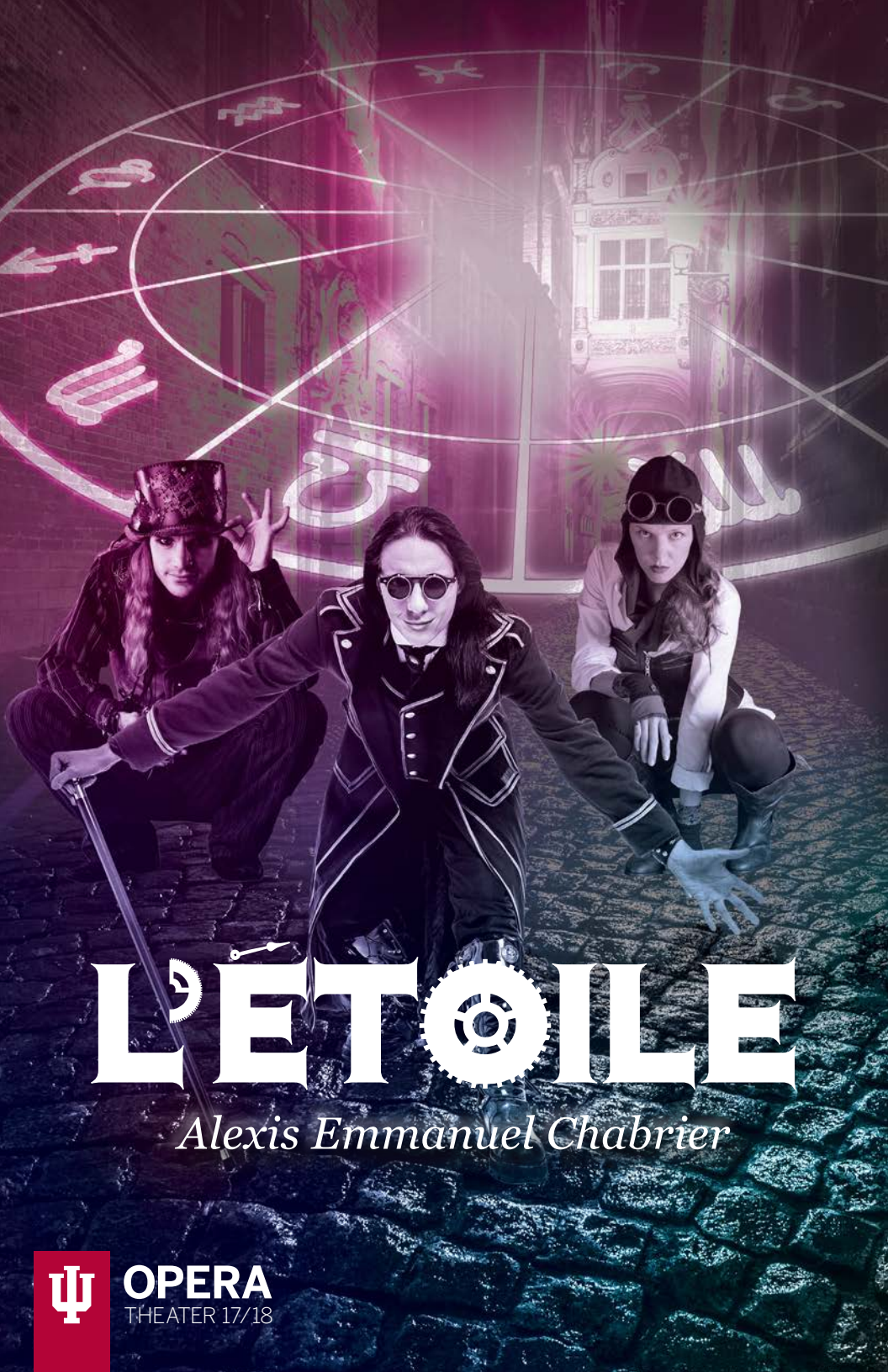
L'ETOILE
Alexis Emmanuel Chabrier
OPERA
THEATER 17/18

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One Hundred Sixty-First Program of the 2017-18 Season

Indiana University Opera Theater

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as its 456th production

L'Étoile

An Opera in Three Acts

Music by
Emmanuel Chabrier

Libretto by
Eugène Leterrier and Albert Vanloo

Marzio Conti, *Conductor*
Alain Gauthier, *Stage Director*
Tim McMath, *Set Designer*
Linda Pisano, *Costume Designer*
Patrick Mero, *Lighting Designer*
Walter Huff, *Chorus Master*
Jennifer Ringo, *French Diction Coach*
Cori Ellison, *Supertitle Author*

Musical Arts Center
Friday, October Thirteenth
Saturday, October Fourteenth
Friday, October Twentieth
Saturday, October Twenty-First
Seven-Thirty O'Clock

Cast of Characters

	Friday, October 13 Saturday, October 21	Saturday, October 14 Friday, October 20
Ouf	Vincent Festa	Nathan Krishnaswami
Siroco	Luke Robinson	Quinn Galyan
Laoula	Tiffany Choe	Esther Schneider
Lazuli	Courtney Jameson	Melissa Krueger
Aloès	Anna Farley	Ashlyn Brown
Hérisson	Brad Bickhardt	Darian Clonts
Tapioca	Jeremy Weiss	Jeremy Weiss
Zalzal	Samuel Chiba	Samuel Chiba
Patacha	Patrick Conklin	Patrick Conklin
Adza	Melissa Hartman	Melissa Hartman
Zinnia	Elise Hurwitz	Elise Hurwitz
Youca	Amane Machida	Amane Machida
Asphodele	Jennie Moser	Jennie Moser
Oasis	Maya Vansuch	Maya Vansuch
Koukouli	Emily Warren	Emily Warren
Supernumeraries	Sebastian Green Steven Garza	Sebastian Green Steven Garza

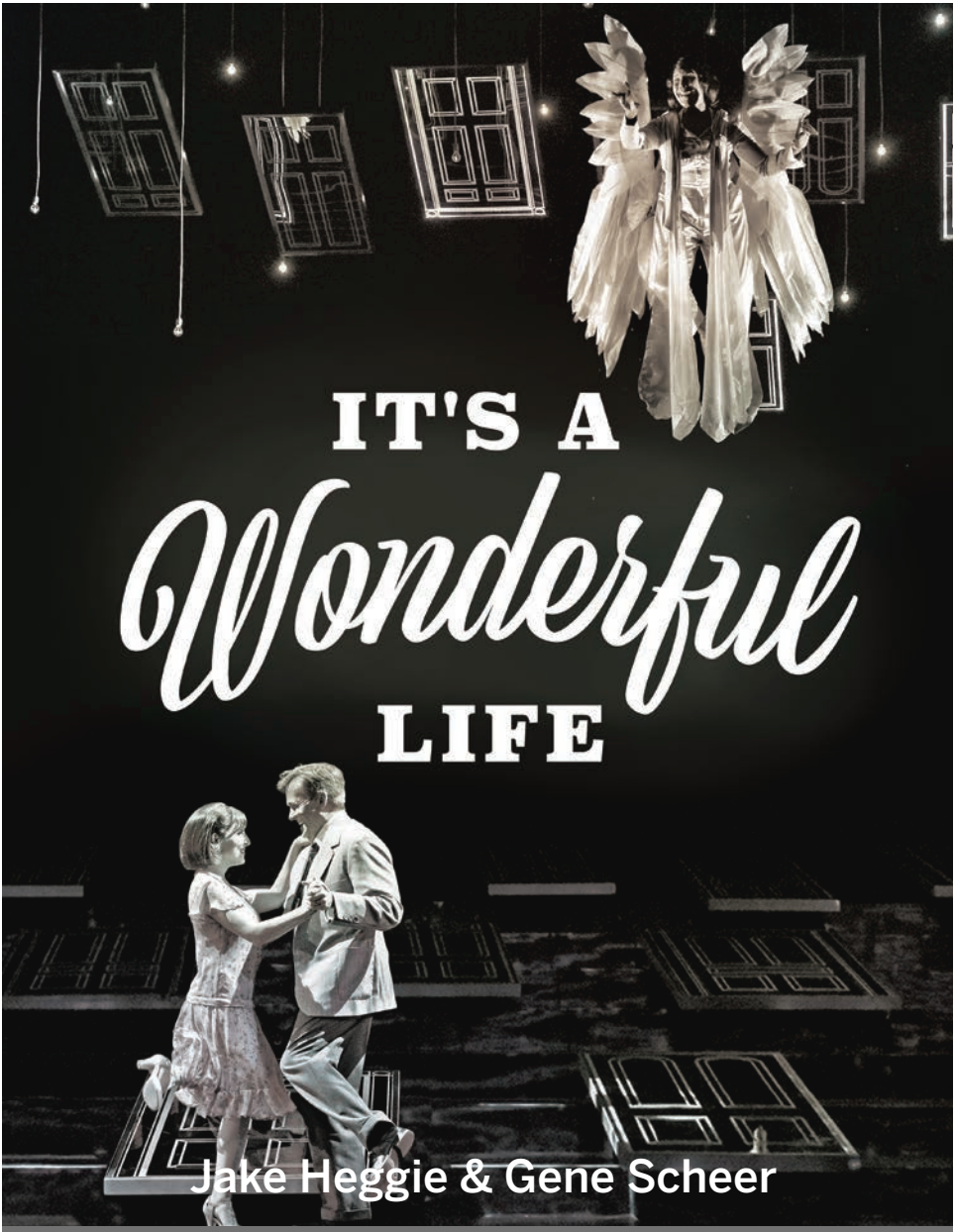
Opera Chorus

Soprano/Alto
Melissa Hartman
Elise Hurwitz
Theresa Kesser
Michelle Lerch
Amane Machida
Jennie Moser
Shayleen Norat
Saran Oseitutu
Kathyrn Rock
Kate Sorrells
Stephanie Tokarz
Jessica True

Soprano/Alto (cont.)
Maya Vansuch
Frances Van Vuuren
Emily Warren
Amy Wooster

Tenor/Bass
Conner Allison
Steven Auster
Milan Babic
Quentin Beverly
Samuel Chiba
Patrick Conklin

Tenor/Bass (cont.)
Noah Donahue
Jacob Engel
Yangjunlong Li
Rodney Long
Joseph Madary
Joseph McBrayer
Matthias Murphy
Benjamin Plunkett
Zachary Smith
Charles Snell



Nov. 10, 11, 16, 17 at 7:30PM

Musical Arts Center

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OPERA & BALLET THEATER 17/18 SEASON

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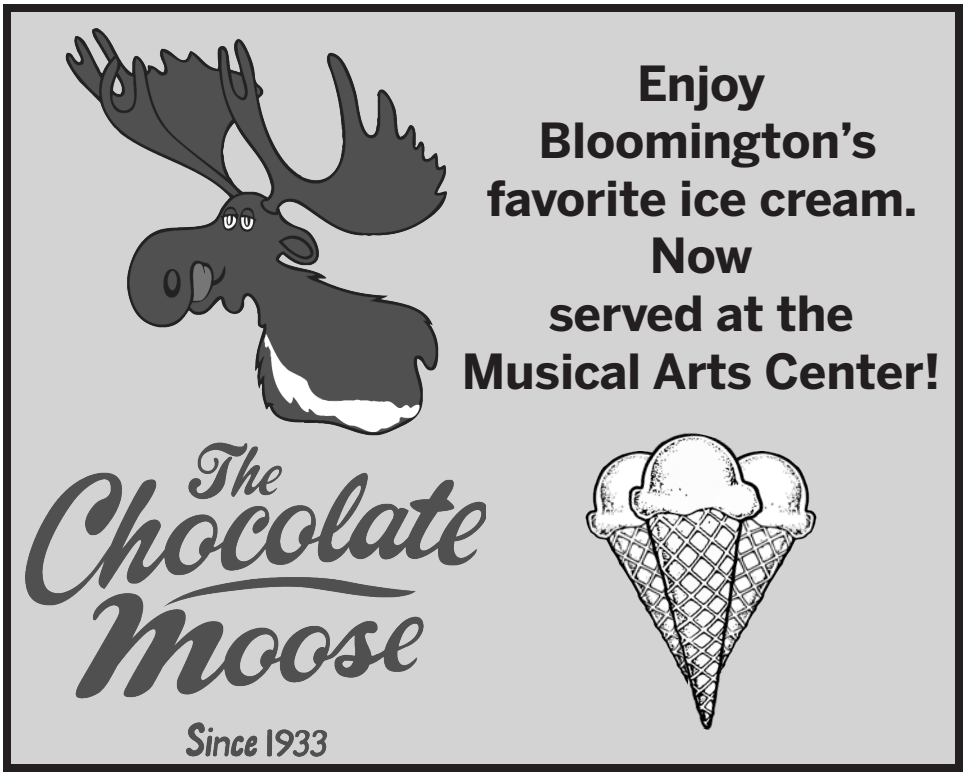
Synopsis

Act I

As a birthday treat to himself, King Ouf I scours the city in search of a suitable victim to execute. The ambassador Hérisson de Porc-Epic and his wife, Aloès, enter with his secretary, Tapioca, and Laoula, the daughter of the king of a neighboring country. They are traveling incognito, and the princess is being passed off as Hérisson's wife. Their mission, of which Laoula is unaware, is to marry her to Ouf. Complications arise when Laoula and a poor peddler, Lazuli, fall in love at first sight. Scolded for flirting, Lazuli insults the disguised king and thus becomes a desired candidate for death by impalement. However Siroco, the king's astrologer, reveals that the fates of the king and the peddler are inextricably linked; the stars predict that they will die within 24 hours of each other. Fortunes change again, and Lazuli is escorted with honors into the palace.

Act II

Lazuli, feted and well fed, grows bored with luxury and longs for Laoula. Ouf, still unaware of the disguises, furthers the lovers' hopes of marriage by imprisoning the supposed husband, Hérisson. The lovers depart, but Hérisson escapes and orders the peddler to be shot. Gunfire is heard, but although Laoula is brought in, there is no sign of Lazuli. Ouf bemoans his impending death.



Penderecki

St. Luke Passion

Nov. 15 at **8:00PM**

Musical Arts Center

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Act III

Lazuli, having escaped harm, overhears Ouf, Siroco, and Hérisson discussing the situation and eventually reveals himself to Laoula. They plan a second elopement. The king and Siroco try to raise their spirits with a large glass of green chartreuse. Ouf, desperate to produce an heir to the throne, plans to marry Laoula, even if for an hour, but finds that he has run out of time. However, when the clocks strike five and nothing happens, Ouf declares that the astrologer's predictions must have been wrong. The Chief of Police then appears with Lazuli, who was caught on his way out of the country. The King blesses Lazuli and Laoula's marriage to the cheers of all.

Program Notes

by Devon Nelson

Musicology Ph.D. Candidate

Today, Emmanuel Chabrier is best known for his orchestral work *España* from 1883, but nineteenth-century audiences took interest in his earlier work: the operetta *L'Étoile*. Chabrier's friend, composer Henri Duparc, explained: "You tell me that his reputation dates from *España*. This is not exactly true: before *España*, a piece called *L'Étoile* was played at the Bouffes. It contained some absolutely exquisite passages, in which the humor and even the buffoonery always remained very musical and in which one often glimpsed the admirable musician, high in color and caressing in tone. . . . This short piece . . . to my mind, revealed Chabrier to be the only one, among all the musicians I knew, capable of

Gregory Wang, IU Jacobs School of Music doctoral student.

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Rick Elice

Music by
Wayne Barker

Based on the Novel by
Dave Barry & Ridley Pearson

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Murray McGibbon

Musical Director
Ray Fellman

Choreographer
Berklea Going

Associate Producers
Sue and Winston Shindell

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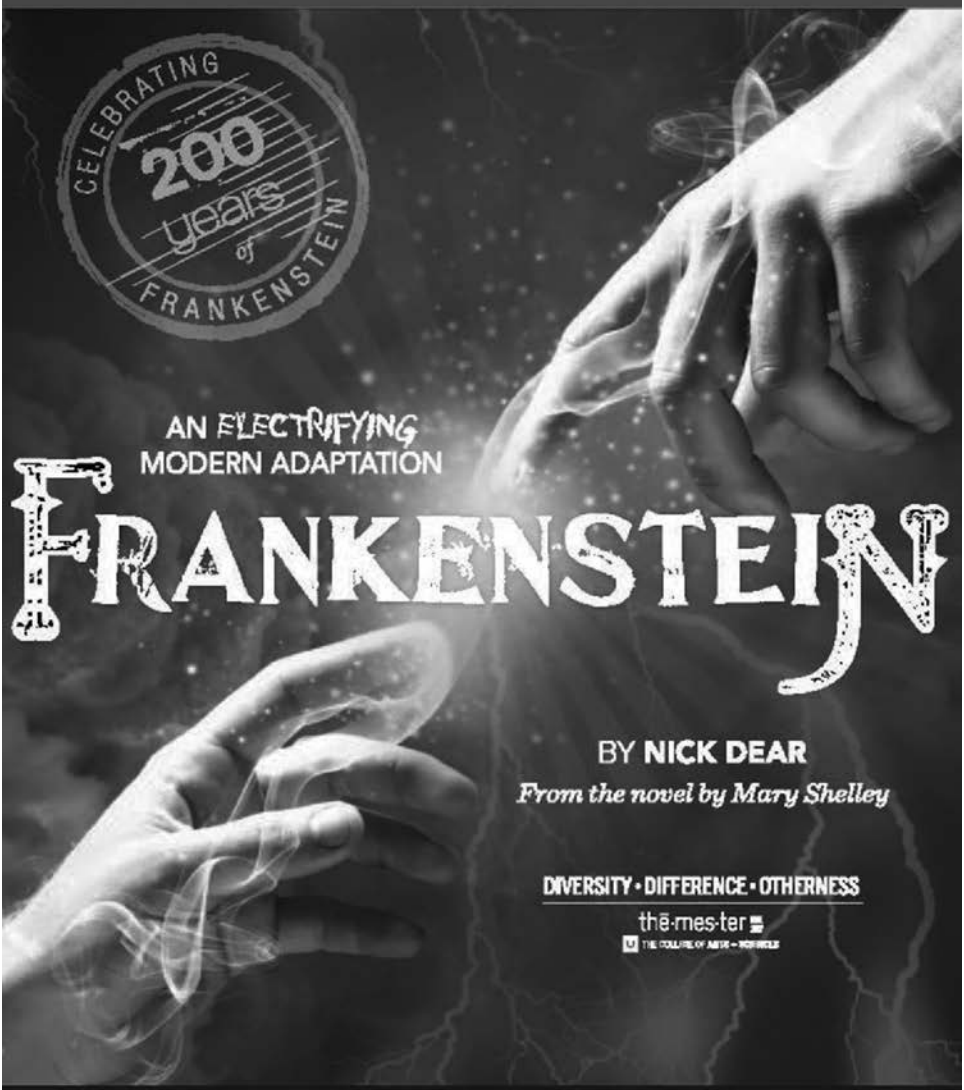
creating a truly French comedy genre, at the same time droll and musical—something like the French *Meistersinger*." Early performances of *L'Étoile* did indeed bring Chabrier to the attention of a wide audience. The opportunity to have a stage work performed at a major public theater would not have been possible without the connections he built earlier before his professional music career began.

Chabrier's musical training began with piano and composition lessons at a young age. When his family moved to Paris, his musical studies continued. There Chabrier also earned a law degree, with the intention of following his father to become a civil servant, and quickly got a job at the Ministry of the Interior. With comfortable full-time employment, he spent his free time studying music and taking advantage of the many artistic benefits of living in Paris—access to teachers, artists, music, and performances. He continued to study piano and composition, supplementing his instruction by copying music scores by hand, a time-honored method of learning composition.

During these years, Chabrier attended and performed in the intimate concerts for select, invited audiences at elite Parisian salons and befriended leading musicians, poets, and visual artists in Paris, many of whom were tied to avant-garde movements. Among his friends were the Impressionist painter Manet, the Symbolist poets Mallarmé and Verlaine, and musicians D'Indy, Fauré, Chausson, and Duparc. Chabrier and many of his artist friends were looking for new directions in their respective art forms. Some found inspiration in the short-lived production of Wagner's *Tannhäuser* at the Paris Opéra in 1861; for the poet Baudelaire this opera promised a new path for modern art. Chabrier was enthusiastic about Wagner's music as well, copying out the complete score of the *Tannhäuser* in 1862 and joining a group of Parisian Wagnerites who called themselves Petit Bayreuth.

CARDINAL STAGE



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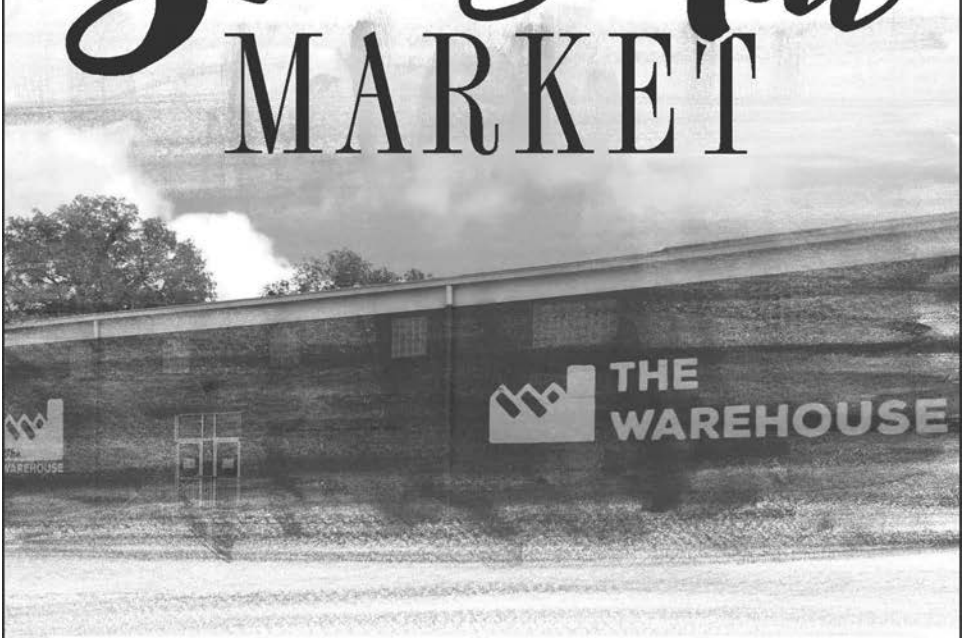
It was through this network of artists that Chabrier was exposed to diverse styles and philosophies of art, had opportunities to share his work, and made connections that led to specific compositions. His friendship with Verlaine led to collaborations on Chabrier's first two operettas. While visiting the studio of the painter Alphonse Hirsch, Chabrier had a chance encounter with the librettists Eugène Leterrier and Albert Vanloo, who were looking for a composer to set their newest work, *L'Étoile*. They were impressed after hearing Chabrier's songs and asked him to compose the score. He accepted the commission and within a few months the music for the operetta was completed. On November 28, 1877, *L'Étoile* premiered at the Théâtre des Bouffes-Parisiens, the central theater for operetta in Paris. The initial run of 48 performances achieved critical success, leading to publishing contracts and future collaborations on stage works for Chabrier. Within two years, he quit his job at the ministry and devoted the rest of his life to a career in music.

Like other operettas, *L'Étoile* employs spoken dialogue and farcical tone, but Chabrier, influenced by his studies of Wagner, uses more adventurous, surprising harmonies, and a more nuanced chromatic language than other composers of this genre. Humor is a key feature of both the work's genre, *opéra bouffe*, and descriptions of Chabrier's musical style. It is present in the libretto at every level, from the detail of naming the characters Ouf (Phew) and Hérisson de Porc-Épic (Hedgehog of Porcupine) to the larger themes critiquing the institution of marriage and the power of the nobility. Musical humor is deployed through reprising musical themes and texts throughout the work with different connotations, as in "Donnez-vous la peine de vous asseoir" ("Give yourself the trouble to sit down"). This passage appears at three discrete points in the opera, and each time it accompanies a character sitting on a different chair and signals a different type of trouble or pain that can come from it. Another form of humor is achieved through manipulation of musical style. The Act III drinking song "La Chartreuse verte" mimics the style of an Italian opera aria of Donizetti's era. Added irony comes from the choice of the spirit to be consumed. Chartreuse, a French liqueur touted as an elixir of life by its makers, the Carthusian monks, is imbibed when two characters are trying to accept their fate of death.

L'Étoile combines French comedic *opéra bouffe* elements with Chabrier's musical humor and Wagnerian harmonies to create what Duparc calls "the French *Meistersinger*." The enthusiastic reception of this work led Chabrier to a career in music, and its musical language inspired generations of French composers from Debussy to Poulenc.

The Stone Mill MARKET



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Artistic Staff

Conductor

Music director of the Oviedo Philharmonic (OFIL) since 2011, **Marzio Conti** has earned recognition and the acclaim of audiences and critics for his achievements in guiding the growth of the orchestra to new artistic heights. He has earned numerous awards and has served as a juror for the arts prize of the prestigious Premios Asturias. He had a major critical success with the recording of the complete symphonic works of Saint-Saens for Warner Classic. This year, he will record the music of De Falla and Turina for Decca. At the community level, Conti has earned praise for his special projects at local centers and for a joint project with the University of Oviedo to offer films with music, projects for families, musical projects related to sports, and outdoor summer projects designed to spotlight historic parts of the city. He has also appeared as a guest conductor throughout Italy, including performances at the Rome Opera, Maggio Musicale of Florence, Teatro Regio di Torino, Teatro Comunale of Bologna, and many other venues. He has also conducted throughout Spain, Germany, and France. In July 2017, he ended his tenure as music director of the Oviedo Filarmonia. As an acknowledgement of his extraordinary work, the city awarded him the Gold Medal of the Auditorium Prince Felipe. From 1998 to 2002, he served as principal conductor at the Istituzione Sinfonica Abruzzese in Italy. He worked from 2001 to 2004 as music director of the Philharmonic Orchestra of Turin and from 2003 until 2008 as music director of the Teatro di Tradizione per l'Opera Italiana in Chieti. From 2004 to 2010, he also served as artistic director of the Orchestra Sinfonica di Sanremo. Conti began his collaboration with the Jacobs School of Music in 2014.

Stage Director

Born in Montreal, **Alain Gauthier** developed his directing skills at the Université du Québec à Montréal. A former apprentice director at l'Atelier lyrique de l'Opéra de Montréal, he directed several productions for the company, including *L'Étoile*, *Il Tabarro/Suor Angelica*, *The Barber of Seville*, *Pagliacci/Gianni Schicchi* (Opus Award/Concert of the year), *Faust, Dead Man Walking* (Opus Award/Event of the Year), *La Bohème*, *Samson et Dalila*, and *Elektra*. His work has also been seen at the Austin Opera, Cincinnati Opera, Opéra de Québec, and New York City Opera, as well as at l'Orchestre symphonique de Montréal, l'Orchestre Métropolitain, Festival de Lanaudière, and the Columbus Symphony. He recently directed *Die Zauberflöte* for the Clarion Orchestra of New York and *La Bohème* for the Opéra de Montréal. His project for this season includes *The Barber of Seville* for the Calgary Opera and a new production of *La Traviata* at the Manitoba Opera that will also be presented with four other Canadian opera companies over the next three years.

Set Designer

Tim McMath is a Brooklyn-based freelance scenic designer who has designed more than 100 productions at theaters around the country. His recent favorites include *Peter Pan* (Rose Theater), *Lucky Stiff*, *Peter and the Starcatcher*, *Les Miserables* (Bristol Valley Theater), *Brief Encounter* (New York University), and *Willy Wonka* (Flint Youth Theater). McMath has also served as the associate designer for the Broadway productions of T*he Humans*, *Fun Home*, *Once On This Island*, *The Real Thing*, *The Realistic Joneses*, and *Spring Awakening*. He earned his M.F.A. from the University of Washington.

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Costume Designer

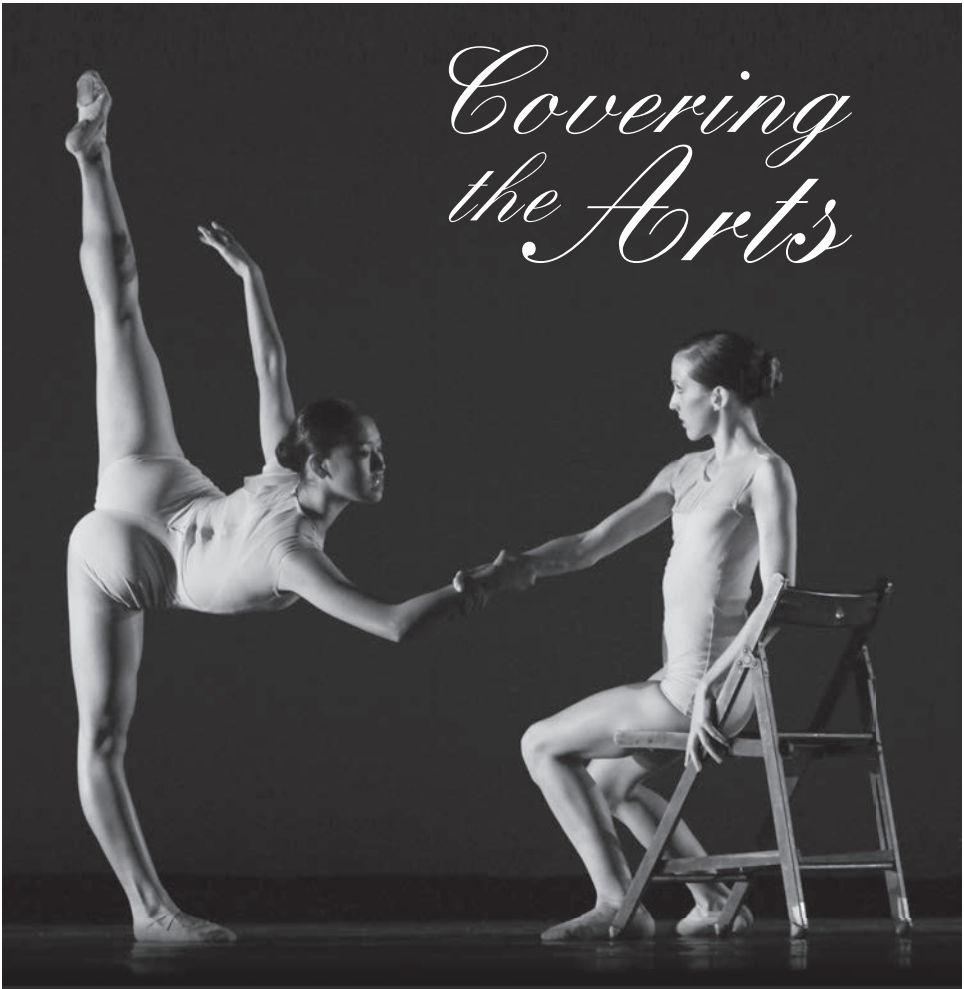
Linda Pisano designs for theater, dance, musical theater, ballet, and opera throughout the United States; her ballet designs have toured the U.K. and Canada. An award-winning designer, she was selected to represent the United States in costume design in the World Stage Design Exhibition in Taipei 2017. Her work has been selected for feature in the Quadrennial World Exhibition in Prague, and she is a three-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 and published in the "Costumes of the Turn of the Century" exhibition with the Bakhrushin Museum in Moscow and the China Institute of Stage Design in Beijing. As professor of costume design at Indiana University, she also directs its Theatre & Drama study abroad program in London, is the Head of the Design & Technology Area, and co-author of the recent book *The Art and Practice of Costume Design*. Pisano designs professionally with many companies throughout the United States. Some of her favorite projects include *Urinetown*, *Anne Frank*, *Salome* (with Patricia Racette), *To Kill a Mockingbird*, *Romeo & Juliet*, *Sense & Sensibility*, *Chicago*, *Madama Butterfly*, *The Tragedy of Doctor Faustus*, *A Little Night Music*, and the opera *Akhnaten*. She serves as an elected member of the board of directors for the United States Institute for Theatre Technology and is a member of United Scenic Artists, Local 829.

Lighting Designer

Patrick Mero has designed the lighting for many IU Opera and Ballet Theater productions, including *La Traviata*, *H.M.S. Pinafore*, *Le Nozze di Figaro*, *Werther*, *Falstaff*, *Xerxes*, *Don Giovanni*, *Albert Herring*, *La Bohème*, *Tosca*, *L'Italiana in Algeri*, *West Side Story*, *Il Barbiere di Siviglia*, *Suor Angelica*, *Gianni Schicchi*, *Alcina*, *Peter Grimes*, *The Music Man*, and *Don Giovanni*. He has also done extensive design work for the Jacobs School of Music Ballet Department, the IU African American Art Institute's Dance Ensemble, and Cardinal Stage Company. In addition to his work in Bloomington, he has worked at Spoleto Festival USA. Mero is the former head of lighting for IU Opera and Ballet Theater and now lives with his family in South Carolina.

Chorus Master

Walter Huff is associate professor of choral conducting and faculty director of opera choruses at the 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.



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He has served as chorus master for IU Opera Theater productions of *The Merry Widow*, *Akhnaten*, *Le Nozze di Figaro*, *Lady Thi Kính*, *H.M.S. Pinafore*, *La Traviata*, *The Italian Girl in Algiers*, *La Bohème*, *The Last Savage*, *South Pacific*, *Die Zauberflöte*, *The Barber of Seville*, *Dead Man Walking*, *Die Fledermaus*, *Carmen*, *Oklahoma!*, *The Daughter of the Regiment*, *Florencia en el Amazonas*, *Madama Butterfly*, *Peter Grimes*, *The Music Man*, and *Don Giovanni*. In the summers of 2014, 2015, and 2017, Huff served as choral instructor and conductor for IU's Sacred Music Intensive. In addition, he maintains a busy vocal coaching studio in Atlanta. In the summer of 2016, he conducted Arthur Honegger's *King David* for the Jacobs Summer Music series with the Summer Chorus and Orchestra.

French Diction Coach

Jennifer Ringo is known internationally as a language coach and teacher of vocal diction. She has prepared productions for the New York City Opera, Indiana University, Houston Grand Opera, Cincinnati May Festival, Aspen Opera Theater, and the Institute of Vocal Arts in Montreal. Ringo taught vocal diction at Bard College Conservatory of Music from 2005 to 2008. She has also taught at The Israeli Summer Arts Festival, Song Fest, the DomingoThornton Young Artists Program of the Los Angeles Opera, and the Steans Institute at the Ravinia Festival. An internationally acclaimed soprano, she has sung leading roles with the San Francisco Opera, Maggio Musicale Fiorentino, Grand Théâtre de Genève, Houston Grand Opera, and the Canadian Opera Company, among others. She earned a Bachelor of Fine Arts degree from the University of Iowa and continued graduate studies in voice at The Juilliard School. She was a member of the San Francisco Opera Merola program and the Houston Grand Opera Studio. She has studied diction privately with Nico Castel, Robert Cowart, Janine Reiss, and Pierre Vallet. Ringo maintains vocal studios in New York and Los Angeles.

Supertitle Author

Cori Ellison is a leading creative figure in the opera world. She served as dramaturg at Glyndebourne Festival Opera from 2012 to 2017 and is a member of the vocal arts faculty at The Juilliard School, where she teaches history of singing. Active in developing new American opera, she teaches opera dramaturgy for American Lyric Theater's Composer Librettist Development Program and in 2009 was the first dramaturg invited to participate in the Yale Institute for Music Theatre. She was Dramaturg at New York City Opera from 1997 to 2010 and has served as production dramaturg for projects including Washington National Opera's *Ring* cycle, Opera Boston's *The Nose*, and *Offenbach!!!* at Bard Summerscape. She creates supertitles for opera companies across America and helped launch Met Titles, the Met's simultaneous translation system. Her English singing translations include *Hansel and Gretel* (NYCO), *La vestale* (English National Opera) and Shostakovich's *Cherry Tree Towers* (Bard Summerscape). She also writes for the *New York Times* and has contributed to books including *The New Grove Dictionary of Opera, Metropolitan Opera Guide to Opera on Video*, and *The Compleat Mozart*. She regularly appears on the Metropolitan Opera's radio broadcasts, teaches master classes for young singers worldwide, and has lectured at venues including the Smithsonian Institution, Carnegie Hall, and Lincoln Center, as well as the Santa Fe, San Francisco, Cincinnati, Seattle, and Canadian operas.

Cast

Ouf

Tenor **Vincent Festa** is establishing himself on concert and opera stages alike. He was seen last season with IU Opera Theater as Bob Boles in *Peter Grimes*. Previous performances at Jacobs include Nicolas in Britten's cantata *Saint Nicolas* and the *Liebeslieder-Walzer* of Brahms in Auer Hall**.** Festa spent last summer in the Dordogne region of France, where he studied at L'art du Chant Français, founded by Glenn Morton and Michel Sénéchal. While a studio artist at the Chautauqua Opera Company in 2016, Festa covered the role of Nanki-Poo in *The Mikado* and appeared in the company's scenes program as Count Almaviva from *Il Barbiere di Siviglia*. Additional roles include Nika Magadoff in *The Consul* in Boston's historic Jordan Hall, Flute in *A Midsummer Night's Dream* at Opera on the Avalon, Colin in *L'amant Anonyme* by Saint-Georges with the Little Opera Theater of New York in collaboration with New Vintage Baroque, and Peter Quint in *The Turn of the Screw* under the direction of Nic Muni. Festa was a 2014 Vocal Fellow at the Tanglewood Music Center, where he made his Boston Symphony Orchestra debut in Bernstein's *Candide* as Charles Edward and Inquisitor I. A native New Yorker, he earned a bachelor's degree from The Juilliard School and a master's degree from the Graduate Vocal Arts Program at Bard College Conservatory. He is currently pursuing a Performer Diploma at IU under the tutelage of Timothy Noble.

Tenor **Nathan Krishnaswami**, a Massachusetts native, is a second-year undergraduate studying voice performance under the tutelage of Jane Dutton. He performed as a chorus member, featured soloist, and River City Teen in IU Opera Theater's production of *The Music Man* and as a chorus member in Catán's *Florencia en el Amazonas*. This past summer, Krishnaswami sang as a soloist in the *Lord Nelson Mass* conducted by Betsy Burleigh as a part of the Jacobs Summer Chorus and Philharmonic. This is his IU Opera Theater debut.

Siroco

Bass-baritone **Quinn Galyan** studies voice performance under Brian Horne in addition to working on an outside field in telecommunications. Siroco is his third role with IU Opera Theater. He was also seen as Charlie Cowell in *The Music Man* and Hortensius in *The Daughter of the Regiment*. He has had solos in *Dead Man Walking* and *South Pacific*, along with chorus work in *Peter Grimes*, *H.M.S. Pinafore*, *La Bohème*, and *Carmen*. Quinn performed in IU's Symphonic Choir and University Chorale, as well as the IU Summer Chorus in a performance of Honegger's *King David* conducted by Walter Huff. Outside of Jacobs, he has performed with Bloomington's Cardinal Stage Company. Galyan was the bass of the Cockney Quartet in its rendition of *My Fair Lady* and has performed in *Annie*, *Big River*, and *Wizard of Oz*. Other roles include J. B. Biggley in *How to Succeed in Business Without Really Trying*, King Sextimus in *Once Upon a Mattress*, Doc in *West Side Story*, Lazar Wolf in *Fiddler on the Roof*, Marshall Blackstone in *Babes in Arms*, and Archie Beaton in *Brigadoon*.

Bass **Luke Bob Robinson**, a native of Bellingham, Washington, is in his third year of undergraduate studies at IU under the tutelage of Heidi Grant Murphy. This past year, he sang the role of Harold Hill in IU Opera Theater's production of *The Music Man* and Old Adam in the IU Gilbert & Sullivan Society's production of *Ruddigore*. He has sung as a chorus member in IU Opera Theater's *Florencia en el Amazonas*, *Oklahoma!*, and *Dead Man Walking*. Robinson is a former member of IU's Another Round (formerly Straight No Chaser). Past credits also include Sarastro in *Die Zauberflöte* with the Franco American Vocal Academy in Salzburg, Austria, and Olin Britt in Seattle's 5th Avenue Theater's Rising Star production of *The Music Man.*

Laoula

Soprano **Tiffany Choe** is making her solo debut with IU Opera Theater in this production of *L'Étoile*. She is a senior pursuing a Bachelor of Music in Voice Performance with a minor in Music Education under the tutelage of Heidi Grant Murphy. She began her classical voice studies in her hometown of Orange County, California, with Molly Melachorius. Choe was a chorus member in IU Opera Theater's productions of *Carmen* and *Peter Grimes*, and the Aunt in *Madama Butterfly*. She has also been featured in IU opera workshops, appearing as Servilia in *La Clemenza di Tito* and Blondchen in *Die Entführung aus dem Serail.*

Originally from Tampa, Florida, soprano **Esther Aline Schneider** is in her fourth year at the Jacobs School of Music, pursuing a Bachelor of Music in Voice Performance with Carlos Montané. She has appeared with IU Opera Theater in the choral ensembles for *La Bohéme*, *Die Zauberflöte*, *Dead Man Walking*, *The Daughter of the Regiment*, *Carmen*, and *Peter Grimes*. She has sung in master classes with Julius Drake and Nadja Michael. This is her role debut with IU Opera Theater.

Lazuli

Mezzo-soprano **Courtney Jameson** hails from Frankfort, Indiana. She earned a B.M. in Vocal Performance from Taylor University in 2014 and an M.M. in Voice Performance from Indiana University in 2016. She was named a 2016 winner for the Metropolitan Opera National Council Auditions' Kentucky District. While at IU, she has been seen as Bertarido (*Rodelinda*), Paula (*Florencia en el Amazonas*), Dorabella (*Così fan tutte*), and Jade Boucher (*Dead Man Walking*). In 2015, she was seen as Angelina/Cenerentola in Rossini's *La Cenerentola* at Bay View Music Festival in Petoskey, Michigan. As a concert soloist, Jameson has been featured as mezzo-soprano soloist for Corigliano's *Fern Hill* and Vaughan Williams' *Serenade to Music*, and alto soloist for Handel's *Messiah*. This past summer, she was a Gerdine Young Artist at the Opera Theatre of Saint Louis, where she participated in many opera choruses and covered the role of Kate Pinkerton in *Madame Butterfly*. She also participated in a master class with American soprano Patricia Racette. Jameson is a doctoral student and an associate instructor of voice at the Jacobs School, where she studies with Mary Ann Hart.

Mezzo-soprano **Melissa Krueger**, a native of Kingwood, Texas, is currently in the third year of her master's degree at the Jacobs School of Music, where she has performed the roles of Unulfo (*Rodelinda*, 2017) and Kate Pinkerton (*Madama Butterfly*, 2016). Other notable roles include Cherubino in *Le Nozze di Figaro*, Maddalena in *Rigoletto*, and Elizabeth Proctor (cover) in Ward's *The Crucible*, with Spotlight on Opera in Austin, Texas. Krueger earned a Bachelor of Music in Vocal Performance from Southwestern University in Georgetown, Texas, where she performed the roles of Jo in Adamo's *Little Women*, Dorabella in *Così fan tutte*, and Polly in *The Beggar's Opera*. She has also appeared as soloist with the IU Summer Chorus in performances of Honegger's *King David* (2016) and Haydn's *Lord Nelson Mass* (2017). She is a student of Patricia Stiles.

Aloès

Mezzo-soprano **Ashlyn Brown** is a junior pursuing a B.M in Voice Performance in the studio of Carlos Montané. Born in Palm Springs, California, she spent a year singing with the UCLA chamber singers before attending the Jacobs School of Music. She has attended the Saarburg International Music Festival and the Sankt Goar International Music Festival and has been seen in the IU Opera Theater choruses of Catán's *Florencia en el Amazonas* and Britten's *Peter Grimes*, as well as in the University Gilbert & Sullivan Society's *Pirates of Penzance*. Brown's roles include Mad Margaret in the University Gilbert & Sullivan Society's *Ruddigore*, Maschinka in *Zehn Mädchen und Kein Mann* by Franz von Süppe at the Saarburg International Music Festival, and Ursula in *The Little Mermaid Jr.* by Alan Menken with Children's Playtime Productions.

Mezzo-soprano **Anna Farley** is a native of Northwest Florida and a first-year doctoral student at Indiana University. Recent performances include *Third Lady* in Quincy Music Theater's production of *The Magic Flute*, L'enfant in *L'enfant et les sortilèges* in the Hawaii Performing Arts Festival's 2016 season, Tisbe in Florida State University's 2015 production of *La Cenerentola,* Annina in the 2015 Harrower Summer opera workshop production of *Der Rosenkavalier*, and Hermia in Florida State University's 2015 outreach production of *A Midsummer Night's Dream*. Farley studies with Jane Dutton at the Jacobs School.

Hérisson

Tenor **Bradley Bickhardt**, from Columbia, New Jersey, is currently a senior pursuing a bachelor's degree in voice performance. Previous IU Opera Theater credits include Goro in *Madama Butterfly*. He has also appeared in the ensembles of *The Italian Girl in Algiers*, *Die Zauberflöte, Die Fledermaus*, *Carmen*, *The Daughter of the Regiment*, and *Peter Grimes*. He was an apprentice artist with Charlottesville Opera in 2016 and is a student of Andreas Poulimenos.

Tenor **Darian Clonts**, a native of Atlanta, Georgia, is in the second year of his doctoral studies at the Jacobs School of Music, where he earned a Master of Music in Voice Performance. He earned a Bachelor of Arts degree in 2012 from Morehouse College in Atlanta, where he studied voice with Uzee Brown Jr. Clonts joined the Atlanta Opera for the 2012-13 season and performed in its productions of Bizet's *Carmen*, Verdi's *La Traviata*, and Rossini's *The Italian Girl in Algiers.* He has been seen with IU Opera Theater as Goro in Puccini's *Madama Butterfly*, Le Remendado in Bizet's *Carmen,* Scientist in Menotti's *The Last Savage,* and Parpignol in Puccini's *La Bohème.* He has appeared as a member of the IU Opera chorus in Gilbert and Sullivan's *H.M.S. Pinafore,* Rossini's *The Italian Girl in Algiers*, Mozart's *The Magic Flute*, and Strauss's *Die Fledermaus*. Clonts has been seen performing roles with Utah Festival Opera & Musical Theatre for two consecutive years and with New Voices Opera. He is a student of Brian Horne.

Tapioca

Jeremy Weiss is pursuing a Master of Music in Voice Performance with Brian Gill. Recent credits at IU include *Rodelinda* (Garibaldo), *Romeo and Juliet* (Romeo) with the IU New Music Ensemble, *Fanfare* (Majordomo) with IU Ballet Theater, and the choruses of *The Daughter of the Regiment* and *The Music Man*. Past credits include *Di Goldene Kale* (Berke) with the National Yiddish Theater Off-Broadway, Cavalli's *Xerxes* (Elviro) and *Erismena* (Erimante) with the Yale Baroque Opera Project*, Oklahoma!* (Curly), *The Music Man* (Oliver), *Fortuna Fantasia* (Ringmaster) at the New York International Fringe Festival, *My Fair Lady* (Freddy), *Into the Woods* (Wolf/Prince), and *A Little Night Music* (Frederick). In November, Weiss will play Orfeo in Belli's *Orfeo Dolente* at Yale University. He graduated from Yale in 2015 with a double major in humanities and theater studies and a certificate in energy studies. He is also pursuing a master's degree in public affairs from IU's School of Environmental and Public Affairs.

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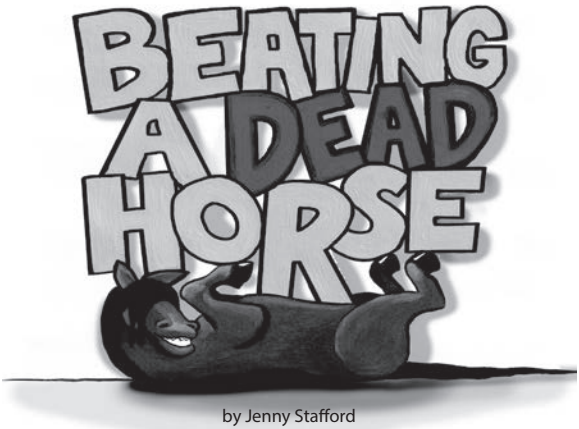

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Special thanks to

The faculty and students of the ballet department for hosting a special evening of performances for our Jacobs School of Music guests.

Sarah Wroth for coordinating a special ballet event for friends of the Jacobs School of Music.

Bloomington Bagel Company for sponsoring the Jacobs School of Music's Thank-a-Donor Day celebration on October 11, 2017.

Kim Pressman for the purchase of a new microphone system to be used by Jacobs School of Music students and faculty.

Carol and John Cornwell and the Cheerful Heart Mission for partnering with our music education students, sending them to Haiti and the Dominican Republic to provide music education for the youth in those countries.

Rick and Susan Marvin for organizing a Jacobs School of Music David N. Baker tribute at L.A.'s Blue Whale Jazz Club.

Old National Wealth Management for being our 2017-18 ticket stock sponsor.

Gary and Kathy Anderson for hosting a special evening for our ballet faculty.

Mary Anne and Ed Fox for providing generous support for the Jacobs School of Music's communications efforts.

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