



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Four Hundred Forty-First Program of the 2020-21 Season

Indiana University Jacobs School of Music

Opera Theater

presents

as its 474th production

The Turn of the Screw

An Opera in a Prologue and Two Acts

Music by

Benjamin Britten

Libretto by Myfanwy Piper

after the story by Henry James

Arthur Fagen, *Conductor*

Michael Shell, *Stage Director*

Mark F. Smith, *Set Designer*

Dana Tzvetkov, *Costume Designer*

Ken Phillips, *Lighting Designer*

Cori Ellison, *Supertitle Author*

Musical Arts Center
Friday Evening, April Second
Saturday Evening, April 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, April 2

The Prologue Nathan Krishnaswami
The Governess Chase Sanders
Miles Kira Hanger
Flora Rose Stroup
Mrs. Grose Rachel Purvis
Peter Quint Trevor Ross
Miss Jessel Lindsay Webber

Saturday, April 3

Nathan Krishnaswami
Mary Martin
Madeline Coffey
Elise Hurwitz
Cassie Glaeser
Cody Boling
Jennifer Kreider



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Synopsis

by Allan Armstrong

Setting: In and around Bly, a country house in the East of England

Time: The mid-1800s

Act I

Prologue

The Prologue introduces a curious account of a Governess. She went to London and met with a man who was the only surviving relative (uncle) to two children. He hires her to replace a governess who had gone away and charges her to be responsible for everything. Under no circumstances is she to contact him. Dazzled by the handsome young man, the young woman accepts, despite being full of doubts.

The Journey

In a brief interlude, we are introduced to the “screw theme” in the orchestra. This is the musical foundation that will permeate the rest of the opera. The theme is a 12-tone row, but treated in a tonal fashion. We experience the Governess traveling by coach to the country house of Bly, where the two children live with an old housekeeper. She expresses trepidation about the isolated nature of the job she is undertaking. The Governess steels herself saying, “Be brave. We’re nearly there. Very soon I shall know . . .”

The Welcome

The scene opens in the country house of Bly. The two children, Miles and Flora, excitedly pepper the housekeeper, Mrs. Grose, with questions about the new Governess as they await her imminent arrival. Mrs. Grose tries to coach the children on how to bow and curtsy. Upon first meeting her charges, the Governess is entranced by how charming they seem. Mrs. Grose expresses relief that she will have some assistance with the children and the scene ends with the Governess singing, “For Bly is now my home.”

The Letter

The happiness of the Governess is short lived, as a letter arrives revealing that Miles has been dismissed from boarding school over some unspecified injury to his friends. The Governess and Mrs. Grose discuss this information and decide not to contact the uncle in London. Throughout the scene, Flora and Miles can be heard singing a nursery song.

The Tower

The Governess is enjoying a summer evening stroll outside the house. She talks about her “first fluttering fears” dissipating as she feels now at home. Her reverie is interrupted by the appearance of an unknown man on the tower of the house. She is thrown into agitation, wondering who this stranger could be and what malign motives he might have.

The Window

Flora and Miles play a game and sing a children's song. After they depart, the Governess again spots the strange man, this time looking through a window. Mrs. Grose enters and notices the frightened state of the Governess. The Governess tells of seeing this stranger and minutely describes his appearance. Mrs. Grose, with great emotion, identifies him as Peter Quint, the former valet. At the prompting of the Governess, Mrs. Grose explains that Quint was "free" with everyone, including the children and the lovely previous governess, Miss Jessel. Both Miss Jessel and Peter Quint have died, by an unspecified cause for Miss Jessel and by a fall on an icy road for Quint. The Governess immediately thinks that Quint has returned in search of Miles. She vows to protect the children and once again not to contact the uncle in London.

The Lesson

The children are reciting Latin and British history. The Governess praises Miles's Latin and asks what else he remembers. He sings an unsettling aria involving the triple meaning of the word "Malo": to prefer, a type of apple, and bad.

The Lake

Flora and the Governess are walking by a lake outside the house. Flora sings a lullaby to her doll as the Governess spots the ghostly figure of Miss Jessel across the lake. The Governess is terrified and runs to find Miles. She laments that she is powerless to protect the children, "They are lost!"

At Night

Quint calls Miles' name in the darkness. He entices him with fanciful nocturnal images of a magical hidden life. Miss Jessel calls to Flora, and both children are entranced. The Governess and Mrs. Grose arrive to find the children outside in the night. Miles closes the act by saying, "You see, I am bad."

Act II

Colloquy and Soliloquy

As the Governess sleeps, Quint and Miss Jessel describe a plan to possess the children. The climax of their conversation is a line from a poem by W. B. Yeats, "The ceremony of innocence is drowned." The Governess awakes in a panic, feeling isolated and without a course of action.

The Bells

Flora and Miles sing increasingly distressing parodies of church music as they walk to Sunday service. Mrs. Grose happily prattles on about the weather and the sound of the bells while the Governess becomes increasingly terrified of the children. The Governess feels challenged by Miles and flees from the church.

Miss Jessel

The Governess finds Miss Jessel sitting in the schoolroom. Miss Jessel explains that here is where her tragedy began, and here is where revenge begins. She is implacable about her efforts to possess Flora. The Governess drives her away and becomes convinced that she must finally write to the far-off uncle. She composes a letter and begs his forgiveness.

The Bedroom

The Governess confronts Miles in his bedroom by candlelight. She tells him about the letter, and their conversation is interrupted by the distant calls of Quint. In a terror, Miles shrieks, and the candle is extinguished.

Quint

Peter Quint convinces Miles to steal the letter from the desk.

The Piano

Miles practices the piano while Flora plays at “cat’s cradle.” The Governess and Mrs. Grose outwardly marvel at the children while in a hushed aside, the Governess reveals that she has written a letter to the uncle. Mrs. Grose dozes off, and while the Governess is distracted by Miles at the piano, Flora sneaks out of the house. The scene ends in a panicked search for the young girl.

Flora

Flora is discovered outside and is questioned by the Governess about Miss Jessel. Flora explains that she now hates the Governess, and Miss Jessel appears in the distance calling for Flora.

Miles

Mrs. Grose explains that she must take the severely disturbed Flora away from Bly. The Governess expresses relief that her letter to the uncle must have arrived by now. Mrs. Grose quietly relates that the letter was never sent because it couldn’t be found. The Governess goes to confront Miles, who she now knows has taken the letter. The Governess forces Miles to confess to the theft as Quint appears to Miles and tries to warn him about the Governess. Quint bids Miles to be silent while the Governess demands that Miles say the name of the ghostly character. Miles finally says the name of Peter Quint and falls lifeless to the ground. Quint vanishes, and the Governess repeats “Malo, malo” in a state of shock.

Artistic Staff

Conductor



Arthur Fagen has been professor of orchestral conducting at the Jacobs School of Music since 2008. Additionally, he has been music director of The Atlanta Opera since 2010. He has conducted opera productions at the world's most prestigious opera houses and music festivals. From 1998 to 2001, he was invited regularly as guest conductor at the Vienna State Opera, in addition to performances at the Metropolitan Opera, Staatsoper Berlin Deutsche Oper Berlin, Munich State Opera, and many more. On the concert podium, he has appeared with numerous internationally known orchestras. Fagen has an opera repertory of more than 75 works. He has served as principal conductor in Kassel and Brunswick, as chief conductor of the Flanders Opera of Antwerp and Ghent, as music director of the Queens Symphony Orchestra, and as a member of the conducting staff of Lyric Opera of Chicago. From 2002 to 2007, he was music director of the Dortmund Philharmonic Orchestra and the Dortmund Opera. He and the Dortmund Philharmonic were invited to the Concertgebouw in Amsterdam, the Palais de Beaux Arts in Brussels, and to Salzburg, Beijing, and Shanghai. Fagen conducted a new production of *Turandot* at The Atlanta Opera in 2007, opening the season and inaugurating the new opera house, the Cobb Energy Performing Arts Center. He was a regular guest conductor of the Munich Radio Orchestra and guest conducted the Orchestre de la Suisse Romande, Deutsche Kammerphilharmonie, Schleswig-Holstein Festival, and many others. He was first-prize winner of the Baltimore Symphony Orchestra Conductors Competition as well as a prizewinner of the Gino Marinuzzi International Conductors' Competition in Italy. Fagen has recorded for BMG, Bayerischer Rundfunk, SFB, and WDR Cologne. He records regularly for Naxos, for which he has completed the six symphonies of Bohuslav Martinů. His Naxos recording of Martinů's piano concertos was awarded an Editor's Choice award in the March 2010 issue of *Gramophone* magazine.

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 José, 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.

Set Designer



A Bloomington-based designer and scenic artist, **Mark F. Smith** is director of scenic painting and properties for IU Jacobs School of Music Opera and Ballet Theater, where he has worked on more than 100 hundred productions during the past 25 years. Design work for Jacobs School projects includes 2016's *Florencia en el Amazonas*, *Don Giovanni*, *Ariadne auf Naxos*, *Hansel and Gretel*, and Bernstein's *Mass*. His design for *Florencia en el Amazonas* was featured in San Diego Opera's 2017-18 season. In addition to work for Indianapolis Civic Theater, Butler Ballet, and Indianapolis Ballet's company premiere production of *The Firebird*, area theatergoers will recognize his designs for more than a dozen Cardinal Stage Company shows, including *Les Misérables*, *A Streetcar Named Desire*, *My Fair Lady*, *Big River*, and *One Flew Over the Cuckoo's Nest*. Smith earned a Master of Fine Arts in Scenic Design from the IU Department of Theatre and Drama and was a student of former Jacobs faculty C. David Higgins and Robert O'Hearn. Upcoming productions include *Swan Lake* for Indianapolis Ballet.

Costume Designer



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*, *Peter Grimes*, and *Le Nozze di Figaro*. 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 has been the lighting designer and supervisor for the IU Jacobs School of Music's Musical Arts Center since 2019. He earned an M.F.A. in Lighting Design from the University of Arizona and previously worked around the country as a freelance designer for musical theater and opera. Samples of his work may be seen at KGPhillips.com.

Cast

The Prologue



Tenor **Nathan Krishnaswami**, a Massachusetts native, is a graduate student at the Jacobs School of Music pursuing a Master of Music in Voice Performance under the tutelage of Jane Dutton. Previously with IU Jacobs School of Music Opera Theater, he has performed as King Ouf in Chabrier's *L'Etoile* and Snowboy in *West Side Story*, as well as in its productions of Wagner's *Parsifal*, Bernstein's *Mass*, *The Music Man*, Catan's *Florenzia en el Amazonas*, *La Traviata*, *The (R)evolution of Steve Jobs*, and *Lucia di Lammermoor*. Most recently, Krishnaswami was seen as Monostatos in Bloomington Chamber Opera's 2020 production of *The Magic Flute*. He has also sung in Krzysztof Penderecki's *St. Luke Passion* and was the tenor soloist in Haydn's *Lord Nelson Mass* conducted by Betsy Burleigh with the Jacobs School of Music.

The Governess

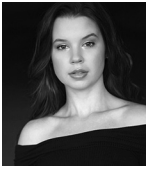


Last year, soprano **Mary Martin** performed as Hanne in Haydn's *The Seasons* with the Indiana University Singers and the IU Chamber Orchestra conducted by Betsy Burleigh. In 2019, Martin sang the Countess in the IU Jacobs School of Music Opera Theater production of *Le Nozze di Figaro* (directed by Michael Shell and conducted by Antony Walker). A student of Carol Vaness, Martin is a doctoral voice major minoring in music education, an associate instructor, and a recipient of the Sarah Joan Tuccelli-Gilbert Memorial Fellowship. A native of Plymouth, Michigan, Martin also works as a teaching artist with Michigan Opera Theatre, where she has directed the Operetta Remix program for the past two years. This year, she will return to South Bend Lyric Opera to perform Bea (role debut) in Jake Heggie's *Three Decembers*. She earned B.M. and M.M. degrees from the University of Michigan, where her performance credits included Nannetta (*Falstaff*), Susanna (*Le Nozze di Figaro*), and Amy (*Little Women*). Martin has also performed with Central City Opera, Janiec Opera Company at Brevard Music Center, South Bend Lyric Opera, Opera MODO, New York Opera Exchange, Midland Symphony Orchestra, and Kalamazoo Symphony Orchestra.



Born and raised in Harrisburg, Pennsylvania, soprano **Chase Sanders** is making her IU Jacobs School of Music Opera Theater debut. She is a first-year master's voice performance student studying with Heidi Grant Murphy. A recent graduate of West Chester University (WCU), Sanders performed in WCU Opera Theatre & Uptown Theatre Alliance's production of *Amahl and the Night Visitors*, where she performed the role of Mother and also performed the role of Mrs. Jenks/Splinters in WCU's performance of *The Tender Land*. Other performances include the role of Brigitta (cover) at the Russian Opera Workshop and soloist in the WCU Symphony Orchestra's Concerto Competition Winner's Concert.

Miles



Soprano **Madeline Coffey**, from Floyds Knobs, Indiana, is pursuing a master's in voice performance degree under the instruction of Jane Dutton. Coffey's previous opera and musical theater credits include Helen Bailey in Jake Heggie's *It's a Wonderful Life* and Sandman in Humperdinck's *Hansel and Gretel* with IU Jacobs School of Music Opera Theater, as well as Lady Angela in Gilbert and Sullivan's *Patience* and Eliza Doolittle in *My Fair Lady* with University Gilbert and Sullivan Society, and College Light Opera Company, respectively. Coffey is an avid recitalist and has collaborated with Daniel Overly on multiple occasions to sing songs of Mendelssohn-Hensel and Debussy. She earned a Bachelor of Music degree from the Jacobs School of Music.



Kira Hanger is an undergraduate studying with Julia Bentley. Originally from Corydon, Indiana, Hanger is pursuing a double major in choral music education and voice performance. This is her first production with IU Jacobs School of Music Opera Theater. She recently performed songs of Florence Price in the Jacobs School of Music's "Concert Celebrating Diversity" with pianist Fernando Garcia.

Flora



A soprano from Cincinnati, Ohio, **Elise Hurwitz** is pursuing a Master of Music in Voice Performance degree and graduated with a Bachelor of Music from the Jacobs School of Music in 2019. She studies under the tutelage of Alice Hopper. Hurwitz has performed in several IU Jacobs School of Music Opera Theater productions, including roles in *The Elixir of Love* (Giannetta) and *Ariadne auf Naxos* (Naiad). She has also appeared in the opera choruses of *Suor Angelica*, *Parsifal*, *The (R)evolution of Steve Jobs*, *L'Étoile*, *The Music Man*, and *Florencia en el Amazonas* under the direction of Walter Huff. Recently, she performed the role of Papagena in Bloomington Chamber Opera production of *The Magic Flute*.



From Fishers, Indiana, **Rose Stroup** is a senior completing a Bachelor of Music in Voice Performance degree, studying with Patricia Stiles. Stroup's previous roles include Gianetta in the Gilbert and Sullivan Society's production of *The Gondoliers*, and Belle in *Beauty and the Beast*. At Indiana University, she has participated in many choirs, including the University Singers, University Chorale, and Voces Celestae. She sang in Penderecki's *St. Luke Passion* with IU in 2018. This summer, she will perform the role of Amy in Mark Adamo's *Little Women* with the Trentino Music Festival.

Mrs. Grose



Cassie Glaeser, a soprano and native of Manitowoc, Wisconsin, is a first-year doctoral student making her IU Jacobs School of Music Opera Theater debut. She currently studies with Jane Dutton. Glaeser has been seen as an apprentice artist for two seasons with Sarasota Opera. She was also an apprentice artist for two seasons with Des Moines Metro Opera. While there, she made her mainstage debut as the Fourth Maid in Strauss's *Elektra* and covered the role of Chrysothemis in that same production. She also appeared as a young artist with Seagle Music Colony, where she performed the roles of Antonia and Giulietta in *The Tales of Hoffmann*. Glaeser earned her Master of Music in Opera Performance from the University of Wisconsin–Madison, where she performed the title role in Cherubini's *Medea*, Suzel in *L'amico Fritz*, and Donna Anna in *Don Giovanni*. She earned a Bachelor of Music in Vocal Performance degree from Lawrence University, where she performed as Mařenka in *The Bartered Bride*.



A native of Indianapolis, Indiana, soprano **Rachel Purvis** is completing her Performer Diploma under the tutelage of Jane Dutton. Purvis earned a master's degree from the Jacobs School of Music last spring and appeared in the choruses of Verdi's *La Traviata* and Wagner's *Parsifal*. She also performed as Mimi (*La Bohème*), Pousette (*Manon*), and Nedda (*Pagliacci*) in Jacobs graduate opera workshops. During this time, she also was the second-prize winner with the Indianapolis Matinee Musicale Competition. She earned her undergraduate degree in voice from Butler University, where she performed the roles of Edith (*The Pirates of Penzance*), First Witch (*Dido and Aeneas*), Madame Pompous (*Too Many Sopranos*), and the title role in *Suor Angelica*. Purvis is an alumna of the International Opera Performing Experience, where she performed Alice Ford (*Falstaff*), and of La Musica Lirica, where she performed the role of Mimi (*La Bohème*) and will return this summer to revive her role as *Suor Angelica*.

Peter Quint



Tenor **Cody Boling** is a first-year Master of Music in Voice Performance candidate studying with Brian Horne. Prior to attending the Jacobs School of Music, Boling taught choral music for nine years in Knoxville, Tennessee. In addition to teaching, he was an active performer in his hometown as a frequent chorus member with the Knoxville Opera and performed in various productions at the Clarence Brown Theater with the Knoxville Symphony Orchestra and Tennessee Valley Players. Notable roles include Herr Vanderdendur in *Candide*, Mr. Thenardier in *Les Misérables*, and the Major General in *The Pirates of Penzance*. Boling has also enjoyed professional solo opportunities in oratorios such as Bach's *Magnificat* and Handel's *Messiah* with the Knoxville Handel Society and the Knoxville Symphony Orchestra. He earned a Bachelor of Music in Music Education and Vocal Performance degree from the University of Tennessee in Knoxville.



Twenty-three-year-old tenor **Trevor Ross**, a native of Chicago, Illinois, is in the final semesters of Master of Music studies at the Jacobs School of Music, where he is a student of Brian Horne. In May 2019, Ross earned a Bachelor of Music in Vocal Performance degree from Drake University. His previous IU Jacobs Opera Theater credits include Giuseppe in *La Traviata* and the choruses of *The Barber of Seville* and *Parsifal*. Other credits include Bardolfo in *Falstaff*, William Wise in *Alice Ryley*, and Mitch Mahoney in *The 25th Annual Putnam County Spelling Bee*. He has also performed as the soloist in Haydn's *Heiligmesse* and in Beethoven's Mass in C Major. Ross has been chosen for master classes with Eric Ferring, Sutton Foster, Michael Heaston, Sherill Milnes, and Maria Zouves.

Miss Jessel



A soprano from Morgantown, West Virginia, **Jennifer Kreider** is pursuing an Artist Diploma at the Jacobs School of Music under the guidance of Jane Dutton. Previously, Kreider attended Rice University in Houston, Texas, and Westminster Choir College in Princeton, New Jersey. In 2020, she performed the role of Nella in IU Jacobs Opera Theater's production of *Gianni Schicchi*. She has also performed the roles of Musetta (*La Bohème*), Monica (*The Medium*), La Fée (*Cendrillon*), Dew Fairy (*Hansel and Gretel*), Iolanthe (*Iolanthe*), Ramiro (*La finta giardiniera*), and Linfea (*La Calisto*). Kreider has been a young artist at Opera in the Ozarks, the CoOPERative Program in Princeton, New Jersey, and the Franz Schubert Institute in Baden bei Wien, Austria. In 2015, she won first place in her division at the National NATS competition. In 2016, she was named a Clifton Emerging Young Artist Award Winner and placed first in her division at the National Artist Concert Series of Sarasota Voice Competition, where she was invited back to perform as a recitalist. In January 2020, Kreider performed as a finalist for the National Opera Association's Carolyn Bailey and Dominick Argento Vocal Competition. In June 2021, she will perform as Pamina in a virtual production of Mozart's *The Magic Flute*.



A native of Washington State, **Lindsay Webber** is pursuing a Doctor of Music degree while studying under Heidi Grant Murphy. This is Webber's first production with IU Jacob School of Music Opera Theater. She earned a Master of Music in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM) in 2020 and a Bachelor of Music in Vocal Performance from Baylor University in 2017. In 2020, she won the Washington District of the Metropolitan Opera National Council Auditions and placed third in the Emerging Professional Division of the MIOpera Vocal Competition. She was slated as Pamina in Mozart's *The Magic Flute* and the Soprano 2 soloist in Monteverdi's *Vespers of 1610*, both with CCM in 2020.

Orchestra

Allan Armstrong, *Piano*
Matthew Gemmill, *Piano & Celesta*
Jack Bogard, *Violin*
Delia Hernández Juárez, *Harp*

Student Production Staff

Assistant Conductor Andrew Downs
Coach/Accompanist Matthew Gemmill
Assistant Stage Manager Gwen Van Denburg
Supertitle Operator Emma Shelton
Head Audio Engineer. Ben Wesenberg
Second Audio Engineer. Garrett Treanor
Assistant Audio Engineer Jacob Bauman

Show Production Staff

Run Crew. Ken D'Eliso, Steve Wilson

IU Jacobs School of Music Opera Theater Production Staff

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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
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