

W.A. MOZART

LE NOZZE DI
Figaro



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One Hundred Eleventh Program of the 2019-20 Season

Indiana University

Jacobs School of Music Opera Theater

presents as its 467th production

Le Nozze di Figaro

Music by

Wolfgang Amadeus Mozart

Libretto by

Lorenzo Da Ponte

Based on the play *La folle journée, ou le
Mariage de Figaro* by Pierre Beaumarchais

Antony Walker, *Conductor*

Michael Shell, *Stage Director*

Allen Charles Klein, *Set Designer*

Dana Tzvetkov, *Costumer*

Ken Phillips, *Lighting Designer*

Walter Huff, *Chorus Master*

Matt Herndon, *Fight Choreographer*

Daniela Siena, *Italian Diction Coach*

Le Nozze di Figaro was first performed at the
Burgtheater in Vienna, Austria, on May 1, 1786.

Sets designed by Allen Charles Klein for Opéra de Montréal
in co-production with Michigan Opera Theatre.

Musical Arts Center

Friday Evening, September Twentieth

Saturday Evening, September Twenty-First

Friday Evening, September Twenty-Seventh

Saturday Evening, September Twenty-Eighth

Seven-Thirty O'Clock



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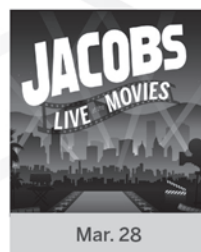
Cast of Characters

	Friday, September 20 Saturday, September 28	Saturday, September 21 Friday, September 27
Figaro	SonJin Kim	Milan Babić
Susanna	Tiffany Choe	Kate Johnson
Count Almaviva	Ian Rucker	Aaron Murphy
Countess Almaviva . . .	Shayleen Norat	Mary Martin
Cherubino	Ashlyn Brown	Grace Skinner
Marcellina	Kate Sorrells	Annmarie Errico
Doctor Bartolo	Ron Dukes	Ricardo Ceballos de la Mora
Don Basilio	Benjamin Bird	Sylvester Makobi
Barbarina	Gabriella Will	Brianna Murray
Antonio	Joseph Andreola	Drew Comer
Don Curzio	Elijah Bowen	Andrew Flanagan
Bridesmaids	Shannon Barry Ginny Lafean	Shannon Barry Ginny Lafean

Opera Chorus

Rachael Banach	Bradley Bickhardt
Shannon Barry	Jason Edelstein
Isabella Ivy	Dexter Griffin
Deepa Johnny	Alex Hopkins
Ginny Lafean	Anthony Josep
Natalie Lyons	Philip McCown
Sarah Perdekamp	Spencer McIntire
Clara Todd	Hyunjun Nan
Tori Trahan	Zachary Smith
Frances van Vuuren	Tyler Williams

2019-20 SEASON



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Synopsis

Act I

In anticipation of his pending marriage, Figaro is measuring his room, which the Count has provided, for a bed. Susanna hints to Figaro that the Count expects the *Droit du seigneur* (a nobleman's privilege to spend the wedding night with the bride of any of his servants) that he had only recently abolished. The two determine to prevent it. Marcellina enters and enlists the help of her master, Don Bartolo, claiming that Figaro must repay an old debt or marry her as he had promised. Cherubino, a young page, confides his love for the Countess to Susanna but must hide when the Count arrives to press his affections on Susanna. They, in turn, are nearly discovered by Basilio. The Count angrily emerges from his hiding place when he overhears Basilio speaking of Cherubino's interest in the Countess. Cherubino himself is discovered but is spared for the moment as Figaro and his fellow servants enter the room in order to publicly persuade the Count to marry Figaro and Susanna immediately. The Count cleverly delays the actual wedding before giving his nemesis Cherubino an unwelcome commission in the Count's regiment.

Act II

The Countess regrets her husband's wandering affections. Susanna and Figaro plot with her to rouse the Count's jealousy. He is to learn about a rendezvous between his wife and another man. And Cherubino, disguised as Susanna, will accept the Count's own advances.

While Susanna and the Countess discuss how best to disguise Cherubino, the Count arrives. Susanna and Cherubino must hide: she behind some furniture, and he in the closet. The Count is very suspicious, and when the Countess refuses to let him in the closet, he leaves to find means to break in. This allows Cherubino to escape by jumping out the window, and Susanna is left in the closet to be discovered by the Count. The situation is again complicated when Antonio enters to report that a man just jumped out of the window into the garden. Figaro claims responsibility, but Antonio's discovery of Cherubino's commission papers needs explanation. The Count becomes satisfied that Figaro brought them to obtain the proper seals. At this point, Marcellina enters to demand her due from Figaro.

Act III

The Count and Susanna meet. He becomes sure of her compliance with his desires and she of Figaro's success in the trial. But, overhearing Susanna's confidence, the Count decides in Marcellina's favor. It is immediately revealed, however, that Marcellina is, in fact, Figaro's mother, and Bartolo is his father. Figaro and Susanna can be married at long last.

The Countess has Susanna write a note to the Count and decides to disguise herself for the evening's encounter. Cherubino turns up again in the crowd of peasant girls paying their respects to the Countess prior to the wedding. During the festivities, Susanna delivers the note to the Count.

Act IV

Barbarina has lost the pin she is to return to Susanna, a confirmation from the Count of the evening's meeting. Figaro hears her, believes the tryst to be in earnest, and determines to trap his new wife. Everyone arrives in the garden for the intended tryst. In the confusion of deceptions and recognitions, the Count begins trifling with Susanna (the Countess) and Figaro with the Countess (Susanna, a ruse he is aware of). Observing the latter, the Count calls out to expose his wife's faithlessness, but the trick is on him. The Countess forgives him, and the whole company rejoices.

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Program Notes

by Miguel Arango Calle
and Molly Covington
Ph.D. Musicology Students

The day before Emanuel Schikaneder's troupe planned to premiere its adaptation of Beaumarchais's *Le Mariage de Figaro*, Viennese newspapers announced with excitement the staging of a play that was already shocking audiences in pre-revolutionary France. To the disappointment of many, the next night there was no premiere. At the last minute, the emperor himself forbade the performance of the comedy for its licentious and politically subversive qualities.

Just a few days after this incident, Mozart came to his librettist, Lorenzo Da Ponte, requesting an operatic adaptation of precisely that play—a bold move, considering that such an opera was likely to suffer the same fate as Schikaneder's staging. Nevertheless, a little more than a year later, the operatic version of *Le Nozze di Figaro* was premiered with the emperor's blessing.

Why did the emperor change his mind so swiftly? Conventional wisdom has it that, trusting Da Ponte to cut the sections that "offended public decency," the emperor could not resist the beauty of Mozart's music. While it is true that Da Ponte suppressed many of the play's polemical sections—like Figaro's tirade against the aristocracy and Marcellina's against the oppression of women—it perhaps escaped the emperor that Mozart's beautiful music could convey a political message as adamantly as the play itself.

Mozart made this possible by exploiting the social overtones of the music of his time, imbuing the opera with subtle yet striking commentary. For example, in "Se vuol



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ballare,” Figaro’s first aria, Mozart seems to challenge the social hierarchies portrayed in the opera. After hearing about the Count’s lust for Susanna, Figaro sings about outwitting his master and frustrating his plans to seduce her. Unexpectedly—perhaps even shocking its first audiences—Mozart set the first section of this aria to the rhythm of a minuet, an aristocratic dance popular across European courts that was associated with nobility and elegance. Figaro’s distinguished restraint, however, does not last long: his courtly aria suddenly devolves into an unrefined contredanse whose lively rhythm had rustic, unsophisticated undertones. After indulging in the vulgar contredanse, Figaro returns to the initial minuet rhythm. After everything seems to be said and done, though, the orchestra surprisingly returns to the animated contredanse, finally closing the number.

This juxtaposition of dance rhythms invites interpretation: perhaps Mozart was trying to elevate Figaro by endowing him with the refined minuet, or maybe he was trying to portray the servant as capable of navigating each of the social spheres evoked by the contrasting dance rhythms; more boldly, he could have also intended to establish a confrontation between classes, in which the plebeian contredanse gets the last word. Interpretive preferences aside, it seems clear that Mozart was interested in questioning, through music, the social imperatives of his time.

Figaro’s aria is not the only one subjected to this treatment. Susanna’s serenade in the fourth act offers a subtler mixture of social registers that also challenges the status quo, but from a more gendered perspective. “Deh vieni” is heard right after Figaro’s misogynistic diatribe “Aprite un po’ quegli occhi,” prompted by his belief that Susanna will meet the Count behind his back. This, of course, is part of Susanna’s ruse, since in the serenade her love for the absent Count is feigned.

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To subvert the hierarchies in this aria, Mozart relies not on the connotations of different dances, but rather on the undertones of two operatic conventions: the accompanied recitative and the sentimental soliloquy. Unlike most serenades in this repertoire, Susanna's is prepared by an expressive accompanied recitative (that is, one supported by the full orchestra and not only by the continuo), a device usually reserved for aristocratic roles. Although endowing low-class characters with accompanied recitatives is not unique to Mozart, it is striking that in *Figaro* the composer "democratically" allocated one to each of the four main characters. But Susanna's recitative is not unambiguously elevated; its recurring orchestral phrase works more as a pictorial, scene-setting device than as a typical dramatic response, invoking the pastoral landscape instead of depicting Susanna's emotions. This calls into question the seriousness of her aria.

On the other hand, Mozart steadily increases the gravity of the serenade itself, turning what initially appears to be a modest diegetic number into an emotionally profound statement. Susanna's music abandons the simplicity projected by the guitar-like strings and naive melody as her voice and the orchestra slowly dissociate. In the end, Susanna's coloratura is left suspended, unsupported by the orchestra, and the serenade is rendered a sentimental soliloquy. In crafting this moment of sheer beauty, Mozart not only forgoes the serenade's pastoral simplicity, but also endows Susanna with an emotional depth usually reserved for noble characters.

These, of course, are not the only moments that subvert the opera's social hierarchies. *Figaro* is rife with them. In Bartolo's "La vendetta," markers of nobility and learnedness give way to buffoonish sophistry, as military marches and clever counterpoint devolve into comic patter. In "Hai gia vinta la causa," the Count's accompanied recitative stammers with musical non-sequiturs while his angry blustering betrays his vanity. In these and



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many other instances, social norms are challenged both dramatically and musically, either by mocking the failings of the nobility or by elevating characters of lower rank. In this way, the opera is as subversive as the story upon which it is based, despite the emperor's acquiescence. In the end, although Da Ponte was compelled to censor the story's most overt politics, Mozart musically reinforced them in ways so subtle and compelling that the polemics of such a tale became permissible, even in a time of looming revolution.

Artistic Staff

Conductor



With a repertoire of more than 200 works from lyric opera, oratorio, choral, and symphonic repertoire to his credit, Australian-born conductor **Anthony Walker** is well suited to the roles of music director at Pittsburgh Opera and artistic director at Washington Concert Opera, positions he continues through the 2019-20 season. He has led performances at the Metropolitan Opera, Canadian Opera, English National Opera, Opera Australia, Santa Fe Opera, Welsh National Opera, Cincinnati Opera, Teatro Comunale di Bologna, Maggio Musicale di Firenze, BBC National Orchestra of Wales, Sydney Symphony Orchestra, and Orchestra of San Francisco Opera, among others. He is also music director at Washington Concert Opera, where he conducts two titles each year. Conductor emeritus at Sydney's Pinchgut Opera, Walker is a prolific recording artist, having conducted and collaborated on several award-winning recordings. *The Voice* with Teddy Tahu Rhodes garnered the 2004 ARIA Award for Best Classical Music Album of the Year. Walker's DVD of the "Emperor Concerto" (also on CD as part of a complete set of the Beethoven Piano Concertos) won the international DVD Association Award for Music Excellence. Releases of Pinchgut Opera live recordings on the ABC Classics and Pinchgut Live labels have consistently won praise both in Australia and abroad. Originally trained as a cellist, Walker's understanding of orchestral repertoire is broad, and he is known for his incisive interpretation and execution as well as his insightful reading of new works. A former tenor, he is particularly sensitive to the needs of vocalists, founding Cantillation in Sydney—a chorus of professional singers—and leading the group in performances and recordings of early works. Formerly musical director of Sydney Philharmonia Choirs, he moved to the U.K. to assume the position of chorus master and staff conductor for Welsh National Opera, where he remained from 1998 to 2002.

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. Shell has directed productions for Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera Omaha, Opera San José, Opera Tampa, Opera North, Virginia Opera, Santa Fe Opera, Wexford Festival Opera, and Opera Theatre of St. Louis, and recently made his directorial debut at Houston Grand Opera. He made his international directing debut at the Wexford Festival Opera in 2010 with a production of *Winners* by American composer Richard

Wargo and returned the 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 earned B.M. and M.M. degrees in Music/Vocal Performance from the University of North Carolina School of the Arts. He was a Corbett Scholar at the University of Cincinnati College-Conservatory of Music as well as studying acting and scene study on a school-awarded scholarship at H. B. Studios in New York City. He has been guest faculty at the University of North Carolina School of the Arts, Florida State University, and Webster University, St. Louis, teaching Opera Workshop and directing Undergraduate Opera Workshop performances. In addition, he has been guest director at the A. J. Fletcher Opera Institute, Oklahoma University, and was a frequent guest director at Indiana University. Shell joined the faculty of the Summer Opera Program at the Israeli Vocal Arts Institute in 2018. Last fall, he joined the faculty at the Jacobs School of Music, teaching classes in acting. Recent engagements include *Silent Night* for Arizona Opera and a new production of *Candide* for Des Moines Metro Opera.

Costumer



Dana Tzvetkov designs and constructs costumes for opera, ballet, and theater. Her work has recently been featured in Central City Opera's *Tosca* (2016) and *Carmen* (2017), and the National Opera Association's *Hagar* (2016). Her designs have appeared on Indiana University's Musical Arts Center stage in *Saudade*, *Carmen*, and *Peter Grimes*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor for IU Opera and Ballet Theater from 2013 until recently, when she was promoted to shop manager. She returned to Central City Opera in summer 2018 to coordinate its production of *Il Trovatore*.

Lighting Designer



Ken Phillips, lighting supervisor at the Jacobs School of Music, is making his IU Jacobs Opera and Ballet Theater debut with this production. He earned an M.F.A. in Lighting Design from the University Arizona and previously worked freelance around the country. Most of his previous designs have been for musical theater, and samples may be seen at KGPhillips.com.

Chorus Master



Walter Huff is 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 Jacobs School of Music Opera and Ballet Theater productions of *The Merry Widow*, *Akhnaten*, *Lady Thi Kinh*, *H.M.S. Pinafore*, *La Traviata*, *The Italian Girl in Algiers*, *La Bohème*, *The Last Savage*, *South Pacific*, *The Magic Flute*, *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*, *L'Étoile*, *It's a Wonderful Life*, *Lucia di Lammermoor*, *West Side Story*, *The (R) evolution of Steve Jobs*, *Dialogues of the Carmelites*, *The Elixir of Love*, and Bernstein's *Mass*. For four years, Huff has served as choral instructor and conductor for the Jacobs School's Sacred Music Intensive. He has conducted the Jacobs Summer Music series productions of Arthur Honegger's *King David* and Stephen Paulus's *The Three Hermits*. Last summer, he returned for a second year to Ravinia Festival's Steans Music Institute.



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Fight Choreographer



Matt Herndon is an advanced actor combatant with the Society of American Fight Directors (SAFD), a Bloomington native, and an IU Theatre alumnus. His previous productions with Jacobs School of Music Opera and Ballet Theater include *West Side Story*, *Lucia di Lammermoor*, *Peter Grimes*, *Oklahoma!*, *Carmen*, *Così fan tutte*, and *Dead Man Walking*. His other favorite credits include *Billy Witch*, *She Kills Monsters*, and *Mad Gravity* for the Bloomington Playwrights Project; *Anon(ymous)*, *Spring Awakening*, *king oedipus*, *Macbeth*, *Oleanna*, and *The Rimers of Eldritch* for Ivy Tech Theatre; *King Lear* for IU Theatre; and *The Lieutenant of Inishmore* for University Players. Herndon has served on staff for multiple SAFD regional stage combat workshops.

Italian Diction Coach



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. She has 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, she 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 earned 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 earned a master's degree and became a licensed psychotherapist in California, where she practiced for 15 years. The mother of two grown children, she moved to Bloomington to be near her son and his family.

Cast

Figaro



Baritone **Milan Babić** is pursuing a Master of Music in Voice Performance at the Jacobs School of Music under the tutelage of Peter Volpe. In May 2019, Babić earned his Bachelor of Music in Voice Performance from Jacobs under the tutelage of Carlos Montané. In 2018, Babić traveled to Weimar, Germany, to perform the role of Frank in Johann Strauss's *Die Fledermaus*. This past summer, he returned to Weimar to perform the role of Papageno in *The Magic Flute*. With IU Jacobs Opera Theater, he performed the role of Marquis de la Force in *Dialogues of the Carmelites*, the Musiklehrer in *Ariadne auf Naxos*, and the Imperial Commissioner in *Madama Butterfly*. He also sang in its productions of *Mass*, *L'Étoile*, *Peter Grimes*, *The Daughter of the Regiment*, and *Carmen*. Babić first performed with Opera Theater in 2015, in *The Barber of Seville*.



SonJin "John" Kim, a South Korean bass, is pursuing a Performer Diploma in Solo Performance at the Jacobs School of Music under the tutelage of Carol Vaness. He is the recipient of a Georgina Joshi Fellowship, one of the school's most prestigious awards. He graduated from Seoul National University, where he was granted full scholarship under the tutelage of Yonghoon Lee. There, Kim was celebrated for his roles as Il Commendatore in *Don Giovanni* and Sarastro in *The Magic Flute*, having also performed them at the Seoul Metropolitan Opera House. As bass soloist, he performed in Beethoven's Ninth Symphony with the Louisville Orchestra. His experience in choral singing includes Mahler's Symphony No. 2, Britten's *War Requiem*, and Bernstein's *Mass*.

Susanna



Originally from Orange County, California, soprano **Tiffany Choe** is pursuing a master's degree under the tutelage of Heidi Grant Murphy. Choe has been featured in IU Jacobs School of Music Opera Theater productions as Laoula (*L'Étoile*), Constance (*Dialogues of the Carmelites*), and Rosalia (*West Side Story*). She has also sung in several Opera Theater choruses. Last summer, she was an apprentice at the Ravinia Steans Music Institute and won an Encouragement Award at the Southeast Met National Council Auditions earlier this year.



A student of Heidi Grant Murphy, this is **Kate Johnson's** first semester pursuing a Master of Music in Voice Performance at the Jacobs School of Music and her debut with IU Jacobs Opera Theater. She is originally from Omaha, Nebraska, where she received the Opera Omaha Guild Award at the Nebraska District Met National Council Auditions in 2016 and 2018. Johnson has been engaged by Opera Omaha as a recitalist and as a chorus member in *Pagliacci* (2018) and *Faust* (2019). As an undergraduate at the University of Nebraska–Lincoln, she performed Beth in *Little Women* and Zerlina in *Don Giovanni* in fully staged productions.

Count Almaviva



Ian Rucker, a lyric baritone from Oshkosh, Wisconsin, is a first-year master's student pursuing a degree in voice performance. He earned his bachelor's degree in vocal performance from the University of Wisconsin–Eau Claire under the instruction of Kenneth J. Pereira, a Jacobs School alumnus. There Rucker portrayed the title role in *Sweeney Todd* as well as in *Don Giovanni*. This is his first performance with the

Jacobs School of Music.



A native of Cleveland, Tennessee, **Aaron Murphy** is a graduate of Lee University and McGill University as a student of Tony Deaton and Stefano Algieri, respectively. He is currently a doctoral student with Timothy Noble at the Jacobs School of Music. He has appeared as Betto in *Gianni Schicchi*, Don Alhambra in *The Gondoliers*, and Ben in *The Telephone* with Lee University Opera Theatre and as Guglielmo in *Così*

fan tutte and the Mayor in Bizet's *Docteur Miracle* with Opera Tennessee. Additional roles include The Origamist in the Canadian premiere of Michael Ching's *Speed Dating Tonight!*, Frank and Frosch in *Die Fledermaus*, Ramiro in *L'heure espagnole*, and covering Melisso in *Alcina* with Opera McGill. While living in Canada, he sang the title role in *Eugene Onegin* and covered the Parson in *Cunning Little Vixen* with Opera NUOVA. This past summer, he covered the role of Valdeburgo in Bellini's *La straniera* with Teatro Nuovo. His concert credits include the bass solos in Handel's *Messiah* and Vaughan Williams' *Serenade to Music* for the annual Lee University Masterworks Festival, the Narrator in Charpentier's *Le reniement de Saint-Pierre* with the Lee Chorale, Beethoven's Mass in C with the Cantabile Chorale de Ste.-Geneviève, Québec, and Bach's *Magnificat* at historic St. Michael's Church in Charleston, South Carolina.

Countess Almaviva



Soprano **Shayleen Norat**, from Coamo, Puerto Rico, is pursuing a Performer Diploma in Voice Performance under the tutelage of Carol Vaness. Norat earned her Master of Music in Voice Performance from the Jacobs School of Music and her Bachelor of Science in Business Administration with a minor in Music from the University of Puerto Rico, complementing her studies at the Conservatory of Music of

Puerto Rico. Previous roles include Pamina in *The Magic Flute*, 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 from *La Rondine*, *Manon*, *Roméo et Juliette*, *Le Nozze di Figaro*, *I Pagliacci*, and *La Bohème*. She is an alumna of the Prague Summer Nights Young Artists Music Festival and the Miami Summer Music Festival. Last summer, she was part of the Aspen Music Festival and School, where she performed the role of Mrs. Johannes "Ma" Zegner in Missy Mazzoli's *Proving Up*. Norat has been seen on the MAC stage as Maria in the IU Jacobs Opera Theater's 2018 production of *West Side Story*.



Originally from Plymouth, Michigan, soprano **Mary Martin** is a second-year doctoral student making her IU Jacobs Opera Theater debut. She is an associate instructor of voice and assistant director of Michael Shell's Undergraduate Opera Workshop studying with Patricia Havranek and Gary Arvin. During her first year at Jacobs, she performed with the Latin American Ensemble and sang "The Jewel Song" from *Faust* at the IU Auditorium for organist Dennis James' *Phantom of the Opera* performance with orchestra. Outside of Indiana University, recent highlights include the title role in *Lucia di Lammermoor* with South Bend Lyric Opera, a company debut as Antonia in *The Tales of Hoffmann* with Arbor Opera Theatre, and Gretel in *Hansel and Gretel* with Opera MODO. Martin earned bachelor's and master's degrees in vocal performance from the University of Michigan, where she studied with Melody Racine and worked with Martin Katz, Kenneth Kiesler, Robert Swedberg, and Jerry Blackstone. Favorite roles from her time at Michigan include Nannetta (*Falstaff*), Susanna (*Le Nozze di Figaro*), Amy (*Little Women*), and the Queen of the Night (*The Magic Flute*). She is also an alumna of Central City Opera and the Janiec Opera Company of Brevard Music Center. Martin is a teaching artist of Michigan Opera Theatre, where she directed its 2019 Operetta Workshop program and performs as a community outreach artist.

Cherubino



Mezzo-soprano **Ashlyn Brown** is a first-year master's student majoring in voice performance in the studio of Carol Vaness. Born in Palm Springs, California, she spent a year singing with the UCLA chamber singers before attending the Jacobs School of Music. As an undergrad, she studied with Carlos Montané. She has performed as Hansel in IU Jacobs Opera Theater's *Hansel and Gretel* and Aloés in its production of Emmanuel Chabrier's *L'Étoile*, as well as Third Lady in the Chicago Summer Opera's production of *The Magic Flute* and Mad Margaret in the University Gilbert & Sullivan Society's *Ruddigore*. Brown has performed partial roles such as Sesto from *La Clemenza di Tito* and Marcellina in *Le Nozze di Figaro* in the Chicago Summer Opera's scene program. She has sung in five IU Jacobs Opera Theater choruses, most recently in Gaetano Donizetti's *The Elixir of Love*. She has also been in the chorus of the University Gilbert & Sullivan Society's *The Pirates of Penzance*. She was featured as Dorabella in a scene from Mozart's *Così fan tutte* in Katherine Jolly's Undergraduate Opera Workshop. Most recently, Brown was the alto soloist in the Carmel Symphony's performance of Mozart's Requiem at the Palladium.



Mezzo-soprano **Grace Skinner** is from La Center, Washington. She is a second-year Master of Music student at the Jacobs School of Music, where she is also an associate instructor of voice. She performed the title role in IU's production of *Giulio Cesare* last spring. Skinner spent last summer at the Aspen Music Festival, where she performed the role of Mrs. Segstrom in Sondheim's *A Little Night Music*. She earned her undergraduate degree in voice at Portland State University, where she performed the roles of Florence Pike in Britten's *Albert Herring*, La Principessa in Puccini's *Suor Angelica*, and Prince Orlofsky in Strauss's *Die Fledermaus*. She also performed the role of Samantha in the world premiere of Mark Lanz Weiser's opera *The Place Where You Started*, which was taken on tour to China in 2016. She currently studies with Jane Dutton.

Marcellina



A native of Queens, New York, mezzo-soprano **Annmarie Errico** is in her second year of graduate studies at the Jacobs School of Music. Last summer, she performed the role of Marcellina in Miami Music Festival's production of *Le Nozze di Figaro* under the baton of Steven Gathman and direction of J. J. Hudson. While at IU, she has performed as Mama McCourt in *The Ballad of Baby Doe* and Suzy in *La Rondine* in Carol Vaness's Graduate Opera Workshop. Errico has also appeared as a soloist in Beethoven's *Choral Fantasy* with the University Chorale and Debussy's *Trois Chansons* with the University Singers. Last spring, she was a soloist in Bach's Cantata BWV 114 with the Bloomington Bach Cantata Project. Past roles include Hansel in *Hansel and Gretel* (Manhattan Opera Studio), Mother Jeanne in *Dialogues of the Carmelites* (Queens College Opera Studio), covering Mercédès in *Carmen* (Prelude to Performance), and many opera chorus engagements with the IU Historical Performance Institute, Bronx Opera, String Orchestra of Brooklyn, and MasterVoices. She is a student of Patricia Stiles.



Kate Sorrells is a mezzo-soprano from Asheville, North Carolina. She made her operatic debut in 2015 as The Mother in the A. J. Fletcher Opera Institute's production of *The Consul*. She has been seen on the stage at Indiana University as Eulalie Mackecknie Shinn (IU Opera Theater's *The Music Man*), Jane (University Gilbert & Sullivan Society's *Patience*), and the Nurse (Don Freund's *Romeo & Juliet*). She was recently awarded a Georgina Joshi International Fellowship, which she used to live and study voice during the summer at the Mozarteum in Salzburg, Austria. Kate is the recipient of the Bain Scholarship in Opera for the 2019-20 school year. She is currently pursuing a master's degree under the tutelage of Patricia Havranek.

Doctor Bartolo



Mexican bass **Ricardo Ceballos** has been featured in IU Jacobs School of Music Opera and Ballet Theater productions as Dulcamara (*The Elixir of Love*), Colline (*La Bohème*), Simone (*Gianni Schicchi*), Friar Laurence (*Romeo and Juliet*), Bartolo (*Le Nozze di Figaro*), Melisso (*Alcina*), Zuniga (*Carmen*), and Il Commendatore (*Don Giovanni*). He recently won first place in the Indianapolis Matinee Musicale competition. He also sang in two performances of Dallas Opera's "Donizetti and Company," where he was part of the outreach program. As a studio artist at Chautauqua Opera Company, he sang the role of Caron in *L'Orfeo* by Monteverdi. Currently pursuing a Performer Diploma with Peter Volpe, Ceballos is an associate instructor at Jacobs. He has also studied with conductor Enrique Patrón and Barbara Hill-Moore. Ceballos was born in Colima, Mexico, and received training at IUBA (Mexico), CMA (Mexico), and Southern Methodist University (U.S.). He was part of the young artist program at the International Society of Mexican Artistic Values (SIVAM) in Mexico, where he studied with Teresa Rodríguez, Vlad Iftinca, John Fisher, Joan Dornemann, Denise Massé, and Ugo Mahieux. Upcoming performances include the role of Méphistophélès from Gounod's *Faust* at Guadalajara, Mexico, as part of Beckman Opera Studio.



Ron Dukes, 24, is a graduate student and associate instructor of voice at the Jacobs School of Music making his IU Jacobs Opera Theater principal role debut. In his most recent project, he was featured as a studio artist with Wolf Trap Opera, where he performed as Truffaldino in *Ariadne auf Naxos* and covered the role of Don Inigo Gomez in Ravel's *L'Heure Espagnole*. An Indianapolis native, Dukes made his professional debut with Indianapolis Opera as the Commissioner in its 2017 production of *La Traviata*. He was an award-winning finalist in the George London Foundation for Singers competition and is a recipient of the Metropolitan Opera National Council's Encouragement Award.

Don Basilio



Tenor **Benjamin Bird** is originally from Palmdale, California. A third-year doctoral student studying with Peter Volpe, he earned a master's degree in voice from Brigham Young University, where he appeared in *The Barber of Seville* (Almaviva), *Manon* (des Grieux), *The Elixir of Love* (Nemorino), *Die Fledermaus* (Alfred), and *The Pirates of Penzance* (Frederick). He has also performed with Utah Vocal Arts Academy in its productions of *Don Giovanni* (Don Ottavio) and *Le Nozze di Figaro* (Don Basilio/Don Curzio). He was a featured soloist with Brevitas Choir on its 2016 album, *Nowell Sing We*. Last summer, he sang one of the title roles in *The Three Hermits* with IU Summer Chorus. Bird has previously appeared in IU Jacobs Opera Theater productions of *Ariadne auf Naxos* (Tanzmeister/Brighella), *Dialogues of the Carmelites* (L'Aumonier), and *Giulio Cesare* (Nireno).



Sylvester Makobi hails from Nairobi, Kenya. With IU Jacobs School of Music Opera Theater, he has performed as the Second Priest in Mozart's *The Magic Flute* and Rev. Horace Adams in Britten's *Peter Grimes*. He has sung in the ensembles for Menotti's *The Last Savage*, Rossini's *The Barber of Seville*, and Stephen Paulus's *The Three Hermits*. Makobi has also performed as Gilbert in the ensemble of the musical *Hairspray* by Marc Shaiman with Cardinal Stage. While in the U.S., he has appeared as soloist, performed recitals, and been featured in concerts in Bloomington, Chicago, and Madison (Indiana). He earned a master's degree in voice performance from Kenyatta University (Nairobi). He is now a third-year Doctor of Music student under the tutelage of Marietta Simpson. He also studied with Thomas King. Makobi is the administrative assistant of Camp S.O.U.L and road manager of the IU Soul Revue, both with the IU African American Arts Institute. He recently received the 2019 Carlton Hodge Price, awarded to an IU doctoral student for their commitment to excellence in African Studies, outreach, and other activities directed to the wider public. Makobi has been involved in the recording of five albums, where he was featured soloist and played different Kenyan instruments, including Ohangla drums and Kigamba. He is currently working with BloomingSongs on this year's album, where he is singing and playing Chivoti and Nyatiti.

Barbarina



Brianna Murray is a second-year master's student from Elmhurst, Illinois, studying with Brian Gill. With IU Jacobs Opera Theater, she has been seen as a Street Singer in Bernstein's *Mass*, Angelica in *The Three Hermits*, and a chorister in *The Elixir of Love*. She completed her undergraduate studies at Oberlin College and Conservatory with degrees in voice and psychology. At Oberlin, she was seen as a fairy in *Cendrillon*, Adele in *Die Fledermaus*, and Barbarina in *Le Nozze di Figaro*. Murray also performed as the soprano soloist in Carl Orff's *Carmina Burana* and Handel's *Messiah* at Oberlin. She spent two summers at the Bay View Music Festival, where she performed the roles of Clorinda in *La Cenerentola* and Frasquita in *Carmen*.



A native of Mount Laurel, New Jersey, **Gabriella Will** is in her second year of the master's program at the Jacobs School of Music, studying with Timothy Noble. Her previous stage experience with IU Jacobs Opera Theater includes as a chorus member in *The Elixir of Love* and a Street Singer in Bernstein's *Mass*.

Antonio



Joseph Andreola, a native of Pittsburgh, Pennsylvania, is making his IU Jacobs Opera Theater role debut. He performed in the choruses of the 2018-19 season productions of Poulenc's *The Dialogues of the Carmelites* and Bernstein's *Mass*. His past opera credits include Onegin (cover) and Zaretsky in *Eugene Onegin*, and Rambaldo Fernandez in *La Rondine* with Undercroft Opera in Pittsburgh. Last spring, he performed the role of Horace Tabor in a performance of the first act from *The Ballad of Baby Doe* in the Carol Vaness Opera Workshop. Andreola is a second-year master's student studying with Carol Vaness.



A native of Brownsburg, Indiana, bass **Drew Comer** is a first-year master's student studying under the tutelage of Jane Dutton and Gary Arvin. He recently earned a Bachelor of Music in Voice Performance degree from the Jacobs School, studying with Patricia Stiles. With IU Jacobs Opera Theater, he performed the role of Curio in Handel's *Giulio Cesare* and was seen in the choruses of *The Barber of Seville*, *Oklahoma!*, *Florenzia en el Amazonas*, *The Music Man*, *Lucia di Lammermoor*, *Dialogues of the Carmelites*, Bernstein's *Mass*, and *The Three Hermits*. Internationally, he has performed in Mozart's *Don Giovanni* (Masetto) and Monteverdi's *L'incoronazione di Poppea* (Seneca) with the Halifax Summer Opera Festival, where he was praised by *Opera Canada* for his "clear enunciation and powerful steady voice." He performed in scenes from *The Mikado* (Pooh-Bah), *La Clemenza di Tito* (Publio), *The Magic Flute* (Sarastro), and *Die Entführung aus dem Serail* (Osmin) in Katherine Jolly's Opera Workshop. Comer has also sung in master classes with soprano Caroline Worra and tenor Matthias Klink.

Don Curzio



Tenor **Elijah Bowen** is a second-year undergraduate student at the Jacobs School of Music studying with Brian Horne. This production marks his IU Jacobs Opera Theater debut. A native of Logansport, Indiana, he is pursuing a double major in voice performance and choral music education. Last year, he played Luiz in the University Gilbert & Sullivan Society's production of *The Gondoliers* and Corebo in Cavalli's *La Didone* with the Haymarket Opera Company of Chicago, Illinois. A first-place district winner in the Indiana National Association of Teachers of Singing competition, Bowen has been featured with the Singing Hoosiers and currently sings tenor for the Choir of Men and Choristers at the historic Christ Church Cathedral in Indianapolis.



Tenor **Andrew Flanagin**, a native of Columbia, Missouri, is pursuing a Master of Music degree at the Jacobs School of Music under the tutelage of Brian Gill and Gary Arvin. Flanagin's recent role credits with IU Jacobs Opera Theater include a Street Singer in Bernstein's *Mass*, Uncle Billy Bailey in the collegiate premiere of *It's a Wonderful Life* by Jake Heggie and Gene Scheer, and opera choruses for *Don Giovanni*, *Lucia di Lammermoor*, and *Dialogues of the Carmelites*. This spring, Flanagin will make his professional debut with the Evansville Philharmonic Orchestra, singing the role of Pong in a semi-staged production of Puccini's *Turandot*.



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The Alice V. Jewell and David B. Mills Friends of Music Scholarship
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The Karl and Vera O'Lesker Friends of Music Scholarship
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Music Scholarship
Mary Jane Reilly Friends of Music Scholarship
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Samuel E. Ross Friends of Music Scholarship
Dr. Richard Schilling-Ruth Tourner Friends of Music Voice Scholarship
Scott C. and Kathryn Schurz Friends of Music Scholarship
Scott C. and Kathryn Schurz Friends of Music Scholarship II
The Scott C. and Kathryn Schurz Latin American Friends of Music
Scholarship
Mr. and Mrs. Jake Shainberg and Mr. and Mrs. David Newman
Friends of Music Scholarship
Society of the Friends of Music Fund
Society of the Friends of Music of Indiana University Scholarship Fund
Ruth E. Thompson Friends of Music Scholarship
Kenda Webb Friends of Music Scholarship
Ulrich Weisstein Friends of Music Scholarship in Voice
Herman B Wells Memorial Friends of Music Scholarship
Patricia L. Williams Friends of Music Scholarship

Special thanks to

All those who were able to join us for the inaugural Jacobs Season Celebration event on Saturday, September 7. It was a magical evening, made all the more special by your attendance!

Carol, B.M.E.'74, and John Cornwell, B.A.'73, and the Cheerful Heart Mission for five consecutive years of outstanding partnership with the IU Jacobs School of Music and our Music Education students, sending them, and Jacobs School faculty, to the Dominican Republic and Haiti to provide music education for the youth in those countries.

Alumnus Rick Marvin for spending countless hours organizing, programming, and leading the IU Jacobs School of Music's first-ever partnership with Film Independent in Los Angeles, which provided an unparalleled industry experience for our Music Scoring for Visual Media students.

Indiana University Jacobs School of Music Opera Theater Production Staff

General Manager and David H. Jacobs	
Bicentennial Dean	Gwyn Richards
Ted Jones Executive Director of Production	Timothy Stebbins
Director of Coaching and Music Administration	Kevin Murphy
Director of Opera Choruses	Walter Huff
Executive Administrator of Instrumental Ensembles.	Thomas Wieligman
Coordinating Opera Coach.	Kimberly Carballo
Coach Accompanists	Charles Prestinari, Shuichi Umeyama
Production Stage Manager	Trevor Regars
Assistant Stage Managers	Traci Clapper, Sara Prince
Administrative Production Assistant	Catherine Compton
Technical Director	Robert Brown
Assistant Technical Director	Jeffrey Porter
Director of Paint and Props.	Mark F. Smith
Properties Manager	Gwen Law
Costume Shop Manager	Dana Tzvetkov
Costume Shop Projects Manager	Soraya Noorzad
Wardrobe Supervisor	Sarah Akemon
Wigs and Makeup Designer	Becky Scott
Lighting Supervisor.	Ken Phillips
Master Electrician.	Jacob Lish
Stage Carpenters	Ken D’Eliso, Andrew Hastings
Director of Audio Engineering and Sound Production.	Konrad Strauss
Audio Technician	Haley Strong
Director of Music Information Technology Services	Philip Ponella
IUMusicLive! Streaming Technician	Tony Tadey
Executive Director of External Affairs.	Melissa Dickson
Director of Communications.	Robin Lasek
Assistant Director of Communications	Linda Cajigas
Digital Communications Manager	Hallie Geyh
Program and Calendar Editor.	Jonathan Shull
Communications Assistant	Kaylee Davis
Ticketing, Sales, and House Manager.	John Christopher Porter
Travel and Housing Manager	Stephanie Gott
Opera Office Graduate Assistant	Tiffany Choe
Graphic Designers	Kaye Lee Johnston, Zak Jones, Michelle Moss
Web Designer.	Michelle Moss
Stage Assistant	Hannah Davis
Electrics Assistants	Blake Christ, Betsy Wray
Scenic Artists	Rebeca Greenan, Amber McKoy
First Hands	Wendy Langdon, Sarah Travis Noriko Zulkowski
Supertitle Operator	Hallie Chadsey



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opera and ballet productions.



JACOBS SCHOOL OF MUSIC

Indiana University Bloomington

LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart

Sept. 20, 21, 27, 28 | 7:30 p.m.

DARK MEETS LIGHT

Fall Ballet

*Balanchine, Tudor, Saunders,
and Morris*

Oct. 11, 12 | 7:30 p.m.

Oct. 12 | 2 p.m.

PARSIFAL

Richard Wagner

Nov. 10 | 2:30 p.m.

Nov. 13, 16 | 6:00 p.m.

THE NUTCRACKER

Peter Ilyich Tchaikovsky

Dec. 5, 6, 7 | 7:30 p.m.

Dec. 7, 8 | 2 p.m.

HOLIDAY CELEBRATION

Jacobs School Faculty and Students

Dec. 14 | 7:30 p.m.

SUOR ANGELICA / GIANNI SCHICCHI

Giacomo Puccini

Feb. 7, 8, 14, 15 | 7:30 p.m.

LA TRAVIATA

Giuseppe Verdi

Feb. 28, 29, & Mar. 6, 7 | 7:30 p.m.

JACOBS LIVE AT THE MOVIES

Mar. 28 | 7:30 p.m.

CINDERELLA

Spring Ballet

Sergei Prokofiev

Apr. 3, 4 | 7:30 p.m.

Apr. 4 | 2 p.m.

SINGING HOOSIERS SPRING CELEBRATION

70th Anniversary

Apr. 11 | 7:30 p.m.

JAZZ CELEBRATION

Jacobs School Faculty and Students

Apr. 18 | 7:30 p.m.

INDIANA UNIVERSITY
JACOBS SCHOOL OF MUSIC
SEASON INFORMATION
AND TICKETS

operaballet.indiana.edu

Musical Arts Center Box Office

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