



# JACOBS SCHOOL OF MUSIC

---

INDIANA UNIVERSITY

Bloomington

*Thirty-Third Program of the 2020-21 Season*

---

Indiana University Jacobs School of Music

Opera Theater

presents

as its 471<sup>st</sup> production

## *Little Women*

Music by

Mark Adamo

Libretto by the composer

after the novel by Louisa May Alcott

*Little Women* was first performed by the Houston Grand Opera Studio  
in 1998 and by the Houston Grand Opera in 2000.

Charles Prestinari, *Conductor*

Michael Shell, *Stage Director*

Ken Phillips, *Lighting Designer*

Walter Huff, *Chorus Master*

Andrew Voelker, *Piano*

Shuichi Umeyama, *Piano*

*Original sets and costumes designed by Robert O'Hearn with additional set design  
by Mark F. Smith and additional costume design by Dana Tzvetkov*

Commissioned by Houston Grand Opera

---

Musical Arts Center  
Friday Evening, October Second  
Saturday Evening, October Third  
Seven-Thirty O'Clock

*Indiana University prohibits the unauthorized recording, publication,  
and streaming of live performances. Please silence all electronic devices.*

## Cast of Characters

	Friday, October 2	Saturday, October 3
Jo . . . . .	Grace Skinner	Grace Skinner
Meg . . . . .	Tal Heller Kaplan	Katherine Holobinko
Beth . . . . .	Elise Miller	Grace Lerew
Amy . . . . .	Raelee Gold	Shannon Richards
Laurie (Theodore Lawrence) . . . . .	Philip McCown	Nick Stevens
John Brooke . . . . .	Jack Canfield	Andrew Durham
Friedrich Bhaer . . . . .	Milan Babić	Steven Warnock
Alma March . . . . .	Sara Dailey	Geneil Perkins
Gideon March . . . . .	Joseph Andreola	Jesse Warren
Mr. Dashwood . . . . .	Spencer McIntire	Marvin Allen
Cecelia March . . . . .	Liz Culpepper	Imara Miles

Jo (cover)

Liz Culpepper  
Rachel Mauney

### Opera Chorus

Hayley Abramowitz  
Tiffany Choe  
Olivia Gronenthal  
Amane Machida  
Shir Ordo  
Olivia Prendergast  
Regan Poarch  
Claire Rytterski



### *Special Thanks*

The IU Jacobs School of Music wishes to thank the individuals, corporations, and foundations who have made contributions in support of our students, faculty, and school. It is your incredible generosity and dedication that enables the Jacobs School to continue to be the finest institution of its kind in the nation. We are deeply grateful for all you make possible.

## Synopsis

The story takes place in the March home in Concord, Massachusetts, and through the memory of Jo March. The time is circa 1870 and the years following.

## Prologue

On a visit back home, 21-year-old Jo March sits in the attic where she used to play as a girl, writing in her journal. Her childhood friend, Laurie, who has recently married Jo's youngest sister, Amy, surprises her. They nostalgically reminisce, until Laurie casually mentions how perfect life was when they were young. His remark prompts Jo to retreat into a vivid examination of her life. The opera unfolds in this dreamtime.

## Act I

### Scene 1

Jo is younger. Called forth by her memories, her sisters Meg, Beth, and Amy emerge, and Laurie joins them in a game. When Alma March, the girls' mother, calls everyone down for supper, Laurie stays behind to tell Jo he knows the whereabouts of Meg's missing glove; John Brooke, Laurie's tutor, has found it and kept it. He and Meg have become very friendly.

### Scene 2

Jo is forced to confront her greatest fear—that her sisters will leave the nest.

### Scene 3

Meg and Brooke dawdle in the garden outside the March home, obviously in love. Inside, Jo and Laurie spy on the couple, and Jo rudely interrupts. Meg invites Brooke to speak with her father.

### Scene 4

The March family is having an evening at home; Laurie joins them. Beth sings her new composition, and Jo torments Meg over her infatuation with Brooke. Brooke arrives, distracted.

### Scene 5

While Meg and Brooke are alone, he blurts out a marriage proposal, much to the dismay of Jo, who is eavesdropping. Aunt Cecilia, Gideon's wealthy, eccentric sister, is dismayed by the prospect of a match between Meg and Brooke and threatens to cut off Meg without a penny. Meg politely defies her and accepts Brooke's proposal.

### Scene 6

The March family gathers on Meg's wedding day. Meg and Brooke appear together, contrary to convention, and ask to use the same marriage vows that Alma and Gideon used, which they wrote themselves. The Marches begin to teach their old vows to the new bride and groom, accompanied by Beth on piano. Meanwhile, Laurie has

arrived and inspired by the beauty of the music, suddenly asks Jo to marry him. She emphatically rejects his proposal. Laurie rushes out, and Amy, who is secretly in love with him, follows. Beth, who has been ill, collapses in a faint.

## Act II

### Scene 1

Jo has moved to a boarding house in New York City to pursue her career as a writer and to give Laurie time to cool off.

### Scene 2

Corresponding with her family, Jo recounts her experiences in New York and receives news from home: Meg and Brooke are the proud parents of twins, Amy is traveling in England, Beth is bedridden, and Laurie is studying at Oxford. Gideon wants to know more about a certain Friedrich Bhaer, a German immigrant and professor of philosophy who wants to take Jo to the opera.

### Scene 3

Jo and Friedrich have just returned from the opera. They linger in the hallway of their boarding house, not wanting to say goodnight. Meanwhile, in London, Amy is sketching Laurie in a park. As rain threatens, Amy and Laurie exit, hand in hand. In New York, Jo is on the verge of accepting Friedrich's friendship and love into her life when she is abruptly informed that Beth is not expected to live. Jo immediately returns home.

### Scene 4

The family is gathered around Beth's sickbed when Jo arrives. Beth asks everyone to leave them alone together. Beth senses what is about to happen and makes Jo promise to care for their parents. The family mourns Beth's passing together.

### Scene 5

Aunt Cecilia offers a letter for Jo to read: Amy and Laurie have been married. This news crushes Jo. Aunt Cecilia announces her plan to leave Jo her gated stone mansion and all its furnishings, representing a life without change, perfect, ordered. "Essentially dead," replies Jo and rejects this future life.

### Scene 6

Jo is alone, writing, as in the beginning. Laurie enters, asking Jo's forgiveness and wondering if things "can go back to the happy old times." Jo responds with a firm "no." She sends Laurie off to his bride and calls up her visions of the past one last time. Her sisters emerge, young, golden, and beautiful. Jo embraces each one and gives them her blessing as they fade away. At that moment, Friedrich enters. He has come to Concord to see her under the guise of having business in town. "Is now a good moment?" he asks. "Now is all there is," Jo answers, extending her hand.

## Director's Notes

by Michael Shell

Our world today is desperate to find ways to connect face-to-face. We also long to connect via an overall moral code to guide us to be a more unified country.

The unrest occurring in our country is a sign that we need to revisit all the systems that have been in place to ensure that there is equity for all. We are at a crossroads, and this means that change is inevitable.

But how do we deal with change in a world where we are fighting to find normalcy? When everything is constantly changing, do we choose to find peace and calm to guide us, or do we rail against change out of fear?

Toward the end of this past, strange, summer, I was able to see my parents. They were willing to drive from New Jersey in one day, and we had a wonderful visit.

Afterward, I began to think of all the families unable to be with each other during this pandemic. We have had to change our ways of communicating with family and friends. Routines that used to be comfortable and, for the most part, effortless, have become anxiety ridden and frustrating.

It was in the middle of our state's lockdown period that I read the book, and then listened to the opera, *Little Women* for the first time.

To anyone familiar with the story, the concept of change comprises most of the drama; it is a coming-of-age story, where all the characters are learning to accept change.

The tight-knit group members who that thought that they would never be apart have come to desire more than just the four walls of the home where they spent their very happy childhood. Jo, the de facto main character in the opera, is the one who struggles with change the most.

As an artist, I have a complicated relationship with the concept of change. I can be at once accepting of change as part of the unpredictability of the profession I have chosen and, at the same time, rebel against every evolving transformation that occurs in my personal life.

On top of that, it is very apparent how our lives have drastically changed in just a few months. And this isn't a phenomenon that happened to only a few people. It's happened to us all. While not dealing with a pandemic, Jo is in a very similar position.

The letters the girls write to each other in Act II exemplify the bygone time when technology did not help connect people in the immediate way we can today. That said, over the past months, I have grown weary of the Zoom calls and Zoom happy hours as a replacement for being in person and close.

The letter scene is where *Little Women's* story hits me the most. When letters were the only form of communication besides the emergent telegraph, their struggle to substitute a letter for closeness is akin to what we are feeling now. No matter how technologically advanced we get, I believe we will never lose the need for personal, unwired, and non-virtual connection. We are social beings. We look to each other for community.

Ultimately, Jo must reconcile herself to change. This production sees Jo revisiting her life by reading a manuscript of the story she has written about her family. This manuscript, in fact, is the story we have come to love titled *Little Women*.

It exists as a series of flashbacks. Throughout the journey, Jo attempts to rewrite the past, only to make the same choices she did the first time around.

And, after trying to reconcile the past, she asks, “If people change, what endures?”

Jo comes to realize, like all of us, that what endures is our memories. In Jo’s case, it is the story that she has written about her family.

For us, it is our memories and experiences we hold dear as the world continues to turn and change.

The choices that we make from this moment on will make up new memories. And if our memory fails us, the love we have for each other and how we choose to treat each other as human beings is what always remains.

## Artistic Staff

### Conductor



**Charles Prestinari** is lecturer in collaborative piano (vocal) at the IU Jacobs School of Music, where he is also an opera coach. Since 2017, he has also served as chorus master and senior opera coach at the Aspen Summer Music Festival. He was chorus master of the San Diego Opera (SDO) from 2011 to 2016. He was also music administrator for the company during his final two seasons. Notable productions from his time in San Diego include the U.S. professional stage premiere of Pizzetti’s *Assassinio nella Cattedrale*, the West Coast premieres of Jake Heggie’s *Moby Dick* and *Great Scott*, Verdi’s *Aida*, and John Adams’ *Nixon in China*. From 2004 to 2011, Prestinari was associated with New York City Opera (NYCO), first as assistant chorus master, then, from 2007, as chorus master. He worked on more than 50 different productions there, including the New York premiere of Bernstein’s *A Quiet Place* and an Emmy-winning *Live from Lincoln Center* telecast of Giacomo Puccini’s *Madama Butterfly*. In addition to his work for SDO and NYCO, he has also prepared choruses for the Boston Youth Symphony Orchestra, New York City Ballet, and Manhattan School of Music. In 2013, he was invited by the New York City National Chorale to conduct Carl Orff’s *Carmina Burana* as part of its annual concert series at Avery Fisher Hall (now David Geffen Hall) in Lincoln Center. While earning graduate degrees in choral conducting from Jacobs, Prestinari served as chorus master for four productions with IU Jacobs School of Music Opera Theater, as well as an opera coach, and assisted in preparing Opera Theater’s collegiate premiere of Adamo’s *Little Women*, in 2002. He has also been an accompanist for numerous organizations and is an active church musician. He currently serves as coordinator of music ministry/associate organist at First United Methodist Church in Bloomington, Indiana.

## Stage Director



**Michael Shell** is visiting lecturer in voice at the IU Jacobs School of Music, where he teaches acting and opera workshops, as well as directs mainstage productions. As an educator, his philosophy is to inform, excite, and empower his students to be the most authentic singing actors possible. Over the past two years, he has created the new core of Jacobs dramatic training courses. His productions have been praised by critics across the

nation. A *Broadway World* reviewer recently commented on Shell's new production of Leonard Bernstein's *Candide*: "This production was one I could watch over and over again." Shell has directed productions for Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera Omaha, Opera San Jose, Opera Tampa, Opera North, Virginia Opera, Santa Fe Opera, Wexford Festival Opera, Opera Theatre of Saint Louis, and Houston Grand Opera. He made his international directing debut at the Wexford Festival Opera in 2010 with a production of *Winners* by American composer Richard Wargo and returned the next fall to direct *Double Trouble—Trouble in Tahiti* and *The Telephone*. He has written and directed three cabarets, including *All About Love* and *The Glamorous Life—A group therapy session for Opera Singers*, both for Opera Theatre of Saint Louis. Shell earned a B.M. and an M.M. in Music/Vocal Performance from the University of North Carolina School of the Arts. He was a Corbett Scholar at the University of Cincinnati College-Conservatory of Music and studied acting and scene study at H. B. Studios on an H. B. Studios merit scholarship. He has been guest faculty and director at University of North Carolina School of the Arts, Florida State University, Oklahoma University, A. J. Fletcher Opera Institute, and Webster University—St. Louis, teaching opera workshops and directing full productions and workshop performances. He is also on the faculty of the International Vocal Arts Institute Summer Opera Program in Tel Aviv.

## Lighting Designer



**Ken Phillips** is lighting supervisor at the IU Jacobs School of Music. His debut production with IU Jacobs School of Music Opera and Ballet Theater was this year's fall ballet, *Dark Meets Light*. He earned an M.E.A. in Lighting Design from the University of 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](http://KGPhillips.com).

## Chorus Master



**Walter Huff** is professor of choral conducting and faculty director of opera choruses at the IU Jacobs School of Music. He served as chorus master for the Atlanta Opera for more than two decades, leading the renowned ensemble in more than 125 productions, with critical acclaim in the United States and abroad. He earned a Bachelor of Music degree from the Oberlin Conservatory and a Master of Music degree from

Peabody Conservatory (Johns Hopkins). He studied piano with Sarah Martin, Peter Takács, and Lillian Freundlich, and voice with Flore Wend. After serving as a fellow at Tanglewood Music Center, he received Tanglewood's C. D. Jackson Master Award for Excellence. Huff served as coach with the Peabody Opera Theatre and Washington Opera, and has been

musical director for The Atlanta Opera Studio, Georgia State University Opera, and Actor's Express (Atlanta). He also has worked as chorus master with San Diego Opera. He served on the faculty at Georgia State University for four years as assistant professor, guest lecturer, and conductor for the Georgia State University Choral Society. He has served as chorus master for many IU Jacobs School of Music Opera and Ballet Theater productions, most recently, *L'Étoile*, *It's a Wonderful Life*, *Lucia di Lammermoor*, *West Side Story*, *The (R)evolution of Steve Jobs*, *Dialogues of the Carmelites*, *The Elixir of Love*, Bernstein's *Mass*, *Le Nozze di Figaro*, *Parsifal*, *Suor Angelica*, and *La Traviata*. 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*. In 2019, he returned for a second year to Ravinia Festival's Steans Music Institute and has been appointed chorus master for the Opera Theatre of Saint Louis 2020 season. Huff also maintains a busy vocal coaching studio in Atlanta. Huff and Jacobs faculty choral colleague Chris Albanese have been invited to be presenters at the ACDA National Virtual Convention, in March 2021.

## Cast

### Jo



Mezzo-soprano **Grace Skinner** is from La Center, Washington. This is her last semester at the IU Jacobs School of Music as master's student and associate instructor of voice. *Little Women* marks her third mainstage role and sixth production with IU Jacobs School of Music Opera Theater. Her credits include Cherubino in *Le Nozze di Figaro* (2019), the title role in *Giulio Cesare* (2019), and the chorus in *Dialogues of the Carmelites* (2018), *Mass* (2019), and *La Traviata* (2020). She currently studies with Jane Dutton. Skinner was a vocal fellow at Music Academy of the West (2020) and the Aspen Music Festival (2019). She earned her undergraduate degree in voice from 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' *Die Fledermaus*. She also premiered the role of Samantha in Mark Lanz Weiser's opera *The Place Where You Started*, which toured China in 2016. In addition to her work in opera, Skinner also enjoys singing musical theater and was featured in the Aspen Music Festival's production of *A Little Night Music* as Mrs. Segstrom, while also covering Desiree. Upcoming events include returning to Music Academy of the West for its 2021 season.

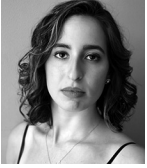
### Jo (cover)



Hailing from West Bend, Wisconsin, mezzo-soprano **Rachel Mauney** is a B.M. student at the IU Jacobs School of Music studying voice performance under Julia Bentley. Mauney has previously performed with the Latin American Music Center.



## Meg



Mezzo-soprano **Tal Heller Kaplan**, originally from Boston, Massachusetts, was last seen with IU Jacobs School of Music Opera Theater as La Badessa in *Suor Angelica* and a featured Blumenmädchen in *Parsifal*. She sang as mezzo-soprano soloist with David Neely and the University Orchestra in De Falla's *Tres Picos* and sang in the Collaborative Piano Department's performance of Brahms' *Liebeslieder Waltzer*. She is currently completing her Performer Diploma under the tutelage of Heidi Grant Murphy.



Soprano **Katherine Holobinko** is a second-year master's student from Fort Mill, South Carolina, studying under the direction of Carol Vaness. This past year, Holobinko sang the role of Annina in *La Traviata* for IU Jacobs School of Music Opera Theater and was featured in the chorus for its production of *Parsifal*. A graduate of the Johns Hopkins University and Peabody Conservatory, where she studied French and voice, past roles include Prince (*The Little Prince*), Belinda (*Dido and Aeneas*), Nina (*Chérubin*), Sister Genovieffa (*Suor Angelica*), and L'Eternità/Furia 1 (*La Calisto*), as well as the choruses for *Hansel and Gretel* and *The Fairy Queen*. She has performed as soloist for the Washington Bach Consort's 40<sup>th</sup> Anniversary Celebration and for the Peabody Concert Orchestra's performance of Johns Adams' *Grand Pianola Music*. This summer, she looks forward to singing for Central City Opera as a studio artist.

## Beth



**Grace Franconi Lerew** is a native of Allentown, Pennsylvania. She is a senior pursuing a dual Bachelor of Music in Voice Performance and Bassoon Performance under the respective tutelage of Heidi Grant Murphy and William Ludwig. Most recently, she appeared as Lauretta in the IU Jacobs School of Music Opera Theater production of *Gianni Schicchi*. Previous appearances include Wagner's *Parsifal* and Bernstein's *Mass*. She has performed as Pamina (*Die Zuberflöte*), Polly Peachum (*The Threepenny Opera*), and Contessa Almaviva (*Le Nozze de Figaro*) in Opera Workshop scenes under the direction of Michael Shell. Additionally, she sang in *Die Zuberflöte* with the Berlin Opera Academy and in *Cendrillon* with Summer Opera Tel Aviv.



**Elise Miller** is making her role debut with IU Jacobs School of Music Opera Theater as Beth March. Some of her performance highlights include La Ciesca in *Gianni Schicchi* (Music On Site, Inc.), Silly Girl and Enchanted Object in *Beauty and the Beast* (Woodlawn Theater), Susanna in *Le Nozze di Figaro*, and Kate Pinkerton in *Madama Butterfly* (Mediterranean Opera Festival). In 2018, she premiered the role of Jean in Nathan Felix's opera *The War Bride* (Luminaria: San Antonio Arts Festival). She was a resident artist with OPERA San Antonio from 2016 to 2020, where she sang for its educational outreach program and performed in the choruses of *Tosca*, *Faust*, *La Traviata*, and *Carmen*. Miller has also been a participant in various summer enrichment programs and has performed in many concerts and opera scenes in Massachusetts, New Mexico, Austria, Italy, and elsewhere. She is a first-year master's student of Patricia Stiles.

## Amy



Soprano **Raelee Gold** is a second-year doctoral student studying with Brian Horne. A native of Dallas, Texas, she earned a master's degree with dual emphasis in voice performance and pedagogy from Westminster Choir College, where she appeared in *L'enfant et les sortilèges* (La Princesse, Le Feu) and *The Bartered Bride* (Ludmila). During her time at Westminster, she also appeared with CoOPERative Opera in *La Traviata* (Annina).

She earned a Bachelor of Music in Vocal Performance degree from Texas Tech University, where she appeared as Suor Genovieffa in Puccini's *Suor Angelica*, and Damigella, Virtù, and Pallade in Monteverdi's *L'Incoronazione di Poppea*. In concert, she has sung soprano solos in Handel's *Messiah*, Fauré's Requiem, Poulenc's Gloria, Mozart's Requiem, and Haydn's *Lord Nelson Mass*. She was a soloist with Tri-Cities Opera's interdisciplinary recital project, "Installation|Music" in 2018 and was featured in Westminster Choir College's Art Song Festival in 2016 and 2017. She is the recipient of the Wilfred C. Bain Scholarship in Opera for the 2020-21 academic year. This is her first performance with IU Jacobs School of Music Opera Theater.



**Shannon Richards** is a second-year master's student in voice performance at the IU Jacobs School of Music studying with Carol Vaness. Previous instructors include Esther Jane Hardenbergh, Sandra Lopez-Neill, and Elizabeth Futral. Originally from Arlington Heights, Illinois, Richards pursued undergraduate studies at the University of Miami Frost School of Music. Previous roles include Suor Genovieffa in the IU Jacobs School

of Music Opera Theater production of *Suor Angelica*, Clara in the *The Light in the Piazza*, Noémie in *Cendrillon*, and Geraldine in *Hand of Bridge*. She has also performed in many scene programs, in such roles as Tytania and Helena in *A Midsummer Night's Dream*, Musetta in *La Bohème*, and Violetta in *La Traviata*, among others.

## Laurie



**Philip McCown** is a second-year master's student studying with Brian Horne, and Laurie marks his role debut with IU Jacobs School of Music Opera Theater. McCown is a native of Auburn, Alabama, and graduated from Auburn University, where he studied with Matthew Hoch. In the Auburn University Opera Workshop, he sang the roles of Count Almaviva (*Le Nozze di Figaro*), Eisenstein (*Die Fledermaus*), and Aeneas (*Dido and Aeneas*).

Previous IU credits include the choruses for *Le Nozze di Figaro*, *Parsifal*, and *La Traviata*.



Tenor **Nick Stevens** hails from the small west-coast town of Washougal, Washington, and spent the last two years living and singing professionally in Portland, Oregon, before moving to Indiana. He earned his bachelor's degree from Pacific Lutheran University in Tacoma, Washington, and is currently a first-year graduate student at the IU Jacobs School of Music studying with Russell Thomas.

## John Brooke



**Jack Canfield** is a baritone from Atlanta, Georgia, currently studying with Peter Volpe. Last fall, Canfield sang Mahler's *Kindertotenlieder* in the IU Jacobs School of Music Ballet Theater production *Dark Meets Light*. He is pursuing a master's degree in voice performance.



Baritone **Andrew Durham**, of Paducah, Kentucky, is a first-year master's student at the IU Jacobs School of Music, under the tutelage of Timothy Noble. Durham earned a bachelor's degree in vocal performance from the University of Louisville (UofL) under the instruction of Chad Sloan. There, Durham performed as Brack Weaver in *Down in the Valley* and Aeneas in *Dido and Aeneas*. (He was to perform the title role in *Gianni Schicchi*, which was canceled due to the COVID-19 pandemic.) He has also appeared as a soloist in Bach's *Magnificat* with the UofL Sinfonietta at the National Theatre of Costa Rica. He was a studio artist at the SongFest summer program of 2018 and was also seen as Antonio in *Le Nozze di Figaro* at the University of Cincinnati College-Conservatory of Music Opera Bootcamp, in its concert of Mozart scenes and arias.

## Friedrich Bhaer



Baritone **Milan Babić** is pursuing a Master of Music degree in Voice Performance at the IU Jacobs School of Music under the tutelage of Peter Volpe. Babić earned a Bachelor of Music degree in Voice Performance from the Jacobs School under the tutelage of Carlos Montané in May 2019. 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 *Die Zauberflöte*. For IU Jacobs School of Music Opera Theater, he performed the roles of Figaro in *Le Nozze di Figaro*, 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 IU's productions of *Mass*, *L'Étoile*, *Peter Grimes*, *The Daughter of the Regiment*, and *Carmen*. Babić began his career as a freshman with Opera Theater in its 2015 production of *The Barber of Seville*.



**Steven Warnock**, from Glasgow, Scotland, is a 27-year-old lyric baritone in his second year of master's study at the IU Jacobs School of Music with Timothy Noble. Warnock's operatic roles include Marco in Puccini's *Gianni Schicchi* (2020) and Steve Sankey in the Royal Conservatoire of Scotland's (RCS) production of Weill's *Street Scene* (2019). He sang in the choruses of RCS's productions of Benjamin Britten's *Owen Wingrave* (2016), Johann Strauss's *Die Fledermaus* (2017), and Jonathan Dove's *The Day After* (2018). Warnock was also featured in Scottish Opera's concert performance of Prokofiev's *Fiery Angel*. Under the direction of John Eliot Gardiner, he performed alongside the Orchestre Révolutionnaire et Romantique and the Monteverdi Singers as a member of the National Youth Choir of Scotland in the proms performance of Berlioz's *La Damnation du Faust* and *Lélio* at Carnegie Hall.

## Alma March



**Sara Dailey** is a mezzo-soprano from Portage, Indiana, working toward her Master of Music in Voice Performance degree under Julia Bentley. Dailey has appeared on the IU Jacobs School of Music Opera Theater stage as Mistress of the Novices in *Suor Angelica* and a chorister in Poulenc's *Dialogues of the Carmelites*, Bernstein's *Mass*, and Wagner's *Parsifal* (in which she also performed the prophetic Voice from Above.) She is also a stage electrician and resident stage manager for Bloomington Chamber Opera.



Born and raised in Moreno Valley, California, **Geneil Perkins** is a second-year doctoral student making her IU Jacobs School of Music Opera Theater debut. She is currently an associate instructor of voice studying with Jane Dutton. Perkins earned a master's degree in voice performance from Brigham Young University, where she appeared in *Die Fledermaus* (Prinz Orlofsky) and *Suor Angelica* (La Zia Principessa). She earned her Bachelor of Music degree from Southern Utah University, where she was seen in *Gianni Schicchi* (Zita), *The Old Maid and the Thief* (Miss Todd), *The Mikado* (Katisha), and *Die Zauberflöte* (Second Lady).

## Gideon March



**Joseph Andreola** is a native of Pittsburgh, Pennsylvania, studying with Carol Vaness. He was last seen with IU Jacobs School of Music Opera Theater as the Notary in *Gianni Schicchi* and Antonio in *Le Nozze di Figaro*. In the 2018-19 season, he sang in the chorus of Poulenc's *Dialogues of the Carmelites* and Bernstein's *Mass*. Past opera credits include Zaretsky in *Eugene Onegin*, Onegin (cover)??, and Rambaldo Fernandez in *La Rondine* with Undercroft Opera in Pittsburgh. He performed the role of Horace Tabor in the first act of *The Ballad of Baby Doe* in Carol Vaness's Opera Workshop class.



**Jesse Warren** is a second-year master's student under the tutelage of Peter Volpe. Originally from Fort Worth, Texas, Warren completed his undergraduate studies in music education at Louisiana State University (LSU), where he sang regularly with the Turner-Fischer Center for Opera at LSU and Opera Louisiane in Baton Rouge. In the 2019-20 season, he sang in the chorus for the IU Jacobs School of Music Opera Theater production of *Parsifal* and made his IU role debut as Barone Duphol in *La Traviata*. Warren also sings with the Beecher Singers in Indianapolis, where he was recently a bass soloist in Handel's *Messiah* with the Indianapolis Baroque Orchestra. Previous roles include Don Magnifico (*La Cenerentola*), Prince Gremin (*Eugene Onegin*), Don Alfonso (*Così fan tutte*), Badger/Parson (*Cunning Little Vixen*), Leporello (*Don Giovanni*), Bartolo (*Le Nozze di Figaro*), Masetto (*Don Giovanni*), Keeper of the Madhouse (*The Rake's Progress*), and Barone Duphol (*La Traviata*), among others. Warren will soon appear as the bass soloist in a virtual performance of Handel's *Messiah* with the Indianapolis Baroque Orchestra.

## Mr. Dashwood



Originally from Wichita, Kansas, baritone **Spencer McIntire** is a second-year Master of Music in Voice Performance student under the tutelage of Patricia Stiles. A graduate of Kansas State University in Manhattan, Kansas, he recently performed in the choruses for IU Jacobs School of Music Opera Theater's *Le Nozze di Figaro* and *La Traviata*. Previous performances include *The Pirates of Penzance*, *Die Zauberflöte*, and *Speed*

*Dating Tonight!*



**Marvin Allen**, a baritone from Woodbine, Maryland, is making his debut with IU Jacobs School of Music Opera Theater. A student of Russell Thomas, he is pursuing a Master of Music in Voice Performance degree at the Jacobs School. Allen earned a Bachelor of Arts in Music degree from Morehouse College in May 2020.

## Cecelia March; Jo (cover)



Mezzo-soprano **Liz Culpepper**, from Austin, Texas, is in the final year of her doctorate in voice at the IU Jacobs School of Music, where she studies with Patricia Havranek. Culpepper earned degrees in voice performance from the University of Texas at Austin (B.A., 2015) (M.M., 2017). She has performed several previous roles at Indiana University, including Suzuki, *Madama Butterfly*; Mrs. Sedley, *Peter Grimes*; Madame

de Croissy, *Dialogues of the Carmelites*; and La Zia Principessa, *Suor Angelica*. She has also performed in operas at summer music festivals across the country, including First Secretary, *Nixon in China*, Princeton Festival; Suzuki, *Madama Butterfly*, Brevard Music Center; and Mercedes, *Carmen*, Bay View Music Festival.



Mezzo-soprano **Imara Miles**, a native of the Washington, D.C., metropolitan area, is in her final year of the master's program at the IU Jacobs School of Music, where she studies with Patricia Stiles. With numerous years of experience in various musical theater, opera, and sacred performances, Miles made her operatic debut in fall 2017 in Carol Vaness's Opera Workshop production of *Gianni Schicchi*, as Zita. Previous Opera

Theater performances include the chorus of the collegiate premiere of *The (R)evolution of Steve Jobs* and Mère Jeanne in Francesca Zambello's production of *Dialogues of the Carmelites*. Miles also performed the role of Augusta Tabor in Carol Vaness's Opera Workshop production of *The Ballad of Baby Doe*. A graduate of York College of Pennsylvania, Miles studied with Erin Lippard and performed in productions of *The Drowsy Chaperone* (title role), *The Pirates of Penzance* (Ruth), *Guys and Dolls* (Gen. Matilda Cartwright), and *The Boyfriend* (Lady Brockhurst). Previous summer engagements include Grant Park's Project Inclusion Vocal Ensemble fellowship, where she performed with the Grant Park Choir for the premiere of Erik Ešenvalds' *The Pleiades*, and a cover in the world premiere of Jeanine Tesori's opera *Blue* at the Glimmerglass Festival, where she was also in the chorus of *La Traviata* and a featured ensemble member in its production of *Showboat*. While at IU, Miles has been a member of NOTUS Contemporary Vocal Ensemble and performed in master classes with Jamie Barton and George Shirley.

## Student Production Staff

Assistant Conductor . . . . .	Christian Olson
Associate Chorus Master . . . . .	Katie Gardiner
Assistant Chorus Master . . . . .	Anthony Ferreira
Coach Accompanist. . . . .	Andrew Voelker
Supertitle Operator . . . . .	Emma Shelton
Audio Crew. . . . .	Abby Harrison, Gavin Cooley Benjamin Harvey

## Indiana University Jacobs School of Music Opera Theater Production Staff

General Manager and David H. Jacobs Bicentennial Dean (Interim). . . . .	Jeremy Allen
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 . . . . .	Allan Armstrong, Charles Prestinari Shuichi Umeyama
Production Stage Manager . . . . .	Trevor Regars
Administrative Production Assistant . . . . .	Catherine Compton
Technical Director . . . . .	Robert Brown
Assistant Technical Director . . . . .	Jeffrey Porter
Director of Paint and Props. . . . .	Mark F. Smith
Costume Shop Manager . . . . .	Dana Tzvetkov
Costume Shop Projects Manager . . . . .	Soraya Noorzad
Wardrobe Supervisor . . . . .	Sarah Akemon
Lighting Supervisor. . . . .	Ken Phillips
Master Electrician. . . . .	Jacob Lish
Stage Carpenters . . . . .	Ken D'Eliso, Steve Wilson
Director of Audio Engineering and Sound Production . . . . .	Konrad Strauss
Manager of Audio Operations . . . . .	Haley Strong
Director of Music Information Technology Services . . . . .	Philip Ponella
IUMusicLive! Streaming Technician . . . . .	Tony Tadey
Executive Director of External Affairs. . . . .	Melissa Dickson
Assistant Director of Communications . . . . .	Linda Cajigas
Graphic Designer and Web Manager . . . . .	Trevor Rood
Digital Communications Manager . . . . .	Hallie Geyh
Program and Calendar Editor. . . . .	Jonathan Shull
Communications Assistant . . . . .	Kaylee Davis
Ticketing, Sales, and House Manager. . . . .	John Porter
Graphic Designers . . . . .	Kaye Lee Johnston, Michelle Moss
Web Designer. . . . .	Michelle Moss
Electrics Assistants . . . . .	Blake Christ, Betsy Wray
Scenic Artist . . . . .	Rebeca Greenan
First Hands . . . . .	Wendy Langdon, Noriko Zulkowski

**BLANK PAGE**



**JACOBS**  
SCHOOL OF MUSIC