



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

One Hundred Fifty-Fifth Program of the 2020-21 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 472nd production

The Barber of Seville

A comic opera in three acts

Music by Gioacchino Rossini

Libretto by Cesare Sterbini

Kevin Murphy, *Conductor*

Michael Shell, *Stage Director*

Mark F. Smith, *Set Designer*

Ken Phillips, *Lighting Designer*

Walter Huff, *Chorus Master*

Daniela Siena, *Italian Diction Coach*

The Barber of Seville premiered on
February 20, 1816, at the Teatro Argentina, Rome.

Musical Arts Center
Friday Evening, November Thirteenth
Saturday Evening, November Fourteenth
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, November 13

Saturday, November 14

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| Count Almaviva , <i>disguised as Lindoro, a student and in love with Rosina</i> | Patrick Conklin | Solomon Reynolds |
| Fiorello , <i>a musician</i> | Julio Aleman | Joseph Calzada |
| Figaro , <i>a barber</i> | Ian Rucker | Bruno Sandes |
| Doctor Bartolo | Steele Fitzwater | Alonza Lawrence |
| Rosina , <i>Dr. Bartolo's ward and love interest</i> | Mary Catherine Wright-Beath | Deepa Johnny |
| Don Basilio , <i>Rosina's music teacher</i> | Ben Strong | Ron Dukes |
| Berta , <i>Dr. Bartolo's housemaid</i> | Tori Trahan | Ashlyn Brown |
| The Sergeant of the Police Force | Julio Aleman | Joseph Calzada |
| Foley Artist | Ginny Lafean | Ginny Lafean |

Opera Chorus

Jack Adkins
Marvin Allen
Cody Boling
Joseph Canter
Jason Edelstein
Jonathan Elmore
Anthony Josep
Marcus Peterson
Trevor Ross
Jeremy Sivitz
Logan Skirm
Robert Wentz

Background to the Plot

Figaro, a jack-of-all-trades and an aspiring author working in Madrid, wormed his way into the royal court and was befriended by the Almoviva family. As a reward for his service, he was given a post in the royal government to serve as an apprentice apothecary. Promptly sent to work on a stud farm in Andalusia, he was in charge of administering drugs to the animals. But having found it much more lucrative to sell these same drugs to humans, he was arrested and sent back to Madrid, where he tried his hand as a playwright, achieving both fame and infamy for his caustic wit. Finally, run out of town and up to his ears in debt, he worked his way south, surviving scandal after intrigue after incarceration. He settled down in Seville, where he now earns his living as a barber by day and as a matchmaker and engineer of amorous intrigue by night, where his real profit lies. By the time the opera starts, Figaro has earned fame as both master barber and master schemer.

Rosina, daughter of a minor noble family, was suddenly orphaned when both her parents died. The royal court placed her into the guardianship of a nobleman of like rank, Doctor Bartolo, who is charged with her care until she reaches the age of majority, when she will gain control of her substantial financial inheritance. Doctor Bartolo found himself attracted to the charms of the young lady and, despite the vast difference in age, fell in love with her. As her legal guardian, having complete power to arrange a marriage for his ward, he decided to simply appoint himself as her future husband. Further, he designated her inheritance as the dowry due to him as her husband. He was in the process of working out this scheme when he learned of a suitor secretly pursuing his young ward. In a panic, he decided to relocate to a house he owns in Seville.

The young Count Almoviva, heir to the title and wealth of one of most powerful families in all of Spain, was about to be promised in an arranged marriage to a noblewoman he did not even know. Despairing over this familial obligation, he yearned to find true love—a woman who would love him for himself and not because he was Count Almoviva. One day at the Prado museum in Madrid, he saw a young woman and was immediately struck with love for her. He inquired after her identity and discovered she was the daughter of a nobleman named Doctor Bartolo. Before he could approach her, she suddenly disappeared from Madrid, and all attempts to find her in that city proved futile until, finally, he learned that she was relocated to Seville by Bartolo, who suspected that she was being pursued.

In an act of desperation and in disobedience to the obligations of his title and family, Almoviva abandoned the royal court and traveled south, incognito, to the dangerous and fascinating city of Seville to find his beloved. Disguising himself as a poor student named Lindoro and armed only with as much gold as he could carry on his own and the name of his beloved's father, he began an intense search for her whereabouts. To avoid detection, he went "underground" and hired a gypsy named Fiorello to help him track down the house of Doctor Bartolo. When he found the location, Almoviva remained beneath his beloved's balcony day and night, sleeping in the courtyard under an abandoned wagon, hoping to catch a glimpse of her.

Desperate, exhausted, and terrified of being robbed or worse, he decided, in a final act of desperation, to serenade his beloved, hoping to catch a glimpse of her and some sign of her favor. Thus he hired Fiorello to bring his gypsy clan to accompany the song he wrote for his beloved.

Synopsis

Act I

Fiorello and his gypsy clan arrive at the pre-determined time, anxious about being discovered and jailed for loitering illegally in the courtyard of a nobleman. The Count wakes suddenly, and they accompany his serenade. When Rosina fails to appear, the Count crumbles in desperation, paying Fiorello much more than expected. This sparks a massive feeding frenzy among the gypsies, who first thank him profusely, then rob him of his remaining gold.

Figaro, the infamous barber of Seville, whose sideline is matchmaking, is preparing himself and his workers for their busiest time of the year, the Carnival season, when amorous intrigue and mayhem are the orders of the day.

The Count recognizes his former servant and decides to enlist his help, explaining his situation. When he points out the house of his beloved, Figaro explains that he has complete access as the barber and adds that Rosina is not the daughter of Bartolo, but only his ward. The Count is overjoyed at this stroke of luck and promises Figaro untold wealth if he will help him win his beloved. Figaro clears his busy schedule, bumping this project up to high priority.

Act II

Rosina declares her love for Lindoro, the young student who has serenaded her beneath her balcony and determines to be victorious over her tyrannical guardian and to marry Lindoro at all costs. She writes him a note professing her love and begins to scheme about how to get it delivered.

Her music teacher, Don Basilio, arrives with news for Doctor Bartolo. He has gotten wind that Count Almaviva is the secret suitor of Rosina and that the young nobleman has arrived in Seville to win her hand. This terrifies Doctor Bartolo: going up against such a powerful family could be dangerous. Basilio suggests a remedy, slander, which he has developed into a foolproof system capable of dispatching any adversary within a few days. Though intrigued, Bartolo decides he must move more quickly and marry the girl this very day to prevent Almaviva from succeeding in snatching away his beautiful ward. They begin drawing up the marriage contract.

Figaro, having overheard this dastardly plot, reports it to Rosina, who laughs it off as ridiculous. Besides, she has more pressing matters, like how to convey her feelings to her lover without seeming too forward. She and Figaro play a little cat and mouse game on this subject, and she finally reveals the note she has written, eliciting a promise from Figaro that he will deliver it.

Bartolo enters, having seen Figaro with his ward and begins questioning her with suspicions that Figaro may be helping Almaviva gain access to Rosina. She tells a pack of lies, narrowly escaping each trap Bartolo lays out for her. Bartolo, in exasperation, finally threatens her with house arrest if she persists, unveiling a monstrous contraption he has been constructing for just that purpose. Rosina runs to her room, weeping.

A drunken soldier (Almaviva in disguise) arrives, producing a military billeting order to lodge in Bartolo's house. Bartolo is stunned by this turn of events and produces an exemption he obtained from the royal court. This throws a monkey wrench into the Count's plans, and he has to improvise. Complications mount, tempers flare, and the ensuing chaos brings the police force in to take action. After all witnesses have reported, the Sergeant at Arms decides it is the drunken soldier who must be arrested. In a coup de théâtre, Almaviva privately reveals his true identity to the Sergeant, and the arrest order is reversed. Everyone is stunned. How could this have happened? This leads to even more chaos and a fit of group insanity.

Act III

Bartolo, completely baffled by the soldier episode, decides that Almaviva is somehow directly involved in this farce. Just then, a monk named Don Alonso (again, Almaviva in disguise) arrives, bestowing endless blessings upon the household. Bartolo knows he has seen his face somewhere before but cannot place it. When Alonso explains that he is a student of Basilio and is here to substitute for Rosina's singing lesson due to the sudden illness of Basilio, Bartolo becomes suspicious and is about to throw the scoundrel out when Alonso produces the love note Rosina had written earlier. Bartolo is shocked. Alonso explains that he can solve Bartolo's problem with Almaviva if he is permitted to speak with the girl in private. He will tell her that he got her note from the Count's mistress and that the nobleman is only toying with her emotions in order to procure her sexually. Bartolo recognizes that this is slander—but it is also a brilliant solution. He gives Alonso, his new trusted friend, *carte blanche* with the girl.

Rosina is brought in for her music lesson, and Alonso reveals his true identity to her, along with the plot Figaro and he have created to come to her balcony at midnight and rescue her from Bartolo. But he has no opportunity to warn her about the lie he had to invent regarding her love note. Chaos once again begins to mount as Figaro enters to give Bartolo a distracting shave, stealing a key from him, which can unlock her balcony grating. Suddenly, who should appear but Don Basilio to give the beautiful Rosina her lesson. Bartolo is confused again until Alonso tells him that Basilio knows nothing about the love note plot and that he must be kept in the dark, or their plan will be destroyed. Bartolo sees the wisdom of this course of action and plays along with the others in trying to get rid of Basilio. Sensing that something is up, Basilio takes advantage of the situation by blackmailing each participant in exchange for his leaving the house. Once he is gone, the love note slander is back on track. Just as Alonso is about to finally explain that aberration to Rosina, Bartolo discovers the treachery and explodes in fury. Figaro and Almaviva barely escape his wrath.

Bartolo meets with Basilio, who explains that Alonso was not working for the Count but was actually the Count himself. In a panic, Bartolo sends Basilio to get the notary to execute his marriage to Rosina immediately while Bartolo destroys any love Rosina might have for her beloved Lindoro by slandering him. When he breaks the news to Rosina, she is crushed and, in an act of vengeance, agrees to marry Bartolo, who is thrilled. A violent thunderstorm erupts.

Figaro and the Count arrive at Rosina's balcony to begin the elopement proceedings. Rosina rebuffs them both, revealing that she now knows her beloved Lindoro was only acting as a pimp for the lecherous Count. Though stunned, the Count asks whether Rosina truly loved her Lindoro. She admits the depth of her feeling for him and the pain she now feels. Overjoyed at having won her sincere love, the Count now reveals his true identity, and all is cleared up between them. Suddenly, the young ward will become a Countess.

The celebrations are cut short by the arrival of Basilio and the Notary. Figaro suggests they depart by way of the ladder that they used to enter Rosina's balcony. But they soon discover the ladder is missing. In a stroke of genius, Figaro co-opts the Notary, who weds the Count and Rosina on the spot. When Bartolo breaks into the room with the police force, he insists the intruders must be arrested. Once again, Count Almaviva reveals his identity and the fact that Rosina is now his wife. Bartolo capitulates and gives his blessing on their union. All celebrate as the clock strikes 12 and Carnival begins.

Director's Notes

by Michael Shell

The Barber of Seville is a love story. It is a story of two people, Rosina and Almaviva, a count in disguise, overcoming obstacles and being together. So, with the help of an ingenious barber, they outwit Bartolo, Rosina's guardian, and are united.

The story is funny, passionate, and quite frankly, totally absurd. Rossini was a master at this type of storytelling. His music, always fresh and vibrant, makes all these elements come alive and makes the absurd plausible.

For this production, I wanted to create a concept that allowed for Rossini's brilliant blending of reality and borderline farce and took into consideration the challenges we have in dealing with COVID-19. By embracing the pandemic, it opened possibilities to reimagine a way to produce this beloved opera.

Our production concept is that of a university, like the Indiana University Jacobs School of Music, deciding to present a live audio stream of the opera to mitigate concerns about the pandemic.

The "director" also chooses to turn it into an old-fashioned radio play complete with a Foley artist and narration.

As the students arrive to perform this live audio stream, the singer playing Count Almaviva begins to improvise stage movement. While the other singers try to work around the Count's over-acting, they end up falling into the same trap.

Admittedly, this is not a traditional setting, but it certainly has all the zaniness and fun we have come to love about Rossini's *Barber of Seville*!

Artistic Staff

Conductor



Pianist **Kevin Murphy** is professor of music in collaborative piano and director of coaching and music administration for Indiana University Jacobs School of Music Opera Theater at the IU Jacobs School of Music. A leading figure in the world of classical vocal music, he has served as Jacobs faculty since 2011. He recently joined Professor Anne Epperson at the Jacobs School in creating a new collaborative piano program. In 2011, he was appointed director of the program for singers at Ravinia's Steans Music Institute, and 2013-14 marked his first season as artistic consultant for the Tucson Desert Song Festival. Previously, he was director of music administration and casting advisor at the New York City Opera (2008-12) and director of musical studies at the Opéra National de Paris (2006-08). Murphy was the first pianist and vocal coach invited by Maestro James Levine to join the prestigious Lindemann Young Artist Program at the Metropolitan Opera, and from 1993 to 2006 Murphy was an assistant conductor at the Met. In addition to his on- and off-stage partnership with his wife, soprano Heidi Grant Murphy, Murphy has collaborated in concert and recital with numerous world-renowned artists. He is sought after and respected for his work as a private vocal coach and teacher and has guest taught at San Francisco Opera's Merola Program, the International Vocal Arts Institute in Israel and Italy, Glimmerglass Opera, Tanglewood, Cincinnati Conservatory of Music, and the Juilliard School. In addition to playing and teaching, Murphy has added conducting to his musical activities and is a frequent adjudicator for competitions, including the Metropolitan Opera National Council Auditions, where he has also served as official accompanist on stage at the Met. A native of Syracuse, New York, Murphy earned a Bachelor of Music in Piano Performance degree from Indiana University and a Master of Music in Piano Accompanying degree from the Curtis Institute of Music. He resides in Bloomington, Indiana, with his wife, Heidi, and their four children.

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. 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 Indiana University Jacobs School of Music. His debut production with IU Jacobs School of Music Opera and Ballet Theater was 2019's fall ballet, *Dark Meets Light*. He earned an M.F.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.

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*, *La Traviata*, and *Little Women*. 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.

Organ



Pianist and vocal coach **Allan Armstrong** is assistant professor of music in voice at the IU Jacobs School of Music, where he specializes in art song literature and opera coaching. He is also the official accompanist of the Metropolitan Opera National Council Auditions for both the Colorado/Wyoming District and the Rocky Mountain Region. From 2017 to 2020, he was a postdoctoral scholar and visiting assistant professor in chamber and collaborative music at the Jacobs School. He was previously a member of the applied piano faculty at the University of Texas Rio Grande Valley, where he codirected the nationally award-winning Bravo Opera Company. Armstrong has been a principal production pianist and coach at Eugene Opera, Opera Colorado, St. Petersburg Opera, Opera on the Avalon, Sugar Creek Opera, Tel Aviv Summer Opera Program, and Opera Tampa. He has taught on the faculty of the Sherrill Milnes Savannah Voice Festival and the International Vocal Arts Institute, in Blacksburg, Virginia. In 2005, he coached and recorded the newly revised version of Béla Bartók's *Bluebeard's Castle* under the direction of the composer's son, Peter Bartók. In 2010, Armstrong was a featured solo pianist in a recital of the complete solo piano works of Pulitzer Prize-winning composer David Del Tredici at New York University Steinhardt. Armstrong earned a Doctor of Musical Arts in Collaborative Piano degree from the University of Colorado Boulder. He also earned a Master of Music degree in Chamber Music and a Bachelor of Arts degree from the University of South Florida, where he studied with Svetozar Ivanov and Robert Helps. Armstrong holds professional memberships in the College Music Society and the National Association of Teachers of Singing (NATS). In 2019, he was chosen to participate in the acclaimed NATS Intern Program at the New England Conservatory.

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). 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.

Cast

Count Almaviva

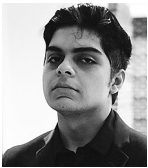


Patrick Conklin, a native of Oberlin, Ohio, earned a Bachelor of Music degree from Bowling Green State University. There, he performed in several mainstage productions, including in leading roles such as Camille de Rosillon in Franz Lehár's *The Merry Widow*, Basilio in Mozart's *Le Nozze di Figaro*, and Fredrick in Gilbert and Sullivan's *The Pirates of Penzance*. He also worked extensively with Toledo Opera. He is pursuing a master's degree with Carol Vaness at the Jacobs School of Music. During his studies, he has performed as Scaramuccio in IU Jacobs School of Music Opera Theater's production of *Ariadne auf Naxos*.



From Houston, Texas, **Solomon Reynolds** is pursuing a Master of Music in Voice Performance under the tutelage of Carol Vaness. Recent roles at IU include Gastone in Verdi's *La Traviata*, Lukas in Haydn's *The Seasons*, and the Young Gypsy in Rachmaninoff's *Aleko*. In addition to opera, Reynolds also pursues early music and liturgical performance and has sung as the tenor soloist in Handel's *Messiah* with the Lafayette Master Chorale and as the Evangelist in Schütz's *Lukaspassion* with the Trinity Episcopal Church in Indianapolis. He is currently employed as the tenor section leader at St. Paul's Episcopal Church in Indianapolis and, despite the restrictions of online worship, regularly records anthems and psalms virtually. He previously covered the role of Count Almaviva at the Aspen Music Festival and School. Outside of classical music, he enjoys film acting and songwriting. Known under the pseudonym Solly, his latest EP, *Heart Things*, may be heard on all music streaming platforms.

Fiorello



Julio Aleman is a second-year undergrad student at the IU Jacobs School of Music studying under the tutelage of Timothy Noble. Last year, Aleman was awarded the Premier Young Artist Scholarship and the Cole and Kate Porter Memorial Fellowship. In his hometown of Lynchburg, Virginia, he has portrayed characters such as Emile de Beque in *South Pacific* and Javert in *Les Misérables*, among others. Before attending IU, he was ranked first at the highschool level National Association of Teachers of Singing Auditions in Virginia. This is his debut with IU Opera Theater.



American-Greek baritone **Joseph Calzada** is an undergraduate student at the IU Jacobs School of Music studying with the distinguished Timothy Noble. Most recently, Calzada sang the title role in *Eugene Onegin* as part of the Russian Opera Workshop role study. He made his professional debut with the Festival of the Aegean, singing the role of Ein Lakai in *Ariadne auf Naxos*. He also sang Belcore in *The Elixir of Love* with the

Greek Opera Studio in Syros, Greece. He plans to return to Greece to sing Schaubard in *La Bohème* and cover Rodrigo in *Don Carlo* in 2021. Calzada joined Music On Site, Inc. in its 2019 season as Marco in *Gianni Schicchi* and Balthazar in *Amahl and the Night Visitors*. In August 2019, he joined the Milnes VOICE Studio and sang the role of the Businessman in *The Little Prince* as part of the Savannah Voice Festival. In June 2019, he sang Don Bartolo in *Le Nozze di Figaro* with the Harrower Summer Opera Workshop. He was a second-prize winner of the 2019 Indianapolis Matinee Musicale Competition for undergraduates. He has performed in IU Jacobs School of Music Opera Theater productions of *Dialogues of the Carmelites*, *The Elixir of Love*, *Parsifal*, and *La Traviata*.

Figaro



Ian Rucker is a lyric baritone from Oshkosh, Wisconsin. He is currently a second-year master's student pursuing a degree in voice performance under the tutelage of Carol Vaness. In the 2019-20 season, he made his IU Jacobs School of Music Opera Theater debut as Count Almaviva in *Le Nozze di Figaro*, directed by Michael Shell. Rucker earned a bachelor's degree in vocal performance from the University of Wisconsin–Eau Claire

and studied with Kenneth J. Pereira, a Jacobs School of Music alumnus. It was there that Rucker became a more diverse singer and gained performance experience portraying the title role in *Sweeney Todd* as well as in *Don Giovanni*. He participated in the Concert Choir and in the Singing Statesmen, where he was a featured soloist in their 50th Anniversary Concert.



Brazilian baritone **Bruno Sandes** earned his bachelor's and master's degrees from the IU Jacobs School of Music and is currently pursuing his doctorate in voice under the tutelage of Carol Vaness. His roles with IU Jacobs School of Music Opera Theater include Giorgio Germont in *La Traviata*, Belcore in *The Elixir of Love*, Don Giovanni in *Don Giovanni*, Sergeant Sulpice in *The Daughter of the Regiment*, Ali Hakim in *Oklahoma!*, Doctor

Falke in *Die Fledermaus*, Emile de Becque in *South Pacific*, Police Sergeant in *The Barber of Seville*, Taddeo in *The Italian Girl in Algiers*, Le Surintendant des Plaisirs in *Cendrillon*, and Sung Ông in the world premiere of P. Q. Phan's *The Tale of Lady Thi Kinh*. He was also a member of many opera choruses. Sandes has received many awards, including a Joshi International Fellowship from the Georgina Joshi Foundation, first place in the XI Maracanto International Voice Competition, a winner of the 2013 Indianapolis Matinee Musicale Competition, and a semifinalist in the IX Maria Callas International Voice Competition. He was also selected as one of six singers from around the world in the 42nd International Winter Festival of Campos do Jordão. He was chosen as the grand winner of the 2014 IU Latin American Music Center Recording Competition and was a semifinalist of the 2018 Liszt International Competition. He serves as an associate instructor of voice at Jacobs and is the assistant director of Carol Vaness's Graduate Opera Workshop.

Doctor Bartolo



Bass-baritone **Steele Fitzwater**, originally from Dawson, West Virginia, is a recent master's degree graduate and current performer's diploma candidate studying with Peter Volpe at the IU Jacobs School of Music. Onstage at IU, Fitzwater has recently been seen in the title role of Puccini's *Gianni Schicchi*, as Achilla in Handel's *Giulio Cesare*, and as the Second Grail Knight in Wagner's *Parsifal*. Equally at home in concert work, he has performed many oratorio solos, including in Haydn's *The Seasons* and *The Creation*, and Handel's *Messiah*. A past young artist with Central City Opera and the Brevard Music Center, he has appeared on stage in Britten's *Billy Budd* and *A Midsummer Night's Dream*, Mozart's *Le Nozze di Figaro*, and the world premiere of *Falling Angel* by J. Mark Scearce. Fitzwater completed his undergraduate studies at Miami University of Ohio, with degrees in both voice, and fashion and design.



Hailing from Richmond, Virginia, baritone **Alonza Lawrence** earned his Bachelor of Music Education from Norfolk State University in 2008. He then taught music/chorus for six years for Norfolk Public Schools, continued his role as artistic director of the Boys Choir of Hampton Roads, and served as the minister of music for the historic Zion Baptist Church of Portsmouth, Virginia. He often performed with the city of Norfolk, city of Richmond, Virginia Symphony, I. Sherman Greene Chorale, and Virginia Opera. In 2014, he continued his studies in voice performance at the IU Jacobs School of Music. Under the tutelage of Wolfgang Brendel, he earned his Master of Music in 2017. Since 2014, he has performed the roles of the Protestant Preacher in Menotti's *The Last Savage*, Dr. Bartolo in Rossini's *The Barber of Seville*, Count Almaviva in Mozart's *Le Nozze di Figaro*, and Amancio di Nicolao in Puccini's *Gianni Schicchi*. He is currently an associate instructor for the African American Choral Ensemble of Indiana University, minister of music for the Second Baptist Church Bloomington, and private instructor of voice and piano. Lawrence will soon begin the qualification process to become a doctoral candidate.

Rosina



Deepa Johnny, mezzo-soprano, is from Muscat, Oman. She is a second-year master's student in the voice performance program at the IU Jacobs School of Music currently studying with Carlos Montané. Johnny was recently selected as one of nine finalists from around the country for Opera Grand Rapid's Collegiate Vocal Competition. She has performed the roles of Carmen in Peter Brook's *The Tragedy of Carmen*, Lauretta in IU's 2020 production of *Gianni Schicchi*, and Belle in *Beauty and the Beast*. She will be singing the title role in IU Jacobs School of Music Opera Theater's production of Handel's *Xerxes* this spring. Next summer, she will attend the Lyric Opera Studio of Weimar to sing the role of Cherubino in *The Marriage of Figaro*. Johnny serves as an associate instructor of voice at the Jacobs School.



Mary Catherine Wright-Beath is a second-year master's student under the tutelage of Heidi Grant Murphy. Wright-Beath hails from Lexington, Kentucky, where she earned a Bachelor of Music and a Musical Theatre Certificate from the University of Kentucky. Most recently, she was seen in IU's productions of *Parsifal* as a Flower Maiden (2019) and in *Suor Angelica* as Sorella Cercatrice I (2020). Previous credits include Susanna (*Le Nozze di Figaro*), Nuria (*Ainadamar*), Olympia (*The Tales of Hoffmann*), Zerlina (*Don Giovanni*), Carrie (*Carousel*), Johanna (*Sweeney Todd*), and Suor Genovieffa (*Suor Angelica*). She has covered the roles of Servilia (*La Clemenza di Tito*) and *Sister Catherine* in Kentucky Opera's production of *Dead Man Walking*. Wright-Beath was a Mid-South Region Finalist and a two-time recipient of the Metropolitan Opera National Council Audition Gail Robinson Encouragement Award. She is also a first-place winner of the Alltech Vocal Scholarship Competition, a Shirley Rabb Winston Scholarship winner, and the current Georgina Joshi Fellowship recipient at the IU Jacobs School of Music.

Don Basilio



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



Ben Strong is a first-year master's student from Indiana, Pennsylvania, studying with Peter Volpe.

Berta



Mezzo-soprano **Ashlyn Brown** is a second-year master's student majoring in voice performance in the studio of Carol Vaness. Born in Palm Springs, California, Brown spent a year singing with the UCLA chamber singers before attending the IU Jacobs School of Music, where her undergraduate studies were with Carlos Montané. Her IU Jacobs School of Music Opera Theater roles include Cherubino in *Le Nozze di Figaro*, Hansel in *Hansel and Gretel*, and Aloés in Chabrier's *L'Étoile*. She has also performed in six Opera Theater choruses, most recently, in *La Traviata* by Verdi. She also made role debuts as Third Lady in Chicago Summer Opera's *The Magic Flute* and as Mad Margaret in the University Gilbert and Sullivan Society's *Ruddigore*. Brown has also done partial roles such as Sesto from *La Clemenza di Tito* and Marcellina from *Le Nozze di Figaro* in the Chicago Summer Opera's scene program. In 2019, she was recognized with an Encouragement Award in the

Metropolitan Opera National Council competition and a Bonnie Bell encouragement award by the James Toland Vocal Arts Competition. She was also featured as the alto soloist in the Carmel Symphony's performance of Mozart's Requiem at the Palladium. Her role debut as Dorabella in *Così fan tutte* with Opera Aquilon in Oregon was canceled due to COVID-19. Next semester, she will make her role debut as Amastre in IU's *Xerxes* by Handel.



Tori Trahan is a mezzo-soprano from Spring, Texas, pursuing a master's of voice under the tutelage of Wolfgang Brendel. Previously on the Musical Arts Center stage, she has been featured in the chorus of *Le Nozze di Figaro* and *Suor Angelica*. In opera workshops at the IU Jacobs School of Music as well as in her undergraduate studies at Sam Houston State University (SHSU), she has performed scenes as Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Musetta (*La Bohème*), Javotte (*Manon*), and The Old Lady (*Candide*). Full roles include Madame Kirsten (*The Beautiful Bridegroom*), Second Woman (*Dido and Aeneas*), Hansel (*Hansel and Gretel*), Pat the Bassoonist (*Speed Dating Tonight!*), and would have also included Nicklausse (*The Tales of Hoffmann*) at Varna International Music Academy last summer, but the program was canceled due to COVID-19. Trahan has regularly placed as a semi-finalist at Texoma National Association of Teachers of Singing and placed as a finalist in SHSU's 6th Annual Art Song Competition.

Foley Artist



Hailing from Basking Ridge, New Jersey, **Ginny Lafean** is a junior pursuing dual bachelor's degrees in voice performance and in accounting. During the past three years, she has studied voice with Wolfgang Brendel. Her previous IU Jacobs Opera Theater performances include *Dialogues of the Carmelites* (chorus), Bernstein's *Mass* (chorus), *Le Nozze di Figaro* (Bridesmaid), and *Suor Angelica* (Second Lay Sister).

Indiana University Jacobs School of Music Opera Theater Production Staff

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| 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 |
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| Ensembles | Thomas Wieligman |
| Coordinating Opera Coach. | Kimberly Carballo |
| Coach Accompanist. | 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 |
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| Costume Shop Projects Manager | Soraya Noorzad |
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| Lighting Supervisor. | Ken Phillips |
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| Stage Carpenters | Ken D'Eliso, Steve Wilson |
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| Sound Production | Konrad Strauss |
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| Web Designer. | Michelle Moss |
| Electrics Assistants | Blake Christ, Betsy Wray |
| Scenic Artist | Rebeca Greenan |
| First Hands | Wendy Langdon, Noriko Zulkowski |