

APR  
**12**  
7:30pm

APR  
**13**  
7:30pm

# SWEENEY TODD

## THE DEMON BARBER OF FLEET STREET

S. SONDHEIM



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# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Nine Hundred Fifty-Third Program of the 2023-24 Season*

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Indiana University Jacobs School of Music Opera Theater  
presents as its 493<sup>rd</sup> production

## *Sweeney Todd* *The Demon Barber of Fleet Street* **A Musical Thriller**

Music and Lyrics by Stephen Sondheim  
Book by Hugh Wheeler

From an adaptation by Christopher Bond

Originally directed on Broadway by Harold Prince

Orchestrations by Jonathan Tunick

Constantine Kitsopoulos, *Conductor*

Michael Shell, *Stage Director*

Walter Huff, *Chorus Master*

Mark F. Smith, *Set Designer*

Ken Phillips, *Lighting and Projection Designer*

Linda Pisano, *Costume Designer*

E. M. Giménez, *Sound Designer*

Chris Mills, *Dramaturg*

Lauren Haughton Gillis, *Choreographer*

Matt Herndon, *Fight Choreographer*

Andrew Elliot, *Wig and Makeup Designer*

John Armstrong, *Dialect Coach*

*Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer,  
Mary Lea Johnson, Martin Richards in association with Dean and Judy Manos*

*Projected titles design by Steven Jude Tietjen  
originally for The Glimmerglass Festival*

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Musical Arts Center  
Friday, April Twelfth  
Saturday, April Thirteenth  
Seven-Thirty O'Clock

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

## Cast of Characters

### Friday, April 12

Sweeney Todd . . . . .	Sam Witmer
Mrs. Lovett . . . . .	Elise Miller
Anthony Hope . . . . .	Jeremy Do
Johanna Barker . . . . .	Laura Looper
Judge Turpin . . . . .	Theo Harrah
Tobias Ragg . . . . .	Michael Christopher
Beadle Bamford . . . . .	Nate Paul
Beggar Woman . . . . .	Lauren Bolla
Adolfo Pirelli . . . . .	Jonathan Elmore
Bird Seller . . . . .	Gabriel Armstrong
Jonas Fogg . . . . .	Chandler Benn
Passerby . . . . .	Nathalie Friederich

### *Supernumeraries*

Augustus Page Miles  
Callum Miles  
Alma Sela

### *Dancers*

Stanley Cannon  
Stella Fraser  
Arnon Gafni-Kane  
Kale Jette  
Sophia Long  
Michaela Martin-Mason  
Yasheka Solara  
Tierney Solmo

### Saturday, April 13

Skyler Schlenker  
Alice Lind  
Robert Erickson  
Issana Yaguda  
Noah Lauer  
Asher Ramaly  
Will Upham  
Faith Kopecky  
Andrew Lunsford  
Gabriel Armstrong  
Chandler Benn  
Nathalie Friederich

## Opera Chorus

### *Soprano/Alto*

Ginaia Black  
Sashekia Brown  
Roni Ellison  
Nathalie Friederich  
Charlotte Green\*  
Haley Guerra  
Anoush Hogan  
Kelly Peralejo  
Regan Poarch

### *Soprano/Alto (cont.)*

Macey Rowland\*  
Kathleen Simunek

### *Tenor/Bass*

Rudolph Altenbach  
Gabriel Armstrong  
Chandler Benn\*  
Elijah Bowen\*  
Aiden Collawn

### *Tenor/Bass (cont.)*

Joshua DeGroot\*  
Jonathan Grimes  
Giovani Malcolm  
Zachary Olmoz\*\*  
Ethan Sanchez\*  
Evan Schelton  
Michael Varilla

\**Letter quintet soloists*

\*\**“Three Tenors” ballad soloists*

## Standing ‘O’ for Ken D’Eliso

by Linda Cajigas



When I contacted Ken about this story, I wasn’t at all surprised by his response: “So we’re super busy getting *Sweeney Todd* to the stage at the moment. I’ll try to get back to you soon, though.”

As a Jacobs longtimer myself, I understood how often he must have said something similar over the course of his almost two decades as a stage carpenter in the Musical Arts Center’s Scene Shop and all the intense pressure that innately assumed.

It also struck me that this was one of the last times he would have to say it, certainly during the last Jacobs School of Music production, and what a stark contrast that would be from his pending retirement this month.

Ken said he found his “tribe” early on with theater kids. He didn’t act or sing, so he pitched in behind the scenes in high school and supplemented with stagecraft course work in community college. “I started as a stagehand and found I actually enjoyed building scenery the most,” he explained. “It’s important to distinguish stage carpentry from real carpentry. My position might better be described as a scenic fabricator—we use a variety of materials.”

Ken learned his craft mostly by “persistently calling production companies to hire me and then showing up every day. It was a type of apprenticeship.”



Musical Arts Center Carpenters’ Shop

He grew up in Southern California and said there were plenty of opportunities available in the 80s, affording him gigs in television, movies, theater, and even amusement parks. “My work has been seen by millions. I contributed to many projects that were in high rotation on MTV!”

As far as he remembers, Ken’s first production with IU Jacobs School of Music Opera and Ballet Theater was *Too Many Sopranos* by then-faculty member Edwin Penhorwood. “The settings, I think, were heaven and hell. Yes—I’ve built heaven and hell.”

Some of his favorite shows? “*La Bohème* was quite memorable. There was a lot going on in that production. Both my daughters were supers in the show,” he recalled. “*Florencia en el Amazonas* had that incredible boat! And, of course, most recently, *The Nutcracker*. I got to work with some very talented designers, giving me the opportunity to get their vision on our stage.”

“I’m quite proud of all my contributions. So many seemingly little things add up. The big stuff and the small,” he reflected.

And Ken’s favorite part of being a stage carpenter at the MAC? “I like the team spirit. I was rather lucky to stumble into this position and get to spend my days with a very gifted group of people. The level of production values and professionalism has always been quite high, and I was always inspired to make it better.”

Thank you for building so many amazing memories for and with us, Ken—you will be missed!!

## Thomas Wieligman

by Lawrence Hurst and Gwyn Richards



The announcement of the retirement of Thomas Wieligman in June 2024 as Executive Administrator of Instrumental Ensembles and Special Performance Activities in the IU Jacobs School has brought about expressions of gratitude from hundreds of IU graduates around the world for the impact he has had on their professional life, and from scores of staff and faculty with whom he worked closely during the 20-plus years he served in the position. Day in and day out, he created a truly professional working and educational climate in the Jacobs School of Music. Perhaps no one on the performance side of our School has had more daily interaction with as many students as has Tom Wieligman. As a result, these students leave IU with an authentic modeling of their responsibilities in professional ensemble environments and the principles and practices required to make them exceptional, world-class artists.

It was in his elementary school years that his passion for music was ignited. Drawn mostly to brass instruments, he played at various times the tuba, euphonium, horn, and trumpet. But by age 16, he found the trombone, and by 22, focused exclusively on what would become his primary instrument, the bass trombone.

His collegiate study began at Missouri Western State University, where a B.S. degree included study in vocal and instrumental music as well as music education. Study at Indiana University would come next, first resulting in a master’s degree in trombone performance with Lew Van Haney, and after seven years in Italy, returning for a doctoral residency in bass trombone.

Immediately after earning his master's degree, Tom won the solo bass trombonist position in l'Orchestra Nazionale della RAI, principally located in Turin, Italy. He played with internationally renowned conductors of the late twentieth century and guested with a wide range of other European orchestras. The beginnings of his administrative prowess could be seen at this stage of his career in his functioning as manager and librarian of the orchestra's brass ensemble and brass quintet. It was also the beginning of his journey to fluency in Italian and a working knowledge of French, German, and Spanish.

After seven years in the RAI Orchestra, and with a deepening relationship with his future wife, Patti, it was time to return stateside and to continue his study at IU. In his doctoral work, he focused on bass trombone and studied with Edwin Anderson, formerly with The Cleveland Orchestra. During his degree work, he was both substitute and an extra with the Indianapolis Symphony, Louisville Orchestra, and Fort Wayne Philharmonic. During these years, he also assisted the leadership of the Musical Arts Center in a wide variety of performance and educational activities, clearly demonstrating the depth of his administrative ability, which had been nurtured during his time in Italy.

So it would be no surprise when the Jacobs School would come calling for him to take on the role of Executive Administrator of Instrumental Ensembles and Special Performance Activities, a particularly comprehensive and challenging one. His responsibilities would bring him into regular contact with multiple departments of the school, with approximately 700 students each semester, and a host of guest artists appearing with ensembles each and every academic year.

Chief among his duties was the initiation and composition of the Jacobs Composite Performance Calendar, which includes about 1,100 performances annually in four performance venues. Tom would also collaborate with many campus offices as an artistic advisor for presidential and other university-sponsored ceremonies. He would serve as stage or production manager for special events in the Musical Arts Center—the Beaux Arts Trio, Joshua Bell, and the International Harp Competition, among many others.

In the summer of 2010, as the school sought to increase its international partnerships and student opportunities, Tom took on responsibilities with external engagement, particularly when it involved student artistic participation. He was pivotal in student opportunities with the Berlin Philharmonic, Beethoven Haus/Archive, Deutsche Oper/Berlin, American Composer's Academy of Berlin, Haydn Institute, Universität of Berlin, Hanns Eisler Conservatory of Berlin, and student performances and exchanges with many Korean institutions—among them, Korea National University of Arts, Seoul National University, Sookmyung Women's University, and Ewha Woman's University. On any of these visits, it was touching to see the bond between Tom and our international alumni, who so fondly recalled the impact he had on them when at IU, and the credit they gave him for their success in the profession.

In over 20 years of leadership in the Jacobs School, Thomas Wieligman has served the institution, its international student body, and the art form he most loves in an exemplary way, and has garnered the admiration of his colleagues, the gratitude of the university, and the devotion of our alumni. It is hard to imagine any successor who will have the breadth of impact on the instrumental students of our school as him. As he turns his attention more to family, community, youth athletics, and select musical activities, he will surely know from the continued contact of the alumni and his colleagues how much he has meant and will continue to mean to the Jacobs School of Music.



# Synopsis

## Prologue

As the audience enters, an organist sits at a gigantic organ and plays funeral music. A drop depicting the social structure of the nineteenth century is hung on the stage. Two men dig a grave at the front of the stage. A police warden enters and urges the diggers to hurry. Two workmen enter and pull down the drop. A shrill factory whistle is heard.

A man steps forward and invites the audience to attend the tale of Sweeney Todd. As the company begins to outline Sweeney's dark tale, coordinated stage elements support the storytelling, hinting at the gruesome deeds yet to come ("The Ballad of Sweeney Todd").

## Act I

We find ourselves on the London docks. Anthony Hope, a young sailor, and Sweeney Todd enter. They both express their feelings about being back in London. Anthony is genuinely happy to be back in the city, but Todd's response is full of grim irony ("No Place Like London"). While Todd thanks Anthony for saving his life at sea, a ragged, crazed Beggar Woman appears and begs for money; she offers sexual favors in return. She thinks she recognizes Sweeney, but he fends her off. Anthony inquires about Sweeney's circumstances, worried that he has no place to go now that they are in London. Sweeney dismisses his offer of money. He tells Anthony that, if he needs him, he can find him around Fleet Street.

Sweeney travels to find Mrs. Lovett's Pie Shop and stands outside the building, gazing at it. He enters and sees Mrs. Lovett chopping suet and flicking flies off the trays of pies with a dirty rag. Excited to have a customer, she offers him a pie, but she recognizes that they are disgusting. She apologizes and explains that times have been hard and meat is hard to come by ("The Worst Pies in London"). Sweeney asks why she doesn't rent the room above her shop if times are so tough. She replies that no one wants it because of the awful thing that happened there. Mrs. Lovett then recounts the fate of Benjamin Barker, a foolish young barber who was shipped to Australia by an evil judge. The Judge coveted the Barber's pretty young wife, Lucy. Once the Judge and his Beadle had Barker removed, Lucy was left alone to care for her one-year-old daughter, Johanna. The Judge and Beadle invited her to a party at the Judge's mansion, got her drunk, and then raped her in the midst of a masked ball ("Poor Thing"). When Sweeney Todd shouts in anguish, Mrs. Lovett realizes that he is Benjamin Barker.

Demanding to learn the fate of his family, Barker hears that Lucy took arsenic and that Judge Turpin adopted his daughter. Todd swears to take revenge on the Judge and the Beadle. Mrs. Lovett then brings him his razors, which she has kept hidden away for all these years; Todd is thrilled to be reunited with his razors, and Mrs. Lovett is thrilled to be reunited with Todd ("My Friends").

The scene shifts to Judge Turpin's mansion, where Johanna is imprisoned. She calls out to the caged birds of a passing bird seller, imploring them to share their secret for singing so sweetly when they, too, are kept captive ("Green Finch and Linnet Bird"). Anthony appears on the street, sees Johanna, and instantly falls in love with her ("Ah, Miss"). Suddenly, the Beggar Woman appears and tells Anthony that he is standing in front of Judge Turpin's house and should beware of trespassing. Anthony buys a bird for Johanna. He calls to her and presents the bird ("Johanna"). They stand, absorbed with each other, not noticing the



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JACOBS SCHOOL OF MUSIC

approach of Judge Turpin and the Beadle. The Judge orders Johanna into the house. The Beadle cautions Anthony to stay away and strangles the bird as a warning.

Meanwhile, in St. Dunstan's Marketplace, a painted caravan announces the presence of Signor Adolfo Pirelli and his baldness-banishing miracle elixir. Tobias, Pirelli's simpleminded assistant, beats a tin drum to attract a crowd ("Pirelli's Miracle Elixir"). Todd and Mrs. Lovett are among them. Although the crowd responds to Tobias's pitch, Todd and Mrs. Lovett begin a slander campaign against the elixir, and people demand their money back. Tobias tries to distract them, but to no avail. Pirelli arrives and silences the crowd, demanding to know who denies his excellence as a barber. Todd steps forward and challenges Pirelli to a shaving contest. Todd gets the Beadle to judge the match and, being of superior skill, wins easily ("The Contest"). Todd and Pirelli then have a tooth-pulling contest, which Todd also wins ("Contest II"). The Beadle is very impressed and gets the address of Todd's shop, promising to appear soon. When the Beadle thinks that he recognizes Todd, Mrs. Lovett assures him that this is not possible. The company explains how Sweeney methodically plotted his revenge ("The Ballad of Sweeney Todd").

Judge Turpin is in his quarters while Johanna sews in an adjoining room. Unable to control his desires for Johanna, the Judge holds a Bible and whips himself, praying ("Johanna"). When he is done, he visits Johanna and announces that he plans to marry her to keep her safe from the venal young men of the street.

After an encounter with the Beggar Woman, Mrs. Lovett climbs the stairs to Todd's quarters, where he is waiting eagerly for the Beadle to appear. Mrs. Lovett tells him to be patient as she plans the redecoration of his drab quarters with daisies and other homey touches ("Wait"). Despite her entreaties, Todd is also impatient for the Judge to visit. Anthony appears at Todd's door and tells him of his encounter with Johanna, unaware that she is Sweeney's daughter. He plans to steal Johanna and asks if he can bring her to Sweeney's for safekeeping. Having secured Todd's assistance, he leaves. Mrs. Lovett suggests that Sweeney kill Anthony and keep Johanna with him. She promises that she will be a splendid mother to Johanna.

Pirelli and Tobias appear. Mrs. Lovett takes Tobias downstairs for a meat pie. Pirelli reveals his real identity as Benjamin Barker's former apprentice. He tries to blackmail Todd by threatening to reveal that Todd is really Barker. They struggle, and Todd renders Pirelli unconscious. Todd stuffs him into a chest, when Tobias appears. Todd persuades the boy to go to the kitchen for more meat pies and some gin. Once Tobias has gone, Todd pulls Pirelli out of the chest and slashes his throat ("Pirelli's Death").

The company transitions to the next scene, remarking on Sweeney's treatment of hypocrites ("The Ballad of Sweeney Todd"). Leaving court, the Judge announces to the Beadle his intention to marry Johanna. At the same time, Anthony proposes to Johanna ("Kiss Me"). As the Judge continues home, the Beadle delicately suggests that Turpin pay more attention to his personal appearance to heighten his appeal to Johanna ("Ladies in Their Sensitivities"). Recalling Sweeney's excellent work, the Beadle suggests to the judge that he make a visit to Sweeney's shop.

At the pie shop, Mrs. Lovett discovers Pirelli's fate. When Todd wants to kill Tobias, too, she protests. The Judge appears. Mrs. Lovett goes downstairs to distract Tobias. The Judge confides his marriage plans. Todd prepares to slit the judge's throat, but he takes his time, savoring the moment before his anticipated revenge; meanwhile, the Judge anticipates

his future with Johanna (“Pretty Women”). Just as Sweeney is about to kill the Judge, Anthony rushes in, blurting out the news of his planned elopement. The Judge leaves in a fury, announcing his intention to lock Johanna away and telling Todd that he will not be back. Enraged at losing the chance to kill the Judge, Sweeney throws Anthony out of the shop and announces his intention to kill everyone he can to get ready for the inevitable destruction of the Judge (“Epiphany”). Mrs. Lovett reminds him that they have to dispose of Pirelli’s body. She has an inspiration; they can recycle his victims into meat pies. Sweeney sees the genius of this plan, and they celebrate (“A Little Priest”).

## Act II

Thanks to her newfound prosperity, Mrs. Lovett has expanded her shop to include an outdoor eating garden. She now wears a fancy gown, and Tobias wears a waiter’s apron. Her shop is mobbed with customers who crave the new pies (“God, That’s Good!”). The Beggar Woman lurks around. An elaborate new barber chair is moved into Todd’s quarters. Todd and Mrs. Lovett set up a complicated system by which Todd sends his victims down a chute, directly into the bake house, where there is a grinding machine. Anthony searches the streets for Johanna. At the same time, Todd dreams of his daughter and systematically kills the customers who sit in his chair. The Beggar Woman tries to warn passersby about the strange odors and smoke coming from Mrs. Lovett’s bake house. In the lunatic asylum where the Judge has placed her, Johanna dreams of the moment when Anthony will free her (“Johanna Act II Sequence”).

Anthony hears Johanna’s voice and discovers that she is in the asylum. He tries to rescue her, but the Beadle stops him and tells the police to bash his head. Anthony escapes. Mrs. Lovett sits in the parlor, playing the harmonium (“I Am a Lass”). She fantasizes about a married life with Todd on the seashore, but he is too fixated on his revenge plot to notice her (“By the Sea”). Anthony appears, asking Todd to help him free Johanna. Todd makes Anthony over as a wigmaker, knowing that the asylum will sell inmates’ hair to the highest bidder. He gives Anthony a gun and tells him to bring Johanna to the barbershop after the escape (“Wigmaker Sequence”). Todd then writes to Judge Turpin, telling him that he can find Johanna and Anthony at the barbershop that evening (“The Letter”).

Mrs. Lovett sits with Tobias. As she knits him a muffler, they exchange words about their warm feelings for each other. He is devoted to her and promises that no one will harm her (“Not While I’m Around”). He then suggests that something about Sweeney Todd is suspicious. When Mrs. Lovett pulls out Pirelli’s purse, he recognizes it. She says that Todd gave it to her, which only further feeds Tobias’s doubts. She invites Tobias into the bake house, where he is usually forbidden to go. He is delighted. Once there, she allows him to grind the meat for pies, and he forgets his concerns. She leaves him grinding and locks the door to the bake house. As she returns upstairs, she finds the Beadle at the harmonium in her parlor (“Parlor Songs Part 1”). He has come in response to complaints about a foul smell from her chimney. She says that she can’t take him into the bake house until Mr. Todd comes home. He says that he’ll wait and continues playing the harmonium (“Parlor Songs Part II”). Todd arrives. He takes the Beadle upstairs for a free shave before his inspection of the ovens.

In the bake house, Tobias begins to suspect that the remains of humans are used for the pies just as the Beadle’s body comes down the chute. He realizes that he is locked in

and, whimpering, disappears down the cellar steps. Mrs. Lovett tells Todd that Tobias suspects them. She wants Todd to dispense with Tobias at once, but Todd is focused on extracting his revenge from the Judge.

Anthony comes to save Johanna at the asylum, but, when the owner tries to stop him, he cannot bring himself to shoot. Johanna grabs the gun and kills the owner (“Fogg’s Asylum”). They escape. The lunatics are freed from the asylum and spill with euphoric excitement into the street (“City on Fire”). Mrs. Lovett and Todd look for Tobias. The Beggar Woman, suspicious of Mrs. Lovett, searches for the Beadle (“Searching I”). Anthony and Johanna arrive at the barbershop. She wears a sailor suit. At Anthony’s insistence, Johanna stays behind as he leaves to hire a coach for their escape to Plymouth. The Beggar Woman appears. Johanna hides in a trunk. The Beggar Woman surveys the room; being there stimulates something within her. She cradles and begins singing to an imaginary infant (“Searching II”).

Todd discovers her. She tries to warn him about Mrs. Lovett and again wonders if she knows him. He turns on her, slits her throat and releases her down the chute. The Judge enters. Sweeney pretends that Johanna is safely with Mrs. Lovett and is longing to be reunited with him. Todd convinces the Judge to have a shave to prepare for his meeting with Johanna. Sweeney reveals himself as Benjamin Barker and slits the Judge’s throat (“The Judge’s Return”).

Todd starts out of the room to deal with Tobias as Johanna emerges from the trunk. Mistaking her for a sailor because of her disguise, Todd tries to attack her, but she escapes. He runs to the bake house. Mrs. Lovett tries to kill the Judge, who is still clinging to life. She then notices the Beggar Woman. She frantically tries to drag the Beggar Woman to the oven. Todd sees the woman in the light and realizes that she is his wife, Lucy. He accuses Mrs. Lovett of deceiving him; she claims that she never told him that Lucy died, only that she took poison (“Final Scene Part I”). She tries to stem his anger, and he feigns forgiveness by waltzing with her . . . over to the oven, shoving her inside. He then cradles the Beggar Woman in his arms (“Final Scene Part II”). Tobias appears, his hair now completely white from shock. He kills Sweeney with the razor, which has fallen on the floor. Constables, Anthony, and Johanna appear. Tobias has lost his mind; he cannot stop turning the handle on the grinder.

## Epilogue

The company reenters and claims to see the Sweeney in each of us. At the end, Sweeney glares at the audience malevolently, and he slams the iron door (“The Ballad of Sweeney Todd”).

– *Synopsis courtesy of Music Theatre International*

## Program Notes

### “What Do We Learn from Sweeney Todd?”

by Samantha Hark

*M.A. Student in Musicology*

The story of Sweeney Todd is an ever-evolving myth that has been continuously tinkered with since the mid-nineteenth century. The gruesome tale has been retold through multiple media: books, plays, songs, television shows, and films have all reshaped the monstrous barber's journey. The earliest iterations of Sweeney's character were tropes of a bloodthirsty villain who was driven by his greed to kill. This characterization was typical for the titular fiend until Christopher Bond's 1973 stage play; Bond gave Sweeney a tragic backstory that introduced a new dastardly antagonist to the narrative, and recast Sweeney as an antihero. What was originally a simple horror fiction involving a one-dimensional murderer transformed into a tale of twisted revenge and questionable justice. Stephen Sondheim and Hugh Wheeler reimagined Bond's version of the story for their 1979 musical, *Sweeney Todd: The Demon Barber of Fleet Street*.

This more nuanced rendition of Sweeney Todd allows for multiple narrative themes, such as obsession's pitfalls, capitalism's cycle of violence, and the price of revenge. Each character bears their own obsession that lands them in conflict: Sweeney's incessant need for vengeance; Anthony's unwavering wish to elope with Johanna; Mrs. Lovett's fascination with Sweeney; Judge Turpin's unsettling desire for his ward. The violent cycle of capitalism is, quite literally, a violent cycle. Customers pay Sweeney for a shave, Sweeney murders them, Mrs. Lovett grinds them up into meat and then sells her meat pies to hungry patrons to consume (buy, die, sell, consume, repeat). As for the price of revenge, suffice it to say that in carrying out his retribution, Sweeney loses everything.

These themes are rather heavy, but audiences don't dwell in gloom for the entire runtime; much of the tension is cut with wickedly clever dark humor. The choice to add so many jokes seems callous, but it may be to highlight how numb to tragedies society has become. We do not pity Mrs. Lovett's plight when we see the state of her shop—we laugh at the squalor and failure of her business throughout “The Worst Pies in London.” Audiences may cringe a little in disgust at the prospect of cannibalism, but they still delight in the silly wordplay between Mrs. Lovett and Sweeney during “A Little Priest.” Perhaps this humor is a nod to the fact that for some, if they don't laugh, they'll cry. Yet, there are also moments of extreme tragedy and horror that need to be accounted for. Sondheim is a master of mood changes, and the atmospheres of scenes easily shift between whimsical to deadly serious in a matter of measures.

The music sets the stage well for both the physical environments and emotional stakes, heightening suspense and pulling us into the world. It gives us insight into each of the character's mental states by way of key changes, register shifts, and sudden dissonances or resolutions. A simple example would be the opening conversation in “No Place Like London”; Sweeney repeats Anthony's fanciful words with a soured melody, immediately revealing his open disdain for the city. But Sondheim's musical prowess especially shines throughout “Epiphany,” where he showcases Sweeney's mental deterioration. Listeners become spectators to Sweeney's fleeting thoughts as he abruptly ricochets from one emotion to the next in a spiral of grief, rage, and manic glee; and the musical twists and turns, no matter how sudden, always feel apt.

The score of *Sweeney Todd* also incorporates musical quotations from outside sources, calling upon the listener's prior sonic knowledge to assist in setting the scene and the tone. For example, Sondheim replicates the Westminster Chimes, which signify the passing of time and firmly cement the story in London. They can be faintly heard during "No Place Like London," but are most easily recognizable at the beginning of Act II's "God That's Good!" But the through-thread of the score is the constant usage of the "Dies irae" chant melody. A musical marker of impending death and judgement, "Dies irae" references are enmeshed throughout the entire show. Not only is the musical quote a perfect encapsulation of Sweeney's perspective of the dog-eat-dog world that he so vehemently despises, but it serves as a grim foreshadowing of deaths both delayed and imminent. Listeners will be able to pick out the "Dies irae" in "The Ballad of Sweeney Todd" and its reprises; though it is most blatantly on display in "Epiphany."

The musical setting of *Sweeney Todd* shares many similarities with operatic conventions. One of these similarities is the usage of leitmotifs: musical themes that represent characters or ideas. Leitmotifs are abundant throughout the orchestration and the vocal lines, forming a secondary narration, pointing out character ties, and foreshadowing events. By the fall of the curtain, it's clear that, much like Mrs. Lovett's entrepreneurial recycling of Sweeney's customers, Sondheim brilliantly reuses much of the melodic material in the score. Tunes are repurposed and utilized as callbacks to earlier story beats, such as the return of "The Worst Pies in London" in "A Little Priest." By repeating small sections of music and layering them over one another, Sondheim molds them into an omniscient orchestration that drives the story to its conclusion.

And what do we learn from this conclusion—what is the message Sondheim and Wheeler wanted us to come away with? Is *Sweeney Todd* a lesson in how to laugh our way through absurdly unjust treatment? Perhaps it's more of a satirical scolding of society's indifference to the plight of others? Maybe it's a lesson in how being kinder could result in more favorable outcomes? In truth, it's likely that *Sweeney Todd* alludes to all those things. However, it is important to acknowledge Sondheim's fourth wall breaks, where he engages the audience directly in dialogue with the show. In "Epiphany," Sweeney threatens audience members with his razors, beckoning them to come sit in his chair for a shave; in "Epilogue," the chorus chants "It's Sweeney! There! There!" while pointing randomly at observers in their seats.

We laugh at the cartoonishly evil deeds performed on the stage, as it is all an over-the-top, campy fiction. We indulge ourselves in the macabre comedy, feeling confident in how nothing as horrible could happen to us. We are assured that we could never be as callous, cruel, or indifferent as the characters before us. But Sondheim invites the audience into his world in fleeting moments, perhaps to ask us: What would it take for us to be like Sweeney? What are our unhealthy obsessions? How would we behave in the face of injustice? When we are focused on getting even, what do we lose out on? We believe that we could never be Sweeney . . . but could we be, if we were hungry enough?

## Artistic Staff

### Composer



**Stephen Sondheim** wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passions* (1994), and *Road Show* (2008),

as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), and *Do I Hear a Waltz?* (1965), and additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side by Sondheim* (1976), *Merry Me a Little* (1981), *You're Gonna Love Me Tomorrow* (1983), *Putting it Together* (1993/99) and *Sondheim on Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made a Hat* (2011). In 2010, Broadway's Henry Miller's Theatre was renamed the Stephen Sondheim Theatre in his honor; in 2019, London's Queens Theatre was also renamed the Sondheim.

### Author



**Hugh Wheeler** was a novelist, playwright, and screenwriter. He wrote more than 30 mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster*, and *The Man with Two Wives*. For film, he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music*, and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961), and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel). He co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 MGM musical),

contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. Wheeler received Tony and Drama Desk awards for *A Little Night Music*, *Candide*, and *Sweeney Todd*. Prior to his death in 1987, he was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

### Conductor



**Constantine Kitsopoulos** is equally at home with opera, symphonic repertoire, film with live orchestra, musical theater, and composition. His work has taken him worldwide, where he has conducted the major orchestras of North America, the Hong Kong Philharmonic, and the Tokyo Philharmonic. During the 2023-24 season, Kitsopoulos has conducted return engagements with the New York Philharmonic, Philadelphia Orchestra, and the Pacific, New Jersey, Toronto, Detroit, Chicago, Santa



Barbara, and San Francisco symphonies. Highlights of previous seasons include return engagements with the Dallas Symphony, Detroit Symphony, Phoenix Symphony, New Jersey Symphony, San Francisco Symphony, Houston Symphony, Toronto Symphony, Vancouver Symphony, and New York Philharmonic. He also conducted Leonard Bernstein's *Mass* and *Candide* at IU Jacobs Opera Theater. In addition to his engagements as guest conductor, he was music director of the Festival of the Arts Boca from 2010 to 2023, general director of Chatham Opera from 2005 to 2015, and assistant chorus master at New York City Opera from 1984 to 1989. Kitsopoulos has developed semi-staged productions of Mozart's *The Magic Flute* (for which he has written a new translation), *Don Giovanni*, and *La Bohème*. He has conducted Jacobs Opera Theater productions of *Mass*, *Falstaff*, *Die Fledermaus*, *A View from the Bridge*, *H.M.S. Pinafore*, *The Most Happy Fella*, *South Pacific*, *Oklahoma*, *The Music Man*, and *The Last Savage*. On Broadway, Kitsopoulos has been music director of *Rodgers & Hammerstein's Cinderella*, *The Gershwins' Porgy and Bess* (cast album on PS Classics), *A Catered Affair* (cast album on PS Classics), *Coram Boy*, Baz Luhrmann's production of Puccini's *La Bohème* (cast album on DreamWorks Records), *Swan Lake*, and *Les Misérables*. He was music director of ACT's production of Weill/Brecht's *Happy End* and conducted the only English-language recording of the piece for Sh-K-Boom Records. Kitsopoulos studied piano with Marienka Michna, Chandler Gregg, Edward Edson, and Sophia Rosoff. He studied conducting with Semyon Bychkov, Sergiu Commissiona, Gustav Meier, and his principal teacher, Vincent La Selva.

## Stage Director



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

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

## 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*, *The Merry Widow*, and *Eugene Onegin*. 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 coming summer, Huff will return for his sixth 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.

## Scenic Designer



Bloomington-based designer and scenic artist **Mark Frederic Smith** is director of scenic painting and properties for IU Jacobs School of Music Opera and Ballet Theater, where he has worked on more than 150 productions during the past 27 years. Design work for Jacobs School projects includes *The Magic Flute*, *Don Giovanni*, *The Coronation of Poppea*, *Hansel and Gretel*, Bernstein's *Mass*, last season's world premiere of *Anne Frank*, and *La Finta Giardiniera*. His design for *Florencia en el Amazonas* was featured in San Diego Opera's 2017-18 season. In addition to work for Indianapolis Civic Theater, Butler Ballet, Indianapolis Ballet, and Chicago's Greenhouse Theater, area theatergoers may recognize his designs for more than a dozen Cardinal Stage Company shows, including *Les Misérables*, *A Streetcar Named Desire*, *My Fair Lady*, *Oliver!*, and *One Flew Over the Cuckoo's Nest*. Smith earned a Master of Fine Arts in Scenic Design degree from the IU Department of Theatre, Drama, and Contemporary Dance and was a student of former Jacobs faculty members C. David Higgins and Robert O'Hearn.

## Lighting and Projection Designer



**Ken Phillips** served as lighting specialist for the Jacobs School of Music from 2019 to 2021, where he designed the lighting and helped engineer projections for almost a dozen productions, including *The Turn of the Screw*, which won the National Opera Association's Division VIII Production Competition Award for 2020. He returned in fall 2022 to work on the lighting design and codesign projections for *The Magic Flute*.

He currently works at the University of Arizona, where he is an assistant professor of practice in lighting design and stage management, as well as serving as production manager for the school of theater. Phillips earned an M.F.A. in Lighting Design and B.F.A. in Stage Management from Arizona and has worked on productions around the country, mostly in opera and musical theater.

## Costume Designer



**Linda Pisano** designs for many theater, dance, musical theater, ballet, and opera companies throughout the United States; her ballet designs have toured the U.K. and Canada. An award-winning designer, she was selected to represent the United States in costume design at the World Stage Design Exhibition in Taipei and for feature in the Quadrennial World Exhibition in Prague. She is a three-time winner of the National

Stage Expo for performance design and a four-time recipient of the Peggy Ezekiel Award for Excellence in Design. Her work was selected from top designers in the United States to be featured and published in the "Costumes of the Turn of the Century" exhibition with the Bakhrushin Museum in Moscow and the China Institute of Stage Design in Beijing. As professor of costume design at Indiana University, she also directs its Theatre and Drama study abroad program in London, is department chair, and produces IU's Summer Theatre. She is co-author of the recent book *The Art and Practice of Costume Design*. Pisano was selected by Indiana University as the inaugural presidential arts and humanities fellow for 2023-25. Some of her favorite projects include *The Nutcracker*, *The Daughter of the Regiment*, *Urinetown*, *Anne Frank*, *Salome* (with Patricia Racette), *To Kill a Mockingbird*, *Sense and Sensibility*, *The Merry Widow*, *The Tragedy of Doctor Faustus*, *A Little Night Music*, and the opera *Akhmaten*. She served two terms as an elected member of the board of directors for the United States Institute for Theatre Technology and is a member of United Scenic Artists, Local 829. Last year, she designed the new *Nutcracker* for the Jacobs School of Music.

## Sound Designer



**E. M. Giménez** (B.S.'02) is a Los Angeles-based sound and video designer whose work spans the gamut from opera and theater to immersive installation and rock and roll. Previous opera designs include *It's A Wonderful Life* and Bernstein's *Mass* at Jacobs, *Sweeney Todd* and *Thumbprint* at Chautauqua Opera, *I Dream* at Opera Carolina, *Crescent City* and *Invisible Cities* for The Industry, and *Covid Fan Tutte* and *La*

*Corona* for Pacific Opera Projects. In addition to his degree from Indiana University, he earned an M.F.A. from CalArts.

## Dramaturg



**Chris Mills** taught for a decade at NYU's Undergraduate Drama Department and Playwrights Horizons Theater School at Tisch School of the Arts. She was also the longtime resident dramaturg for Theater Mitu and has worked as a dramaturg at Little Lord, Lucky Pierre Performance, 24seven Play Lab, and Young Playwrights (founded by Stephen Sondheim). Mills is an alumna of NYU's Department of

Performance Studies, Temple University's History of Art Department, and the Whitney Museum of Art's Independent Scholars Program. She has made theater with the Public Theater/NYSE, Big Mess Theater, Chicago Shakespeare Company, Stage Left Theater, Philadelphia Alliance for Performance Alternatives, and Walnut Street Theater as well as with Momenta Art Alternatives and Goat Island Performance Group. She has been published in *Art Journal*, *TDR*, *Frakcija*, *Theater Journal*, *Journal of Architectural Education*, *Women & Performance: A Journal of Feminist Theory*, *The Village Voice*, and the books *Out of Time and Place: An Anthology of Plays from The Women's Project Playwright's Lab*, and *[1968]: Moments of Culture in Context*. Mills came to Bloomington from New York, where she was the global content strategist for UNICEF. She earned an M.F.A. in Dramaturgy from IU's Department of Theatre, Drama, and Contemporary Dance and is currently director of communications at the Jacobs School of Music.

## Choreographer



**Lauren Haughton Gillis** returns to IU Jacobs Opera and Ballet Theater after working on *Candide* last year. She has produced, directed, and choreographed all over the U.S. and Canada with the Broadway National Touring companies of *Hamilton*, *Wicked*, *Beautiful: The Carol King Musical*, and *The Book of Mormon*. Gillis is currently an associate choreographer for Virgin Voyages International. She recently made her

New York City directing debut at The Cutting Room with a concert version of the new musical *The Magic Hummingbird*. Prior to the Lincoln Center run, she worked on *The Gardens of Anuncia* with Tony Award-winning director/choreographer Graciela Daniele at The Old Globe in San Diego, California. Gillis has directed and/or choreographed at La Jolla Playhouse, San Diego Musical Theatre, Diversionary Theatre, Ripley Grier Studios, Constellation Stage & Screen, Okoboji Summer Theatre, Festival 56, Cardinal Stage, San Diego State University, Northwestern University, and The Broadway in San Diego Awards. As a performer, she appeared on Broadway in *Wicked*. She was in the original casts of *Turn of the Century* directed by Tommy Tune (Goodman Theatre), *Sammy* with Leslie Bricusse (The Old Globe), and *Hans Christian Anderson* with Maury Yeston (Maine State Music Theatre). On television, she appeared in the *Annie* episode for *Encore!* on Disney Plus, directed by Marcia Milgrom Dodge and choreographed by Melinda Sullivan. Gillis is currently assistant professor of musical theater at the IU Department of Theatre, Drama, and Contemporary Dance, where she won the 2022 Trustees Teaching Award. She is a member of Actors Equity Association and the head of dance and vice president of conferences for Musical Theatre Educators' Alliance International. Gillis earned a B.F.A. from Syracuse University and an M.F.A. from San Diego State University.

## Fight Choreographer



**Matt Herndon** is a stage combat choreographer and teacher based in Las Vegas. Given his Bloomington and IU theater roots, his favorite local fight credits include *Anon(ymous)*, *Spring Awakening*, *The Lieutenant of Inishmore*, *king oedipus*, *She Kills Monsters*, and *Oleanna*. With IU Jacobs Opera and Ballet Theater, his work has been seen most recently in last semester's *Roméo et Juliette*. Some of his other productions with Jacobs

have been *West Side Story*, *Oklahoma!*, *Carmen*, *Così fan tutte*, and *Dead Man Walking*. Herndon is the resident fight choreographer and stage combat instructor at Central City Opera (CCO), where he's been able to impart safe and believable stage combat techniques to the next generation of opera singers over the past two years. This summer, he'll be tackling CCO's *The Pirates of Penzance*, *The Girl of the Golden West*, and *Street Scene*. Previous CCO credits include *Roméo et Juliette*, *Kiss Me, Kate*, and *Two Remain*.

## 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*, *Now This News*, *The Indianapolis Star*, and *Indianapolis Monthly*.

## Dialect Coach



**John Armstrong** is an actor, producer, director, and coach with over 20 years of diverse experience in the entertainment industry. He is co-founder and development director at Constellation Stage & Screen. He is also co-founder of Pegasus Pictures, an Indiana-based, independent film company where he has produced several films, including *The Good Catholic* (Danny Glover, John C. McGinley) and *So Cold the River*, the film adaptation of

Michael Koryta's novel of the same name. Armstrong's acting credits include *As You Like It* (New York Classical Theatre), *The Piper* with Tony Award nominees Christiane Noll and Bob Cuccioli (NYMF and Irish Rep NYC), *Heartbreaker* with Tony Award nominee Christine Andreas (NYC), *Seussical* (National Tour), *Macbeth* (Indiana Repertory), *Hamlet* (title character, Freed PAC), and many more. Armstrong also performed locally in *Santaland Diaries*, *Rounding Third*, *Holmes & Watson*, and *Tuning In* for Constellation Stage & Screen. He is adjunct professor of acting and voice at the IU Department of Theatre, Drama, and Contemporary Dance and has served as instructor and professor of acting, voice, movement, musical theater, and Shakespeare studies at the New York Film Academy, Ohio Northern University, Indiana Repertory Theatre, Cleveland Playhouse, and Paper Mill Playhouse in Millburn, New Jersey. Armstrong has coached voice and dialects for numerous productions, including *Candide* and *H.M.S. Pinafore* with IU Jacobs Opera Theater. He began his training in voice performance at the Jacobs School of Music and earned a bachelor's degree in musical theater and an M.F.A. in acting from the IU Department of Theatre, Drama, and Contemporary Dance, where he performed in more than 20 plays and musicals over seven years. Armstrong is a member of Actor's Equity Association, Bloomington Rotary, and the National Society of Arts and Letters.

## Cast

### Sweeney Todd



Praised for his big voice and stage presence, **Skyler Schlenker** has recently been seen as an apprentice artist at Central City Opera, Opera Naples, and the Aspen Music Festival and School. He is an artist with a unique story from NCAA football to professional opera singing. Recently, he was seen as Count Páris in *Roméo et Juliette* with Central City Opera, where he garnered praise for his performances and covered leading man

Fred Graham in Cole Porter's *Kiss Me Kate*. He has also played several leading roles with Opera Naples, a regional opera company that is quickly gaining recognition, including Older Jim Thompson in *Glory Denied*, *The Pirate King*, and *Ozzie in On The Town*. In March 2023, Schlenker appeared as the father of Anne Frank in the world premiere of *Anne Frank*, a new opera by Pulitzer Prize-winning composer Shulamit Ran, with IU Jacobs Opera Theater. He has performed leading roles in repertoire ranging from contemporary to Verdi and Puccini, and Sondheim and Cole Porter. Schlenker, raised in the upper valley of New Hampshire and Vermont, is pursuing a Performer Diploma as a student of Jane Dutton. He earned a Master of Music degree from the University of Colorado, Boulder.



Baritone **Sam Witmer**, a native of Athens, Ohio, is a first-year D.M. Voice Performance student studying with Brian Horne. Witmer is an active teacher and performer of opera, musical theater, concert works, and choral music. Last fall, he performed the role of Mercutio in IU Jacobs Opera Theater's production of Gounod's *Roméo et Juliette*. Other roles include 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 has won first place at the state and regional levels of the National Association of Teachers of Singing. As a concert soloist, Witmer has performed the baritone/bass solos in works such as Orff's *Carmina Burana*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Vaughan Williams' *Dona Nobis Pacem*, and Bach's *Jesu, der du meine Seele*, among others. He previously taught voice at Marietta College, Ohio University, and Hocking College. He earned a Master of Music from the Eastman School of Music and a Bachelor of Music from Ohio University.

### Mrs. Lovett



Mezzo-soprano **Alice Lind** is a Master of Music in Voice Performance student under the tutelage of Michelle DeYoung. A native of Clinton, Iowa, Lind earned a Bachelor of Music in Voice from Drake University. While there, she served as singer and assistant stage director with Drake Opera Theatre, performing *The Magic Flute* (Third Lady), *The Old Maid* and *the Thief* (Miss Todd, cover), and *Le Nozze di Figaro* (Marcellina, cover).

With Jacobs Opera Theater, credits include *Candide* (Old Lady), *Falstaff* (Dame Quickly), and the opera choruses of *Ainadamar* and *La Rondine*. She has also performed *Suor Angelica* (La Badessa; Zia Principessa, cover) and *Le Nozze di Figaro* (Cherubino) with the International Lyric Academy in Italy. Scene performance credits include *La Clemenza di Tito* (Annio) with Jacobs Graduate Opera Workshop under the direction of Heidi Grant Murphy, *Alcina* (Bradamante), *Don Giovanni* (Donna Elvira), and *A Gentleman's Guide to Love and Murder* (Sibella). Mainstage directing credits include Menotti's *The Medium* with



Bloomington Chamber Opera and *The Magic Flute* (opening scene). She is also a frequent collaborator with Jacobs student composers, premiering many solo and ensemble works.



Mezzo-soprano **Elise Miller** is a second-year doctoral student studying with Heidi Grant Murphy. Miller was most recently seen performing with Central City Opera as an apprentice artist covering the role of Lilli Vanessi/Kate in *Kiss Me, Kate*. In fall 2022, she sang the role of Lazuli in *L'Étoile* with IU Jacobs Opera Theater. A lover of musical theater, jazz, and cabaret music, Miller performed a variety of German cabaret selections with an up-and-coming company called The Wild Stage in Pittsburgh, Pennsylvania, in summer 2022. No stranger to new music, she performed the role of Lowri in the world premiere of *Rhiannon's Condemnation* by composer Leigha Amick with New Voices Opera during its 2021-22 season. She has also appeared in Jacobs Opera Theater's productions of *La Rondine* as Lolette, *The Coronation of Poppea* as Emperor Nerone, and *Little Women* as Beth March. Other noteworthy credits include La Ciesca in *Gianni Schicchi* (Music On Site, Inc.), Silly Girl and Enchanted Object in *Beauty and the Beast* (Woodlawn Theater), Susanna in *Le Nozze di Figaro*, and Kate Pinkerton in *Madama Butterfly* (Mediterranean Opera Festival). She was a resident artist with OPERA San Antonio from 2016 to 2020 and appeared in its mainstage productions of *Tosca*, *Faust*, *La Traviata*, and *Carmen*. This summer, Miller will serve as an emerging artist at Charlottesville Opera, where she will perform the role of Mrs. Paroo and cover the roles of Maud Dunlop and Newspaper/Salesman in *The Music Man*. She will also be a featured artist in several concerts and perform in the chorus of *The Elixir of Love*.

## Anthony Hope



From Kennett Square, Pennsylvania, tenor **Jeremy Do** is pursuing a master's in music at the Jacobs School of Music in the studio of Brian Horne. This past fall, Do performed the role of Tybalt in Charles Gounod's *Roméo et Juliette* with Jacobs School of Music Opera Theater. In October, he performed the "Swan Aria" in the IU Oratorio and Concert Orchestra's performance of Carl Orff's *Carmina Burana* conducted by Betsy Burleigh.

Last summer, he was the featured tenor soloist in Handel's *Dixit Dominus* with the Spoleto Festival USA Chorus. Last spring, he performed the role of Peter in the world premiere of *Anne Frank* by Shulamit Ran with the Jacobs School of Music. He also recently performed the role of Lysander in *A Midsummer Night's Dream* by Benjamin Britten with Chicago Summer Opera. In 2022, Do earned a bachelor's degree in music under the tutelage of Blake Smith at the University of Delaware (UD), where he was seen as Barigoule in Pauline Viardot's *Cendrillon* with UD Lyric Theatre.



Hailing from Vienna, Virginia, tenor **Robert Erickson** is currently a second-year undergraduate student at the Jacobs School of Music. He is pursuing a degree in voice performance under the tutelage of Brian Horne. Erickson has been singing in choirs since age 10 and training in classical voice since age 13. At the Jacobs School, he has sung in the opera choruses for *Don Giovanni*, *Candide*, and *The Merry Widow*. Most recently, he performed as Pinellino and covered the role of the notary in *Gianni Schicchi* at Opera Lucca under the direction of Peter Volpe. This is Erickson's debut role at the collegiate level.



## Johanna Barker



From Pensacola, Florida, soprano **Laura Looper** is in her fourth year as an undergraduate voice performance major, studying with Heidi Grant Murphy. At IU, she has sung in the choruses for *Candide*, *Roméo et Juliette*, and *Highway 1, USA*. She is making her IU Jacobs Opera Theater role debut as Johanna. Past roles include Atalanta in *Xerxes* with Chicago Summer Opera, Barbarina in *Le Nozze di Figaro* at the Utah Vocal Arts Academy, and most recently, covering Despina in *Così fan tutte* at the Tel Aviv Summer Opera. Looper was the first-place winner in the 2023 Indiana Matinee Musicale Collegiate Competition, a semifinalist in the 2022 National Orpheus Vocal Competition, and a recipient of the 2021 Pock and Blumberg Merit Award from the National Society of Arts and Letters. She recently completed a minor in Italian.



Soprano **Issana Yaguda**, from Orlando, Florida, is a junior studying voice performance under the tutelage of Heidi Grant Murphy. Recently, she played the role of Lolo as one of the Grisettes in *The Merry Widow* with IU Jacobs School of Music Opera Theater. She has also performed with the Jacobs Opera Chorus in the productions of *Don Giovanni*, *The Nutcracker*, and *Candide*. Currently, she is a member of Jacobs' Voces Caelestes. This past summer, Yaguda joined the Tel Aviv International Summer Opera Program and performed "Ah! douce enfant" from *Cendrillon* and "Ach, ich fühl's" from *The Magic Flute*. She also performed "Green Finch" and "Linnet Bird" from *Sweeney Todd* in its Broadway Concert. This summer, she will sing the role of Lauretta in Opera Lucca's production of *Gianni Schicchi*.

## Judge Turpin



**Theo Harrah** is a bass from Louisville, Kentucky, in his senior year at the Jacobs School as a voice performance major under the tutelage of Jane Dutton. Harrah's previous credits at Jacobs include The Second Armored man in *The Magic Flute*, Dick Deadeye in *H.M.S. Pinafore*, Sirocco in *L'Étoile*, José Tripaldi in *Ainadamar*, Frère Laurent in *Roméo et Juliette* as well as the choruses of *Falstaff*, *Candide*, *The Merry Widow*, and *Highway 1, USA*. 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.



**Noah Lauer** is a bass from Cedar Rapids, Iowa. His most recent performance was as Frère Laurent in *Roméo et Juliette* for IU Jacobs Opera Theater. Last year, he performed at Jacobs as Tripaldi in *Ainadamar* and as Sirocco of *L'Étoile*, and in the fall previous 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 for *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 currently studies with Peter Volpe in his third year of the Master of Music in Voice Performance program.

## Tobias Ragg



**Michael Christopher** is a tenor from Dallas, Texas, studying with Peter Volpe in his final year of a dual bachelor's degree program in voice performance and Italian. Last spring, he played the titular role in *Candide* with IU Jacobs Opera Theater. Before transferring to IU, he made his professional opera debut with The Dallas Opera (TDO) as the Second Priest in *The Magic Flute* at the age of 19. Christopher also sang the role of the Sailor in *Dido and Aeneas*. He has previously sung with The Dallas Opera Chorus in TDO's production of *Don Carlos* and has been a member of *The Magic Flute*, *H.M.S. Pinafore*, *L'Étoile*, *The Merry Widow*, and *Eugene Onegin* opera choruses at IU.



Tenor **Asher Ramaly** is a junior studying with Russell Thomas pursuing a B.M. in Voice Performance and a B.S.O.F. in Musical Theater. He hails from Skokie, Illinois, and this is his debut as a principal with IU Jacobs School of Music Opera Theater. He has previously appeared in the opera choruses of *The Merry Widow*, *Candide* (in which he also played the Sailor and Second Officer), *L'Étoile*, *H.M.S. Pinafore*, and *The Magic Flute* at IU. Roles outside of IU include First Armored Man in *The Magic Flute* (Harrower Summer Opera Workshop) and Antonio in a production of *Figaros Hochzeit* (Middlebury College German Language School). He was a member of the ensemble of *Modern*, a collaborative production of the Bloomington Playwright's Project and University Players. Ramaly is also a choir scholar in a local community congregation.

## Beadle Bamford



**Nate Paul** was born and raised in Strawberry Plains, Tennessee, earning a Bachelor of Music in Voice Performance from Middle Tennessee State University before completing a Master of Music and vocology certificate at Indiana University this past spring. Studying with Brian Gill, Paul is a first-year doctoral student in voice performance. His voice has been described as “show-stopping and nothing less than thrilling” and as having “the presence of a stage-struck powerhouse.” (*Broadway World*: Nashville). His most recent theatrical performances include Njegus in *The Merry Widow*, Prologue/Peter Quint in *The Turn of the Screw*, Adolfo Pirelli in *Sweeney Todd*, Lord Tolloler in *Iolanthe*, Major-General Stanley in *The Pirates of Penzance*, Aeneas in *Dido and Aeneas*, and Sir Robin in *Spamalot*. He is a frequent concert soloist as well, having sung as the tenor soloist in Telemann's *Die Donner-Ode*, Beethoven's Mass in C, and Handel's *Messiah*. Paul is an award-winning music director and conductor, with past works including *La Cage aux Folles*, *Sweeney Todd*, *Les Misérables*, *Seven Brides for Seven Brothers*, *The Wiz*, *Newsies*, *The Addams Family*, *Heathers*,

and *The 25<sup>th</sup> Annual Putnam County Spelling Bee*. He also currently serves as assistant professor of music in voice at DePauw University in Greencastle, Indiana, where he teaches private voice lessons and voice pedagogy.



Originally from Bedford, Indiana, **Will Upham** is pursuing a Performer Diploma in Voice under the tutelage of Peter Volpe. At IU, Upham has been seen as Comrade Belka in a workshop of Hennessy's *Swimming in the Dark*, a member of the chorus in Gounod's *Roméo et Juliette*, a tenor soloist in Schütz's *Musikalische Exequien* with the IU Conductors Chorus, a tenor soloist in Schnittke's Requiem and Howells' Requiem with

NOTUS, and as various roles in Carol Vaness's Opera Workshop. Recently, he was a young artist at the Glimmerglass Festival, where he performed Benvolio and covered Roméo in Gounod's *Roméo et Juliette*. Prior to that, Upham worked as a resident artist with Indianapolis Opera. There he portrayed the roles of Donald Hopewell in Moore's *Gallantry*, VA Psychiatrist in the Midwest premiere of Wells' *Veteran Journeys*, and both Tamino and Monostatos in Mozart's *The Magic Flute*. He is also a former education artist at The Dallas Opera, where he performed the role of Nemorino in an abridged, English-language version of Donizetti's *The Elixir of Love*. He earned a Master of Music in Vocal Performance degree from Southern Methodist University and a Bachelor of Music in Vocal Performance degree from DePauw University. Upham will perform as the tenor soloist in Puccini's *Messa di Gloria* with the Second Presbyterian Church and be a young artist this summer at Des Moines Metro Opera, where he will perform First Jew and cover Herod in Strauss's *Salome*.

## Beggar Woman



Mezzo-soprano **Lauren Bolla** is in the second year of pursuing a bachelor's degree in voice performance and a minor in music education under the guidance of Patricia Stiles. Bolla is a native Hoosier from Chesterton, Indiana, and this is her IU Jacobs Opera Theater debut. Last summer, she performed scenes as Jo March (*Little Women*) and Orfeo (*Orfeo ed Euridice*) in a program curated by Stiles.



Soprano **Faith Kopecky** is a versatile emerging artist from Leawood, Kansas, pursuing a Master of Music in Voice Performance under the tutelage of Timothy Noble. This is her IU Jacobs Opera Theater role debut. Recently, she sang in Opera Workshop as Giovanna in *Anna Bolena* and was seen in IU Jacobs Opera choruses of *Roméo et Juliette*, *Don Giovanni*, and *Candide*. She was Helena (cover) and Mustardseed in *A Midsummer*

*Night's Dream* with Miami Music Festival and has performed overseas with the Interharmony International Music Festival. Kopecky will perform the role of Gertrud in Chicago Summer Opera's *Hansel and Gretel*. She graduated from The University of Tampa (UT) with a B.M. in Vocal Performance and a B.A. in Theatre and placed with TBNATS and SERNATS in the Classical and Musical Theatre Divisions. UT Opera scenes include Zaide (*Zaide*), Hanna (*The Merry Widow*), Violetta (*La Traviata*), Mimi (*La Bohème*), Giulietta (*The Tales of Hoffman*), Norma (*Norma*), and Mabel (*The Pirates of Penzance*). She performed solos with Florida Masterworks in Concert and was broadcast with WEDU PBS in the "Let Heaven and Nature Sing" concert. Kopecky has also performed in UT Theatre productions as Marmee (*Little Women*), Philamante (*The Learned Ladies*), and Babette (*The Arsonists*).

## Adolfo Pirelli



Tenor **Jonathan Elmore** debuts this May at Indianapolis Opera as Henrik in Sondheim's *A Little Night Music*. During his time at Jacobs, he has also performed the roles of Count Danilo Danilovich (*The Merry Widow*), Guard (*Anne Frank*), Ouf (*L'Étoile*), and Ralph Rackstraw (*H.M.S. Pinafore*) as well as Secondo Soldato (*The Coronation of Poppea*). Alongside his mainstage roles at IU, Elmore has participated in the choruses of *The Barber of Seville*, *The Coronation of Poppea*, and *Highway 1, USA*. This summer, he will join the Ravinia Festival's Steans Music Institute as a vocal fellow. He is currently a Doctor of Music degree candidate at Jacobs, where he also earned a Master of Music in Voice Performance degree and is currently studying with Heidi Grant Murphy. A Southwest Virginia native, Elmore earned a Bachelor of Arts in Vocal Performance degree from Virginia Tech ('20) under the tutelage of Brian Thorsett. Elmore is also an active collaborative pianist and currently maintains a roster of six undergraduate vocalists at Indiana University.



*Inside Magazine* described tenor **Andrew Lunsford**, M.M. Voice Performance, as possessing "a take-your-breath-away high C," and Fox News portrayed him as "quickly rising to the top due to his jaw-dropping voice." He has been profiled by NBC, ABC, and FOX News and was the subject of the prime-time CNN feature *The Accidental Tenor*. After discovering his vocal abilities later in life, Lunsford attended the Jacobs School of Music, where he trained with Carol Vaness. He has since gone on to perform on many of the world's most distinguished stages, including the Kennedy Center for the Performing Arts, Carnegie Hall's Stern Auditorium, and, most recently, in recital at Alice Tully Hall at the Lincoln Center for the Performing Arts. Some of his most notable roles include the title role in *Faust*, Calaf in *Turandot*, Pinkerton in *Madama Butterfly*, and Tamino in *The Magic Flute*. Lunsford has previously performed with IU Jacobs Opera Theater in the title role of *Faust* and as the Italian Tenor in *Der Rosenkavalier*. He has returned to Jacobs to complete a master's degree in voice performance and was most recently seen as Podestà in IU Jacobs Opera Theater's production of Mozart's *La Finta Giardiniera*. He returns to the Carnegie Hall stage this spring.

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Heyu Zhuang  
Marienn Sánchez  
Chin-Pei Tso  
Ivy Kan

### *Violin II*

Jose Hernandez  
Kelsey De Young  
Tim Lee  
Nana Okada  
Tekla Mendez  
Thea Krische  
Josephine Han  
Coda Scheuer

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Nina Weber  
John Cho  
Alexander Stern  
Boweï Yang  
Noah Eagle  
Paul Kent Bramlett

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Kyle Johnson  
Freeman Moser

### *Cello (cont.)*

Juyoung Park  
Hannah Greenstein  
Ryan Schick  
Tamara Shu

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Gabriel Harris  
Taiga Benito  
Quentin Miller

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Lilah Senibaldi, *Piccolo*/  
*Soprano Recorder*  
Miriam Tung, *Piccolo*

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Julie Baty

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*E-Flat*

Rayhan Ahmed, *Bass*

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 Scholarship  
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 Jacobs School of Music Summer Piano Academy Fund  
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 Jazz Studies Department Fund  
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 Jerger Scholarship Fund  
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 Fund  
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 Georgina Joshi Fellowship  
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 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  
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 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  
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### *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.

Pam and Jack Burks, MJ Crousore, Dr. Kyle King, Dana Marsh, and Gayle P. O'Day for their IU Day lead gifts that helped us unlock additional matching funds from the IU Foundation.

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David H. Jacobs Bicentennial Dean . . . . .	Abra K. Bush
Managing Director (Acting) . . . . .	Catherine Compton
Production Manager (Interim) . . . . .	Haley Strong
Director of Coaching and Music Administration . . . . .	Kevin Murphy
Director of Opera Choruses . . . . .	Walter Huff
Resident Stage Director . . . . .	Michael Shell
Executive Administrator of Instrumental Ensembles . . . . .	Thomas Wieligman
Coordinating Opera Coach . . . . .	Allan Armstrong
Coach Accompanists . . . . .	Charles Prestinari Shuichi Umeyama
Production Stage Manager . . . . .	Allison Gerecke
Assistant Stage Manager . . . . .	Margaret Shumate
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
Stitcher . . . . .	Julia Collins
House Electrician . . . . .	Betsy Wray
Lighting Specialist . . . . .	Russell Long
Stage Carpenters . . . . .	Ken D'Eliso, Matt Wood Matthew McQueary
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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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## **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.