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2:00pm

BLOOMINGTON

INDIANAPOLIS

Roméo et Juliette

C. Gounod



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Entrance: The MAC lobby opens for all events one hour before the performance. The MAC auditorium opens one half hour before each performance.

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JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Three Hundred Sixteenth Program of the 2023-24 Season

Indiana University Jacobs Opera Theater

presents

as its 490th production

Roméo et Juliette

Music by

Charles Gounod

Libretto by

Jules Barbier and Michel Carré

Based on a tragedy by William Shakespeare

Stefan Lano, *Conductor*

Katherine M. Carter, *Stage Director*

Walter Huff, *Chorus Master*

C. David Higgins, *Set Designer*

Lydia Spellman, *Costume Designer*

Russell Long, *Lighting Designer*

Andrew Elliot, *Wig and Makeup Designer*

Matt Herndon, *Fight Choreographer*

Jennifer Ringo, *French Diction Coach*

Cori Ellison, *Supertitle Author*

Butler Arts & Events Center
Clowes Memorial Hall
Friday, November Seventeenth
Seven-Thirty O'Clock
Saturday, November Eighteenth
Two O'Clock

Musical Arts Center
Friday, November Tenth
Seven-Thirty O'Clock
Saturday, November Eleventh
Seven-Thirty O'Clock

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and streaming of live performances. Please silence all electronic devices.*

Cast of Characters

| | Friday, November 10 Saturday, November 18 | Saturday, November 11 Friday, November 17 |
|--------------------------|--|--|
| Juliette | Sarah Rachel Bacani | Ginaia Black |
| Roméo | Yuntong Han | Jaemyeong Lee |
| Tybalt | Jeremy Do | Conner McWhirter |
| Mercutio | Mitchell Widmer | Sam Witmer |
| Gertrude | Cassandra Glaeser | Marielle Hug |
| Stephano | Maya Davis | Regan Poarch |
| Capulet | Muyuan Liu | Shan Ding |
| Friar Laurence | Noah Lauer | Theo Harrah |
| Duke of Verona | Langelihle Mngxati | Aiden Collawn |
| Gregorio | Giovani Malcolm | Giovani Malcolm |
| Paris | Peter Papadopoulos | Peter Papadopoulos |
| Benvolio | Michael Varilla | Michael Varilla |

Opera Chorus

Soprano/Alto

Talinaiya Bao
Carlynn Berners
Arienne Fort Cannock
Madelyn Deininger
Roni Ellison
Lillie Judge
Rachel Knappenberger
Faith Kopecky
Laura Looper
Lauren Nicholls
Shir Ordo
Lydia Parker
Ruth Peart
Kathryn Peterson

Soprano/Alto (cont.)

Macey Rowland
Nina Royston
Veronica Siebert
Katie E. Smith
Isabella Stachurski
Yi-Lin Wu

Tenor/Bass

Rudolph Altenbach
Chandler Benn
Simon Brea
Seth Finch
Josh Hooker
Jinpeng Jiang

Tenor/Bass (cont.)

Anthony Josep
Ron Kalinovsky
Giovani Malcolm
Niccolo Miles
Zachary Olmoz
Peter Papadopoulos
Ryan Peña
Martín Ramírez Jr.
Jake Spino
Patrick Tervo
Will Upham
Michael Varilla
Reed Wolfrom

Bursar billing and group sales available

The Nutcracker

P. Tchaikovsky



NOV 30, DEC 1, 2 | 7:30 PM

DEC 2, 3 | 2 PM

Musical Arts Center



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Synopsis

Act I. The Capulet Ball

A masked ball is in progress. Tybalt speaks to Count Paris of Juliette, to whom Count Paris is engaged and who, at that moment, appears with her father. Capulet greets his guests (“Allons! Jeunes gens! Allon! Belles dames!”).

Despite the deadly feud between the two houses, the Montagues have decided to come to the Capulets’ ball. Roméo, Mercutio, Benfolio, and some followers find a moment alone away from Capulet eyes. Mercutio sings the ballad of Queen Mab to cheer the heartsick Roméo, encouraging him to enjoy the countless other beauties at the ball.

The Montagues begin to head off to another part of the palace as Juliette and her friends return to the scene. Roméo, seeing Juliette, falls in love with her at first site. Seeing this, Mercutio cheers his friend and leads the Montagues off to another part of the party, leaving Juliette and her nurse, Gertrude. Full of high spirits, Juliette sings the graceful and animated waltz “Je veux vivre.”

Gertrude is called away, and Roméo approaches Juliette. Roméo passionately addresses his newfound love (“Ange adorable”), and Juliette returns his affections.

Tybalt interrupts the lovers, and Roméo quickly replaces his mask, but Tybalt’s suspicions have been aroused, and Juliette learns that her new love is a Montague. Tybalt is ready to fight, but Count Capulet, respecting the laws of hospitality, orders that the ball continue.

Act II. The Capulet Garden

Roméo is below Juliette’s apartment. He sings one of Gounod’s finest tenor arias, “Ah! Lève-toi soleil.” Juliette comes out on the balcony, and Roméo hides. From her soliloquy, he learns that though he is a Montague, she still loves him. Their exchange of pledges is interrupted as Gregorio and some servants search the garden for a suspected intruder. Gertrude calls, and Juliette goes into her apartment. Roméo sings “O nuit divine,” and Juliette again comes out to the balcony. The scene ends with the ravishing duet “Ah! Ne fuis pas encore.”

Act III

Scene 1. Friar Laurence’s Quarters

Roméo and Juliette meet secretly in Friar Laurence’s cell. Hoping to end the dispute between the families, the Friar agrees to perform a marriage ceremony. The two marry under the witness of Friar Laurence and Gertrude.

Scene 2. Public Square outside the Capulet Palace

Stéphano, Roméo’s page, thinking that Roméo may still be hiding in the Capulets’ garden, sings a lilting refrain (“Que fais-tu blanche tourterelle”) calculated to bring the Capulets out to the street, allowing Roméo to escape. Grégorio rushes out, and he and Stephano fight. This attracts various Montagues and Capulets, including Mercutio, who fights with Tybalt and is killed. Roméo, in revenge, kills Tybalt. At this moment, the Duke of Verona appears and, after hearing what happened, banishes Roméo from Verona.

Act IV

Scene 1. Juliette's Bedroom

Roméo bids farewell before he goes into exile. Their feelings of despair are reflected in the achingly beautiful duet “Nuit d’hyménée, O douce nuit d’amour,” during which Roméo hears the lark, a sign of dawn. Juliette protests that it is not the lark, and they stay together for a bit longer.

Roméo has barely left when Gertrude appears to warn Juliette that her father is approaching with Friar Laurence. Tybalt's dying wish, says Lord Capulet, was that Juliette marry Count Paris at once. Lord Capulet orders her to prepare to wed Count Paris, and no one dares tell him of Juliette's secret marriage. Lord Capulet leaves, and Friar Laurence gives Juliette a potion which, when taken, will make her appear dead (“Buvez donc ce breuvage”). After Laurence leaves, Juliette contemplates the choice ahead (“Amour, ranime mon courage”).

Scene 2. Juliette's Bedroom, the morning of the wedding

Capulet, Paris, and others come to Juliette's room for her marriage to Paris. In front of her loved ones, Juliette takes the potion that the Friar has given her. The community mourns the loss of Juliette on her wedding morning.

Act V. The Capulet Tomb

Roméo has heard in exile of Juliette's death. He returns and breaks into the vault (“Salut, tombeau sombre et silencieux”). He sings to what he believes is Juliette's corpse (“O ma femme! O ma bien aimée!”), then takes poison. Juliette, who is beginning to recover from the effects of the potion and is unaware that Roméo is dying, awakens. They reunite joyfully (“Viens, fuyons au bout du monde”), but it is too late. Roméo, feeling the effects of the poison, tells Juliette what he has done (“Console-toi, pauvre-âme”). Juliette will not live without Roméo and stabs herself. The lovers ask forgiveness as they die together.

Program Notes

by Kayla Anderson

M.A. Musicology Student

“Two households, both alike in dignity, in fair Verona, where we lay our scene, from ancient grudge break to new mutiny, where civil blood makes civil hands unclean.” These are the first four lines of the prologue that set the stage for one of Shakespeare's most recognizable works: *Romeo and Juliet*. A beautiful story of two young lovers from warring houses, Romeo of House Montague and Juliet of House Capulet, with a whirlwind five-day love affair that follows the marriage vow to the bitterest of ends. More than 270 years later, *Roméo et Juliette* premiered on April 27, 1867, under the Parisian opera company Théâtre Lyrique at Théâtre du Châtelet, with music by Charles Gounod and libretto by his frequent collaborators Jules Barbier and Michel Carré.

Romeo and Juliet's story predates Shakespeare's 1597 story to Arthur Brooke's 1562 narrative poem *The Tragical History of Romeus and Juliet*. *Romeo and Juliet* has always been a famous face for adaptations from movies, ballet, musical theater works, and opera, such as

Bellini's *I Capuleti e i Montecchi* and Gounod's *Roméo et Juliette*. Following Gounod's earlier success with *Faust* and the recent failure of *Mireille*, pressure was felt in all aspects of the production. The state ball and reception of the Exposition Universelle were planned to be held the same night as the opera premiere, even after Gounod implored for a postponement. The performance went off without a hitch, and its audience flew to the ball with raving reviews, securing a successful 322-performance run across six years for Gounod.

Roméo et Juliette is ultimately about young love and its race against fate and time. As popular as the story is, the audience can easily get swept away in love's splendor before tragedy strikes its characters one by one. In a letter to the Choudens music publishing house, Gounod describes the opera in which "the first act finishes brilliantly, the second is tender and dream-like, the third is boldly animated and grand, the fourth is dramatic, and the fifth tragic. It's a fine progression."

Gounod's prologue opens with an overture that easily catches the audience off guard, helmed by a mighty brass section and an equally aggressive strings section. The intensity is silenced to make way for a homophonic choral funeral dirge of Shakespeare's text. As it sings acapella, the chorus takes on the form of a viewer onlooking, a narrator conveying the tale. Queen Mab watches over as well, as foretold in Mercutio's aria "Mab, la reine des mensonges" or, simply, the "Ballad of Queen Mab." With an aria reminiscent of the Grimms Brothers in text, Mercutio depicts Queen Mab's power to entrap lovers in false dreams of kisses amidst bloody battle in the background. In conversation before and after the aria, Mercutio gives Roméo a damning premonition: Once surrounded by hundreds at the ball, "is to no longer find your Rosaline and will make you forget." It is then that the titular characters spot each other for the first time and Mercutio's warning lands on deaf ears. The fates are now entwined as predicted by the aria.

Juliette's notable waltz aria, "Je veux vivre," arrives at the height of the Capulet ball. In her young giddiness, she contests her nurse Gertrude's desire for Juliette to consider her marriage prospect to Count Paris, as Juliette is of age. Juliette's anxiety is reflected in her, and the orchestra's fluttery grace notes as she states her longing to stay in the beautiful dream of youth—the soul's springtime—as the intoxication of youth will seem to last only a day. The young woman would rather slip into slumber while she still has the fresh scent of roses, soon to be plucked in winter.

The lovers soon speak face to face in the madrigal "Ange adorable. This is, indeed, a romantic rendition of metaphorical sonnets of saints and pilgrims.

Once in the Act II balcony scene, Roméo proposes to Juliette with the latter giving him a place and time to meet and get married. *Roméo et Juliette's* biggest strength, then, is the duets between the lovers, including now emblematic verses like "O nuit divine! Je t'implore!" and "Va! je t'ai pardonné . . . Nuit d'hyménée" that take place in the vicinity of Juliette's private quarters. "O nuit divine" occurs at the end of Act II as Roméo begs the night to keep the dew of love alive while he wishes goodnight to his new beloved. "Va! je t'ai pardonné" occurs after the events of Act III, when Tybalt and Mercutio were slain, and Roméo was exiled from Verona. The lovers consummate their love overnight until a lark played by a lone flute interrupts their blissful splendor. Juliette, not wishing to say farewell to her husband, feints the flute as a nightingale, the messenger of love and night. However, forlorn, Roméo sees the rays of light as "jealous rays," intruding on the night of love and forcing him to flee from Juliette's arms.

Act V holds the titular death scene: “Salut tombeau sombre et silencieux . . . Viens, fuyons au bout du monde!” Barbier and Carré had adapted the play to a T while making minimal additions and changes to fit the French audiences. Traditionally, Romeo kills Paris and drinks the poison, killing him instantaneously before Juliet wakes up. The libretto removes Paris, the ending tableau, and ensures the poison is slow enough for Juliette to greet Roméo. For the couple, it gives them a morose yet still romantic closure to their love—a love that couldn’t escape time and fate, only hoping that God would forgive them.

Artistic Staff

Conductor



Following his highly acclaimed performances of the complete three-act version of Alban Berg’s *Lulu* at the Teatro Colón in Buenos Aires, **Stefan Lano** began an extended collaboration with the theater that spanned from 1993 until 2010. In 2005, he was appointed music director of the Teatro Colón, where he remained until the theater’s closing for renovation in 2008. His two predecessors were Fritz Busch (1933) and Erich Kleiber (1936). Lano returned in 2010 with a double bill of his invention combining Erich Wolfgang Korngold’s *Violanta* and Alexander von Zemlinsky’s *Ein florentinische Tragödie*. Lano’s professional career began as pianist at the Graz Opera, followed by an extended tenure on the music staff of the Vienna State Opera during the 1980s. He was solo pianist in the world-premiere performances of Luciano Berio’s *Un re in ascolto* at the Vienna State Opera, Salzburg Festival, and Teatro alla Scala Milan conducted by Lorin Maazel, who in 1988, would appoint him associate conductor of the Pittsburgh Symphony Orchestra. In 1994, James Levine invited Lano to join the staff of the Metropolitan Opera. His 1997 debut performance at the Met, conducting Stravinsky’s *The Rake’s Progress*, resulted in an engagement at the San Francisco Opera, where he conducted a lauded rendition of Alban Berg’s *Lulu*. In 1998, he returned to the Metropolitan Opera to prepare Arnold Schönberg’s *Moses und Aron*. The Montréal Symphony Orchestra contracted him for concert performances of Alban Berg’s *Wozzeck* in 2002, for which he won an OPUS Award for Best Concert of the Season by the Conseil Québécoise de la Musique. In 2017, Lano returned to Alban Berg’s *Lulu* at the Deutsches Nationaltheater und Staatskapelle Weimar. During this period, Lano made his debut at the State Opera in Prague. Upon completion of studies in composition and piano at Oberlin Conservatory of Music, while concurrently completing a degree in biology at Oberlin College, Lano was awarded a full scholarship as a teaching fellow at Harvard University, from which he earned a Ph.D. in Composition.

Stage Director



Katherine M. Carter is a stage director of theater and opera. Based in New York City, she travels around the world, bringing a consent- and community-based approach to her work. From generative play and musical development to large-scale opera, her expertise in various mediums provides a unique lens for guiding productions. Previous engagements include Ryan Opera Center at Lyric Opera of Chicago, The Juilliard School, the Alley Theatre, Houston Grand Opera, Canadian Opera Company, Manhattan School of Music, Sarasota Opera, Mannes Opera at the New School, The Rose

Theatre, Santa Fe Opera, On Site Opera, Carnegie Mellon University, Rice University Opera, and Parallel 45 Theatre. Fellowships include New Georges, The Drama League, Wolf Trap Opera, and Playwrights Horizons. Carter is also an intimacy director for theater and opera, trained by Intimacy Directors and Coordinators professionals. This past season, her work was seen at the Metropolitan Opera on the revival of *Lady Macbeth of Mtsensk* and the new productions of *Champion* and *Don Giovanni*. Next season, she will create the intimacy for a new production of *Carmen*, opening New Year's Eve 2024. Carter and Tony Award-winning producer Rachel Sussman created the MITTEN (Michigan Incubator of Theatre Talent Emerging Now) Lab to promote new work development in their home state of Michigan. After a break due to the pandemic, the MITTEN Lab will return in summer 2024, bringing five writers and composers for a week to create in the beauty of northern Michigan. Carter's 2023-24 season also includes the world premiere of *Song of the Nightingale*, with music by Lisa DeSpain and libretto by Melisa Tein, with On Site Opera in partnership with Arts Brookfield in three locations around New York City; Monteverdi's *The Coronation of Poppea* and Rodgers & Hammerstein's *Carousel* with Intermountain Opera; and Puccini's *La Rondine* with Manhattan School of Music.

Set Designer



Born in Bloomington, Indiana, and raised not two blocks from campus, **C. David Higgins** started his theatrical studies at IU intent on becoming an actor/dancer before he discovered his love for scenic design. He studied with the famous C. Mario Cristini and became proficient in the Romantic-Realist style of scenic design and painting. After earning his master's degree, Higgins joined the staff of Indiana University Opera Theater and worked as master scenic artist from the time the Musical Arts Center opened in 1971 until his retirement in December 2011. He was appointed to the faculty in 1976 and served as chair of the Opera Studies Department and principal designer for Opera Theater. His design credits throughout the United States include the San Antonio Festival, Memphis Opera, Norfolk Opera, Louisville Opera, Detroit Symphony, Canton Ballet, and Sarasota Ballet as well as many other venues. His Indiana University productions have been seen throughout North America as rentals by major regional opera companies. His many international credits include the Icelandic National Theater; Ballet San Juan de Puerto Rico; Korean National Opera; Seoul City Opera; Korean National Ballet; Dorset Opera (England); Teatro la Paz de Belém, Brazil; and the Teatro Nacional de São Paulo, Brazil. He has designed the scenery for the world premiere of *Our Town* (Ned Rorem), the American premieres of *Jeppe* (Sandström) and *The Devils of Loudun* (Pendernecki), and the collegiate premieres of *Nixon in China* (Adams) and *The Ghosts of Versailles* (Corigliano) as well as many other operas and ballets. Known for his Italianate painting style, *Opera News* magazine has referred to Higgins as one today's finest American scenic artists.

Costume Designer



Lydia Spellman is a costume designer for film, opera, dance and theater. Her most recent costume design credits include *Madeleines* with the Jewish Theater of Bloomington and the world premiere of *Decolonizing Your Mind with Walter Mercado* by Jayne Deely. She has also created scenic designs for the 2022 TEDx Indiana University Conference and serves as resident wardrobe supervisor for IU Jacobs School of Music Opera and

Ballet Theater. Originally from Central Illinois, Spellman earned her B.A. in Theatre and Linguistics from Indiana University and has worked on multiple projects with IU Theatre, the IU Media School, Evansville Shakespeare Players, Bloomington Chamber Opera, and other performing arts organizations throughout the Midwest.

Lighting Designer



Russell Long's most recent design credits include *Lunch bunch*, *45 Seconds from Broadway*, *The Music Man*, *Carrie: The Musical*, *Pippin*, and the national tour of *We Outside*. He has also worked as the lighting supervisor/resident lighting designer for Aspen Music Festival and School, where he designed lights for *Uncommon Ritual*, *De Colores!*, and *Mathew Whitaker*. Originally from Southern Arizona, Long studied at Northern Arizona

University and has worked with Arizona Theatre Company, Peaks Productions, University of Arizona Opera, Aspen Opera, and Vail Ballet Festival. He is also a founding member of Spotlight Youth Productions in Oro Valley, Arizona. He earned an M.F.A in lighting design from the IU Department of Theatre, Drama, and Contemporary Dance. Locally, he has worked with the African American Arts Institute and local music and performing group Ben & Winnie.

Wig and Makeup Designer



Andrew Elliot is a makeup artist, wig designer, stylist, and cellist. His design and music work can be seen and heard with IU Jacobs Opera and Ballet Theater, Beef and Boards Dinner Theatre, Booth Tarkington Civic Theatre, Actors Theatre of Indiana, Phoenix Theatre, Zach & Zack Productions, Summer Stock Stage, and more. His work as a makeup artist and stylist can be seen locally and nationally in various publications,

commercials, billboards, industrials, and editorials. He spent 2020 recreating icons of film, fashion, and theater, which gained national attention, with features in *The New York Times*, *NowThis News*, *The Indianapolis Star*, and *Indianapolis Monthly*.

Fight Choreographer



Matt Herndon is a stage combat choreographer and teacher based in Las Vegas. Originally from Bloomington and an IU grad (B.A. Theatre, '11), some of his in-town theatrical credits include *Anon(ymous)*, *Spring Awakening*, *The Lieutenant of Inishmore*, *She Kills Monsters*, and *Oleanna*. With IU Jacobs Opera and Ballet Theater, his work has been seen in productions of *Le Nozze di Figaro*, *Giulio Cesare*, *West Side Story*, *Lucia di Lammermoor*, *Peter Grimes*, *Oklahoma!*, *Carmen*, *Così fan tutte*, and *Dead Man Walking*.

Herndon has spent the past two summers serving as the resident fight choreographer and stage combat instructor with Central City Opera (CCO), where he's been able to impart safe and believable stage combat techniques to the next generation of opera singers. His onstage work with CCO includes *Roméo et Juliette*, *Kiss Me, Kate*, *Otello*, *Two Remain*, *Die Fledermaus*, and *The Light in the Piazza*.

Chorus Master



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

Conservatory (Johns Hopkins). He studied piano with Sarah Martin, Peter Takács, and Lillian Freundlich, and voice with Flore Wend. After serving as a fellow at Tanglewood Music Center, he received Tanglewood's C. D. Jackson Master Award for Excellence. Huff served as coach with the Peabody Opera Theatre and Washington Opera and has been musical director for The Atlanta Opera Studio, Georgia State University Opera, and Actor's Express (Atlanta). He also has worked as chorus master with San Diego Opera. He served on the faculty at Georgia State University for four years as assistant professor, guest lecturer, and conductor for the Georgia State University Choral Society. He has served as chorus master for many IU Jacobs School of Music Opera and Ballet Theater productions, including *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*, *Little Women*, *The Barber of Seville*, *Xerxes*, *La Bohème*, *The Magic Flute*, *The Coronation of Poppea*, *Falstaff*, *Highway 1, USA*, *La Rondine*, *H.M.S. Pinafore*, *Ainadamar*, *Anne Frank*, *Candide* and *The Merry Widow*. For eight years, Huff has served as choral instructor and conductor for the Jacobs School's Sacred Music Intensive. He conducted the Jacobs Summer Music series productions of Arthur Honegger's *King David* and Stephen Paulus's *The Three Hermits*. This past summer, Huff returned for his fifth year as a faculty member at the Ravinia Festival's Steans Music Institute. This season, Huff will serve as principal guest coach for the Atlanta Opera Studio Artists Program.

Diction Coach



Jennifer Ringo is known internationally as an accomplished language coach and teacher of vocal diction. She has prepared productions for Lyric Opera of Chicago, Santa Fe Opera, Seattle Opera, New York City Opera, Houston Grand Opera, USC Thornton School of Music, UCLA Herb Alpert School of Music, Cincinnati May Festival, Jacobs School of Music, and Aspen Opera Theater. Ringo has worked with the Domingo-Colburn-

Stein Young Artists at the Los Angeles Opera as well as the Steans Institute at Ravinia, International Vocal Arts Institute in Montreal, and Summer Opera Tel Aviv. Her master classes include AIMS in Graz, Austria, Arizona Opera, Thornton School of Music, and the University of California, Santa Barbara, among others. She has taught vocal diction at Bard College and the Thornton School of Music. She has sung leading soprano roles with San Francisco Opera, Maggio Musicale Fiorentino, Grand Théâtre de Genève, Houston Grand Opera, and the Canadian Opera Company, among others. She holds degrees in voice from the University of Iowa and attended The Juilliard School. Ringo studied diction with Nico Castel, Robert Cowart, Janine Reiss, and Pierre Vallet, and maintains vocal studios in New York and Los Angeles.

Supertitle Author



Cori Ellison, a leading creative figure in the opera world, returns to the Jacobs School after serving as dramaturg for last season's *Anne Frank* and supertitle author and dramaturg for this season's *La Finta Giardiniera*. She has been staff dramaturg at Santa Fe Opera, the Glyndebourne Festival, and New York City Opera (NYCO). Active in developing contemporary opera, she is a founding faculty member of American Lyric

Theater's Composer Librettist Development Program and has developed new works for companies including Glyndebourne, Icelandic Opera, Canadian Opera, Norwegian Opera, Opera Philadelphia, Chicago Opera Theater, Arizona Opera, Opera Birmingham, Pittsburgh Opera, and Beth Morrison Projects. She has been production dramaturg for projects including *The Coronation of Poppea* at Cincinnati Opera; *Orphic Moments* at the Salzburg Landestheater, National Sawdust, and Master Voices; *Aci, Galatea, e Polifemo* at National Sawdust and Philharmonia Baroque; Washington National Opera's *Ring* cycle; Opera Boston's *The Nose*; and *Offenbach!!!* at Bard Summerscape. At The Juilliard School, she serves on the vocal arts faculty and is also a faculty member at the Ravinia Steans Music Institute Program for Singers. She has coached and taught master classes for singers at schools including the Jacobs School of Music, Cincinnati College-Conservatory, Mannes College, University of Toronto, University of Texas at Austin, University of Michigan, Boston University, Boston Conservatory, Michigan State University, DePaul University, University of Illinois, Montclair State University, and University of Nebraska at Lincoln. She serves as a judge for the Metropolitan Opera Laffont Competition, Concurso San Miguel in Mexico, and other vocal competitions. She creates supertitles for opera companies worldwide and helped launch Met Titles, the Met's simultaneous translation system. Her English singing translations include *Hansel and Gretel* (NYCO, twice performed at IU), *La vestale* (English National Opera), and Shostakovich's *Cherry Tree Towers* (Bard Summerscape). She has written for *The New York Times* and has contributed to books including *The New Grove Dictionary of Opera* and *The Compleat Mozart*.

Cast

Juliette



Filipino American soprano **Sarah Rachel Bacani's** 2023-24 season includes covering the role of Juliette in *Roméo et Juliette* at Central City Opera, where she also performed the role in its Family Matinee production as a Bonfils-Stanton Foundation Artists Training Program Apprentice Artist. There, she also gave a recital as part of the "Lunch & A Song" series. The 2022-23 season saw Bacani's professional debut, also with

Central City Opera, in the role of Mariola in Heggie's *Two Remain*. In the fall of 2022, she opened the IU Jacobs School of Music Opera Theater's Conrad Prebys Performance Season in the role of Donna Elvira (*Don Giovanni*). Other notable IU Jacobs Opera Theater performances include the role of Pamina (*The Magic Flute*) in its centennial season and scenes as Leïla (*Les pêcheurs de perles*), Micaëla (*Carmen*), and Fiordiligi (*Così fan tutte*). In concert, Bacani has performed the soprano solo in Britten's *Les Illuminations*, Mozart's Requiem, and Getty's *The White Election*. She is the second-place winner of the National Society of Arts and Letters Indiana Chapter Competition and previously won the

organization's Pock and Blumberg Merit Award. Hailing from Toms River, New Jersey, she is pursuing a Performer Diploma in Voice from Jacobs, where she also earned a Master of Music in Voice. She studies under the tutelage of Jane Dutton and was awarded an associate instructorship. Bacani earned a Bachelor of Music in Vocal Performance from the Manhattan School of Music, where she studied with Cynthia Hoffmann.



Soprano **Ginaia Black** is a second-year graduate student pursuing a Performance Diploma at the Jacobs School of Music under the tutelage of Russell Thomas. A native of Birmingham, Alabama, she earned a bachelor's degree from Jackson State University, where she studied voice under Phyllis Lewis-Hale. During her time there, she won first place in the Mississippi Music Teachers Association Competition. Her previous roles include Mimi in *La Bohème*, Musetta in *La Bohème*, and Dorine in *Tartuffe* for Lewis-Hale's opera workshop. Black also sang in the Mississippi Opera's productions of *La Bohème* and *Treemonisha*. In concert, she has sung the soprano solos in Handel's *Messiah* and Fauré's Requiem. Her debut role at IU was in the spring 2023 production of Golijov's masterpiece *Ainadamar*, where she played the role of Nuria. Other engagements with IU Jacobs School of Music Opera Theater include the ensembles for *Candide* and *The Merry Widow*. This is her fourth production with Jacobs Opera Theater.

Roméo



Tenor **Yuntong Han**, a native of China, completed his master's degree at the Jacobs School of Music in the studio of Heidi Grant Murphy and Kevin Murphy, and is now continuing his study in the performer diploma program. He earned his second bachelor's degree at New England Conservatory of Music under the tutelage of MaryAnn McCormick and his first bachelor's degree in aircraft manufacturing engineering from Northwestern Polytechnical University in China. Recently, he returned to the Ravinia Steans Music Institute as a singer fellow and made his debut with the Chicago Symphony Orchestra at Ravinia Festival. He was named as one of the national finalists in the 2023 Metropolitan Opera Laffont Competition and awarded the Richmond Memorial Award from Opera Theatre of Saint Louis (OTSL) for his outstanding performance in the 2023 OTSL festival season, where he covered Cavaradossi in *Tosca* and Elder Hayes in *Susannah*. Last season, he successfully portrayed Don Ottavio in *Don Giovanni* with IU Jacobs Opera Theater. Han was also seen as Ruggero in *La Rondine*, debuted with Jacobs Opera in Mozart's *The Magic Flute* as Tamino, and participated in three productions of New England Conservatory's undergraduate mainstage operas, including Nemorino in Donizetti's *The Elixir of Love* (2021), Rodolfo in Puccini's *La Bohème* (2020), and Lucano in Monteverdi's *The Coronation of Poppea* (2019), marking his opera debut.



Tenor **Jaemyeong Lee**, a native of South Korea, earned an Artist Diploma in Voice Performance and is currently pursuing a Performer Diploma with Performance Fellowship at the Jacobs School of Music, where he studies with Carol Vaness. He is the 2021-22 recipient of the Wilfred Bain Opera Award and the 2022-23 recipient of the Georgina Joshi Graduate Fellowship Award at Jacobs. He earned Bachelor of Music and Master of Music in Voice Performance degrees from Seoul National University as a student

of Yonghoon Lee. While in Korea, he won first prize in the Chun-chu Music Competition and was a finalist in the Joong-Ang, Sung-Jung, Suri, and Gwang-ju vocal music competitions. In Korea, Lee performed as Nemorino in Donizetti's *The Elixir of Love*, Ferrand in Mozart's *Così fan tutte*, a minor role in Wagner's *Parsifal*, and tenor soloist of Handel's *Messiah*. He won second prize in the National Society of Arts and Letters Voice Competition in the Indiana chapter, and performed as Ruggero in Puccini's *La Rondine*, Don Ottavio in Mozart's *Don Giovanni*, and tenor soloist in Beethoven's Ninth Symphony at Jacobs. He joined the Tel Aviv Opera Program last summer with a full scholarship and performed the role of Rodolfo in Puccini's *La Bohème*. Last summer, he participated in that program with a full scholarship, as Roméo in Gounod's *Roméo et Juliette*.

Tybalt



From Kennett Square Pennsylvania, tenor **Jeremy Do** is pursuing a master's in music at the Jacobs School in the studio of Brian Horne. His previous operatic roles include Lysander in *A Midsummer Night's Dream* (Chicago Summer Opera), Peter in the world premiere of Shulamit Ran's *Anne Frank* at Indiana University, Barigoule in *Cendrillon* (University of Delaware Lyric Theatre), Don Basilio in *Le Nozze di Figaro* (Harrower Summer Opera Workshop), and Petrucci in *Lucrezia Borgia* (University of Delaware Lyric Theatre). This past May, he was a featured soloist in Handel's *Dixit Dominus* with the Spoleto Festival USA Chorus. Do earned a bachelor's degree in music at the University of Delaware under the tutelage of Blake Smith.

A poster for the musical 'An American Dream'. The background is a stylized American flag with stars and stripes. In the center, a silhouette of a woman in a dark dress stands on a small platform, looking out. The text is white and black on a dark background.

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Conner McWhirter is a second-year P.D. student under Michelle DeYoung. He has previously been heard as the Grand Inquisitor and Judge in *Candide* and the Torero in *Ainadamar* at IU. Last summer, he was a fellow at Opernfest Prague and performed the Prince in *Rusalka* at Luke Housner Opera Workshop in Houston. He has been heard as Cavaradossi, Gherardo, and Pong in opera workshop. Also last summer, he performed the Duke in *Rigoletto* at the Mediterranean Opera Festival. He earned his master's under Clifton Forbis at Southern Methodist University and bachelor's under Jan Opalach at Eastman.

Mercutio



Baritone **Mitchell Widmer**, from Williamsburg, Iowa, is a first-year doctoral student at the Jacobs School of Music studying under Timothy Noble. This is his first production with IU Jacobs School of Music Opera Theater. Widmer earned a Master of Music degree from the Manhattan School of Music under the instruction of Shirley Close. While there, he sang the role of Guglielmo in *Così fan tutte*. He was most recently seen as Masetto in *Don Giovanni* with Opera Quad Cities as well as Giorgio Germont in Verdi's *La Traviata* and Conte Robinson in Cimarosa's *Il matrimonio segreto* with the Martha-Ellen Tye Opera Theater at the University of Iowa. A recipient of the Baden-Württemberg Stiftung, he studied at Albert-Ludwigs Universität in Freiburg im Breisgau, Germany. There, Stadtheater Freiburg engaged him to sing the role of Alte Zigeuner in Verdi's *Il Trovatore* for the 2014-15 season. In 2018, Widmer was awarded a United States Teaching Assistantship in coordination with Fulbright Austria to continue his musical studies. Based in Vienna, he studied with Carol Mayo Blackner.



Baritone **Sam Witmer** is a first-year D.M. student from Athens, Ohio, studying with Brian Horne. He has performed roles including the title role in Puccini's *Gianni Schicchi*, Ford in Verdi's *Falstaff*, Fred Graham in *Kiss Me, Kate*, Peter in *Hansel and Gretel*, Paul in Philip Glass's *Les Enfants Terribles*, and Neville Craven in *The Secret Garden*. He won first place at the state and regional levels of the National Association of Teachers of Singing competition. As a concert soloist, Witmer has performed the baritone/bass solos in Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Vaughan Williams' *Dona Nobis Pacem*, and Bach's *Jesu, der du meine Seele*, among others. He has taught voice at Marietta College, Ohio University, and Hocking College. He earned a Master of Music degree from the Eastman School of Music and a Bachelor of Music degree from Ohio University.

Gertrude



Cassandra Glaeser, a mezzo-soprano from Manitowoc, Wisconsin, is a doctoral student at the Jacobs School of Music, where she studies with Jane Dutton. This is her third production with Jacobs Opera Theater, marking her role debut as Gertrude. Previous Jacobs stage appearances include Mrs. Van Daan in the world premiere of Ran/Kondek's *Anne Frank* and Mrs. Grose in Britten's *The Turn of the Screw*. She was most recently seen as the First Witch in Purcell's *Dido and Aeneas* with the IU Summer Chorus.

Professional credits include the Fourth Serving Maid and Chrysothemis (cover) in *Elektra* with Des Moines Metro Opera. She was an apprentice artist with both Sarasota Opera and Des Moines Metro Opera for two seasons. Other performance highlights include scenes as Leonora in *La forza del destino*, Leonora in *Il trovatore*, Aida in *Aida*, La Gioconda in *La Gioconda*, Leonora in *Fidelio*, and Amelia in *Un ballo in maschera*. Glaeser earned a Master of Music in Opera Performance degree from the University of Wisconsin–Madison and a Bachelor of Music in Vocal Performance degree from Lawrence University.



A mezzo-soprano with versatile performing and teaching experience, **Marielle Hug** is passionate about the connection between the voice and yoga practice. This is her role debut IU Jacobs School of Music Opera Theater. She made her debut with Indianapolis Opera earlier this year as Third Spirit in *The Magic Flute*. Hug has performed in multiple opera choruses at IU, including *Madama Butterfly*, *Peter Grimes*, *Lucia di Lammermoor*, S. Ran's world premiere of *Anne Frank*, and *The Merry Widow*. This past spring, she performed the role of Armelinde in Pauline Viardot's *Cendrillon*. A multifaceted musician, she has performed both as a soloist and student music director with the Grammy-nominated Singing Hoosiers. Along with her extensive singing activities, Hug teaches yoga and voice lessons. She was the choral director at Bloomington High School North from 2020 to 2022. Hug earned a B.M. in Voice and a B.M.E. in Choral Teaching from IU in 2020. She is currently a second-year master's student studying voice with Jane Dutton.

Stephano



Mezzo-soprano **Maya Davis** is a class of 2022 graduate of Jackson State University, where she received her bachelor's degree in vocal performance. There she studied under Phyllis Lewis-Hale and was a NATS Southern Regional Finalist in 2018 and 2019. In her hometown of South Bend, Indiana, Davis participated in musicals with the South Bend Civic Theater as an ensemble member and a soloist. She was also a student of the LA Opera's HBCU Career Comprehensive in the class of 2022. As a second-year master's student at Jacobs, she is pursuing a degree in vocal performance under the tutelage of Russell Thomas. Last spring, she made her IU Jacobs Opera Theater debut as Lorca in *Ainadamar*. Davis recently performed as the Second Witch in the IU Summer Chorus's production of *Dido and Aeneas*.



Mezzo-soprano **Regan Poarch** is pursuing her graduate studies under the tutelage of Jane Dutton at the Jacobs School. She also completed her undergraduate studies at IU, earning a dual degree in voice and international studies. She recently sang the role of Prince Charmant in Massenet's *Cendrillon* at the Trentino Music Festival in Italy and the title role in Pauline Viardot's *Cendrillon* at Indiana University. Performances with IU Jacobs Opera Theater include *Anne Frank*, *H.M.S. Pinafore*, *Falstaff*, *The Magic Flute*, *Xerxes*, *Little Women*, and *Mass*. Other highlights include singing Erika with Carol Vaness's Opera Workshop and Cherubino and Alisa with Heidi Grant Murphy's Opera Workshop.

Capulet



Baritone **Shan Ding** is originally from China, where he received a bachelor's degree in vocal performance from the Central Conservatory of Music in Beijing. In 2019, he participated in Gianni Maffeo and Giuseppe Morino's master classes and the Assisi Music Festival in Italy. In 2020, he received the Special Jury Prize at the Prokofiev International Music Competition. In 2023, Ding participated in the opera studio at the Aspen Summer Music Festival and played Hosokawa in *Bel Canto* and the Count in *Le Nozze di Figaro*, Act IV. He appeared as Maestro in *Ainadamar* and Inquisitor in *Candide* with IU Jacobs Opera Theater. He has also played Count Almaviva, Betto, Rodrigo, and Ping in Carol Vaness's Opera Workshop and is pursuing a master's degree with Vaness.



Muyuan Liu is a baritone from China in his first year of a master's program in voice at the Jacobs School of Music, where he is studying under Patricia Stiles. He earned an undergraduate degree in vocal performance at the Central Conservatory of Music in Beijing, China, under the tutelage of Kangliang Peng. Liu has extensive experience on stage, having been active in artistic forms such as dramas, musicals, dances, and choral performances. He was part of the Magnificent Culture Co. Ltd Acting Touring Company. In opera, he has played a variety of roles, such as Onegin (*Eugene Onegin*), Don Giovanni (*Don Giovanni*), Leporello (*Don Giovanni*), Figaro (*Le Nozze di Figaro*), Guglielmo (*Così fan tutte*), and Don Magnifico (*La Cenerentola*). Liu has also participated in Heidi Grant Murphy's Opera Workshop, where he performed the main scenes of Mozart's *Le Nozze di Figaro* as Figaro, Tchaikovsky's *Eugene Onegin* as Onegin, Puccini's *Tosca* as Baron Scarpia, and Rossini's *The Barber of Seville* as Fiorello. He performed Mozart's *Coronation Mass in C* as a bass soloist in February 2023 with the University Chorale and Conductors Orchestra.

Friar Laurence



Theo Harrah is a bass from Louisville, Kentucky, in his senior year at the Jacobs School of Music as a vocal performance major studying under the tutelage of Jane Dutton. His previous credits at Jacobs include Second Armored Man in *The Magic Flute*, Dick Deadeye in *H.M.S. Pinafore*, Siroco in *L'Étoile*, and José Tripaldi in *Ainadamar* as well as the choruses of *Falstaff*, *Highway One*, *Candide*, and *The Merry Widow*. He has also been featured as a soloist in Mozart's Requiem and Schütz's *Musikalische Exequien*. Outside of Jacobs, Harrah has been seen as Colline in *La Bohème* and Simone in *Gianni Schicchi* at the Canto Program.



Last year, bass **Noah Lauer** performed for Jacobs School of Music Opera Theater as Tripaldi in *Ainadamar* and Siroco in *L'Étoile*, and in the previous fall as Sarastro in *The Magic Flute*. Also in Bloomington, he premiered the role of Iorwerth in the New Voices Opera production of *Rhiannon's Condemnation*, and last spring, he performed as Monsieur de Preville and Boniface with *Unsung Opera*. He has previously performed with Chamber Opera Chicago as a soloist in a new musical adaptation of Jane Austen's *Persuasion*, which toured to the U.K. and Canada, as Charlie in the children's opera *Miracle!*, and in the ensemble

of *Amahl and the Night Visitors*. Other performances include Falstaff in *The Merry Wives of Windsor*, Grandpa Moss in *The Tender Land*, Don Alfonso in *Così fan tutte*, and *The Gondoliers* at Luther College, the title role in *The King and I*, Audrey II in *Little Shop of Horrors*, Captain von Trapp in *The Sound of Music*, Captain Keller in *The Miracle Worker*, Warner in *Legally Blonde*, and *Les Misérables* at Theatre Cedar Rapids. He placed second at the National Association of Teachers of Singing Central Regional Competition. Lauer is studying with Peter Volpe in the third year of the Master of Music in Voice Performance program.

Duke of Verona



Hailing from Richmond, Virginia, bass-baritone **Aiden Collawn** is in his second year of studies pursuing a Bachelor of Music in Voice Performance under the tutelage of Brian Horne. This is his IU Jacobs Opera Theater debut. His previous roles include Sarastro in the Virginia Governor's School production of *The Magic Flute*, Pulitzer in *Newsies*, and Ague in *Once on This Island*. He studied musical theater and theater at the Center for the Arts at Henrico High School.



A native of South Africa, **Langelihle Mngxati** was born and raised in the Ixopo region of Pietermaritzburg, KwaZulu-Natal. He received a B.A. in Music from the University of KwaZulu-Natal and performance diploma and master's in voice from Southern Methodist University. He has sung the roles of Belcore (*The Elixir of Love*), Colas (*Bastien und Bastienne*), and Vertigo (*Pepito*) with the Dallas Opera Educational Outreach Program. Mngxati received training from the Seagle Festival, Opera in the Ozarks, and Amalfi Coast Music Festival. He was in Fort Worth Opera's 2017 production of *Amahl and the Night Visitors* as Balthazar. Mngxati was a finalist in the 2018 McCammon Voice Competition and received an Encouragement Award from the 2015 Metropolitan Opera National Council Auditions in the Houston District. He won the Nathan Ward Memorial Award from Opera NEO's inaugural Vocal Competition in 2019. He was a resident artist with Tri-Cities Opera (TCO) in the 2019-20 season and performed the roles of Sciarrone in *Tosca* and Dulcamara/Wolf in *Pinnocchio*. He returned to TCO and performed Crocodile, Monkey King, and Lady Tiger in *Monkey and Francine* in 2020. Mngxati was an apprentice artist with Opera NEO in 2019, where he sang Giove in Cavalli's *La Calisto*. He sang the title role of Figaro in Mozart's *Le Nozze di Figaro* for an apprenticeship with Opera NEO in the summer of 2021 and sang Leporello in Mozart's *Don Giovanni* at the Jacobs School of Music in 2022. He recently covered the role of the King of Egypt in Verdi's *Aida* at the Utah Festival Opera and Musical Theater.

Gregorio



Jamaican baritone **Giovani Malcolm** is pursuing a Master of Music in Voice Performance under the tutelage of Timothy Noble. He completed his undergraduate studies at the University of Delaware with a B.M. in Voice Performance and dual B.A.'s in political science and music management. Malcolm most recently played Viacomte Casada in IU Jacobs Opera Theater's *The Merry Widow*. He also played Mr. Gobineau in Menotti's *The Medium* with the Bloomington Chamber Opera. In the 2022-23 season,

Malcolm's notable performances included Ned in Joplin's *Treemonisha* and Pictordu in Viardot's *Cendrillon*. With Jacobs Opera Theater last season, he was seen in the choruses of *Don Giovanni* and *Candide*. He most recently won the Art Song Award at the 2023 George Shirley Vocal Competition. As an activist constantly seeking to push creative boundaries, Malcolm used the moments of civil unrest during 2020-22 as an opportunity to stretch himself imaginatively and vocally with his "Speak Up, Speak Out" recital series in which he performs selections outlining the stories of Black individuals living in America. He continues to advocate for change on the federal level by working as a coordinator for non-profit programs from the White House.

Paris



Peter Papadopoulos, baritone, is a first-year Master of Music student from Broomall, Pennsylvania, studying under the tutelage of Wolfgang Brendel. Papadopoulos earned a bachelor's degree in voice performance from Temple University, where he studied with Marcus DeLoach. There, he performed opera scenes including Don Giovanni and Masetto in *Don Giovanni* and musical scenes Judd in *Oklahoma!*, Sky Masterson in *Guys and Dolls*, Jimmy Ray in *Bright Star*, and Cinderella's Prince in *Into the Woods*. Papadopoulos is a highly regarded baritone soloist at St. Luke G.O.C. in Broomall. This is his debut with Jacobs Opera Theater.

Benvolio



A tenor from Newtown, Pennsylvania, **Michael Varilla** is a first-year master's student at the Jacobs School of Music pursuing an M.M. in voice under the direction of Brian Horne. This past spring, he graduated with a B.M. in Vocal Performance from the University of Florida. While there, he made his operatic debut as Other 2 in the premiere of Paul Richards' *The Golem of Prague* and also performed Ferrando in *Così fan tutte*, Remendado in *Carmen*, and Bill in *A Hand of Bridge*. Last summer, Varilla performed Don Ottavio in *Don Giovanni* with the Festival of International Opera in Urbania, Italy. Other prior engagements include covering Don José in *Carmen*, performing Spinelocchio in *Gianni Schicchi*, the tenor solo in Haydn's *Lord Nelson Mass*, and the choruses for *Carmen*, *Suor Angelica*, *The Merry Widow*, Rossini's *Stabat Mater*, Beethoven's Ninth Symphony, Thompson's *The Peaceable Kingdom*, Ellingboe's Requiem, Orff's *Carmina Burana*, Ramirez's *Misa Criolla*, *Misa por la paz y la justicia*, and *Navidad Nuestra*. In April, he will make his debut as the tenor soloist in Handel's *Messiah*.

Philharmonic Orchestra

Violin I

Naomi Powers
Tinca Belinschi
Joseph Linde
Marienn Sanchez
Carolyn Shen
John Heo
Szu-Ju Chen
Cindy Zhuang
Emilia Sharpe
Seeun Chang
Cameron Zorlu
Nicholas Shafer

Violin II

Li-Che Wang
Jose Hernandez
Esther Kim
Yvonne Ma
Inkyung Oh
Cayleigh Stewart
Hyejin Kim
Luz Ramirez
Thea Krische
Patricio Flores

Viola

Joy Lin
Keigan Iwanicki
Charles Kritsch
Eugene Chin
Jacob Davis
Nicolette Cheaure
Ziang Chen
Christian Knopp
Libby Gibson

Cello

Hwisung Oh
Connor Swain
Nayeon Yang
Ivan Wang
Hank Taylor
Nicholas Hilliard
Rachel Perez
Andrew Bailey

Bass

Diego Garza-Romero
Taiga Benito
Brandon Wulff
Lauren Franzetti
Nico Orrego

Flute

Alejandro Meza
Pedro Mujica, *Piccolo*

Oboe

Kearsen Erwin
Rachel Burkhalter,
English Horn

Clarinet

Hongbo Liang
Jisu Kang

Bassoon

Hung-Hsuan Tang
Andrew Nelson

Horn

Simon Field
Ari Kessler
Evelyn Hupka
Andre Richter

Trumpet

Sebastian Petzinger
Bailey Cates

Trombone

James Starkey
Shane Cox
Jason Donnelly, *Bass*

Timpani

Caroline Feryo

Percussion

Michael McKeague
Joshua Hermantin
Ford Smith

Harp

Theresa Labuda
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Rachel Perez, *Asst.*

Orchestra Set-Up

Rachel Perez
Jose Hernandez
Brandon Wulff

Librarian

Jeanne Case

Assistant Conductor

Hung-Yuan Cheng

Student Production Staff

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| Production Coach/Pianists | Matthew Gemmill, Deven Shah |
| Assistant Chorus Masters | Kathryn Davidson, Eric Meincke |
| Assistant Stage Managers | Morgan Feeney, Charlotte Green |
| Rail Crew | Leland Conrad, Kristof Howard |
| Stage Crew | Elijah Clark, Gwen Van Denberg Mara Flynn, Kelsey Gault Cherilynn Spicer, Andrew Williams |
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 Eugene J. and Eleanor J. Knapik Fund
 Edith Knoblock Hepler Harp Scholarship
 Lucie M. Kohlmeier Music Scholarship in Voice
 Korea Scholarship and Faculty Fund in Music
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 Robert Kraus Memorial Scholarship
 Krefeldt-Stewart Scholarship in Voice and Ballet
 Peter and Monika Kroener Dean's International Fellowship in Music
 Peter H. and Monika H. Kroener International Visiting Chair in Music
 George and Elizabeth Krueger Scholarship
 Herbert O. Kuebler Music Fellowship
 Michael Kuttner Musical Education Fund
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 Brenda Bailey and G. William Little, Jr. Scholarship
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 Jay Lovins Memorial Scholarship Fund
 Ethel Louise Lyman Memorial Fund
 P.E. MacAllister Scholarship in Voice
 John Mack Memorial Scholarship in Oboe
 Virginia MacWatters Abec Scholarship
 Patrice Madura Scholarship
 Jeanette Calkins Marchant Friends of Music Scholarship
 Marching Hundred Fund
 Marching Hundred Hall Fund
 Marching Hundred Instrument Fund
 Marching Hundred Scholarship
 Wilda Gene Marcus Piano Scholarship
 Jay Mark Scholarship in Music
 Georgia Marriott Scholarship
 Richard and Susan Marvin Music Scholarship
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 Matula Family RedStepper Fund
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 Jason Paras Memorial Fund
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 Percussion Department Fund
 Doris Klausung Perry Scholarship
 Harry B. Peters Endowed Scholarship
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 Harvey Phillips Tuba-Euphonium Quartet Composition Contest
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 Ildebrando Pizzetti Memorial Scholarship Fund
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 The Presser Foundation Scholarship and the Presser Music Award
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 Gwyn Richards Scholarship
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 Elizabeth Schaefer Memorial Scholarship
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 Lee Edward Schroeder Endowed Scholarship
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 Curtis E. Shirley Trumpet Scholarship
 Shulz Memorial Fund
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 Singing Hoosiers Endowment
 Singing Hoosiers Travel Fund
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 Charlotte Steinwedel Scholarship
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 Edward M. Stochowicz Memorial Scholarship
 Robert E. Stoll Fund
 Strings Department Fund
 Raffaella Stroik Ballet Visiting Artist Series Fund
 Douglas and Margaret Strong Scholarship
 Cora H. Strouse Scholarship in Vocal Performance
 Dr. Lewis H. Strouse Scholarship in Music Education
 Mark Sudeith Collaborative Piano Scholarship
 Harry Sukman Memorial Scholarship Fund
 Robert D. Sullivan Music Scholarship
 Judy and Gregg Summerville Music Scholarship
 Paula W. Sunderman Ballet Scholarship
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 R. Michael Suttle Trumpet Entrepreneur Scholarship
 Elsie I. Sweeney Memorial Scholarship
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 Giorgio Tozzi Scholarship
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 Friends of Music Robert M. Barker Scholarship in honor of Patsy Fell-Barker
 Friends of Music Patsy Fell-Barker Scholarship in honor of my family
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 Marilyn F. Schultz and Richard P. Good Friends of Music Scholarship
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Scott C. and Kathryn Schurz Friends of Music Scholarship II
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Music Scholarship
Mr. and Mrs. Jake Shainberg and Mr. and Mrs. David Newman
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Ruth E. Thompson Friends of Music Scholarship
Kenda Webb Friends of Music Scholarship
Ulrich Weisstein Friends of Music Scholarship in Voice
Herman B Wells Memorial Friends of Music Scholarship
Patricia L. Williams Friends of Music Scholarship

Special thanks to

Jerry Forshee, professor emeritus and local artisan who helped design and fabricate the Jacobs School of Music Centennial Award. This award, displayed on a beautiful wooden base, is a scale version of the Ortman banners that hang in the MAC lobby.

Jamie Bernstein for traveling to Bloomington to meet with the cast of *Candide* as well as engaging with our Jacobs students through the Office of Entrepreneurship and Career Development.

Kim Pressman for providing unique support for the new Office of Wellness and Arts Health Initiatives (OWAHI), which is dedicated to promoting a culture of care within the Jacobs School of Music. Its initiatives are focused on physical, mental, and emotional thriving and well-being within our community.

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| | |
|---|--|
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| Director of Opera Choruses | Walter Huff |
| Resident Stage Director | Michael Shell |
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| Coordinating Opera Coach | Allan Armstrong |
| Coach Accompanists | Kimberly Carballo, Charles Prestinari Shuichi Umeyama |
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| Assistant Technical Director | Charlie DiGiorgio |
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| Deck Lead | Kyle Resener |
| Scenic Artists and Paint Assistants | Amber Mckoy, Luke Starks |
| First Hands | Wendy Langdon, Noriko Zulkowski |

ALWAYS FREE.
ALWAYS LIVE.

MONDAY

SEPTEMBER

25

**Brent Wallarab
Jazz Ensemble**

8:00 PM

OCTOBER

02

**Tom Walsh
Jazz Ensemble**

8:00 PM

OCTOBER

09

**Natalie Boeyink
Jazz Ensemble**

8:00 PM

OCTOBER

16

**Latin Jazz
Ensemble**

8:00 PM Buskirk-Chumley

OCTOBER

23

**Brent Wallarab
Jazz Ensemble**

8:00 PM

OCTOBER

30

**Tom Walsh
Jazz Ensemble**

8:00 PM

NOVEMBER

06

**Natalie Boeyink
Jazz Ensemble &
Plummer Jazz Group**

8:00 PM Buskirk-Chumley

NOVEMBER

13

**Latin Jazz
Ensemble**

8:00 PM

MTW @ MAC

TUESDAY

SEPTEMBER

26

**Wind
Ensemble**

8:00 PM

OCTOBER

10

**Concert &
Symphonic Band**

8:00 PM

NOVEMBER

14

**Concert Band,
Symphonic Band,
Wind Ensemble**

8:00 PM

DECEMBER

05

**All-Campus
Band**

8:00 PM

WEDNESDAY

SEPTEMBER

13

**Symphony
Orchestra**

8:00 PM

SEPTEMBER

27

**University
Orchestra**

8:00 PM

OCTOBER

25

**University
Orchestra**

8:00 PM

NOVEMBER

01

**Symphony
Orchestra**

8:00 PM



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Bloomington

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THE MERRY WIDOW

F. Lehár

SEPT 22, 23 | 7:30 p.m.

FALL BALLET

*Balanchine, Claessens,
Ochoa, and Peck*

OCT 6 | 7:30 p.m.

OCT 7 | 2 p.m. & 7:30 p.m.

LA FINTA GIARDINIERA (THE PRETEND GARDENER)

W. A. Mozart

OCT 20, 21 | 7:30 p.m.

SINGING HOOSIERS FALL CONCERT

OCT 28 | 2 p.m. & 8 p.m.

ROMÉO ET JULIETTE

C. Gounod

NOV 10, 11 | 7:30 p.m. | BLOOMINGTON

NOV 17 | 7:30 p.m. | INDIANAPOLIS

NOV 18 | 2 p.m. | INDIANAPOLIS

THE NUTCRACKER

P. Tchaikovsky

NOV 30, DEC 1, 2 | 7:30 p.m.

DEC 2, 3 | 2 p.m.

AN AMERICAN DREAM

J. Perla

FEB 2, 3 | 7:30 p.m.

JACOBS LIVE AT THE MOVIES

FEB 16, 17 | 7:30 p.m.

EUGENE ONEGIN

P. Tchaikovsky

MAR 1, 2 | 7:30 p.m.

SINGING HOOSIERS SPRING CONCERT

MAR 23 | 7:30 p.m.

STAR ON THE RISE: LA BAYADÈRE ... REIMAGINED!

Music by L. Minkus

MAR 29 | 7:30 p.m.

MAR 30 | 2 p.m. & 7:30 p.m.

SWEENEY TODD

S. Sondheim

APR 12, 13 | 7:30 p.m.

JAZZ CELEBRATION

APR 20 | 7:30 p.m.