

MAR

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7:30pm

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7:30pm

EUGENE ONEGIN

P. TCHAIKOVSKY



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Beat the traffic, and learn more about the opera or ballet you will be experiencing! Get behind-the-scenes production insights and fascinating background information presented by musicology graduate students and ballet faculty. Join us on the mezzanine level of the Musical Arts Center at 6:30 p.m. prior to evening performances (excludes *The Nutcracker*).

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JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Six Hundred Thirty-Ninth Program of the 2023-24 Season

Indiana University Jacobs School of Music

Opera Theater presents

as its 492nd production

Eugene Onegin

Lyric Scenes in Three Acts

Music by Peter Ilyich Tchaikovsky

Libretto by Konstantin Shilovksy
and Peter Ilyich Tchaikovsky

(Based on Alexander Pushkin's poem of the same name)

David Neely, *Conductor*

Jose Maria Condemi, *Stage Director and Visual Concept*

Walter Huff, *Chorus Master*

Sarah Wroth, *Choreographer*

Elizabeth Licata, *Costume Designer*

Russell Long, *Lighting Designer*

Camilla Tassi, *Projection Designer*

Andrew Elliot, *Wig and Makeup Designer*

Steven C. Kemp, *Previsualization*

Kseniia Polstiankina Barrad, *Russian Diction Coach*

Cori Ellison, *Supertitle Author*

Musical Arts Center
Friday, March First
Saturday, March Second
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, March 1

Tatiana	Ashley Ruckman
Lensky	Jinpark Choi
Olga	Veronica Siebert
Eugene Onegin	Colin Anderson
Prince Gremin	Sunghoon Han
Filipievna	Carlynn Berners
Triquet	Jinpeng Jiang
Larina	Cassandra Glaeser
Zaretsky	Rudolph Altenbach
Captain	Patrick Tervo
Harvester Solo	Simon Brea

Supernumeraries

Lane Harden
 Bryson Masters
 Katie Nam
 Allison Sharp

Saturday, March 2

Seonyoung Park
Josh Hooker
Esther Jo
David Drettwan
Stephen Stavnicky
Maisah Outlaw
Jakob Spino
Elizaveta Agladze-Scherschel
Rudolph Altenbach
Shan Ding
Simon Brea

Dancers

Kaito Aihara
 Luke Alcaraz
 Ava Beller
 Stanley Cannon

Kale Jetté
 Ava Juleen
 Cordelia Leff
 Sophia Long

Joshua Randall
 Tierney Solmo

Opera Chorus

Soprano/Alto
 Tiara Abraham
 Sarah Rachel Bacani
 Berit Bassinger
 Wonkyung Chung
 Kathiana Dargenson
 Maya Davis
 Madelyn Deiningner
 Emma DiSanto
 Madeleine Gotschlich
 Leah Gray
 Ray Hootman
 Eunha Jang
 Lillie Judge
 Yuxuan Lin
 Tatiana Mills
 Lauren Nicholls
 Shir Ordo

Soprano/Alto (cont.)
 Lydia Parker
 Ruth Peart
 Nina Royston
 Gwyneth Sell
 Kathleen Simunek
 Isabella Stachurski
 Brittany Weinstock

Tenor/Bass
 Mark Berkowitz
 Cameron Branning
 Simon Brea
 Carson Breon
 Paul Chi-En Chao
 Michael Christopher
 Shan Ding
 Seth Finch

Tenor/Bass (cont.)
 Kyle Forehand
 Rafael Gatenyo
 Yuntong Han
 Ron Kalinovsky
 Jaemyeong Lee
 Niccolo Miles
 Peter Papadopoulos
 Martín Ramírez
 Patrick Tervo
 Michael Varilla[§]
 Robert Wente[^]

[^] *Zaretsky Cover*

[§] *Harvester Solo Cover*

Bursar billing and group sales available

SINGING HOOSIERS

Spring Concert



MAR 23 | 7:30 PM

Musical Arts Center



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Synopsis

Place and Time: Russia, 1820s

Act I Scene 1

A garden of the Mme. Larina's estate.

As her daughters, Tatiana and Olga, sing of unrequited love, Mme. Larina, a country widow and landowner, and the nurse, Filipievna, muse over their lives, where love and happiness are replaced by habit and duty. Peasants returning from the harvest bring gifts to their landlady as a part of a ritual of celebrating the end of the season. Their songs make Tatiana lose herself in distant dreams, while Olga only wants to play and dance. Mme. Larina gently admonishes her older daughter, trying to bring her closer to the reality of life as she sees it, but Tatiana remains pensive and apart, wrapped in the fantasy of her beloved novels. Olga's fiancé, Vladimir Lensky, a poet, and his friend, Eugene Onegin, arrive. Tatiana recognizes in Onegin the personification of her romantic ideals; Olga comments that local gossip will certainly link Onegin and Tatiana romantically, and Onegin remarks to Lensky that he finds Tatiana's temperament much more interesting than Olga's surface gaiety. As Onegin engages Tatiana in conversation, Lensky renews his vows of love for Olga.

Act I Scene 2

Same night. Tatiana's bedroom.

Filipievna entertains a yearning Tatiana with tales of her own arranged marriage. Tatiana finally admits to Filipievna that she has fallen in love and decides to write a letter to Onegin. Tatiana confesses her love for Onegin and begs him not to reject her. Dawn is breaking when she puts down her pen. Filipievna enters, and Tatiana begs the nurse to give the letter to her grandson to deliver to Onegin. Tatiana is frightened by the boldness of her own impulse and, at the same time, is intoxicated by the power of her new emotion of love.

Act I Scene 3

A couple of days later. A garden
of Mme. Larina's estate.

As the maidens of Larina's estate go on about their work duties, Tatiana waits in anticipation of Onegin's imminent visit. She regrets having written her letter, but her thoughts are interrupted by Onegin's arrival. He admits having been touched by her confession but tells her that love and marriage are thoughts he has set aside long ago. As he returns her letter back to Tatiana, he urges her to practice more self-control.

15-minute Intermission

Act II Scene 1

Several months later. Mme. Larina's house.

A party is in progress in honor of Tatiana's name day. As Onegin and Tatiana dance, he overhears gossip about his reputation and his intentions towards Tatiana. Annoyed by their chatter, he resolves to dance with Olga to tease Lensky for bringing him to the ball. As the waltz ends, Lensky confronts Olga with her fickleness, but their argument is interrupted by the entrance of M. Triquet, an ostentatious French tutor, who sings a song in Tatiana's honor. The dancing resumes with Onegin as Olga's partner. Jealous of Olga's continued attention to Onegin, Lensky accuses him of compromising Olga. Before Onegin can calm his friend down, Lensky challenges him to a duel. Pressured by the code of honor of the time, Onegin must accept the challenge.

Act II Scene 2

The next morning. A snow-covered field in the country.

Lensky and his second, Zaretsky, wait for Onegin. Lensky meditates on his past and is uncertain about his future. Onegin enters with his valet, Guillot, who has come to act as his second. Lensky and Onegin both regret their actions but realize that there is no turning back. The men draw, and Lensky is shot dead by Onegin.

15-minute Intermission

Act III Scene 1

Several years later. Winter. A fashionable ballroom in St. Petersburg.

Having traveled abroad for several years since the duel, Onegin has returned to the capital. As the guests finish a polonaise, Onegin contemplates his past actions and present tedium. At a ball, Prince Gremin introduces his young wife. Onegin is astonished to recognize her as Tatiana and realize he is in love with her. Gremin proudly extols Tatiana's quiet gifts and his deep love for her. As they are reintroduced to each other by her husband, Tatiana barely manages to control her emotions. She begs to be taken home. After she leaves, Onegin becomes aware of his feelings for Tatiana and resolves to confess his love to her.

Act III Scene 2

A couple of days later. A room in Prince Gremin's house.

Onegin has sent a letter to Tatiana. Onegin arrives, and Tatiana asks him to practice the same self-control he requested of her in the past. She suggests it is her new position that is now attracting Onegin. Yet, she finds herself weeping when Onegin begs her forgiveness for his past coldness. She breaks down and confesses that she still loves Onegin but will remain true to her duty as wife to Gremin. He entreats her to escape with him, but Tatiana hastens from the room before her resolve fails, leaving behind the despairing Onegin.

Program Notes

by Monika Franaszczuk

Ph.D. Musicology Student

The task of adapting any literary work to the stage is no easy one, and it is only made more difficult when the source material happens to be one of the most celebrated and well-known works in the Russian literary canon. In *Eugene Onegin*, Tchaikovsky met this challenge with expressive lyricism that emphasizes the Romantic melancholy and emotional unrest that forms the heart of this story.

Alexander Pushkin (1799-1837) is a giant in the Russian literary world. The weight of his name can only be compared to that of Shakespeare's in English, and his *Eugene Onegin* is a beloved, highly regarded work of Russian poetry. A novel in verse, it is made up of nearly 400 sonnets, each written in iambic tetrameter with the rhyme scheme aBaB ccDD eFFe GG, where the uppercase letters are masculine rhymes, ending on a stressed syllable, and the lowercase are feminine, ending on an unstressed syllable. This verse scheme is so distinctive that it has come to be known as the "Onegin stanza" or sometimes the "Pushkin sonnet." The intricacies of Pushkin's poetry have proven famously difficult to translate, with not even Nabokov's scrupulous, four-volume translation escaping heavy criticism. A musical "translation" faces similar challenges. Despite the libretto sharing a language with the novel, it is not so straightforward to adapt all the details of Pushkin's verse into an opera.

The idea for an opera based on *Eugene Onegin* was suggested to Tchaikovsky by soprano Yelizaveta Lavrovskaya. At first, he was hesitant about taking on such a project. With so much of the action taking place over letters, in private, or through the narrator's commentary, the novel does not necessarily lend itself easily to the operatic stage, much less while paying due reverence to Pushkin's words. Nonetheless, Tchaikovsky soon overcame his reluctance to the idea, writing to his brother, Modest, that he had become so passionate about the subject that he had spent an entirely sleepless night creating a first draft of the scenario.

The libretto was put together by the composer himself, with the help of friend and poet Konstantin Shilovsky. Large swaths of the text are word-for-word Pushkin, the verses lifted directly from the novel. However, even with this level of faithfulness to the original text, Tchaikovsky did have to make some changes in order to dramatize the story, necessarily cutting down or rearranging Pushkin's poetry and inserting verse of his own in order to translate this work for the stage. Unsurprisingly, this led to critiques, unsympathetic to the attempt to adapt the unadaptable.

Pushkin's novel is strikingly intimate. Many of the key dramatic moments take place in private, through dreams or fantasies, through the narrator's commentary, and perhaps most importantly, through letters. In turning the novel into an opera, Tchaikovsky had to make decisions on how to dramatize these private moments. Some were set as arias, which naturally preserve the sense of individual contemplation, while others were turned into duets or other ensembles, allowing for more visual and musical interest during these scenes. As an example, Pushkin's Lensky delivers his challenge to Onegin via a private letter, while Tchaikovsky's Lensky challenges him in a public confrontation during Tatiana's name day ball, creating a more intense spectacle for the stage and building the drama leading up to the duel scene.

Tchaikovsky's *Eugene Onegin* is framed by two love letters, one sent by Tatiana in the first act, and the other sent by Onegin in the last. Both are met with unreciprocated feelings. Despite their obvious parallels, Tchaikovsky adapted each letter in a distinct way. Tatiana's letter is a solo aria, maintaining its private nature, while Onegin's is combined with Tatiana's answering monologue, creating a duet where, in the novel, there is none. Tatiana's Letter Scene, composed before any of the other music, is an outpouring of emotion, emphasized by the musical setting. The lyrical, arching melody and the simple accompaniment evoke her youthful declaration of affection, full of honest resolve and trepidation. For Tchaikovsky, this confession formed the heart of the work, and it shows in the care he took to remain faithful to the text, which is nearly unaltered throughout this scene.

In contrast, Onegin's confession to Tatiana in the opera finale plays out quite differently to the one in the novel. In Pushkin's text, Onegin writes his feelings in a letter, and Tatiana's later response is a one-sided reprimand, with the heroine departing before Onegin can even reply. Tchaikovsky, however, paired both of these individual statements, combining selections from each and creating a dialogue. In turning this moment into a duet, Tchaikovsky created a more operatic ending that features the voices of both protagonists.

One common critique of this opera is that the narrator of the novel did not survive the adaptation to the stage. While there is no narrator character per se, Tchaikovsky's music often acts as a kind of pseudo-narrator, offering audible commentary on the story. For example, in the finale duet, Tatiana refuses Onegin's advances essentially by affirming that she will remain true to her marriage vows. But the music provides more nuance in the appearance of Lensky's theme in the orchestra. It is not simply loyalty to her husband that keeps Tatiana from running away with Onegin, but also the reminder that he was the cause of Lensky's death.

Despite Onegin's role as the titular character of the opera, it is Tatiana who saturates the musical space. Her theme, a chromatically inflected figure outlining a sixth, follows a downward contour, reminiscent of a sigh, and it is one of the most recognizable motifs of this work. This theme opens the opera, the orchestral introduction built almost entirely on this figure. Tatiana is first associated with it early in Act I, when she enters after the peasant chorus. Her first words are set to this music, and it is echoed in the orchestra as well. Her Letter Scene aria likewise features this melody at its climax, and even leading up to the full statement of this theme, Tatiana's lines are full of similar sixth intervals and sighing figures. Tatiana's entrance in Act III contains a transformed version of her theme. As Prince Gremin's wife enters, the clarinet melody is strikingly reminiscent of her motif. In the same key as the Letter Scene, and full of those sighing sixths, this is a theme that has changed alongside Tatiana, now worldly and grown.

Tchaikovsky's *Eugene Onegin* has grown in popularity since its premiere in 1879, becoming a staple in opera houses worldwide. In it, the genius of two of the great Russian creative artists come together, Pushkin's beloved verse and Tchaikovsky's expressive melodies blending together to create this remarkable epic. The excitement Tchaikovsky felt for this project is palpable in every note. In a letter to composer Sergei Taneyev, he wrote of *Eugene Onegin* that, "if even just the slightest portion of what I felt when composing this opera finds a response in the listeners, then I will be utterly content and want for no more."

Artistic Staff

Conductor



Described by *Opera News* as “a ninja warrior with a baton” for his performances of Berg’s *Wozzeck* with Des Moines Metro Opera, **David Neely** maintains an active conducting career in symphonic, opera, ballet, and educational settings. He is director of orchestral activities at the University of Maryland. He has appeared with the Memphis Symphony Orchestra, Portland Symphony Orchestra, Bochumer Symphoniker,

Dortmunder Philharmoniker, and Symphonieorchester Vorarlberg, among others. He remains a frequent guest conductor at the IU Jacobs School of Music, from which he holds degrees in piano performance and orchestral conducting. As music director and principal conductor of Des Moines Metro Opera, Neely has elevated the company’s musical profile with critically acclaimed performances of a wide range of new and traditional repertoire, including the recent world premiere of Kristin Kuster and Mark Campbell’s *A Thousand Acres*. This summer, Neely will conduct the world premiere of Damien Geter and Lila Palmer’s full-length *American Apollo* and Richard Strauss’s *Salome*. He has led productions with Atlanta Opera, Sarasota Opera, and numerous European opera houses, including Bonn and Dortmund. His performances have been praised in *Opera News*, *Opera Today*, the *Chicago Tribune*, and *The Wall Street Journal*. Neely has performed with many prominent instrumentalists, including David Chan, Roberto Diaz, Ricardo Morales, Joshua Roman, Bella Hristova, Benjamin Beilman, Rainer Honeck, Nicholas Daniel, Delfeayo Marsalis, Ben Lulich, Hai-Ye Ni, and Phillipe Cuper. He has appeared as a collaborative pianist with numerous singers, including a recent recital with Joyce Castle and Schubert’s *Winterreise* with David Adam Moore. He has served as a conducting teacher and guest master coach with Washington National Opera’s (WNO) Cafritz Young Artist program and was the conductor for WNO’s American Opera Initiative in 2021. He regularly conducts the Washington, D.C., area’s Apollo Orchestra. His performance of Florence Price’s Symphony No. 3 with the National Orchestra Institute was recently featured on NPR’s *Performance Today*.

Stage Director and Visual Concept



Jose Maria Condemi is a director, producer, and educator in the field of opera and theater whose work has been consistently praised for its strong conceptual approach, striking visual presentation, and remarkable dramatic truth. His association with the San Francisco Opera has resulted in several mainstage directing engagements, including *Carmen*, *Un Ballo in Maschera*, *Madama Butterfly*, *Faust*, *Tosca*, and *Così fan tutte*. He also

helmed the San Francisco Opera’s world premiere commissions of *The Secret Garden* and *Earthrise* and innovative projects such as *La Bohème Out of the Box*. Other noteworthy directing engagements include *Ernani* and *Tristan und Isolde* (Lyric Opera of Chicago), *Aida* (Houston Grand Opera), *Tosca* (The Dallas Opera), *Luisa Miller* (Canadian Opera Company), *Orpheus et Eurydice*, *La Bohème*, *Tosca*, and *Il Trovatore* (Seattle Opera), *Ainadamar*, *Don Giovanni*, *La Traviata*, *Tosca*, and *Lucia di Lammermoor* (Cincinnati Opera), *Don Giovanni* (Portland Opera), *Così fan tutte*, and *The Barber of Seville* (Atlanta Opera), *Cendrillon*, *Joan of Arc*, and *Rigoletto* (New Orleans Opera), *The Elixir of Love* (Opera Theatre of Saint Louis), *Maria Padilla* (Minnesota Opera), *Florencia en el Amazonas* (Opera Colorado, Utah Opera, Pittsburgh Opera), *Simone Boccanegra* (Teatro Colon/Buenos Aires), *Tosca*, and *Maria de Buenos Aires* (Florida Grand Opera), *Frida* (The Detroit Opera,

Atlanta Opera, and Florida Grand Opera). Condemini has been a guest lecturer, master teacher, and stage director for the Merola Opera Program, Wolftrap Opera, Seattle Opera Young Artists Program, Houston Grand Opera Studio, University of Cincinnati College-Conservatory of Music (CCM), and the New National Theater Young Artists Programme in Tokyo. He was artistic director of Opera Santa Barbara from 2010 to 2015 and is a frequent adjudicator for Opera America and the National Endowment for the Arts. Originally from Argentina, Condemini earned an undergraduate degree in opera stage direction from the Teatro Colón in Buenos Aires and a Master of Fine Arts in Directing from CCM.

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 five 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 also serves as principal guest coach for the Atlanta Opera Studio Artists Program.

Choreographer



Sarah Wroth is chair of the Ballet Department and associate professor of ballet at the IU Jacobs School of Music. She began her training at the Frederick School of Classical Ballet in Frederick, Maryland. In 2003, she earned a Bachelor of Science in Ballet Performance with an Outside Field in Education from the Jacobs School of Music. That same year, she joined Boston Ballet as a member of the corps de ballet. With the company, Wroth performed principal roles in works by William Forsythe, Jiri Kylian, Marius Petipa, Jerome Robbins, Helen Pickett, and Mikko Nissinen, and soloist roles in ballets by Sir Frederick Ashton, George Balanchine, and August Bournonville. She has performed with Boston Ballet internationally in Spain, England, South Korea, and Finland. In 2009, she was awarded the E. Virginia Williams Inspiration Award for her unwavering dedication to ballet and the

Boston Ballet Company. Wroth earned a Master of Science in Nonprofit Management from Northeastern University in 2015 and retired from Boston Ballet in May 2017.

Costume Designer



Elizabeth Licata is an award-winning costume artist and head of costumes at IU Jacobs School of Music Opera and Ballet Theater. Previously, she worked for the Santa Fe Opera, Williamstown Theatre Festival, Constellation Stage & Screen, and the Chicago Shakespeare Theater. She was an M.F.A. student under Heather Milam, head of the Costume Technology program at IU. Additionally, she has studied haute couture at the Fashion Institute of Technology in New York and embroidery from the London School of Embroidery and at Chanel's École Lesage in Paris. Licata earned a B.A. from Dartmouth and an M.A. from Stanford.

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 Colorés!*, 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.

Projection Designer



Camilla Tassi is an NYC-based projection designer and musician from Florence, Italy. Design credits include *Falling Out of Time* (Carnegie Hall), *King Arthur* (Lincoln Center, Juilliard 415), *Adoration* (Beth Morrison Projects), *L'Orfeo* (Apollo's Fire Tour), *Malhaar* (Walt Disney Concert Hall, LA Master Chorale), *Path of Miracles* (Conspirare), *Lady M* (Heartbeat Opera), *Anne Frank* (IU Jacobs Opera Theater), *Fires in the Mirror* (Baltimore Center Stage & Long Wharf Theater), *Iphigénie en Tauride* (Boston Baroque), *La Bohème* (Music Academy of the West), *Cendrillon* (Peabody Opera), *SEACHANGE* (Miami City Ballet), *Song from the Uproar* (Yale Schwarzman), and *Alcina* (Yale Opera). Tassi enjoys bringing theatrical design to traditionally unstaged concert compositions, recontextualizing the repertoire with today's audiences. She has an upcoming performance of Mendelssohn's *Elijah* with the Washington Chorus (Kennedy Center). A classically trained musician, she has sung with groups including the Yale Schola Cantorum, and Apollo's Singers with the New York Philharmonic. Tassi has guest lectured at institutions including Princeton, Dartmouth, Penn State, and Yale. She is the 2022 recipient of the Burry Fredrik design award and the 2023 Robert L. Tobin Opera Director-Designer prize. She holds degrees in computer science, music, and projection design and earned an M.F.A. in Design from the David Geffen School of Drama at Yale under Wendall Harrington.

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*.

Previsualization



Steven C. Kemp is a set designer for opera, theater, and events. Originally from Houston, Texas, he earned an M.F.A. from UC San Diego. His previous IU Jacobs Opera Theater designs include *Candide*, *West Side Story*, *The Music Man*, *Madama Butterfly*, *Oklahoma!*, and *Dead Man Walking*. His 130 designs for opera have been presented at 40 companies, including The Atlanta Opera, LA Opera, Arizona Opera, Lyric Opera of Kansas City, Opera Theatre of Saint Louis, Sarasota Opera, Utah Opera, Central City Opera, Chicago Opera Theater, Des Moines Metro Opera, Florida Grand Opera, Hawaii Opera Theatre, Kentucky Opera, New Orleans Opera, Opera Omaha, Opera Santa Barbara, Pittsburgh Opera, Portland Opera, the Curtis Institute of Music, and the San Francisco Conservatory of Music. His 26 designs for Opera San Jose across 13 seasons include the west coast premieres of *Anna Karenina* and *Silent Night* as well as acclaimed productions of *Idomeneo* and Alma Deutscher's *Cinderella*. His design for *Candide*, originally presented at Des Moines Metro Opera, won Honorable Mention at the 2021 Golden Trezzini Awards for Architecture and Design. His design for *Falstaff* was selected as a finalist in the World Stage Design 2017 exhibit in Taipei, Taiwan. He has designed over 50 productions in New York City, including the Off-Broadway revivals of *Tick, Tick... Boom!* and *Ordinary Days* as well as numerous productions for regional theaters, cruise ships, and international tours, such as the current *Sesame Street Live!*, *Peppa Pig Live!*, *Blippi: The Wonderful World Tour*, and *Baby Shark Live!*. Early in his career, he worked extensively as an associate designer, including on designs for 10 Broadway productions, national tours, Holland America Line, Norwegian Cruise Line, Disney Theatricals, DreamWorks, and The Metropolitan Opera.

Russian Diction Coach



Ukraine-born **Kseniia Polstiankina Barrad** is a pianist and collaborator with a flourishing career on both sides of the Atlantic. She is a full music staff member at San Francisco Opera and a guest assistant conductor at The Metropolitan Opera in New York City. She has collaborated with conductors such as Bertrand de Billy, Eun Sun Kim, Nathalie Stutzmann, James Gaffigan, Nicola Luisotti, Henrik Nánási, Ramón Tebar, and others. As a collaborative pianist, Barrad has worked with opera and vocal music organizations across the U.S., including the Ravinia Steans Music Institute, Des Moines Metro Opera, Long Beach Opera, Cincinnati Song Initiative, West Edge Opera, Queen City Opera, Songfest, Lieder Alive, and more. As a teacher, she has been hired for coaching residencies at the Adler and Lindemann Young Artist Programs and Indiana University, among others.

Before deciding to pursue a career as a collaborative pianist, she won top prizes at international piano and chamber music competitions, including the International Competition for Young Pianists (Belgrade, Serbia) and the Sergei Taneyev International Chamber Ensemble Competition (Kaluga, Russia). She also won first prize in the LaGrange Symphony Orchestra Competition and was twice a national finalist in the Music Teachers National Association Young Artist Competition, winning third prize in 2011. Barrad earned a master's degree in collaborative piano from the University of Cincinnati College-Conservatory of Music, where she also earned a D.M.A. in Piano Performance studying with Awadagin Pratt. She completed three years of the Adler fellowship at San Francisco Opera as well as a summer at the Merola Opera Program.

Supertitle Author



Cori Ellison, a leading creative figure in the opera world, returns to IU Jacobs Opera Theater after previously serving as dramaturg for *Anne Frank*. She has been staff dramaturg at Santa Fe Opera, the Glyndebourne Festival, and New York City Opera. 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, the University of Cincinnati College-Conservatory of Music, 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* (New York City Opera; 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 Complete Mozart*.

Cast

Tatiana



Seonyoung Park is a lyric soprano from South Korea. Praised for her energetic, warm, and expressive voice and her remarkable musicianship. She made her professional debut in Korea as Sandmann in *Hansel and Gretel* at Seongnam Art Center in 2018. In Italy, Park performed Mimì in *La Bohème* with the Morellino Classic Festival of Castagnoli Theater of Scansano in 2019. She has also performed the role of Seonyoung in

Three of Us, an anti-Asian hate opera performed at IU's Neal-Marshall Black Culture Center, and Maguelonne in *Cendrillon* at IU. She won first prize in the Euterpe International Music Competition in Milan in 2019, third prize in the foundation of Korean Classic Vocal Performer International Vocal Competition, second prize in the NanPa National Music Competition, third prize in the 28th Suri Music Competition, and was a finalist in the JoongAng Music Competition in Korea in 2018. Park earned bachelor's and master's degrees from KyungHee University in Seoul in 2017 and 2019, respectively. She then pursued further training in Milan in the Performer in Voice program at the Melos Academy of Vocal Music. She is pursuing a Performance Diploma in Voice at the Jacobs School of Music under Jane Dutton.



Originally from Overland Park, Kansas, soprano **Ashley Ruckman** is a first-year master's student under the tutelage of Carol Vaness making her role debut with IU Jacobs School of Music Opera Theater. Ruckman earned a bachelor's degree in vocal performance from Wichita State University, where she performed notable roles including Hester in Laitman's *The Scarlet Letter*, Arminda in *La Finta Giardiniera*, Esther in *The Path to Heaven*, and Despina in *Così fan tutte*. Ruckman recently performed professionally with the Wichita Grand Opera, singing the roles of Musetta in *La Bohème* and Berta in *The Barber of Seville*. Recent honors include second place in the 2023 Naftzger Young Artist competition, winner and selected soloist for the 2023 Wichita State Concerto-Aria Concert, and soprano winner of the 2022 Rondelli Vocal Competition. A member of *The Merry Widow* ensemble last fall, this is her second production with Jacobs Opera Theater.

Lensky



Tenor **Jinpark Choi**, a native of Seoul, South Korea, is a first-year P.D. student at the Jacobs School of Music studying under Jane Dutton. This is his first production with IU Jacobs School of Music Opera Theater. Choi earned a bachelor's degree in vocal music from Yonsei University under Jaeyoon Jung and a Master of Music degree from the University of Cincinnati College-Conservatory of Music (CCM) under Daniel Weeks.

Choi also studied with opera coaches Andrew Crooks, Donna Lowey, and Marie-France Lefebvre. While at CCM, Choi sang the roles of Rinuccio in Puccini's *Gianni Schicchi*, Tamino in Mozart's *The Magic Flute*, and Colin in Joseph Bologne's *L'Amant Anonyme*.



Tenor **Josh Hooker**, from Midway, Utah, is pursuing a Master of Music in Performance degree at the Jacobs School of Music, where he studies with Carol Vaness. He earned a Bachelor of Music in Vocal Performance as a student of Isaac Hurtado at Utah Valley University, where he performed as Hoffman in Offenbach's *The Tales of Hoffman* and Arturo in Donizetti's *Lucia di Lammermoor*, covered Rodolfo in Puccini's *La Bohème*, and was winner of the Concerto Competition. He made his professional debut with Lyrical Opera Theater in Utah as Edgardo in *Lucia di Lammermoor*, followed by Rinuccio in Puccini's *Gianni Schicchi*.

Olga



Mezzo-soprano **Esther Jo**, from Seoul, South Korea, possesses a sophisticated voice covering opera, oratorio, and art songs and is pursuing a Performer Diploma with a Performance Fellowship under the tutelage of Tichina Vaughn at the Jacobs School of Music. At Hanyang University in Seoul, graduating summa cum laude with a Bachelor of Music, Jo secured multiple merit-based full scholarships and exclusive teaching certification, ranking among the top three students in the voice department. In the Master of Music program, she earned maximum merit-based full scholarships and research assistantships, ultimately graduating with full-tuition coverage. She received the Excellent Doctoral Scholarship and admission to the Doctor of Music program. Under the tutelage of Locky Chung and Su-gil Park in Korea, Jo displayed her artistry in various opera roles, including Maddalena in Verdi's *Rigoletto*, a collaborative production by Hanyang University and the Seongdong Cultural Foundation, Carmen in Bizet's *Carmen*, and Dorabella in Mozart's *Così fan tutte*. As an alto soloist, she showcased her talent in oratorios such as Charpentier's *Te Deum*, Vivaldi's *Gloria* in D Major, Britten's *A Ceremony of Carols*, and Schütz's *Die Sieben Worte Jesu Christi am Kreuz*. Participating in master classes by Mutzumi Moteki at the University of Colorado, Boulder, and consistently attending the Yewool Summer Music Camp, she earned recognition for her skills from musicians globally. She also taught voice in various music academies in Seoul. After performing as Carmen in Michael Shell's Opera Workshop, she now makes her debut with IU Jacobs School of Music Opera Theater.



Veronica Siebert is a mezzo-soprano from North Carolina and a first-year graduate student studying with Jane Dutton. This summer, she looks forward to being a Gerdine Young Artist at Opera Theatre of Saint Louis, covering Sesto in *Giulio Cesare*. Siebert was an Ader Emerging Artist at Charlottesville Opera in 2022, where she sang in *Guys and Dolls*, *Tosca*, and various concerts and worked with composer Tom Cipullo on a concert of his works. A graduate of the Eastman School of Music, Siebert sang Endimione in *La Calisto*, The Witch in *Into the Woods*, The Foreign Singer in *Postcard from Morocco*, Emma in a workshop of Ben Moore's *Henry and Company*, and was a soloist in over 10 concert works, including Vivaldi's *Magnificat* and Brahms' *Zwei Gesänge* at Eastman. Siebert was a soloist in BWV 42 with the Salem Bach Festival and sang Isaac in Britten's *Abraham and Isaac* for the Music@Home concert series. In competitions, she has been awarded first place at the Civic Morning Musicals Competition and at the Heafner-Williams Competition, the Encouragement Award at the Met-Laffont NC District, and third place at the Young Patronesses of the Opera Competition, among others.

Eugene Onegin



Baritone **Colin Anderson** has recently appeared as Amonasro (Verdi's *Aida*), Peter (Humperdinck's *Hansel and Gretel*), Ford (Verdi's *Falstaff*), Bottom (Britten's *A Midsummer Night's Dream*), Sam (Bernstein's *Trouble in Tahiti*), and Antonio (Mozart's *Le Nozze di Figaro*). Anderson also

appeared in twenty-first century works, with performances of Du Yun's *Angels Bone*, Rachel J. Peter's *Wild Beasts of the Bungalow*, and Missy Mazzoli's *Proving Up*. He has a love for art song and a particular interest in music by underrepresented minority groups. He holds a Master of Music in Vocal Performance from Indiana University, where he is currently pursuing a Performer Diploma under the tutelage of Brian Horne.



David Drettwan is a second-year M.M. student hailing from Elkhorn, Wisconsin, and studying under the tutelage of Jane Dutton. Past roles at Jacobs include Don Giovanni (*Don Giovanni*) and Kromow (*The Merry Widow*), as well as *Anne Frank* (chorus) and a workshop performance of *Gianni Schicchi* (Gianni Schicchi) and *Swimming in the Dark* (Janusz).

Outside of Jacobs, Drettwan made his professional debut in the world-premiere production of the Pulitzer Prize-winning new opera *Omar* at Spoleto Festival USA in Charleston, South Carolina. He also performed Figaro (*Le Nozze di Figaro*), King Arkel (*Pelléas et Melisande*), Melisso (*Alcina*), and Keeper/Father Trulove (*The Rake's Progress*) at Baldwin Wallace Conservatory of Music. This summer, he will be an apprentice artist at Central City Opera singing the role of Jake Wallace in *La Fanciulla del West* by Puccini.

Prince Gremin



Sunghoon Han is a bass-baritone from Seoul, South Korea. After graduating with honors from Yonsei University with a Bachelor of Music, he is currently pursuing a Performer Diploma at the Jacobs School of Music under the guidance of Carol Vaness. Following his academic accomplishments, Han made his U.S. debut at the Jacobs School of Music, performing the role of Nardo in *La Finta Giardiniera*. Recently,

he won the title of Laffont Competition Indiana District Winner. In his native Korea, he has performed as Colline in *La Bohème*, Leporello in *Don Giovanni*, Don Pasquale in *Don Pasquale*, and Don Alfonso in *Così fan tutte*. His rendition of Haydn's *Missa in tempore belli* as a bass soloist garnered significant acclaim. Han has been recognized in the Music Association of Korea Competition, Classic Music Magazine Competition, and Journal of Music Competition. Notably, he was chosen as a Kumho Young Artist, culminating in a successful solo recital. He also earned a position as a Korea National Opera Studio Artist, where he actively contributed. He has refined his artistry through master classes with Thomas Hampson and Helmut Deutsch.



Stephen Stavnicky is a bass-baritone from Cleveland, Ohio, and this is his first opera role at IU. He is a first-year double-degree master's student in voice performance and trumpet performance under the tutelage of Peter Volpe (voice) and Jason Bergman (trumpet). His opera roles outside of IU have included Leporello in *Don Giovanni*, Bob in *The Old Maid and the Thief*, Ben in *The Telephone*, and King Melchior in *Amahl and the Night Visitors*. As a trumpet player, Stavnicky has performed with the IU Symphonic Band, IU Philharmonic, and various chamber groups. He holds a Bachelor of Music in Trumpet Performance degree from Kent State University.

Filipievna



Mezzo-soprano **Carlynn Berners** is a junior studying voice performance under the tutelage of Peter Volpe. This is her first role with IU Jacobs Opera Theater, having previously been in the choruses of *Roméo et Juliette*, *Candide*, and *Don Giovanni*. In the summer of 2023, she studied lieder at the Franz-Schubert-Institut in Baden bei Wien, where she worked with artists such as Elly Ameling, Julius Drake, Robert Holl, and Helmut Deutsch. She also studied in the lieder studio of AIMS in Graz in 2022. She has sung with baroque ensemble Echoing Air at its Exploring Vocal Arts Program, and she has performed scenes as Cherubino, Dorabella, and Mercédès in Patricia Stiles' Opera Workshop. An avid proponent of new music, Berners has participated in student composition recitals. Originally from Greenwood, Indiana, she currently is a choral scholar at First Presbyterian Church in Bloomington.



Mezzo-soprano **Maisah Outlaw** transitioned to a career in opera after working internationally as a Montessori teacher. Her career has taken her across five continents to encounter numerous cultures. After committing to the pursuit of her lifelong passions and gifts, she was admitted to the Jacobs School of Music, where she is currently studying in the master's program with Michelle DeYoung. Outlaw returns to the MAC stage after most recently spending the summer as a festival artist with Utah Festival Opera and Musical Theatre. This past spring, she performed as the Old Lady in IU Jacobs School of Music Opera Theater's production of *Candide*. Since the start of her graduate work, Outlaw has premiered the role of Aunt Lou in *Highway 1, USA* at the collegiate level. In Italy, she performed the role of Ottavia from *The Coronation of Poppea* and Zia Principessa from *Suor Angelica*.

Triquet



Tenor **Jinpeng Jiang**, from Shanghai, China, is a junior pursuing a Bachelor of Music in Voice Performance under the tutelage of Deanne Meek and Carlos Montané. This is his IU Jacobs Opera Theater role debut. At IU, Jiang has been seen in the opera chorus of *Don Giovanni* and *Anne Frank* as well as *Roméo et Juliette*. In 2022, he attended the Lyric Opera Studio Weimar program in Germany and performed the role of Monostatos in Mozart's *The Magic Flute*, his first opera. This past summer, at the invitation of the director, he returned to the program to perform the role of Don Ottavio in *Don Giovanni* as his first operatic leading role.



Tenor **Jakob Spino** is a first-year graduate student pursuing a master's in voice performance as well as a certificate in vocology under Brian Gill. Raised in the southern suburbs of Chicago, he began singing at Carl Sandburg High School as Javert in *Les Misérables*, going on to earn an A.F.A. from Moraine Valley Community College, then a B.F.A. in voice from the IU Jacobs School of Music. This is his first role with IU Jacobs

Opera Theater, but he is a veteran of IU opera choruses, having performed in the ensembles of Handel's *Xerxes*, Verdi's *Falstaff*, Gilbert and Sullivan's *H.M.S. Pinafore*, Chabrier's *L'Étoile*, Shulamit Ran's *Anne Frank*, and Gounod's *Roméo et Juliette*.

Larina



Russian American mezzo-soprano **Elizaveta Agladze-Scherschel** is currently a third-year doctoral student at the Jacobs School of Music studying with Deanne Meek. A participant of the XVI International Tchaikovsky Competition and a prizewinner in the 2018 Dr. Luis Sigall International Voice Competition in Viña del Mar, Chile, and the 2019 American International Czech and Slovak Competition, Agladze-

Scherschel has performed the roles Mère Marie in *Dialogues of the Carmelites*, Der Komponist in *Ariadne auf Naxos*, and Zelatrice in *Suor Angelica* with IU Jacobs Opera Theater; Angelina in *La Cenerentola* and Third Lady/Spirit in *The Magic Flute* with the Lyric Opera Studio of Weimar; Olga in *Eugene Onegin* with Hudson Lyric Opera; Zia Principessa in *Suor Angelica* with New York Lyric Opera Theatre; and Lame Prostitute in OperaWorks Advanced Artist Program's opera-pastiche, *Exposure*. In addition to operatic roles, Agladze-Scherschel has performed as a recitalist in America and Russia, including in such venues as the Russian Embassy in Washington, D.C., and the Silver Age Museum and Esenin Centre in Moscow. She holds a bachelor's degree with majors in music and psychology from Emory University, a master's degree in organizational sciences from The George Washington University, and an M.M. in Vocal Performance degree from the Jacobs School of Music under the tutelage of Carlos Montané.



Cassandra Glaeser, a dramatic soprano from Manitowoc, Wisconsin, is a doctoral student at the Jacobs School of Music, where she studies with Jane Dutton. This is her fourth production with IU Jacobs Opera Theater, marking her role debut as Madame Larina. Previous Jacobs stage appearances include Gertrude in Gounod's *Roméo et Juliette*, Mrs. Van Daan in the world premiere of Ran's *Anne Frank*, and Mrs. Grose in

Britten's *The Turn of the Screw*. Last summer, she appeared 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.

Zaretsky



Rudolph Altenbach is a second-year undergraduate baritone from Chicago studying with Zachary Coates. He is pursuing a B.S.O.F. degree in health science and vocal performance. He has performed as a chorus member in previous productions at IU, including *Don Giovanni*, *Candide*, and *Roméo et Juliette*.

Captain



Baritone **Shan Ding** is originally from China, where he earned 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, he participated in the opera studio at the Aspen Summer Music Festival and played Hosokawa in *Bel Canto* and the Count in Act IV of *Le Nozze di Figaro*. Ding has also appeared as Maestro in *Ainadamar*, the Inquisitor in *Candide*, and Count Capulet in *Roméo et Juliette* with IU Jacobs Opera Theater. Additionally, he played Count Almaviva, Betto, Rodrigo, and Ping in Carol Vaness's Opera Workshop. He is currently pursuing a master's degree studying with Carol Vaness.



Hailing from Ann Arbor, Michigan, baritone **Patrick Tervo** is in his second year of studies pursuing a Bachelor of Music in Voice Performance under the tutelage of Michelle DeYoung. A lifelong performer and multi-instrumentalist originally based in Portland, Oregon, he transitioned into the study of opera in high school after portraying the role of Major-General Stanley in Gilbert and Sullivan's *The Pirates of Penzance*. He is an alumnus of Oregon Repertory Singers and the award-winning West Linn High School Symphonic Choir directed by Aubrey Patterson. Through these programs, Tervo has collaborated with the likes of Eric Whitacre, Caroline Shaw, and Matthew Lyon Hazzard. This is Tervo's IU Jacobs School of Music Opera Theater role debut; he has previously been seen in the opera choruses of Chabrier's *L'Étoile*, Ran's *Anne Frank*, and Gounod's *Roméo et Juliette*.

Harvester Solo



From Hastings-on-Hudson, New York, **Simon Brea** is a first-year master's student at the Jacobs School of Music. He graduated from the SUNY Purchase Conservatory of Music with a bachelor's degree in voice and opera studies under the tutelage of Jacque Trussel. At Purchase, Brea performed roles such as Don Basilio (*Le Nozze di Figaro*), Le Prince Charmant (*Cendrillon*), and Tamino (*The Magic Flute*). Last semester, he made his Jacobs debut playing the role of Camille de Rosillon in Lehár's *The Merry Widow*, while also participating in the opera chorus for *Roméo et Juliette*. This summer, Brea will make his professional debut as a principal artist at Opera North's Resident Artist Program in New Hampshire, performing the roles of Mercury (*Orpheus in the Underworld*), Borsa, while also covering the Duke of Mantua (*Rigoletto*), and Jack (*Into the Woods*). He is currently studying under Russell Thomas.

Philharmonic Orchestra

Violin I

Maia Ruiz-Law
Pablo Ventero Fernández
Delia Li
Maria Cherkassova
Jinny Lee
Jasper Rogal
Carolyn Shen
Yolanda Ni
Szu-Ju Chen
Cindy Zhuang
Nicholas Shaefer
Seeun Chang

Violin II

Yi-Fan Sun
Joseph Linde
Hyejin Kim
Patricio Flores
Cara Wilson
Luz Ramirez
Esther Kim
Cayleigh Stewart
Adrián Ibañez-Resjan

Viola

Joy Lin
Keigan Iwanicki
Ziang Chen
Christian Knopp
Libby Gibson
Lauren Salmon
Charles Kritsch
Jacob Davis

Cello

Hwisung Oh
Somyong Shin
Hank Taylor
Niki Khabbazvahed
Alex Dillulio
Nicholas Hilliard
Aram Lee
Hyunjoo Lee

Bass

Patrick Spallinger
Grant Thomas
Nico Orrego
Jasper Chambreau

Flute

Alejandro Meza
Xinyi Ma
Jimmy Chiu, *Piccolo*

Oboe

Yejin Kim
Rachel Burkhalter

Clarinet

Francisco Vidales
Katie Urrutia

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Andrew Nelson

Horn

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Ari Kessler
Steven Liberman
Ana Cook
Evan Romito

Trumpet

Joseph Sanchez
Micah Reinharz

Trombone

Sam Swyers
Nick Wolfe
Justin Carrothers, *Bass*

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Carson Walker

Harp

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 Tibor Kozma Instrumental Conducting Scholarship
 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
 Robert LaMarchina Music Scholarship
 Latin American Music Center Fund
 Steven E. Lawson Organ Scholarship
 James and Kathie Lazerwitz Visiting Artists Fund
 Sara and Robert LeBien Jacobs School of Music Scholarship
 Sara and Robert LeBien Music Engagement Fund
 Sara J. and Robert F. LeBien Scholarship
 Lewis Family Scholarship in Music
 Martha Lipton Scholarship
 Brenda Bailey and G. William Little, Jr. Scholarship
 Brenda Bailey and G. William Little, Jr. Voice Scholarship
 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
 Arthur W. Mason Musical Scholarship Fund
 Matula Family RedStepper Fund
 James F. Mellichamp and Daniel Smith Organ Scholarship
 McCarty Scoring for Visual Media Fund
 Mary Justine McClain Opera Theater Fund
 Susan Sukman McCray Scholarship
 Susann McDonald Fund
 Susann McDonald Harp Study Fund
 Katherine V. McFall Scholarship
 The William C. McGuire Scholarship
 McNelley Marching Hundred Scholarship
 Nancy and Cyrus C. McNutt Organ Scholarship
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 Arthur R. Metz Organ Department Fund
 Otto Miessner Memorial Music Scholarship Fund
 Nathan A. and Margaret Culver Miller Memorial Scholarship Fund
 Dorothy Hoff Mitchell Scholarship
 Peter Steed Moench Scholarship
 Jack and Marilyn Moore Graduate Flute Fellowship
 Marcel Mule Scholarship Fund
 Music Dean's Dissertation Prize Endowment Fund
 Music Library Fund
 Music Theory Fund
 Nellie Woods Myers Scholarship
 Kaili and Ed Myerson Music Scoring for Visual Media Fund
 Ben Nathanson Scholarship
 National Association for Music Education at Indiana University Fund
 National Band Association at IU Fund
 Nina Neal Scholarship Fund
 Robert Erland Neal Music Scholarship
 Delano and Luzzetta Newkirk Musical Arts Center Fund
 Otto Nothacksberger Endowed Chair
 Otto Nothacksberger Memorial Fund
 Eugene O'Brien Bicentennial Executive Associate Deanship
 Gayle P. O'Day Marching Hundred Flag Corps Fund
 Robert O'Hearn Fund
 Robert R. O'Hearn Opera and Ballet Production Fund
 On Your Toes Fund
 Opera Illinois League Scholarship
 Opera Production Fund
 Opera Studies Department Fund
 Bernard Opperman Memorial Fund
 Organ Department Fund
 Juan Orrego-Salas Scholarship
 The Richard & Eleanor Osborn Scholarship Endowment for Music
 Namita Pal Commemorative Award
 Jason Paras Memorial Fund
 Marie Alice and Gilbert Peart Scholarship
 James and Helen Mac Pellerite Music Library Fund
 James & Helen Pellerite Flute Scholarship
 Jackie Pemberton Memorial Scholarship Fund
 Percussion Department Fund
 Doris Klausung Perry Scholarship
 Harry B. Peters Endowed Scholarship
 Harvey Phillips Memorial Scholarship
 Harvey Phillips Tuba-Euphonium Quartet Composition Contest
 Walter and Rosalee Pierce Scholarship in Organ
 Ildebrando Pizzetti Memorial Scholarship Fund
 Yelena Polyanskaya Piano Scholarship
 Cole and Kate Porter Memorial Scholarship
 George E. Powell, III Scholarship
 Pre-College Ballet Scholarship
 The Presser Foundation Scholarship and the Presser Music Award
 Pressman Family Mindfulness, Health, and Wellness Fund
 Project Jumpstart Fund
 Garry Lee and Nancy Gray Puckett Scholarship
 Raffaella Stroik Ballet Visiting Artist Series Fund
 Mary and Oswald G. Ragatz Organ Scholarship
 Stanley Ransom Scholarship in Voice
 Robert C. Rayfield Memorial Scholarship
 RedSteppers Coach and Student Support Fund
 RedSteppers Coach and Student Support Fund II
 RedStepper Fund
 RedStepper Scholarship
 Charlotte Reeves Chamber Music Endowment Fund
 Albert L. and Lynn E. Reichle Scholarship in Music
 Albert L. Reichle Chair in Trumpet
 Dorothy Rey Scholarship
 The Sally W. Rhodes Scholarship
 Gwyn and Barbara Richards Family Scholarship
 Gwyn Richards Scholarship
 Agnes Davis Richardson Memorial Scholarship Fund
 John P. Richardson Jr. Violin Scholarship
 The Naomi Ritter Scholarship
 Walter and Dorothy Robert Scholarship Fund
 Murray and Sue Robinson Ballet Scholarship in Honor of Violette Verdy
 Louise Roth Scholarship
 Leonard & Maxine Ryan Memorial Fund
 Barbara Kinsey Sable Voice Scholarship
 Rosetta Samarotto Memorial Scholarship
 Roy and Mary Samuelsen Scholarship
 Sven-David Sandström Composition Scholarship
 Simon Sargon Memorial Music Scholarship
 Elizabeth Schaefer Memorial Scholarship
 William Charles Schell and Maria Michalewski Schell Memorial Scholarship
 Richard J. Schilling Collaborative Piano Scholarship in Honor of Charles H. Webb
 Lee Edward Schroeder Endowed Scholarship
 Scott Schurz Music Scholarship
 Michael L. Schwartzkopf Singing Hoosiers Fund
 Gyorgy Sebok Scholarship in Piano
 Jim and Jamie Self Tuba Scholarship
 Ruth Parr Seper Scholarship Fund

John and Lorna Seward Organ Maintenance Fund
 Maidee H. and Jackson A. Seward Organ Fund
 Maurice F. Shadley Scholarship
 Dr. Karen Shaw Doctoral Piano Fellowship
 Odette Fautret Shepherd Endowed Scholarship or Teaching Assistantship
 Sandra Brown Sherman Scholarship
 W. Richard Shindle Musicology Fund
 Terry C. Shirk Memorial Scholarship Fund
 Curtis E. Shirley Trumpet Scholarship
 Shulz Memorial Fund
 Curtis R. Simic Dean's Discretionary Fund
 Singing Hoosiers Endowment
 Singing Hoosiers Travel Fund
 Jean Sinor Memorial Lecture Series
 Jerry E. Strucek Memorial Scholarship
 Samuel and Martha Siurua Scholarship Fund
 Susan Slaughter Trumpet Scholarship
 George P. Smith II Chair in Music
 Marie-Louise A. Smith Recorder Pedagogy and Performance Fund
 John Winston Spanier Classical Piano Fellowship
 Janos Starker Cello Scholarship
 Dorothy Richard Starling Chair in Violin Studies
 Charlotte Steinwedel Scholarship
 Evelyn P. Stier Memorial Scholarship Fund
 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
 Paula W. Sunderman Graduate Voice Scholarship
 R. Michael Suttle Trumpet Entrepreneur Scholarship
 Elsie I. Sweeney Memorial Scholarship
 The Maxine Rinne Talbot Music Scholarship
 Donald L. Tavel Memorial Scholarship
 Elizabeth Schaefer Tenreiro Scholarship Fund
 Marcie Tichenor Scholarship
 Mary Coffman Tilton Harpsichord Fellowship
 Hans and Alice B. Tischler Scholarship/Fellowship
 Giorgio Tozzi Scholarship
 Charles and Loesje Troglia Jazz Scholarship
 Trombone Artistic Activity Fund
 Sarah Joan Tuccelli-Gilbert Memorial Fellowship in Voice

Henry A. Upper Chair in Music
 Andy and Celicia Upper Scholarship
 Roe Van Boskirk Memorial Scholarship in Piano Fund
 Carl G. and Mazelle Van Buskirk Memorial Scholarship Fund
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 Voice Department Fund
 Robert J. Waller Sr. and Robert J. Waller Jr. Professorship of Jazz
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 Wennerstrom-Phillips Piano Scholarship
 Allen R. and Nancy A. White Instrument Fund
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 Fred Wilkins and Richard W. Bosse Flute Scholarship
 Camilla Williams Voice Scholarship
 Wayne Wallace Latin Jazz Fund
 Patricia and Robert Williams Scholarship in Piano
 Robert E. Williams Singing Hoosiers Scholarship
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 Woodwind and the Brasswind Scholarship Fund
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 Woodwinds Department Fund
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 Nancy Zacharczyk Piano Scholarship
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 Asher G. Zlotnik Scholarship
 Lennart A. von Zwegberg Cello Scholarship
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The Society of the Friends of Music

Friends of Music David Albright Memorial Scholarship
 Margaret K. Bachman Friends of Music Piano Scholarship
 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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 Mary Jane Reilly Friends of Music Scholarship
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 Marilyn F. Schultz and Richard P. Good Friends of Music Scholarship
 Scott C. and Kathryn Schurz Friends of Music Scholarship

Scott C. and Kathryn Schurz Friends of Music Scholarship II
The Scott C. and Kathryn Schurz Latin American Friends of
Music Scholarship
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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

Kim Pressman and MJ Crousore for their tremendous support of the Jacobs Office of Wellness and Arts Health Initiatives (OWAHI) and for helping us promote a culture of care within the Jacobs School of Music.

Bob Sullivan for documenting a significant increase in his estate gift that will support his scholarship benefiting Indiana students studying organ, voice, piano, and strings.

Richard Cohee for generously hosting our Singing Hoosiers for an exciting performance at his retirement community in Indianapolis.

Curtis Shirley for making it possible for 18 qualifying trumpet students to travel to Texas for the preeminent National Trumpet Competition.

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Managing Director (Acting)	Catherine Compton
Production Manager (Interim)	Haley Strong
Director of Coaching and Music Administration	Kevin Murphy
Director of Opera Choruses	Walter Huff
Executive Administrator of Instrumental Ensembles	Thomas Wieligman
Resident Stage Director	Michael Shell
Coordinating Opera Coach	Allan Armstrong
Coach Accompanists	Charles Prestinari, Shuichi Umeyama
Assistant Russian Diction Coach	Anna Ambartsumian
Production Stage Manager	Allison Gerecke
Technical Director	Steve Wilson
Assistant Technical Director	Charlie DiGiorgio
Director of Paint and Props	Mark F. Smith
Properties and Scenic Artist	Sarah Sindelar
Costume Shop Manager	Elizabeth Licata
Costume Shop Projects Manager	Soraya Noorzad
Wardrobe Supervisor and Costume Technician	Lydia Spellman
First Hands	Wendy Langdon, Noriko Zulkowski
House Electrician	Betsy Wray
Lighting Specialist	Russell Long
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Stage Carpenters	Ken D’Eliso, Matthew McQueary Matt Wood
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Manager of Audio Operations	Aaron Hynds
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Stage Supervisors	Ezra Martin, Andrew Williams
Deck Lead	Kyle Resener

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ALWAYS LIVE.

MONDAY



TUESDAY

WEDNESDAY

FEBRUARY

05

**Scott Reeves
Jazz Ensemble**

8:00 PM

FEBRUARY

12

**Tom Walsh
Jazz Ensemble**

8:00 PM

FEBRUARY

19

**Natalie Boeyink
Jazz Ensemble**

8:00 PM

MARCH

04

**John Fedchock
Jazz Ensemble**

8:00 PM

APRIL

01

**Tom Walsh
Jazz Ensemble**

8:00 PM

APRIL

15

**Latin Jazz
Ensemble**

8:00 PM

FEBRUARY

20

**Wind
Ensemble**

8:00 PM

APRIL

02

**Symphonic
Band**

8:00 PM

APRIL

16

**Concert &
Symphonic Band,
Wind Ensemble**

8:00 PM

JANUARY

24

**Concert
Orchestra**

8:00 PM

FEBRUARY

07

**Symphony
Orchestra**

8:00 PM

FEBRUARY

21

**University
Orchestra**

8:00 PM

MARCH

06

**Symphony
Orchestra**

8:00 PM

APRIL

17

**Philharmonic
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.