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# LA RONDINE

G. PUCCINI





# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Seventy-Sixth Program of the 2021-22 Season*

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Indiana University Jacobs School of Music

Opera Theater

presents

as its 480<sup>th</sup> 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.

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

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## 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.

# *La Rondine*

by Giacomo Puccini

(Program Supplement)

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## Cast of Characters

	Friday, March 4, 2022	Saturday, March 5, 2022
	Friday, March 11, 2022	Thursday, March 10, 2022
Magda . . . . .	Tiffany Choe	Rebecca Achtenberg
Lisette . . . . .	Olivia Prendergast	Adriana N. Torres Díaz
Ruggero . . . . .	Yuntong Han	Jaemyeong Lee
Prunier. . . . .	Cody Boling	Zhihui Pang
Rambaldo . . . . .	Joseph Canter	David Le
Yvette. . . . .	Kayla Kramer	Siyi Yan
Bianca . . . . .	Yue Yin	Pulip Han
Suzy . . . . .	Libby Goodwin	Olivia Gronenthal
Périchaud. . . . .	Anthony Josep	Anthony Josep
Un Maggiordomo/Crébillon. . .	Kyle Forehand	Kyle Forehand
Georgette. . . . .	Gwenyth Sell	Gwenyth Sell
Gabriella . . . . .	Caroline Goodwin	Caroline Goodwin
Lolette . . . . .	Elise Miller	Elise Miller

### *Off-Stage Soprano Soloist*

Shuyi Li

### *Supernumeraries*

Callum Miles

Niccolo Pagani Miles

Jim Nelson

## Dancers

Fletcher Barr  
Aram Hengen  
Grace Ginette Jaramillo

Brigitte Kossuth  
Audrey Osburn  
Jessica Ousterhout

Lucy A. Sheppard  
Allison Nicole Smith  
Carson James Van Popering

## Opera Chorus

*Soprano/Alto*  
Anna Ambartsumian  
Sarah Rachel Bacani  
Jeonghee Bae  
Alexandra Branton  
Jimin Jeong  
Caroline Goodwin  
Grace Lerew  
Shuyi Li  
Gina Lincoln  
Alice Lind  
Xiaojing Luo  
Elise Miller  
Shir Ordo  
Claire Ryterski

*Soprano/Alto (cont.)*  
Victoria Schemenauer  
Gwenyth Sell  
Alexandra Taylor  
Natasha Viener  
Malinda Wagstaff  
  
*Tenor/Bass*  
Jack H. Adkins  
Colin Anderson  
Edmund Brown  
Joseph Calzada  
Daesung Choi  
Kyle Forehand  
Gabriel Hernandez

*Tenor/Bass (cont.)*  
Lucas Hickman\*  
Nathan Krishnaswami  
Anthony Josep  
Nicholas Nastally\*  
Jon Marc Olivier  
Nathaniel Paul\*  
Matthew Perez  
Jeremy Sivitz  
Logan Skirm  
Bennett Spotts  
  
\*Choral soloist

## Synopsis

**Place:** Paris and Nice, France

**Time:** Turn of the twentieth century

### Act I

Magda and her lover and protector, Rambaldo, are entertaining guests in their luxurious Paris apartment. Inspired by talk of love being fashionable in Paris, the poet Prunier sits at the piano and sings his latest composition. It tells the story of Doretta, who dreams that a king will love her. After Doretta decides to reject the king's offer of jewels, Prunier stops and says that the end of the song evades him. He challenges Magda to finish it, which she does to applause from the guests. Rambaldo, uninterested in talk of love, surprises Magda with a necklace. Lisette, Magda's impudent maid, interjects and annoys Prunier, but Magda defends her, saying she is like a ray of sunshine in her life. Lisette asks Rambaldo if he will consent to see the young man who has been waiting to see him for hours. He is the son of an old friend of Rambaldo's.

Magda reminisces of the days when she was younger and went to Café Bullier in search of adventure and perhaps love. She still remembers the man she met there, into whose eyes she gazed and whom she has never forgotten. Magda's friends ask Prunier to write a play based on Magda's story, but he decides to tell Magda's future by looking at her palm.

Ruggero, the young man, arrives. Prunier announces that Magda's fortune is like that of the swallow: she will migrate far away from Paris, perhaps to find love. The conversation turns to where Ruggero shall spend his first night in Paris. Café Bullier is chosen. Everyone says good night.

Lisette reminds Magda that it is her night off. She goes and changes and secretly leaves with Prunier, her lover, dressed in her mistress's clothes. Magda reappears but is dressed simply as a common woman, on her way out to Bullier.

## Act II

At Café Bullier, the room is crowded with artists, grisettes, demi-mondaines, and men about town. Ruggero arrives and sits alone at one of the tables, uncertain as to how to behave in the confusion and noise around him. He is quite unresponsive to the various girls who approach him. Magda comes in and is quickly surrounded by many would-be escorts. She fends them off, saying she is meeting the young man sitting alone. Ruggero is delighted, and he invites Magda to dance. She is reminded of her adventure years ago. As they get to know each other, Magda tells him that her name is Paulette.

Prunier and Lisette arrive, and Lisette thinks she recognizes her mistress, but Prunier tries to convince her that she is mistaken. Rambaldo arrives. As he approaches Magda, Prunier gets both Lisette and Ruggero out of the way. Rambaldo brushes Prunier aside and asks Magda why she's there and whether she is coming home with him. She replies that she has found love and will not leave Ruggero. He hopes that she does not live to regret her decision and departs. Ruggero returns, and Magda tells him that she loves him.

## Act III

In a resort overlooking the sea near Nice, Magda and Ruggero have been living secure in their love. Ruggero confides in Magda that he has written to his parents asking permission to marry her. He says he is confident that when they know her, they will embrace her as one of their own. Magda worries how she can tell the truth about her past.

Lisette and Prunier arrive. It seems that, despite Prunier's efforts to try and turn Lisette into a singer, she has failed spectacularly and now wants her old job back working for Magda. Magda accepts. Prunier has also brought back a message from Rambaldo that he will take Magda back if she wants to return to Paris. Magda refuses. Prunier departs as Lisette resumes her former duties, but not before they plan to meet later that night.

Ruggero returns with a letter from his family accepting Magda as their future daughter-in-law. At this point, Magda tells him that she cannot deceive him and confesses to her past as a courtesan. Marriage for them, she says, is not an option. She leaves Ruggero broken-hearted, but for his own good.

## Director's Notes

by Crystal Manich

The works of Giacomo Puccini are lauded as being some of opera's finest works, from *La Bohème* to *Turandot*. It is his 1917 work *La Rondine*, however, that often receives very little public recognition. This is mostly due to Puccini's attempt to create an operetta, with features such as the occasional spoken dialogue or whimsical themes. Instead, what we get is a true opera with a resolution that leaves operatic audiences perplexed as to what they are "supposed" to feel. Therein lies the genius of this work.

The era we are in now is not unlike 1917. Puccini writes the piece as if he can see the new decade approaching and with it, all the modern aspects of female life that begin to open up, such as the granting of women's suffrage in 1920. Magda is a Parisian courtesan, whose 95% presence onstage is not dissimilar from the heroine of Puccini's *Madama Butterfly*. Another Parisian courtesan portrayed on the operatic stage is, of course, Verdi's Violetta from *La Traviata* of 1853. Unlike Violetta, who fights the clock against death, the healthy Magda chooses a new future for herself—and then chooses once again to return to her courtesan life, even if the custom is dying out. Though Magda is desperate to love and be loved (like Violetta), she seeks it by her own free will, unencumbered by death. *La Rondine* is the anti-*Traviata*.

This production for the Indiana University Jacobs School of Music utilizes period-appropriate clothing in an abstract space that allows for a larger punctuation of Magda's personal journey. After experiencing life in her Paris apartment, we see the excitement of Paris at the famed Bullier, a location that Magda knows from her teenage years, through dance and champagne. The final scene is a glimpse into the idyllic new life Magda has chosen by the sea with the eager Ruggero, but she realizes that "forever" may not be what she wants out of a relationship. What ultimately transpires is tragic for the lovers; but it is Ruggero, not Magda, who weeps.

Just like Puccini's rendition of a woman who is permitted to choose her destiny, so, too, can the audience decide upon an interpretation of the story. It certainly does much to display that a new era awaits European society, and in it, perhaps we see direct parallels to what our own time, 100 years later, has to offer.

## Artistic Staff

(Supplement)



**Linda Pisano, Costume Designer, *La Rondine*.** Linda Pisano designs for theater, dance, musical theater, ballet, and opera throughout the United States; her ballet designs have toured the U.K. and Canada. An award-winning designer, Pisano is the only U.S. costume designer to have her work selected for the World Stage Design Exhibition in Taipei 2017.

Her work will be featured representing the United States for the second time at the Quadrennial World Exhibition in Prague in June. She is a four-time winner of the National Stage Expo for performance design and a four-time recipient of the Peggy Ezekiel Award for Excellence in Design. Her work was selected from top designers in the

United States to be featured in a world design exhibition with the Bakhrushin Museum in Moscow and the China Institute of Stage Design in Beijing. Pisano currently serves as chair of the Department of Theatre, Drama, and Contemporary Dance at IU and producer of Indiana University Summer Theatre. As professor of costume design, she also directs the Theatre & Drama study abroad program in London and is a co-author of the recent book *The Art and Practice of Costume Design*. Some of her work with Jacobs includes *Giulio Cesare*, *West Side Story*, *L'Étoile*, *Akhmaten*, *Madama Butterfly*, *Vincent*, *La Traviata*, *Parsifal*, and Bernstein's *Mass*. She also designs with Opera San Antonio, BalletMet, Utah Shakespeare Festival, Utah Festival Opera, and San Diego Opera, and is designing *Candide* at Des Moines Metro Opera in June. You can see her work on the upcoming production of IU's *Parsifal* and Indiana Repertory Theatre's *Christmas Carol*. She is a member of the United Scenic Artists, Local 829.



**Mark F. Smith, Set Designer, *The Magic Flute*, *The Coronation of Poppea*, and *La Rondine*.** 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.



**Sarah Wroth, Ballet Master, *Fall Ballet* ("InCreases"); Choreographer, *La Rondine*.** 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.

## Cast

### Magda



Originally from Kansas City, Missouri, **Rebecca Achtenberg** is in the second year of her Performer Diploma in Voice Performance studies at the IU Jacobs School of Music, under the tutelage of Heidi Grant Murphy. Last fall, Achtenberg sang Alice in *Falstaff*, and last spring, she was seen as Mimì in *La Bohème* and in the chorus of *Xerxes* with IU Jacobs School of Music Opera Theater. Earlier in 2021, she appeared with Bloomington Chamber Opera as Elle in *La voix humaine*, and this past summer, she was a member of the inaugural class of vocal fellows with Lakes Area Music Festival. In 2019, she was seen as Older Alyce in *Glory Denied* with Penn Square Music Festival, Lia in *L'enfant prodigue* with Garden State Opera, Rosario in *Goyescas* with Hub City Opera Theater, Annina in *La Traviata* with New Rochelle Opera, and the High Priestess in *Aida* with Boheme Opera NJ. Achtenberg is a graduate of Oberlin College and Conservatory of Music, with a double degree in voice and comparative literature, and earned a master's degree in voice from Westminster Choir College. She recently received the Freund Merit Award in the National Society of Arts and Letters Voice Competition and is a recipient of second prize in the Annapolis Opera Vocal Competition and the Five Towns Music and Arts Foundation Competition. She serves as an associate instructor in voice for the Jacobs School.



**Tiffany Choe** is a Korean American soprano born and raised in Southern California. She earned her bachelor's and master's degrees in voice performance from the IU Jacobs School of Music. She is currently pursuing her Performer Diploma under the tutelage of Kevin and Heidi Grant Murphy and is the 2021-22 recipient of the Georgina Joshi Fellowship. With the Metropolitan Opera National Council Auditions, she was an Encouragement Award winner in the Western Region earlier this year, winner of the district region in Indianapolis in 2020, and an Encouragement Award winner in the Southeast Region in 2019. Choe attended Ravinia's Steans Music Institute as a fellow this past summer and as an apprentice in the summer of 2019. She has performed in 11 productions with IU Jacobs Opera Theater, most recently as Mimi in *La Bohème*. She was also seen as Susanna in *The Marriage of Figaro*, Constance in *Dialogues of the Carmelites*, Rosalia in *West Side Story*, and Laoula in *L'Étoile*. She will join Arizona Opera's Marion Roose Pullin Opera Studio for the 2022-23 season.

### Lisette



A suburban Philadelphian, **Olivia Prendergast** will finish her master's degree this May under the tutelage of Heidi Grant Murphy. Prendergast has previously performed with IU Jacobs Opera Theater as Romilda in *Xerxes* and in the choruses of *Little Women* and *The Magic Flute*. From experience with a combination of modern operatic repertoire and historical concert works, she has a deep appreciation for contemporary and early music. She recently performed as the soprano soloist in *In allen meinem Taten* with the Bloomington Bach Cantata Project and *Auditory Scene Analysis* by Eric Wubbels with the Jacobs New Music Ensemble. This summer, Prendergast will join the Merola Opera Program as First Spirit and Papagena (cover) in its production of *The Magic Flute*.



Soprano **Adriana N. Torres Díaz** is pursuing a Master of Music in Voice Performance degree at the IU Jacobs School of Music under the guidance of Carol Vaness. Hailing from Puerto Rico, Torres Díaz earned undergraduate degrees in voice at the Conservatory of Music of Puerto Rico and in biology at the University of Puerto Rico. Before coming to IU, she studied with Zoraida López and Diana Alvarado. Torres Díaz has been part of the cast of *Suor Angelica* (Cercatrice) under the direction of Antonio Barasorda and Roselín Pabón, and *Così fan tutte* (Despina) in the Third San Luis Opera Festival under the baton of Linus Lerner. With IU Jacobs School of Music Opera Theater, she has performed in *Xerxes* (Atalanta) under the direction of Kevin Murphy and Michael Shell, and *The Magic Flute* (Papagena) under the direction of Arthur Fagen and Shell. She has also participated with WIUX in a project called *Song for Skeptics* and in master classes with Justino Díaz, Kristin Dauphinais, Joel Prieto, Taylor Stilson, and Marilyn Taylor.

## Ruggero



Tenor **Yuntong Han**, a native of China, is a first-year master's student and associate instructor of voice at the IU Jacobs School of Music, where he studies with Heidi Grant Murphy. He earned his second bachelor's degree, in vocal performance, at New England Conservatory of Music (NEC) under the tutelage of MaryAnn McCormick, with an already-in-hand bachelor's degree in aircraft manufacturing from Northwestern Polytechnical University in China. In 2021-22, Han debuted with IU Jacobs School of Music Opera Theater, in Mozart's *The Magic Flute* as Tamino, and appeared in the opera chorus of Verdi's *Falstaff*. During his undergraduate studies, he performed in New England Conservatory's undergraduate spring mainstage productions as Nemorino in Donizetti's *The Elixir of Love* (2021), Rodolfo in Puccini's *La Bohème* (2020), and Lucano in Monteverdi's *The Coronation of Poppea* (2019, marked his opera debut). In addition to his work on the opera stage, he is also active as a concert and oratorio soloist. Highlights include Handel's *Messiah*, Haydn's *Die Schöpfung*, and the NEC Song and Verse art song series.



Tenor **Jaemyeong Lee**, a native of South Korea, is in his second semester as an Artist Diploma student in voice at the IU Jacobs School of Music, where he studies with Carol Vaness. He is the recipient of a Wilfred Bain Opera Award at Jacobs. He earned Bachelor of Music and Master of Music in Voice Performance degrees from Seoul National University as a student of Yonghoon Lee. While in Korea, he won the Chun-chu Music Competition and was a finalist at the Joong-Ang, Sung-Jung, Suri, and Gwang-ju vocal music competitions. In Korea, he performed as Nemorino in Donizetti's *The Elixir of Love*, Ferrando in Mozart's *Così fan tutte*, a minor role in *Parsifal* at Seoul Arts Center Opera Theatre, and tenor soloist of Handel's *Messiah*. He recently performed the role of Don Ottavio from Mozart's *Don Giovanni* in Carol Vaness's Opera Workshop.

## Prunier



Tenor **Cody Boling** is a second-year Master of Music in Voice Performance candidate studying with Brian Horne. This past fall, Boling appeared as First Armored Man in Jacobs' production of *The Magic Flute*. Other IU Jacobs Opera Theater credits include Peter Quint in *The Turn of the Screw* in spring 2021. Prior to attending the Jacobs School of Music, he was an active performer in his hometown as a frequent chorus member with the Knoxville Opera and performed in various productions at the Clarence Brown Theater with the Knoxville Symphony Orchestra and Tennessee Valley Players. Notable roles include Herr Vanderdendur in *Candide*, Mr. Thenardier in *Les Misérables*, and the Major General in *The Pirates of Penzance*. Boling has also enjoyed professional solo opportunities in oratorios such as Bach's *Magnificat* and Handel's *Messiah* with the Knoxville Handel Society and the Knoxville Symphony Orchestra. He earned a Bachelor of Music in Music Education and Vocal Performance degree from the University of Tennessee in Knoxville.



Tenor **Zhihui Pang** is a first-year master's student in voice at the IU Jacobs School of Music studying with Carlos Montané. Born in China, Zhihui studied journalism and communication at Renmin University of China for his undergraduate program. After performing in an opera for the first time during his senior year there, he decided to pursue a career in singing. In 2021, he performed in IU Jacobs Opera Theater's productions of *The Magic Flute* and *The Coronation of Poppea*. This is his debut in a leading operatic role.

## Rambaldo



**Joseph Canter** is a second-year master's student in voice performance at the IU Jacobs School of Music. He hails from Tallahassee, Florida, where he completed his undergraduate studies in vocal performance at Florida State University. Since beginning his studies at Jacobs in fall 2020, he has performed as Schaunard in *La Bohème* as well as in the ensembles for IU Jacobs Opera Theater's *The Barber of Seville*, *Xerxes*, and *The Magic Flute*. During the summer of 2021, Canter traveled to Germany to perform the role of Count Almaviva in Lyric Opera Studio Weimar's production of *Le Nozze di Figaro*. He studies with Carol Vaness.



Baritone **David Le** hails from Boise, Idaho, and earned a B.A. in Music from Boise State University. During his undergraduate studies, he was involved with Opera Idaho and vocal jazz, and played violin in the symphony orchestra. With Opera Idaho, Le performed the roles of the Page in *Amahl and the Night Visitors* and the Innkeeper in *Manon*, and was a chorus member for *Don Giovanni*, *Aida*, and *Tosca*. He participated in the Sun Valley Music Festival's summer opera program for three years, where he performed the roles of Papageno, Belcore, Dulcamara, Figaro, and Count Danilo. At the Jacobs School of Music, Le has previously performed the role of Littore in *The Coronation of Poppea*. He is a first-year student pursuing a Master of Music in Voice Performance under the tutelage of Timothy Noble.

## Yvette



Soprano **Kayla Kramer**, from Cincinnati, Ohio, is a first-year master's student studying under Carol Vaness. Kramer completed her undergraduate studies at Miami University in 2020, earning a degree in voice performance. She was last seen in Miami University's production of *Le Nozze di Figaro*, as Susanna. She spent a summer at the American Institute of Musical Studies, where she participated in lieder and operetta concerts as well as a master class with Barbara Bonney. *La Rondine* marks Kramer's debut with IU Jacobs School of Music Opera Theater.



Chinese soprano **Siyi Yan** is a first-year master's student at the IU Jacobs School of Music under the tutelage of Brian Horne. She earned her bachelor's degree in Music Education in 2021 from China Conservatory of Music, studying under Jingjing Li and Hong Luo. She has graced the stage with both opera and oratorio alike, as both the Königin der Nacht in Mozart's *The Magic Flute* and the soprano soloist in Handel's *Messiah*. As a solo artist, she has received many awards, including second prize in the Opera International New York Competition, second prize in the Golden Stars International Music Competition of Valencia, and the Youth Division gold award in the Germany Philharmonic International Music Competition. In 2020, she was awarded third prize in the 17th American Classical Singer International Vocal Competition as well as second prize in Bel Canto at the Ordinary Chamber International Vocal Arts Festival. Yan has performed in numerous distinguished venues, including the China Zhongshan Concert Hall, China National Centre for the Performing Arts, Chinese Conservatory of Music, Chengdu City Concert Hall, and Sichuan Conservatory of Music.

## Bianca



Soprano **Pulip Han** is in the first year of Master of Music in Voice Performance studies at the IU Jacobs School of Music, under the tutelage of Carol Vaness. A native of Seoul, South Korea, Han earned a Bachelor of Music in Voice degree from Hanyang University (HYU), where she graduated summa cum laude and was selected as a recipient of HYU's 41st Study Abroad Scholarship. *La Rondine* marks her debut with IU Jacobs School of Music Opera Theater. She has previously performed with Hanyang University Opera Theater as a chorus member in *The Elixir of Love* and *La Traviata*.



Soprano **Yue Yin**, from China, is a doctoral student at the IU Jacobs School of Music, where she studies with Patricia Stiles. Her roles in opera scenes at IU includes Nannetta from *Falstaff*, Frasquita from *Carmen*, Susannah from *Susannah*, and Sophie from *Werther*. She also sang Eve in the American opera *Ex Paradisum* with New Voice Opera in 2017. Outside of IU, her performance highlights include singing First Lady from *The Magic Flute* with New York Lyric Opera and Gretel from *Hansel and Gretel* as a cover. In addition, Yin performed Morgana from *Alcina* at Lee Foundation Theatre in Singapore.

## Suzy



From Coeur d'Alene, Idaho, junior **Elizabeth Goodwin** is a transfer student from the University of Idaho studying voice performance with Julia Bentley. Goodwin was one of 14 students accepted in the Opera in Concert program in Urbino, Italy, in 2019, created by former Metropolitan Opera singer Edward Crafts. She has sung in the opera choruses for IU Jacobs Opera Theater's *Xerxes* and *Falstaff*. She was a finalist in the undergraduate awards upper division round of the 2021 Schmidt Vocal Arts program.



Chicago suburbs native **Olivia Gronenthal**, mezzo-soprano, is a first-year Performer Diploma student under the tutelage of Peter Volpe. Previous roles include Hansel in *Hansel and Gretel* (Lyric Theatre at Illinois and Vancouver Summer Opera Workshop), Bianca in *The Rape of Lucretia* (Lyric Theatre at Illinois), Third Lady in *The Magic Flute* (Toronto Summer Opera Workshop), and Third Boy in *The Magic Flute* (Toronto Summer Opera Workshop). With IU Opera Workshop, she was featured as Baba the Turk (*The Rakes Progress*), Prince Orlofsky (*Die Fledermaus*), Third Boy (*The Magic Flute*), and Bianca (*The Rape of Lucretia*). Her opera chorus credits include *Falstaff* and *Little Women* (IU Jacobs School of Music Opera Theater) and *The Coronation of Poppea* (Lyric Theatre at Illinois). An avid fan of new works and musical theater, Gronenthal has performed the role of Electricizer 3 in Elizabeth Gartman and Susan Bywater's opera *New Motive Power* (Kohler Performing Arts Center) and covered Franca in *The Light in the Piazza* (Lyric Theatre at Illinois). She recently earned an M.M. from the Jacobs School of Music and a B.M. from the University of Illinois at Urbana-Champaign.

## Périchaud



**Anthony Josep** is a baritone in his junior year at the IU Jacobs School of Music, where he studies with Timothy Noble. With IU Jacobs Opera Theater, Josep debuted last year as Elviro in *Xerxes* and performed the role of Papageno in this season's *The Magic Flute*. He has also performed in the choruses for Jacobs' productions of *La Bohème*, *The Barber of Seville*, *La Traviata*, and *Le Nozze di Figaro*. He recently attended such summer programs as the AAMS Summer Music Institute in Tampere, Finland, and the Schmidt Vocal Institute, where he studied with renowned performers Nathan Gunn, Sylvia McNair, and Brian Zeger. Having been described as having a sound "with velvet in it, and with a natural gift for expressiveness," Josep has been successful in vocal competitions such as the National YoungArts Foundation Competition, where he was named a finalist. Recently, he won first place in the Classical Singer International Competition College Division. He was also given an encouragement award in the Schmidt Vocal Undergraduate Awards Voice Competition. In addition to solo voice, Josep is an active pianist and composer, often collaborating with organizations and singers at the Jacobs School in an effort to push new works into the modern opera repertoire. He was recently appointed artistic director of the New Voices Opera program at IU.

## Un Maggiordomo/Crébillon



The *Arkansas Democrat-Gazette* hailed Arkansas native **Kyle Forehand** as “a baritone of stock, a voice you will hear again.” A graduate student at the IU Jacobs School of Music, he is a recent graduate of the University of Arkansas. While studying in New York, he made his Carnegie Hall debut as the baritone soloist in Gabriel Fauré’s *Requiem* with the Crane Symphony Orchestra and Chorus. Forehand made his international debut in 2017, performing the role of Belcore in Donizetti’s *The Elixir of Love* with the Brancaleoni International Music Festival of Piobiccio, Italy. Other operatic performances include Bob in *The Old Maid and the Thief* (Menotti), Father in *Hansel and Gretel* (Humperdinck), and roles in *The Magic Flute* (Mozart), *Noye’s Fludde* (Britten), and *Le Nozze di Figaro* (Mozart), among others. Recently, he made his company debut in the leading role of Jim in *Opera in the Rock*’s production of the contemporary opera *The Gift of the Magi* by David Conte. In 2019, Forehand was the bass-baritone soloist in Haydn’s *Lord Nelson Mass* with the Arkansas Symphony Orchestra and Chorus. He has been a multi-time finalist in the Kristin Lewis International Singing Competition as well as finalist and winner of numerous National Association of Teachers of Singing competitions, both at state and regional levels. He currently studies under baritone Timothy Noble.

## Georgette



**Gwenyth Sell** is a first-year master’s student at the IU Jacobs School of Music, where she studies with Jane Dutton. Last semester, Sell appeared in her first opera at IU with Mozart’s *The Magic Flute*. She recently earned a Bachelor of Music in Voice Performance from Butler University. During her time there, she performed the roles of Laetitia (*The Old Maid and the Thief*), Maestra delle Novizie (*Suor Angelica*), and Sandman (*Too Many Sopranos*). Other credits include Nannetta in Mercatello, Italy, for the International Opera Performing Experience’s production of *Falstaff* and La Zelatrice and Una Conversa in Operafestival di Roma’s production of *Suor Angelica*. Later this spring, Sell will portray The Defendant in the Gilbert & Sullivan Society’s production of *Trial by Jury*, as well as presenting her first master’s recital.

## Gabriella

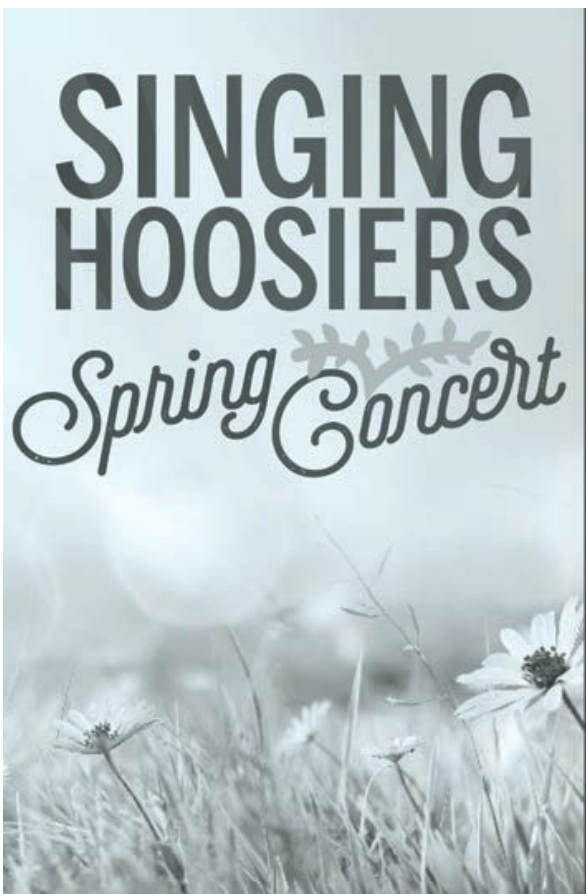



**Caroline Goodwin** is pursuing a Master of Music in Voice Performance under the tutelage of Brian Horne. She earned a Bachelor of Science in Voice with an Outside Field in History from the IU Jacobs School of Music in 2021. She made her IU Jacobs Opera Theater role debut last September as Second Spirit in *The Magic Flute* and was last seen on the Musical Arts Center stage in the chorus of *Falstaff*. Goodwin has also sung in the chorus of Jacobs’ productions of *Xerxes* and Bernstein’s *Mass*. In addition to mainstage productions, she has performed roles in several children’s operas with Reimagining Opera for Kids and sang in the chorus of New Voices Opera’s recording of *The Jungle*.

## Lolette



Soprano **Elise Miller** was most recently seen performing with IU Jacobs School of Music Opera Theater as Nerone in *The Coronation of Poppea*. This April, she will make her debut with New Voices Opera as Lowri in the premiere of *Rhiannon's Condemnation* by Leigha Amick. Last summer, Miller attended the Vienna Summer Music Festival in St. Petersburg, Florida, performing Virginia Woolf in a staged premiere of *The Loathly Lady* and sang an improvisational opera version of *Carnival of the Animals*. Other performance credits include Beth March in *Little Women* (IU Jacobs Opera Theater), La Ciesca in *Gianni Schicchi* (Music On Site, Inc.), Silly Girl & Enchanted Object in *Beauty & the Beast* (Woodlawn Theater), Susanna in *Le Nozze di Figaro*, and Kate Pinkerton in *Madama Butterfly* (Mediterranean Opera Festival). She also premiered the role of Jean in the contemporary opera *The War Bride* by Nathan Felix at Luminaria: San Antonio Arts Festival in 2018. Miller was a resident artist with OPERA San Antonio from 2016 to 2020 and was in the chorus of its mainstage productions of *Tosca*, *Faust*, *La Traviata*, and *Carmen*.

A black and white photograph of a field of wildflowers, likely cosmos, with a soft, out-of-focus background.

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Marina Alba López

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Pablo Ventero Fernández  
Jaden Tong  
William Mayhew  
Zoe Willingham  
Aleena Griffiths  
André Araújo de Souza  
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Mathew Lee  
Alice Ford  
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Keegan Bamford  
Joy Chu  
Gabriel Jimbo Viteri  
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Bailey Cates  
Leilani Spurlock

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Catherine Tran  
Jason Donnelly, *Bass*

### *Cimbasso*

Junming Wen

### *Timpani*

Lucas Allen

### *Percussion*

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Cole Nasman  
Mihal Babus  
Keaton Weber

### *Harp*

Theresa Labuda

### *Celesta*

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### *Piano (Banda)*

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### *Orchestra Manager*

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