. Pinafore, and from it steps Sir Joseph Porter himself, accompanied by a collection of ladies, consisting of his sisters, his cousins, and his aunts. Sir Joseph inspects the crew of the H.M.S. Pinafore and in a democratic speech declares that all men are equal. These sentiments encourage Ralph Rackstraw to propose to Josephine, who, however, rebukes him for raising his eyes to the daughter of his commanding officer: "Sir, you forget the disparity of our ranks." In despair, Ralph decides to take his life with a pistol to his head, when Josephine intervenes. "Ah! Stay your hand. I love you!" she tells him, making her confession before the entire ship's company. They plan to elope that very night, in spite of objections from Ralph's odious messmate, Dick Deadeye. He urges Ralph vindictively to "remember she's your gallant Captain's daughter and you the meanest slave that crawls the water." But he is shouted down by the rest of the crew, who all side with Ralph and Josephine.

That night on board the Pinafore, Sir Joseph expresses to Captain Corcoran his disappointment with Josephine, who has not responded favorably to his proposals of marriage. "Josephine is, of course, sensitive to your condescension, Sir Joseph, but perhaps your exalted rank dazzles her," pleads the Captain. So Sir Joseph once again approaches Josephine, and hoping to further his own cause, he tells her that in his opinion, difference of social status is no barrier to love. Little does he know how eloquently he has pleaded his rival's cause, and Josephine, who was in doubt as to the propriety of eloping with Ralph, has no qualms now. But Dick Deadeye has warned Captain Corcoran of the intended elopement, and the Captain arrives in time to prevent it.

Unable to repress his anger, and in front of all Sir Joseph's female relations, who have arrived on the scene, he turns on Ralph with "Damme, it's too bad!" Sir Joseph is horrified at the Captain's bad language and orders him to his cabin in disgrace. Then, turning to Ralph Rackstraw, he inquires in fatherly fashion how Captain Corcoran came to forget himself. Ralph then admits his love for Josephine, which enrages Sir Joseph. "Insolent sailor, you shall repent this outrage. Seize him," he commands. And Ralph is led off in custody.

At this point, Little Buttercup intervenes with a truly remarkable story. Many years before, she had been a nanny, and in her charge were two infants: one a well-born babe,

the other of humble origin. Inadvertently, she had mixed them up, and Ralph Rackstraw is really named Corcoran, and the Captain is Ralph Rackstraw. On hearing this revelation, Sir Joseph sends for the two affected parties, and Ralph enters dressed in a Captain's uniform, and Captain Corcoran as a common sailor. Addressing Captain Corcoran, Sir Joseph says, "I need not tell you that after this change in your condition, my marriage with your daughter is out of the question." The Captain protests in Sir Joseph's own words that "Love levels all ranks." "It does to a considerable extent, but it does not level them as much as that," says Sir Joseph crushingly. Handing Josephine to Ralph, Sir Joseph admonishes him to treat her kindly, and the curtain falls on general rejoicing and a finale in which all the best tunes are repeated and that finishes on a patriotic note in praise of Englishmen.

Cast

Sir Joseph Porter



Benjamin Czarnota is a D.M. in Voice Performance student who recently returned to the IU Jacobs School of Music to complete his degree after 15 years of teaching voice at the undergraduate level. Roles with IU Jacobs Opera Theater include Mr. Webb in the world premiere of Ned Rorem's *Our Town*, Guglielmo in *Così fan tutte*, Schaunard in *La Bohème*, and Njegus in *The Merry Widow*. Past regional opera engagements include

the role of Stanley Kowalski in Previn's *A Streetcar Named Desire*, Count Almaviva in *Le Nozze di Figaro*, and Amonasro in *Aida* with companies such as Wichita Grand Opera, the Cleveland Opera, and Cleveland Opera Theater. During his initial graduate study at Jacobs, Czarnota was chosen by baritone Håkan Hagegård to perform the role of Anton Chekov in Dominick Argento's *A Few Words About Chekov* in a staged production of the work. He has also appeared as baritone soloist in the Fauré Requiem, Puccini's *Messa di Gloria*, the Mozart Requiem, and Handel's *Messiah* in appearances with the Traverse Symphony Orchestra and the BlueWater Chamber Orchestra. Musical theater roles include the title role in *Sweeney Todd*, Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*, Father in *Children of Eden* and, most recently, Emile de Becque in *South Pacific* in a full production with the Akron Symphony. Czarnota also served for two seasons as the official national anthem singer of the Cleveland Browns, performing at all home games. He is a current student of Brian Horne.



Tenor **Lucas Newman-Johnson** is a native of Champaign-Urbana, Illinois, who graduated cum laude from Amherst College. A lifelong performer and student of music, he is pursuing a Master of Music degree at the IU Jacobs School of Music, studying under Russell Thomas. Noted for his strong acting and stage presence, Newman-Johnson recently appeared with IU Jacobs Opera Theater as a chorus soloist in *Highway 1, USA* and

Monostatos in *The Magic Flute*.

Captain Corcoran



Baritone **Andrew Durham**, from Paducah, Kentucky, is a second-year master's student at the IU Jacobs School of Music under the tutelage of Timothy Noble. While at Jacobs, Durham has appeared as John Brook in *Little Women* (2020) and Ottone in *The Coronation of Poppea* (2021). He earned a bachelor's degree in vocal performance at the University of Louisville (UofL), studying with Chad Sloan. At UofL, Durham performed as Brack Weaver in *Down in the Valley* and Aeneas in *Dido and Aeneas*. In addition, he appeared as a soloist in the Bach Magnificat with the UofL Sinfonietta at the National Theater of Costa Rica and performed with the UofL Symphony Orchestra as winner of the 2019 Aria Competition. He participated as a studio artist at the SongFest summer program of 2018 and appeared as Antonio in *Le Nozze di Figaro* at the Cincinnati Conservatory Opera Bootcamp while performing in its concert of Mozart scenes and arias.



Steven M. Warnock of Glasgow, Scotland, is a 28-year-old lyric baritone completing his Performance Diploma at the IU Jacobs School of Music. He has worked privately with Timothy Noble and Julia Bentley at Jacobs and with Julian Tovey at the Royal Conservatoire of Scotland (RCS). Warnock's operatic roles include Friedrich Bhaer in Adamo's *Little Women* (IU, 2020), Marco in Puccini's *Gianni Schicchi* (IU, 2020), and Steve Sankey in Weill's *Street Scene* (RCS, 2018). As a chorus member, he has appeared in Monteverdi's *The Coronation of Poppea* (IU, 2021), Handel's *Xerxes* (IU, 2020), Britten's *Owen Wingrave* (RCS, 2016), Strauss's *Die Fledermaus* (RCS, 2017), and Jonathan Dove's *The Day After* (RCS with English National Opera, 2018). Warnock has also been featured in Scottish Opera's concert performance of Prokofiev's *Fiery Angel* and alongside Sir John Eliot Gardiner and his Orchestre Revolutionnaire et Romantique as a member of the National Youth Choir of Scotland in Edinburgh, Paris, London, Lyon, Michigan, and New York City.

Ralph Rackstraw



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*), Count Almaviva (*Le Nozze di Figaro*), and Bardolph (*Falstaff*). 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, McCown participated in the International Performing Arts Institute, where he also performed in a scenes program singing Edgardo and Martin.



Tenor **Jonathan Elmore** is pursuing his master's degree in voice performance at the IU Jacobs School of Music, studying with Heidi Grant Murphy. He was born and raised in Covington, Virginia, just outside of the New River Valley area. He earned a B.M. in Vocal Performance from Virginia Tech in 2020, under the tutelage of Brian Thorsett. While at Jacobs, Elmore has performed the role of Secondo Soldato in IU Jacobs

Opera Theater's production of *The Coronation of Poppea* and has performed in the choruses of *The Barber of Seville*, *The Coronation of Poppea*, and *Highway 1, USA*.

Dick Deadeye



Originally from Wichita, Kansas, baritone **Spencer McIntire** is a student pursuing his Master of Voice and his Performer's Diploma in Voice under the tutelage of Patricia Stiles. A graduate of Kansas State University in Manhattan, Kansas, he has performed in the choruses for IU Jacobs School of Music Opera Theater's *Le Nozze di Figaro* and *La Traviata*. Last year, he performed the role of Mr. Dashwood in Jacobs' production of

Little Women. Previous performances include *The Pirates of Penzance*, *Die Zauberflöte*, and *Speed Dating Tonight!*



Theo Harrah is a sophomore from Louisville, Kentucky, performing in his fourth opera at the IU Jacobs School of Music, where he is a voice performance major studying with Jane Dutton. His previous credits include Second Armed Man in *The Magic Flute* and the choruses for *Falstaff* and *Highway 1, USA*.

Bill Bobstay



Julio Aleman is a third-year B.M. in Voice Performance student from Lynchburg, Virginia, under the tutelage of Timothy Noble. Aleman was last seen in *The Magic Flute* as a member of the chorus and played Fiorello in IU Jacobs Opera Theater's production of *The Barber of Seville* during the 2020-21 season.

Bob Becket



Robert Wenthe is a fourth-year undergraduate student from Munster, Indiana. He is studying with Wolfgang Brendel at the IU Jacobs School of Music while pursuing a Bachelor of Science in Music with an outside field in Astronomy as well as a Bachelor of Science in Physics. With IU Jacobs Opera Theater, he has performed in the choruses of Bernstein's *Mass*, *Parsifal*, *La Traviata*, *The Barber of Seville*, and *The Magic Flute*.

Josephine



From Montrose, California, coloratura soprano **Elizabeth Queen** is known for her dynamic singing and commanding stage presence. After her appearance as Queen of the Night in Mozart's *The Magic Flute* at the Prague Summer Nights festival, *OperaWire* praised her "tremendous presence" on stage, describing her coloratura singing as "... sharp as the dagger she forced into Pamina's hands." In addition to multiple performances as Queen of the Night, she has performed the roles of Die Erste Zofe (*Der Zwerg*), Le Feu (*L'enfant et les sortilèges*), Frasquita (*Carmen*), and Gianetta (*The Elixir of Love*) with Numi Opera Theatre, Hawaii Performing Arts Festival, Santa Monica Opera Theatre, and the Bob Cole Opera Institute. Queen was the winner of the California Women's Chorus Vocal Competition in 2017 and received the Emerging Artist Award from the Long Beach Camerata Singers in 2020. This past fall, she performed the role of Drusilla in IU Jacobs Opera Theater's production of *The Coronation of Poppea*. She is pursuing a Master of Music in Voice Performance at the IU Jacobs School of Music under the tutelage of Carol Vaness.



Madeline Coffey is an American soprano from Floyds Knobs, Indiana. She is pursuing a master's degree in voice performance at the IU Jacobs School of Music, where she also completed her Bachelor of Music degree, under the instruction of Jane Dutton. Coffey was most recently seen with IU Jacobs Opera Theater as Miles in *The Turn of the Screw*. Other Jacobs credits include Sandman in *Hansel and Gretel* and Tourier in *Suor Angelica*.

She has also performed the role of Nella in *Gianni Schicchi*, with Janiec Opera Company at Brevard, and was a finalist in the 2021 John Alexander Vocal Competition.

Cousin Hebe



Mezzo-soprano **Regan Poarch**, from Kennesaw, Georgia, is a first-year master's student under the tutelage Jane Dutton. Poarch completed her undergraduate studies at Indiana University, earning a dual degree in voice and international studies. She was recently seen on the Musical Arts Center stage as Third Spirit in *The Magic Flute* and in the chorus of *Falstaff*. Previous IU Jacobs Opera Theater performances include Handel's

Xerxes, Adamo's *Little Women*, and Bernstein's *Mass*. Poarch has also been seen as Third Sprit (*The Magic Flute*) with Bloomington Chamber Opera and Cherubino (*Le Nozze di Figaro*) and Alisa (*Lucia di Lammermoor*) in Heidi Grant Murphy's Opera Workshop.

Buttercup



Shannon Lally is a mezzo-soprano from Haddonfield, New Jersey, pursuing an M.M. in Voice Performance under the guidance of Peter Volpe and Allan Armstrong. She graduated from Westminster Choir College in 2021 with a B.M. in Voice Performance and a minor in Piano Pedagogy. Recent credits include Dorabella (*Così fan tutte*), Olga (cover, *Eugene Onegin*), and Armeline (Viardot's *Cendrillon*). She has sung scenes

as La Périchole (*La Périchole*), Lisetta (*Il mondo della luna*), Mistress Quickly (*Falstaff*), Marcellina (*Le Nozze di Figaro*), Nurse (Tchaikovsky's *Romeo and Juliet*), and Hansel (*Hansel*

and Gretel). She has been a young artist at the CoOPERative Program in Princeton, New Jersey; the Russian Opera Workshop in Philadelphia, Pennsylvania; and the Mikael Eliassen Voice Program in Philadelphia. In 2021, she placed first in her division at the New Jersey National Association of Teachers of Singing Festival of Singing competition.



From Hood River, Oregon, mezzo-soprano **Olivia Newcomb** is a senior pursuing a B.S.O.F. in voice performance and musical theatre under the tutelage of Jane Dutton (and previously Patricia Havranek). This role is Newcomb's IU Jacobs Opera Theater debut. Performance credits include Orlando Spinks/Unicorn, Asombro, and The Moon Chief for Reimagining Opera for Kids, as well as Annie in *Sticks and Stones: A New Musical* and

Mrs. Wade in *Wonderful Town* for IU Theatre. Other notable performances include Natalie in the world premiere of *Bridesmaids: A New Opera* for the Vienna Summer Music Festival and Katarina Minola in *The Taming of the Shrew* and Rizzo in *Grease* for Hood River's Bowe Theatre. Beyond her performance career, Newcomb has organized and moderated the panel "Opera-tunities: Reimagining Opera after COVID-19" for South by Southwest. As a classically trained actress, she works to strengthen the bond between musical theatre and opera to authentically convey the humanity in her music.



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Violin II

Miranda Werner
Anna Larson
Quincy Tilles
Biana Pinchuk
Eli Willis
Joseph Linde
Wendi Li

Viola

Seung A Jung
Christian Knopp

Viola (cont.)

Lauren Salmon
Thaddeus Rigney

Cello
Dylan Kinneavy
Teuin Kim
Ben Bauer
Hank Taylor
Ellen Brockmole

Bass

Alexis Schulte-Albert
Gregory Patterson
Mengzi Han
Noah Steele
John Woodward

Flute

Grace Forrai
Jamey Guzman,
Piccolo

Oboe

Elias Medina

Clarinet

Nathan Magley
Sophie Fears

Bassoon

Jake Salter

Horn

Jake Buckner
Elliott Fus
Nicholas Burr

Trumpet

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Joseph Boksa

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Drew Neal

Percussion

Samuel Keh
Ryan Chao

Orchestra Manager

Noah Strevell
Zoe Freisberg, *Asst.*

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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.



Leraldo Anzaldúa, Fight Choreographer, *An Evening of William Grant Still* ("Highway 1, USA"). Leraldo Anzaldúa is an actor, fight director, and motion capture performer for film and video games as well as a voiceover actor for anime. He is currently assistant professor of movement and stage combat at the Indiana University Department of Theatre, Drama, and Contemporary Dance. Anzaldúa's fight direction has been

seen at the Houston Grand Opera, Alley Theatre, Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, Classical Theatre Company, and Stages Repertory Theatre, among others. As a motion capture performer, he has worked internationally with Sony Pictures and Sola Digital in Tokyo, Japan, on *Starship Troopers: Invasion* and *Appleseed: Alpha* and recently completed another film, to be released soon. As a motion capture performer and action director, Anzaldúa worked in Uppsala and Stockholm, Sweden, for the video games *The Chronicles of Riddick: Escape from Butcher Bay*, *Just Cause*, and *Knights of the Temple: Infernal Crusade*. He has voiced almost 100 characters in anime and has also worked on scripts and as an Automated Dialogue Replacement director and assistant director. Anzaldúa has taught movement, stage combat, acting, and Shakespeare at the University of North Dakota, Rice University, University of Houston, and Alabama

Shakespeare Festival, University of Alabama. He has been a resident guest teaching artist with the Houston Grand Opera Young Artist Vocal Academy and its studio for young professionals. He worked with the Harris County Department of Education's Cooperative for After-School Enrichment program for several years, helping high school students build life skills, self-expression through different media, expressive motion, and communication skills. He has also worked with the Alley Theatre Young Conservatory Studio. Anzaldúa is a certified teacher with the Society of American Fight Directors (SAFD) and has been assistant coordinator and teacher for its National Stage Combat Workshop at North Carolina School of the Arts. He is also a member of the SAFD Diversity Committee.



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 Ratmansky, 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 cohort 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.



Andrew Elliot, Wig and Makeup Designer, *The Magic Flute, Falstaff, An Evening of William Grant Still* (“Highway 1, USA”), *La Rondine*, and *H.M.S. Pinafore*; Wig Designer, *The Nutcracker*. 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*, *NowThis News*, *The Indianapolis Star*, and *Indianapolis Monthly*.



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.” *Akhnaten*, 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* (“Highway 1, USA”). 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*, *An Evening of William Grant Still* ("Highway 1, USA"), 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 *Musica 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.



Lev Ivanov (1834–1901), Choreographer, *Spring Ballet* (“Swan Lake, Act 2”). Russian dancer and choreographer **Lev Ivanov** (1834–1901) was a key figure in Russian choreography of the late nineteenth century and is best known for his original creation of and contributions to several ballets that have become iconic to ballet audiences the world over. He was born in Moscow and began training in ballet at an early age. He joined the ballet

troupe of the Bolshoi Theatre at age 18. His excellent memory for roles made him an ideal stand-in dancer, though he was slow to establish himself as a lead in his own right. He was appointed régisseur of the Imperial Mariinsky Theatre in 1882 and transitioned to the role of under-ballet master to the famed Marius Petipa in 1885. Ivanov choreographed several one-act works for the Mariinsky, the most famous being *The Enchanted Forest* in 1887 for the graduation performance of the Imperial Ballet School. In 1892, Petipa fell ill while preparing *The Nutcracker*. He continued to advise, but Ivanov took over the project and is often credited as the sole original choreographer of this important production. These two important choreographers also both worked on the 1895 version of *Swan Lake*. Though the ballet premiered in 1877, the 1895 version serves as the basis of most contemporary stagings of the work. The choreographers’ work is easily differentiated throughout the production: Petipa choreographed Acts I and III, while Ivanov choreographed Acts II and IV. Ivanov was also a talented amateur musician and composer, and his choreography is considered deeply musical. He also made significant contributions to the choreography of several operas, including the “Polovtsian Dances” in the 1890 premiere of Borodin’s *Prince Igor*.



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 – Jurassic Park*.

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 Ratmansky, 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.



Tatiana Lokhina, Associate Music Director, *The Coronation of Poppea*.

Tatiana Lokhina was born into a musical family in Moscow, Russia, where she earned degrees in piano performance from the Ippolitov-Ivanov Music Institute and in German pedagogy from the Moscow State Linguistic University. Lokhina is a winner of numerous Russian and international prizes. She has performed at the Moscow Conservatory, Paul Dukas

Conservatory in Paris, and Musikhochschule Hamburg, and has appeared in concerts in Italy, Austria, Germany, and the U.S. She earned her master's degree in collaborative piano from Lynn University and is ABD with her D.M. in collaborative piano at the IU Jacobs School of Music. Her principal teachers include Lisa Leonard, Anne Epperson, and Kevin Murphy. Lokhina has worked with Joshua Bell, Lynn Harrell, Martin Katz, Elmar Oliveira, Mauricio Fuks, Carol Vaness, and many others. She recorded the unpublished works for violin and piano by Beethoven for NAXOS, made an album of songs by women composers with soprano Chloe Boelter, and was featured as the harpsichordist in the Indianapolis Symphony Orchestra DeHaan Virtual Baroque series. Lokhina has appeared at Summer Opera Tel Aviv, SongFest, Fall Island Vocal Arts Seminar, and the International Society of Bassists convention. She is involved in an ongoing performance project of the complete violin sonatas of Johannes Brahms with violinist Grigory Kalinovsky.



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 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.



Yasushi Nakamura, Bass, *Jazz Celebration*. Yasushi Nakamura is praised for imaginative, quicksilver bass lines that deepen the groove. His blend of guitar-like precision and gut-level blues has sparked collaborations with artists such as Wynton Marsalis, Wycliffe Gordon, Toshiko Akiyoshi, Hank Jones, Dave Douglas, and Steve Miller. Born in Tokyo, Nakamura moved to the United States at age nine and considers both places home.

His love of rock and funk aside, the music of Charlie Parker, Ray Brown, and Miles Davis was a potent influence on him. Nakamura earned a B.A. in Jazz Performance from Berklee College of Music in 2000 and was awarded a full scholarship to The Juilliard School for his Artist Diploma in 2006. Nakamura's career is flourishing, with consistent engagements at premier jazz festivals, including Tokyo, North Sea, Monterey, and Ravinia, and venues such as the Village Vanguard, Blue Note, Kennedy Center, Birdland, Jazz at Lincoln Center, and Carnegie Hall. In 2014, he was honored to play the NEA Jazz Masters Concert: Celebrating Jamey Aebersold, Anthony Braxton, Richard Davis, and Keith Jarrett, sharing the stage with Joe Lovano and Dave Liebman. In 2016, he recorded with one of his long-time inspirations, Toshiko Akiyoshi, for her release *Porgy and Bess*. His performance with Akiyoshi's Jazz Orchestra was also broadcast as a documentary film. Recent performances include *For the Love of Duke* with New York City Ballet, choreographed by Susan Stroman, and *Ellington at Christmas: Nutcracker Suite* with Savion Glover, Lizz Wright, the Abyssinian Baptist Choir, and David Berger conducting. As an educator, Nakamura has led master classes and summer intensive courses at the The Juilliard School, New School, Koyo Conservatory, Osaka Geidai, and Savannah Swing Central. He released his first album, *A Lifetime Treasure*, in 2016 and his second, *Hometown*, which received album of the year in *Jazz Life* magazine, in 2017.



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 *Dauidsbündlertänze*. 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 (1921-2016), 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.



Kyle Poole, Drums, *Jazz Celebration*.

Hailed by *Jazz Speaks* as a “young prodigious drummer,” Los Angeles native Kyle Poole has lived in New York City since 2011 and continues to impress wherever his drums take him. Along with his band of fellow New York jazz upstarts, aptly named Poole & the Gang, Poole has performed in New York's most esteemed jazz clubs, notably Dizzy's Club Coca-Cola and Smoke Jazz, culminating in a weekly residency at Small's Jazz Club lasting nearly three years. One of Poole's chief missions is to expand jazz's audience by incorporating all dance styles of music, reaching back to ragtime and bebop, while forging ahead to funk, hip-hop, and beyond. With a

constant fluctuation of genre, rhythm, and harmony, Poole & the Gang connects these musical dots in a uniquely improvised fashion, while audiences worldwide are delighted to simply “go with the flow.”



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*. 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.



John Williams, Composer, *Jacobs Live at the Movies – Jurassic Park*.

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and the concert stage, and remains one of our nation's most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all nine *Star Wars* films, the first three *Harry*

Potter films, *Superman*, *Memoirs of a Geisha*, *Home Alone*, and *The Book Thief*. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Lincoln*, *The BFG*, and *The Post*. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for 14 seasons and remains its laureate conductor. He has composed numerous works for the concert stage, including two symphonies and concertos commissioned by many of America's most prominent orchestras. Williams has received five Academy Awards and 52 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 25 Grammys, four Golden Globes, and five Emmys. In 2003, he was awarded the Olympic Order (the International Olympic Committee's highest honor) for his contributions to the Olympic movement. In 2004, he was a Kennedy Center Honoree, and in 2009, he received the National Medal of Arts, the highest award given to artists by the U.S. government. In 2016, he was given the 44th Life Achievement Award from the American Film Institute—the first time a composer was honored with this award. And in 2020, he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the United Kingdom.



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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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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