

WEST SIDE STORY

Leonard Bernstein



OPERA
THEATER 17/18

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Bloomington

Eight Hundredth Program of the 2017-18 Season

Indiana University Opera Theater

presents

as its 460th production

West Side Story

Based on a Conception of Jerome Robbins

Music by **Leonard Bernstein**

Lyrics by **Stephen Sondheim**

Book by **Arthur Laurents**

Entire Original Production Directed and
Choreographed by **Jerome Robbins**

*Originally produced on Broadway by Robert E. Griffith and
Harold S. Prince by arrangement with Roger L. Stevens*

David Neely, <i>Conductor</i>	Walter Huff, <i>Chorus Master</i>
Michael Shell, <i>Stage Director</i>	Matt Herndon, <i>Fight Choreographer</i>
Steven Kemp, <i>Set Designer</i>	Kimberly Carballo, <i>Diction Coach</i>
Linda Pisano, <i>Costume Designer</i>	Daniela Siena, <i>Supertitle Author</i>
Mitchell Ost, <i>Lighting Designer</i>	Aaron Beck, <i>Audio Engineer</i>
Sasha Janes, <i>Choreographer</i>	

"West Side Story" is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

www.MTIShows.com

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strictly prohibited.*

Musical Arts Center
Friday, April Sixth, Seven-Thirty O'Clock
Saturday, April Seventh, Seven-Thirty O'Clock
Sunday, April Eighth, Two O'Clock
Friday, April Thirteenth, Seven-Thirty O'Clock
Saturday, April Fourteenth, Seven-Thirty O'Clock

Cast of Characters

Friday, April 6
Sunday, April 8
Saturday, April 14

Saturday, April 7
Friday, April 13

Maria	Olivia LaBarge	Shayleen Norat
Tony	Benjamin Seiwert	Bradley Bickhardt
Anita	Marianthi Hatzis	Hannah Benson
Riff	Zachary Smith	Joey LaPlant
Anybodys	Lexi Eicher	Alexandra Wilson

Jets

Riff	Joey LaPlant Zachary Smith
Tony	Bradley Bickhardt Benjamin Seiwert
Action	Jeremy Weiss
A-rab	Izaya Perrier
Baby John	Justin Barbour
Snowboy	Nathan Krishnaswami
Big Deal	Luke Bob Robinson
Diesel	Jacob Engel
Gee-Tar	Rodney Long
Mouthpiece	Lucas DeBard
Tiger	Sam Chiba

Jet Women

Graziella	Anna Lisa Wilkins
Velma	Lauren Smolka
Minnie	Haley Baker
Clarice	Julia Fleming
Pauline	Nicole Langway
Anybodys	Lexi Eicher Alexandra Willson

The Adults

Doc	Quinn Galyan
Schrank	Garrett Godsey
Krupke	Joseph Madary
Glad Hand	Kevin Masters

**“Somewhere”* soloist

Sharks

Bernardo	Carl Rosenthal
Chino	Dennis Rendleman
Pepe	Jared Kelly
Indio	Antonio Houck
Luis	Anderson Dasilva
Anxious	Julian Goodwin-Ferris
Nibbles	Mason Bassett
Toro	Duncan Holzhall
Moose	Sam Epstein

Shark Women

Maria	Olivia LaBarge Shayleen Norat
Anita	Hannah Benson Marianthi Hatzis
Rosalia	Tiffany Choe
Consuelo	Bridget Ravenscraft
Francisca	Nicola Santoro

Additional Shark Women

Margaret Blackburn, Mara Phelps,
Shayna Plotnik, Jessica True*,
Savanna Webber

Ballet Dancers

Mark Lambert and Georgia Dalton

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Musical Numbers

Act I

Prologue (<i>Instrumental</i>)	The Jets and Sharks
Jet Song	Riff and the Jets
Something's Coming	Tony
The Dance at the Gym (<i>Instrumental</i>)	
Blues	
Promenade	
Mambo	
Cha, Cha	
Meeting Scene	
Jump	
Maria	Tony
Tonight	Tony and Maria
America	Anita, Rosalia, and the Shark Women
Cool	Riff and the Jets
One Hand, One Heart	Tony and Maria
Tonight Quintet	Entire Company
The Rumble (<i>Instrumental</i>)	The Jets and Sharks

Act II

I Feel Pretty	Maria, Consuelo, Rosalia, and the Shark Women
Somewhere	Entire Company
Gee, Officer Krupke	Action and the Jets
A Boy Like That/I Have a Love	Maria and Anita
Taunting Scene (<i>Instrumental</i>)	Anita and the Jets
Finale	Entire Company

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Synopsis of Scenes

The action takes place on the west side of New York City during the last days of summer.

Act I

Prologue: The months before

5:00 p.m. The Street
5:30 p.m. A Back Yard
6:00 p.m. A Bridal Shop
10:00 p.m. The Gym
11:00 p.m. A Back Alley
Midnight The Drugstore

The Next Day

5:30 p.m. The Bridal Shop
6:00 to 9:00 p.m. The Neighborhood
9:00 p.m. Under the Highway

Act II

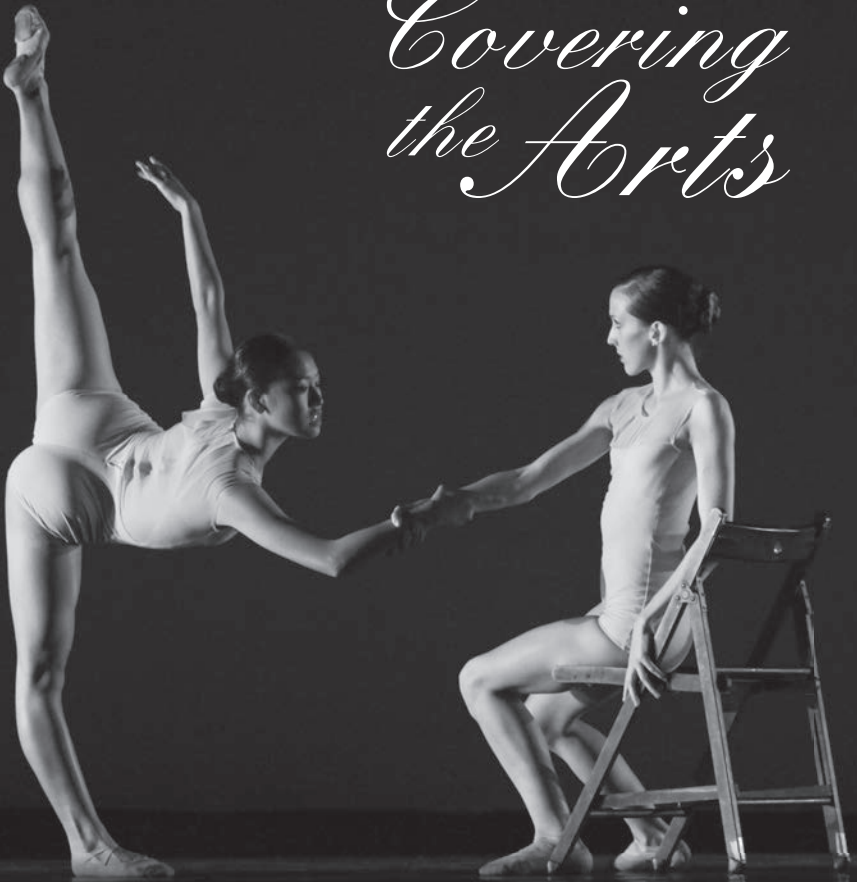
9:15 p.m. A Bedroom
10:00 p.m. Another Alley
11:30 p.m. The Bedroom
11:40 p.m. The Drugstore
11:50 p.m. The Cellar
Midnight The Street

The entire action takes place in two days, but within this brief period of time, all the bitterness, savagery, hate, and turbulence in the lives of young people of the city street are uncovered. Despite all of this ugliness, there are also flashes of beauty, love, and hope that sometimes, however fleetingly, touch them.

The Jets are a gang of American teenage boys determined not only to check but to destroy the growing Puerto Rican influence on their block. Riff, the leader of the Jets, speaks in *Jet Song* in no uncertain terms of this determination. They are opposed by a Puerto Rican gang, the Sharks, led by Bernardo. Riff gets the support of Tony, who was the founder and the leader of the Jets before turning over the job to Riff. Both gangs meet at a dance in the neighborhood gym, where in song, *Dance at the Gym*, and in choreography, their violent hostility toward each other is reflected. At the dance, Tony meets the lovely Maria, who has just arrived from Puerto Rico to marry Chino. Tony and Maria fall desperately in love at first sight. They pledge their eternal love for one another on the tenement fire escape in the timeless ballad *Tonight*. The young couple plans to meet the next day in the bridal shop where Maria works.

Meanwhile, the two gangs leave for a nearby drugstore to name the place, time, and weapons for a big rumble that will ultimately decide which gang will rule the neighborhood. Through Tony's intervention, an agreement is reached to have a boy represent each of the two gangs and have them fight it out to a finish the following day. Having learned his sister is interested in Tony, Bernardo comes to him with dire threats. This inspires a fight, which develops into a giant rumble between the two gangs. Riff is killed. Blinded by anger and bitterness at the death of his friend, Tony murders Bernardo with Riff's knife. And this, in turn, inspires Chino, Maria's intended husband, to shoot and kill Tony.

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Program Notes

“*West Side Story*: Tragedy, Musical Comedy, Dance, and Opera”

by Bret McCandless

Ph.D. Student in Musicology

From the very beginning of his career, Leonard Bernstein was fascinated with the creation of truly American art, an art that mixed elements of popular entertainment with artistic sophistication. After the successes of the *Jeremiah* symphony (1944), his ballet *Fancy Free* (1944) and its transformation into the hit musical *On the Town* (1945), and his appointment as assistant conductor of the New York City Philharmonic and music director of the New York City Symphony, Bernstein reflected in 1948:

One thing I have already discerned. I have a basic interest in theater music. . . . I rather glow with pride at this discovery, rather than feel vulnerable, since I count such masters as Mozart, Weber, and Strauss (and even Bach!) as similarly disposed. Where it will lead I cannot tell, but if I can write one real, moving American opera that any American can understand (and one that is, notwithstanding, a serious musical work), I shall be a happy man.

The next year, Bernstein was approached by director and choreographer Jerome Robbins with the idea of adapting *Romeo and Juliet* as a musical. This idea would occupy Bernstein, Robbins, and librettist Arthur Laurents for the next eight years (Stephen Sondheim would join as the lyricist much later) as they struggled to tell what Bernstein called “a tragic story in musical-comedy terms, using only musical-comedy techniques, never falling into the ‘operatic’ trap.” The resulting *West Side Story*, presented on Broadway in 1957, represents Bernstein’s closest success in achieving a serious, moving, accessible, and wildly popular piece of musical theater along the lines that he envisioned.



BY BEKAH BRUNSTETTER
DIRECTED BY JACK MCCARTHY

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West Side Story



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Following the original *Romeo and Juliet* plot, *West Side Story* features two star-crossed lovers, Tony and Maria, who are connected to two rival gangs, the Sharks (made up of “so-called ‘Americans’”) and the Jets (made up of Puerto Rican immigrants) in 1950s New York City. Unlike many adaptations of the story over the centuries, the creators always intended to keep the tragic finale and perhaps improved on the tragic nature of the story, as racial prejudice, and not mere chance, sets the finale in motion. The musical was originally conceived as *East Side Story*, featuring Jewish and Catholic gangs, then updated to reflect the most recent sources of gang conflict. Bernstein marked his working copy of Shakespeare’s *Romeo and Juliet*, “An out and out plea for racial tolerance,” a cause that Bernstein championed throughout his life and that is reflected in Maria’s culminating speech. At the same time, as Stephen Sondheim remarked, “For most people, *West Side Story* is about racial prejudice and urban violence, but what it’s really about is theater: musical theater, to be more precise. It’s about the blending of book, music, lyrics and, most important, dance into the seamless telling of a story.”

Despite Bernstein’s (and particularly his collaborators’) desire to avoid the “operatic” in their presentation of the tragedy, *West Side Story* has been praised as having one of the most sophisticated scores of any Broadway musical. From the very opening “Prologue,” with its uncertain key, layers of aggressive dissonance, constant motivic development, and rhythmic drive paired with unexpected irregularities, this score is something different, mixing new ideas with elements familiar from earlier musicals. The score includes atonal and bitonal numbers, multiple instances of cross-rhythms, a 12-tone fugue in “Cool,” and a highly contrapuntal Act I quintet, but also (biting) comedy numbers, traditional love ballads, a dream ballet, and a song that Bernstein called “a driving 2/4 in the great tradition” for Tony, all markers of Broadway. The story itself is told in part through dance



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and music, which are the primary devices used at some of the most important moments in the show: the “Prologue,” Tony and Maria’s meeting at the “Dance at the Gym,” “The Rumble,” the dream ballet, and Anita’s confrontation with the Jets. The change to a Puerto Rican gang and contemporary setting also inspired Bernstein to include tinges of (then very popular) Latin American music, as seen in the many Latin dances of the Paso doble (“Promenade”), “Mambo,” “Cha-cha” (Tony and Maria’s meeting), Seis and Huapango (“America”), Tango (“Maria”), and Cachucha (“I Feel Pretty”).

Alongside its sophistication and diversity, *West Side Story* bears the marks of being a musical conceived for the commercial theater in its construction through collaboration and experimentation. This can be seen in the great shuffling of numbers in *West Side Story*, including (in order), “America,” which used a tune and musical sections from Bernstein’s unproduced ballet *Conch Town*; “One Hand, One Heart,” which was originally written for the Balcony Scene; “Somewhere,” which was composed as a popular song fully a decade before *West Side Story* premiered; and “Gee, Officer Krupke,” a discarded song from Bernstein’s operetta *Candide*. (The trading went both ways: “Oh Happy We” from *Candide* was originally written for the bridal shop scene in *West Side Story*). This does not denigrate the “fit” of any of these songs for their dramatic situations, but brings some sobering reality to the praise for the motivic unity of Bernstein’s score and reveals the economic necessity of recycling what is at hand in creating a complex work at the break-neck speed of the commercial theater. The famous tritones that pervade the motivic material in the score were discovered by Sondheim (to Bernstein’s surprise) only after the completion of the score, yet their presence and extensive dissonance effectively demonstrate the tension at the heart of this tragic story.



Gregory Wang, IU Jacobs School of Music doctoral student.

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The radical departure from some Broadway norms and the gravity of the subject matter have marked *West Side Story* as something special in the musical theater repertoire. Because of these differences, the original production had a mixed reception, with raves from critics, but also sizeable walkouts from audience members. *West Side Story* was overlooked at the Tony Awards for the charm, nostalgia, and star cast of *The Music Man*, though it received a lengthy Broadway run and immediate acclaim in London (after a stop at the Manchester Opera House). It entered mainstream American consciousness only with the release of the 1961 film, which garnered 10 Academy Awards, including Best Picture. Today, *West Side Story* has come to represent the best of what American musical theater can offer, with multiple commercial runs on Broadway and a solid position in the repertoire of opera houses around the world.

Artistic Staff

Conductor



Conductor **David Neely** maintains a lively career in concert and opera alongside an active teaching schedule. As music director and principal conductor of Des Moines Metro Opera, he has elevated the 45-year old company's musical profile with acclaimed performances of a broad range of repertoire, such as *Falstaff*, *Elektra*, *Peter Grimes*, *Dead Man Walking*, *Jenufa*, *Macbeth*, *Don Giovanni*, and *La Fanciulla del West* since his appointment in 2012. Neely's recent performances of Britten's epic masterwork *Billy Budd* and Puccini's *Turandot* were recently praised in the *Chicago Tribune* and *Opera*

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News, and his televised *Manon* for Iowa Public Television received a 2017 Emmy Award. Neely is a frequent guest with Sarasota Opera, having led 10 productions there since 2006, and has regularly been seen at the Jacobs School since 2013. Alongside opera, he has conducted numerous musical theater productions, including Broadway's *Chicago* in Munich and Basel. He has led concerts with the Portland Symphony Orchestra, Bochumer Symphoniker, Dortmunder Philharmoniker, Symphonieorchester Vorarlberg, Roosevelt University Orchestra, and Jacobs School orchestras. He has performed in numerous European opera houses, including Bonn, Dortmund, Halle, Saarbrücken, and St. Gallen, and the Eutiner Festspiele. Neely headed Orchestral Studies and Conducting at the University of Kansas for nine years, where he brought distinction and greater visibility to the program. In 2016, the Kansas Federation of Music Clubs named him Kansas Artist-Educator of the Year. He was previously music director of the Butler Opera Center at the University of Texas at Austin as well as its interim director of orchestral activities. Neely is currently a visiting associate professor of music (orchestral conducting) at the Indiana University Jacobs School of Music. Recent performances include *Tiefland* with Sarasota Opera as well as *It's a Wonderful Life* and multiple concerts at the Jacobs School. Upcoming productions include *Falstaff* with Intermountain Opera in Bozeman and *Rusalka* and *Flight* in Des Moines.

Stage Director



Michael Shell's “visionary” and “masterful storytelling” (*Opera News*) is steadily leading him to be one of the most sought-after directors in the United States. His “thoughtful and detailed score study” (*Opera Today*) is shown in character development and relationships onstage as well as the complete visual world he creates. He has directed productions for Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera

Omaha, Opera San Jose, Opera Tampa, Opera North, Virginia Opera, and Santa Fe Opera. He made his international directing debut at the Wexford Festival Opera in 2010 with *Winners* by Richard Wargo and returned the next fall to direct *Double Trouble – Trouble in Tahiti & 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's recent engagements include his critically acclaimed new production of *The Barber of Seville* at Opera Philadelphia, Opera Theatre of Saint Louis, Opera Omaha, and Virginia Opera, a new production of *Silent Night* for Opera San Jose, and a new production of *A Little Night Music* for Piedmont Opera. Other career highlights include *Joshua's Boots* and *Così fan tutte* with Opera Theatre of Saint Louis, *The Golden Ticket* with Atlanta Opera, *The Abduction from the Seraglio* with Pittsburgh Opera, *The Magic Flute* with Virginia Opera, and *Fidelio* with Opera Omaha. He recently made his Houston Grand Opera debut as associate director on *Giulio Cesare*. Shell has been a guest faculty member at the University of North Carolina School of the Arts, Florida State University, and Webster University, St. Louis. He has been guest director at the A. J. Fletcher Opera Institute and Oklahoma University, and is a frequent guest director at Indiana University. He was a recipient of the Charles MacKay Career Development Fund and the winner of the Best Director/Best Opera Wilde Award for *Giulio Cesare* at Michigan Opera Theater. Upcoming engagements include *The Barber of Seville* with Lyric Opera of Kansas City, *Silent Night* with Arizona Opera, *The Abduction from the Seraglio* with Opera San Jose, and *Hansel and Gretel* with IU Opera Theater.

Set Designer



Steven C. Kemp is a set designer for theater, opera, and events. His previous IU Opera Theater designs have included *The Music Man*, *Madama Butterfly*, *Oklahoma*, and *Dead Man Walking*. Additional opera designs include the American premiere of Alma Deutscher's *Cinderella*, the west coast premieres of *Silent Night* and *Anna Karenina*; *Tiefland*, *The Flying Dutchman*, *Tosca*, *Suor Angelica*, *Abduction from the Seraglio*, *Idomeneo*, *Don Giovanni*, *Così fan tutte*, *The Marriage of Figaro*, *Faust*, *Lucia di Lammermoor*, *The Elixir of Love*, *The Italian Girl in Algiers*, *Le Portrait de Manon*, *Orpheus in the Underworld*, *A Streetcar Named Desire*, *Figaro 90210*, *Independence Eve*, *Il Trovatore*, *Rigoletto*, and *Falstaff* (which was a finalist for the World Stage Design 2017 Exhibition in Taiwan). His designs have been seen at Opera San Jose, Hawaii Opera Theater, Sarasota Opera, New Orleans Opera, Opera Santa Barbara, Merola Opera program, Kentucky Opera, Tulsa Opera, Opera Grand Rapids, Fresno Opera, Townsend Opera, and San Francisco Conservatory of Music. He has designed more than 50 productions Off-Broadway in New York City, including the Keen Company revivals of the musicals *Tick, Tick ... Boom!*, *John and Jen*, and *Marry Me A Little*. Regional and international work includes designs for Norwegian Cruise Line, Holland America Line, the brand new musical *Shout, Sister, Shout!* at Pasadena Playhouse, Asolo Repertory Theater, La Jolla Playhouse, Bucks County Playhouse, Antaeus Theater Company, Royal George Theater, Gulfshore Playhouse, and the Hungarian Theatre of Cluj. Additionally, he has designed numerous national tours, including the current *PJ Masks Live!* and *A Taste of Things to Come*. As an associate designer, he worked for the Metropolitan Opera, English National Opera, Santa Fe Opera, Dallas Opera, Minnesota Opera, San Diego Opera, and 10 Broadway productions, including *Cabaret*, *Jesus Christ Superstar*, and the Tony Award-winning best musical *Memphis*.

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 is the only U.S. costume designer to have her work selected for the World Stage Design 2017 exhibition, in Taipei. Her work has been featured in the Prague Quadrennial world exhibition, and 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 Bakhruhin Museum in Moscow (2015) and the China Institute of Stage Design in Beijing (2016). As professor of costume design at Indiana University, she also directs the IU Theatre and Drama study abroad program in London, is the head of the Design & Technology Area, and is 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 most recent work includes *L'Étoile*, *Miranda*, *Anne Frank*, *Salome (with Patricia Racette)*, *To Kill a Mockingbird*, *Romeo & Juliet*, *Twelfth Night*, *Sense & Sensibility*, *Chicago*, *Madama Butterfly*, *Dead Man Walking*, *A Little Night Music*, *Bloody Bloody Andrew Jackson*, and the opera *Akhmaten*. Next season, Pisano will design *Mass* and *Giulio Cesare* for IU Opera Theater. She serves on the board of directors of the United States Institute for Theater Technology and is a member of United Scenic Artists, Local 829.

Lighting Designer



Mitchell Ost is the lighting supervisor for the Jacobs School of Music. Recent productions with IU include *Ariadne auf Naxos*, *America Dances*, *Dances for Two*, and *The Nutcracker*. He recently relocated to Bloomington after living in New York City, where he was the lighting designer at Joe's Pub, the cabaret space at the Public Theater. In addition to his work in the New York opera, theater, and dance world, he has

been fortunate to travel the globe designing lighting and scenery on several continents. He is currently the resident scenic and lighting designer for M Ensemble Company in Miami, Florida.

Choreographer



Sasha Janes is visiting lecturer in ballet at the IU Jacobs School of Music. Janes 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. He has 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.

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. He has served as chorus master for IU Opera Theater productions of *The Merry Widow*, *Akhnaten*, *Le Nozze di Figaro*, *Lady Thi Kinh*, *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*,

Don Giovanni, *L'Étoile*, *It's a Wonderful Life*, and *Lucia di Lammermoor*. 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.

Fight Choreographer



Matt Herndon is an advanced actor combatant with the Society of American Fight Directors (SAFD), a Bloomington native, and IU Theater alum. His previous productions with IU Opera and Ballet Theater include *Lucia di Lammermoor*, *Peter Grimes*, *Oklahoma!*, *Carmen*, *Così fan tutte*, and *Dead Man Walking*. Some of his other favorite credits include *Billy Witch*, *She Kills Monsters*, and *Mad Gravity* for the Bloomington Playwrights Project; *Spring Awakening*, *king oedipus*, *Macbeth*, *Oleanna*, and *The Rimers of Eldritch* for Ivy Tech Theater; and *The Lieutenant of Inishmore* for University Players. Herndon has served on staff for multiple SAFD regional stage combat workshops, and more of his work can be seen in Ivy Tech's current production of Naomi Iizuka's *Anon(ymous)*, a modern retelling of *The Odyssey* told through the lens of refugees.

Diction Coach



Kimberly Carballo is coordinating opera coach for the Indiana University Jacobs School of Music Opera and Ballet Theater and a faculty member in the Department of Chamber Music and Collaborative Piano. 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, the Escuela de Artes Musicales de la Universidad de Costa Rica, and the 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 (ROK), 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)

Supertitle Author



Daniela Siena brings many years of experience in teaching Italian diction and language to singers. She was introduced to operatic diction by Boris Goldovsky, who was seeking a native speaker without teaching experience to work with singers according to his own pedagogical principles. Siena went on to teach in a number of operatic settings (among them, the Curtis Institute of Music, Metropolitan Opera, New York City Opera, and Seattle Opera). Over the years, she worked with a number of well-known singers, including Samuel Ramey, Justino Díaz, Carol Vaness, Wolfgang Brendel, June Anderson, Gianna Rolandi, and Jerry Hadley. The conductors, coaches, and stage directors with whom she has worked include Otto Guth, Max Rudolf, Edoardo Müller,

David Effron, Arthur Fagen, Anthony Pappano, Anthony Manoli, Terry Lusk, Dino Yannopoulos, Tito Capobianco, Andrei Șerban, John Cox, and John Copley. At New York City Opera, Siena worked closely with Beverly Sills—as her executive assistant, as a diction coach, and as the creator of English supertitles for a dozen operas. More recently, she worked for two years as a coach for the Young Artists Program of the Los Angeles Opera and, for the past six years, she has taught in Dolora Zajick’s summer Institute for Young Dramatic Voices. Born in Florence, Italy, to an Italian mother and a Russian émigré father, Siena arrived in the United States at age seven. She received a B.A. from Sarah Lawrence College and, in her twenties, worked for two years in Italy as secretary to the president of the Olivetti Company. Many years later, she continued her education, earned a master’s degree, and became licensed as a psychotherapist by the state of California, where she practiced for 15 years. The mother of two grown children, she moved to Bloomington to be near her son, who lives here with his wife and two young daughters.

Audio Engineer



After graduating from the Jacobs School of Music with an associate’s degree in audio technology, **Aaron Beck** toured the United States with multiple Broadway National Tours, including *Jolson the Musical*, *The Buddy Holly Story*, *Mamma Mia*, Disney’s *Beauty and the Beast*, and both touring companies of Disney’s *The Lion King*. After 10 years of touring, Beck moved to Las Vegas, where he has worked on productions of *The Beatles Love*, *Viva Elvis*, and *Michael Jackson One* for Cirque du Soleil. He has also designed systems for various musicals and worship facilities. In addition, he is an audio systems designer for such groups as The Bluecoats Drum and Bugle Corps, Avon High School, and Foothill High School. He lives in Las Vegas with his wife, two children, and their two boxers.

Cast

Maria



Olivia LaBarge is an Indianapolis native in her third year of undergraduate studies, pursuing a degree in voice and musical theater under the tutelage of Alice Hopper. In December, LaBarge performed the role of Wendy in Cardinal Stage Company’s *Peter Pan*. She has been seen on the MAC stage as a River City Teen in IU Opera Theater’s most recent production of *The Music Man*. She was a member of the IU Singing Hoosiers from 2015 to 2017. She will spend this summer working as an ensemble member and covering the roles of Cinderella from *Into The Woods*, Lily from *The Secret Garden*, and Sophie from *Amazing Grace* for Utah Festival Opera & Musical Theatre in Logan, Utah. This is her debut role with IU Opera Theater.



Soprano **Shayleen Norat**, from Coamo, Puerto Rico, is pursuing a Master of Music in Voice Performance under the tutelage of Carol Vaness. Norat earned her bachelor’s degree in business administration with a minor in music from the University of Puerto Rico and complemented her studies at the Conservatory of Music of Puerto Rico. Previous roles include Pamina in *Die Zauberflöte*, Ludmila in *The Bartered Bride*, La Suora Infermiera in *Suor Angelica*, Une pastourelle in *L’enfant et les*

sortilèges, and Rosaura in *Los Gavilanes*. She has also performed leading roles in opera workshop scenes, including *Manon*, *Le Nozze di Figaro*, *I Pagliacci*, and *La Bohème*, and will be seen this month as Juliette in scenes from *Roméo et Juliette* in the Carol Vaness Opera Workshop. Norat is an alumna of the Prague Summer Nights Young Artists Music Festival and the Miami Summer Music Festival. The role of Maria marks her solo debut with IU Opera Theater.

Tony



Korean-American tenor **Bradley Bickhardt** is a senior pursuing a Bachelor of Music in Voice Performance. A native of Columbia, New Jersey, his previous IU Opera credits include Goro (*Madama Butterfly*) and Hérissou (*L'Étoile*). He has also appeared in the ensembles of *The Italian Girl in Algiers*, *The Magic Flute*, *Die Fledermaus*, *Carmen*, *The Daughter of the Regiment*, and *Peter Grimes*. He was most recently seen as a participant in the Lawrence Brownlee master class as part of the Five Friends Master Class series. In 2016, Bickhardt was an apprentice artist with Charlottesville Opera. This summer, he will portray Njegus (*The Merry Widow*) with Opera Saratoga, where he will be a studio artist. Bickhardt is currently the tenor section leader for St. Charles Borromeo Church and a student of Andreas Poulimenos.



Benjamin Seiwert is a second-year graduate student in pursuit of an M.M. in voice under the tutelage of Timothy Noble. He earned his B.M. in voice from the Jacobs School of Music in 2012. He has appeared several times with IU Opera Theater, including as Harry Bailey (*It's a Wonderful Life*), Harold Hill (*The Music Man*), Yamadori (*Madama Butterfly*), Dancairo (*Carmen*), Motorcycle Cop (*Dead Man Walking*), and The Painter (*The Last Savage*), as well as in 10 different opera choruses. Seiwert has appeared with the student-led University Gilbert & Sullivan Society as Grosvenor (*Patience*), Robin Oakapple (*Ruddigore*), Samuel (*The Pirates of Penzance*), and Lord Tolloler (*Jolanthe*) and has appeared with New Voices Opera, a local student created company, as Charles (*Swan's Love*). He is also involved with his local community theater, Mill Race Theater Company in Columbus, Indiana, where he has appeared as Joseph (*Joseph and the Amazing Technicolor Dreamcoat*), Bill Sykes (*Oliver*), Augustus Gloop (*Willy Wonka*), and Albert (*The Wind in the Willows*). This summer, Seiwert will perform the role of John Newton in Utah Festival Opera's production of *Amazing Grace*.

Anita



Hannah Benson is a 25-year-old classically trained mezzo-soprano from Nebraska. She completed her undergraduate studies with Sarah Holman at Wheaton College Conservatory before coming to the Jacobs School of Music, where she studies with Timothy Noble. She has portrayed characters such as Dido in Purcell's *Dido and Aeneas*, Ruth in Gilbert and Sullivan's *The Pirates of Penzance*, Ma in Aaron Copland's *The Tenderland*, and Eulalie Mackecknie Shinn in Meredith Willson's *The Music Man*. She has also sung in the choruses of *Dead Man Walking* and *Oklahoma!*, and in the Indiana University Singers. Apart from her vocal training, Benson has also trained lightly in dance—jazz, tap, and ballet—and is classically trained in cello and tenor saxophone. After completing her upcoming master's recital and degree at Jacobs, she plans to move to the Chicago area to pursue her vocal and theatrical career.



Greek mezzo-soprano **Marianthi Hatzis** is originally from the suburbs of Chicago. She is a graduate assistant at the Jacobs School of Music, where she is pursuing a Performer Diploma in Voice under the tutelage of Patricia Stiles. Hatzis also earned her Bachelor of Music in Voice Performance from Jacobs. As an undergrad, she performed the roles of Zulma in *The Italian Girl in Algiers*, Liat in *South Pacific*, and Mercédès in *Carmen*. Additional operatic credits include Second Woman and Dido (cover) in *Dido and Aeneas* with Lefkas Music in Lefkada, Greece, and the title mezzo-soprano role in Kimberly Osberg's opera *Thump* with New Voices Opera. Hatzis has also performed scenes as Poppea in *L'incoronazione di Poppea* and Giannetta in *The Elixir of Love* with the Jacobs Summer Opera Workshop. In summer 2016, she was a young artist at SongFest in Los Angeles, where she sang in master classes presented by Margo Garrett, Martin Katz, Alan Smith, and composers Jake Heggie and Libby Larsen. Hatzis has received numerous awards and honors, including first place in the 2015 Indianapolis Matinee Musicale Competition and the 2016 Opera Guild of Dayton Tristate College Vocal Competition, semi-finalist in both the 2017 Bel Canto Foundation Opera Contest and 2017 New York Lyric Opera Theatre National Vocal Competition, and finalist in the Greek Women's University Club Music Competition.

Riff



Bass-baritone **Joey LaPlant**, an Indianapolis native, is pursuing a voice performance degree with an outside field in musical theater under the tutelage of Brian Horne. LaPlant was most recently seen with IU Opera Theater as Masetto in *Don Giovanni* and with the IU Theatre Department as Caiaphas in *Jesus Christ Superstar*. Also with IU Opera, he has been a chorus member in Heggie's *It's A Wonderful Life*, a featured dancer and chorus member in Willson's *The Music Man*, and a featured dancer and soloist in Catán's *Florencia en el Amazonas*. This summer, LaPlant is looking forward to performing at the Utah Festival Opera, where he will cover Basilio in *The Barber of Seville* and play the roles of Major Holmes in *The Secret Garden* and Briggs in *Amazing Grace*.



Zachary Smith, a native of Santa Fe, Texas, is currently pursuing an M.M. under the tutelage of Brian Gill. Previously on the MAC stage, he has performed Tommy in *The Music Man* and has been a member of the choruses for *Florencia en el Amazonas* and *L'Étoile*. At IU, he has also performed the roles of Ramiro in *L'heure Espagnol* and Betto in *Gianni Schicchi* under the direction of Carol Vaness. Through New Voices Opera and the New Music Ensemble he premiered the roles of Dr. Anselo in *In Memoriam* and Tybalt in *Romeo and Juliet*, respectively. In the fall, he will begin his doctoral studies at Jacobs.

Bernardo



Tenor **Carl Rosenthal** is a first-year master's student in voice performance studying with Andreas Poulimenos. He has appeared on the IU Opera Theater stage as Mr. Martini in *It's a Wonderful Life!* and in the chorus of *Lucia di Lammermoor*. Other IU performances include Gonzalve in *L'heure Espagnole* with the Carol Vaness Opera Workshop and upcoming scenes from *Romeo et Juliette* (Romeo), *Maria Stuarda* (Leicester), and *Dialogues des Carmélites* (Chevalier de la Force). This summer, he will travel to the Czech Republic to perform Tamino in *Die Zauberflöte* with the Prague Summer Nights festival.

Originally from Arlington, Virginia, Rosenthal earned a Bachelor of Arts from Columbia University and worked as a mathematics teacher in New York City before coming to Jacobs.

Doc



Bass-baritone **Quinn Galyan** studies voice performance with Brian Horne at the Jacobs School of Music, while also working on an outside field in telecommunications. This is Galyan's fifth role with IU Opera Theater, where he also performed as Truffaldino in *Ariadne auf Naxos*, Siroco in *L'Étoile*, Charlie Cowell in *The Music Man*, and Hortensius in *The Daughter of the Regiment*. Additionally, he has had solos in *Dead Man Walking* and *South Pacific*, along with chorus work in *Peter Grimes*, *H.M.S. Pinafore*, *La Bobème*, and *Carmen*. He performed in IU's Symphonic Choir, University Chorale, and *King David* with IU's summer choir conducted by Walter Huff. Outside of Jacobs, Galyan has performed as the bass of the Cockney Quartet in *My Fair Lady* with Cardinal Stage Company in *Annie*, *Big River*, and *The 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*.

Krupke



Hailing from La Crosse, Wisconsin, **Joseph Madary** is a first-year master's student studying under the guidance of Brian Horne. Officer Krupke marks his IU Opera Theater role debut. Madary's other IU Opera credits include the choruses of *L'Étoile* and *Lucia di Lammermoor*. His non-IU credits include Orpheus in *Orpheus in the Underworld* and Mr. Angel in *Der Schauspieldirektor*.

Schrank



Bass-baritone **Garrett Godsey**, from Avon, Indiana, is a first-year choral music education student at the Jacobs School of Music. He currently studies voice with Peter Volpe and has been a part of productions such as *It's a Wonderful Life* and *Lucia di Lammermoor* for IU Opera Theater. Before attending Jacobs, he studied vocal performance at Bellarmine University, performing as Balthazar in *Amahl and the Night Visitors*. Lieutenant Schrank is his first principal role at IU. He has also been a part of several choral productions at the Jacobs School, including Penderecki's *St. Luke Passion*, and will be a part of this year's IU Summer Chorus.

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Liam Mansfield
Lauren Conroy
Yen-Ju Young
Eunbee Lee
Hua Xhang
Kelsey Au
Price Sukhia
Anna Johnson
Ariana Cappon
Joshelle Conley
Taylor Lewis
Nahye Lee
Guðbjartur Hákonarson
Liam Ramsey-White
Kyung Min Yoo
Yohan Kwon

Cello

Crystal Kim
Ha Eun Koo
Ju-Min Chao
Gabriel Jimbo Viteri
Sohyeon Park
Krystian Chiu
Nari Yoon
Kihan Kang

Bass

Max Mulpagano
Hannah Marks
Jacob Ziskin

Flute/Piccolo

Megan Pan
Julianna Eidle
Kai-Chen Cheng

Oboe

Lisa Lutgen, *English*
Horn

Clarinet

Jacob Bricker
Matthew Rockwell, *B-Flat/*
E-Flat/Bass
Jerry Su, *B-Flat/Bass*
Sarah DeVries, *B-Flat/Bass*

Bassoon

Molly Smit

Saxophone

Derek Granger, *Alto*

Saxophone/Bass

Clarinet

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Baritone
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Bass

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Bethany Vaughan

Trombone

William Karceski
Kolbe James, *Bass*

Timpani

Jacob Lipham

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McKayla Phillips
Rocky Martin, *Drum Set*

Piano/Celesta

Piotr Wiśniewski
Nathan Blair

Guitar/Mandolin

Josie MacDougall

Orchestra Manager

Austin Pancner
Vivian Tong

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Assistant Director.	Jacquelyn Mouritsen
Associate Chorus Master	Jonathan Palmer
Assistant Chorus Master	Sam Ritter
Coach Accompanist.	Nathan Blair, Marika Yasuda
Student Assistant	Hannah Davis
Stage Crew Leads	Anna Anderson, Hannah Davis
Rail Crew.	Duncan Bowie, Sam Bowser, Ryan Chan Harper Humphrey, Bharat Mallala, Kyle Resener Kara Rogers, Kat Tafoya, Gwen Van Denburg
Costume Stage Crew	Sharon Beamer, Mara Flynn Cassie Hakken, Lizzy Newton
Stage Crew	Sidney Epple, Mara Flynn, Harper Humphrey Amirah Malek, Bharat Mallala, Sydney Matthys Michael Shannon, Andrew Stanger, Crystal Vanrell
Electrics Crew	Kylie Abrams, Sara Dailey Abigail Fickinger, Olivia Lawson, Olivia Lemke Rachel Leonard, Will Lusk, Jessica Mahworr Brigid Murphy, Evan Pruitt, Erin Rieger Sarah Schaefer, Matt Urbanek
Props Crew	Rachael Banach, Olivia Dagley
Paint Supervisor	Amber McKoy
Paint Crew	Rachael Banach, Steven Garza Rebeca Greenan, Amber McKoy, Thomas Pendley Bruno Sandes, Esther Schneider, Mike Schuler Sasha Sokolchik, Macey White
Wig Assistant	Eileen Jennings
Costume Crew	Mackenzie Allen, Toni Andres, Sophia Brodin Madeline Coffey, Liz Culpepper, Nicholas Gray Kelly Hamm, Isabella Ivy, Theresa Kesser Geuna Kim, Yingge Liu, Virginia Mims Rachel Schultz, Catie Sneath Jenna Sears, Amy Wooster
Audio Production Crew	Jonathan Black, John Bowman Gavin Caine, Matthew Crawford, Sean Eckerle Kellie Mcgreg, Jack Ritter, Korey Welsch

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Special thanks to

Kim Pressman for the purchase of a new microphone system for use 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.

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

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

The Joshi family for the purchase of a new Hamburg Steinway for the Georgina Joshi Recording Arts Studio.

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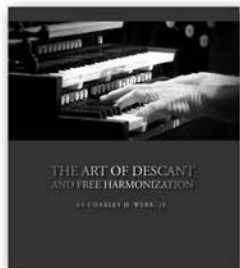
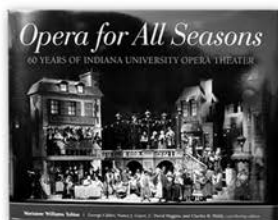
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OPERA & BALLET

THEATER 17/18 SEASON

Don Giovanni

Wolfgang Amadeus Mozart

SEP 15, 16, 22, 23 at 7:30pm

Fall Ballet

*Balanchine, Bournonville,
Janes, & Robbins*

SEP 29, 30 at 7:30pm

SEP 30 at 2pm

L'Étoile

Alexis Emmanuel Chabrier

OCT 13, 14, 20, 21 at 7:30pm

It's a Wonderful Life

Jake Heggie & Gene Scheer

NOV 10, 11, 16, 17 at 7:30pm

The Nutcracker

Peter Ilyich Tchaikovsky

NOV 30 and DEC 1, 2 at 7:30pm

DEC 2, 3 at 2pm

Ariadne auf Naxos

Richard Strauss

FEB 2, 3, 9, 10 at 7:30pm

Lucia di Lammermoor

Gaetano Donizetti

FEB 23, 24 and MAR 2, 3 at 7:30pm

Spring Ballet

Balanchine, Graham, & Morris

MAR 23, 24 at 7:30pm

MAR 24 at 2pm

West Side Story

Leonard Bernstein

APR 6, 7, 13, 14 at 7:30pm

APR 8 at 2pm

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