

OCT
18
7:30pm

OCT
19
2pm
7:30pm

FALL BALLET



FOR YOUR INFORMATION

Do you want additional information about upcoming events at the Indiana University Jacobs School of Music? There are several ways to get further info about our recitals, concerts, lectures, and more.

Events Online

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2023–24 Jacobs Mainstage Season

Learn more about this year's season, and reserve your seats by visiting music.indiana.edu/operaballet.

Musical Arts Center

The **Musical Arts Center (MAC) box office** is open M–F, 11:30 a.m.–5:30 p.m. Call 812-855-7433, or email operatix@iu.edu for information and ticket sales. In addition, tickets can be ordered online at music.indiana.edu/boxoffice. Note: Online sales will be unavailable after 10 a.m. (matinee performances)/4 p.m. (evening performances) day of show.

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

Late Seating: Patrons arriving late will be seated at the discretion of the management.

Free Pre-Performance Talks

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*).

Parking

Valid IU Permit Holders access to IU Garages

EM-P permit: Free access to garages at all times.

Other permit holders: Free access if entering after 5 p.m. any day of the week.

Non-Permit Holders access to IU Garages

Free Friday 6 p.m.–Monday 7 a.m.



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

One Hundred Forty-Third Program of the 2024-25 Season

Indiana University Jacobs School of Music

Ballet Theater

presents

Fall Ballet

Mouvement Joyeux

Choreography by Durante Verzola

Music by Wolfgang Amadeus Mozart

Staged by Durante Verzola

Tarantella

Choreography by George Balanchine

Music by Louis Moreau Gottschalk

Staged by Kyra Nichols

Silence

Choreography by Ken Ossola

Music and lyrics by Polle van Genechten and Martino Muller

Staged by Ken Ossola

Shindig

Choreography by Jean-Pierre Bonnefoux

Music by Bill Monroe, Scott Anthony McAleer, and The Greasy Beans

(Charley Brophrey, Daimon Empfield, and Joshua W. Haddix)

Staged by Sasha Janes and Rebecca Janes

Wei-Chung Chen, *Conductor*

Russell Long, *Lighting Designer*

Musical Arts Center

Friday Evening, October Eighteenth, Seven-Thirty O'Clock

Saturday Afternoon, October Nineteenth, Two O'Clock

Saturday Evening, October Nineteenth, Seven-Thirty O'Clock

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

Friday, October Eighteenth, 2024 | 7:30 p.m.

Mouvement Joyeux

Choreography by Durante Verzola

Music: "Allegro con spirito" from

Sonata in D Major for Two Pianos, K.448;

"Andante" from *Concerto in C Major*

for Piano and Orchestra, K.467;

"Rondo: Allegro" from *Concerto in E-Flat Major*

for Two Pianos and Orchestra, K.365

by Wolfgang Amadeus Mozart

Premiere: August 12, 2022 | Miami City Ballet School

Ophelia & Juan Js. Roca Center | Miami, Florida

Staged by Durante Verzola

Wei-Chung Chen, *Conductor*

Min-Shu Tsai, *Piano*

Susan Tsai, *Piano*

Michaela Rae Mann, *Assistant Choreographer*

Glenda Lucena, *Ballet Master*

Sarah Wroth, *Ballet Master*

Elizabeth Licata, *Costume Designer*

Movement I

Allegro con spirito

Elizabeth Burnett and Jessica Ousterhout

with

Christopher Balbuena, Ava Beller, Eva Bendesky, Trey Ferdyn, Arnon Gafni-Kane,

Madeline Muth, Catherine Payson, Joshua Randall, Lucy Sheppard,

Allison Smith, Ella Sperry, Gabriel Weiner, Rebekah WolfsonKilayko

Movement II

Andante

Ashlyn DuPree and Bryan Gregory

with

Margaret Broadhurst, Sejal Janaswamy, Brigitte Kossuth,

Gates Northrup, Elly O'Connell

Movement III
Rondeau: Allegro

Jacob Shapiro
with

Lauren Batterbee, Anayilda Caminero, Stella Faser,
Lola Mayo, Anjuli Paul, Julia Pellon, Grace Price,
Luci Radke, Ella Snavelly, Nora Thorne, Emily Vlasnik

Durante Verzola is a passionate, neoclassical choreographer committed to creating the image of music in motion onstage. His ballets are meant to be *danced*, in every sense of the word, and the technical demands of his pieces are matched only by the expressive artistry he inspires from each dancer onstage. He demands precision in musicality and technique.

Tarantella

Choreography by George Balanchine*
Music: Grande Tarentelle for
Piano and Orchestra, Op. 67
by Louis Moreau Gottschalk
Reconstructed and orchestrated by Hershy Kay
Premiere: January 7, 1964, New York City Ballet
Center of Music and Drama | New York City, New York

Staged by Kyra Nichols
Wei-Chung Chen, *Conductor*
Spencer Myer, *Piano*
Christian Claessens, *Ballet Master*

Indiana Coté and Carson Van Popering

George Balanchine's admiration for this piece of music by Louis Gottschalk is what created this joyful pas de deux. He said of the music, "It is a dazzling display piece, full of speed and high spirits." For this work, he utilized the particular strengths of Edward Villella and Patricia McBride, two principal dancers in his company, to create eight minutes of technical athleticism combined with the charms of a character dance pas de deux. McBride was a longtime and beloved faculty member of the Jacobs Ballet Department, and it is a pleasure to honor the Balanchine legacy she helped establish here in presenting this work.

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and has been produced in accordance with the
Balanchine Style® and **Balanchine Technique®**.
Service standards established and provided by the Trust.

©**The George Balanchine Trust**

Tarantella costumes appear courtesy of Ballet Chicago,
designed after the original by Barbara Karinska.

Silence

Choreography by Ken Ossola
Music: "Silence"
Music and lyrics by Polle van
Genechten and Martino Muller

World Premiere

Staged by Ken Ossola
Nadia Reist, *Voice Soloist*
Sarah Wroth, *Ballet Master*
Rachel Caswell, *Voice Coach*
Elizabeth Licata, *Costume Designer*

Luke Alcaraz, Eva Bendesky, Margaret Broadhurst, Ashlyn Dupree, Trey Ferdyn,
Arnon Gafni-Kane, Kelly Gleason, Bryan Gregory, Ethan Houck, Grace Jaramillo,
Kale Jette, Oscar Lewis, Madeline Muth, Gates Northrup, Elly O'Connell,
Jessica Ousterhout, Catherine Payson, Jacob Shapiro, Lucy Sheppard,
Carson Van Popering, Emily Vlasnik, Gabriel Weiner, Graham Wissinger

Ken Ossola's choreography is born out of his own rich movement experience. During his illustrious contemporary movement career, he worked with and was a muse for several important choreographers. Using that movement vocabulary and his attention to detail, Ossola draws the best from each dancer. He sees the way each dancer's talent unfolds and coaxes solos, pas de deux, and group movement out of the flow that his natural movement understanding yields. The process of creation is filled with appreciation and collaboration, giving each dancer ownership of their own individual contributions. His coaching of the work holds dancers to the highest possible standard and pushes them to be the best, most fluidly intentional version of themselves. Ossola said creating this work at IU brought an array of joyful moments to his life.

Shindig

Choreography by Jean-Pierre Bonnefoux

Music:

"Get Up John" by Bill Monroe
"Lyndee" by Charley Brophrey
"Nine Pound Hammer" (trad. American)
"Pistolero" by Scott Anthony McAleer
"La Marie Bell" (trad. American)
"Rocky Broad Shuffle" by Joshua W. Haddix
"Dog Patch Scramble" by Daimon Empfield
"Whiskey Before Breakfast" (trad. American)

Premiere: September 18, 2003 | North Carolina Dance Theatre
Dance Place | Charlotte, North Carolina

Staged by Sasha Janes and Rebecca Janes
Diana Ladio, *Bandleader, Fiddle, and Voice*
Ben Zorn, *Mandolin and Voice*
Brendan Forrest, *Guitar and Voice*
Sam Guthridge, *Banjo*
Seán Carolan, *Double Bass*

Jessica Ousterhout and Bryan Gregory
Grace Jaramillo and Carson Van Popering
Lucy Sheppard and Trey Ferdyn
Eva Bendesky and Christopher Balbuena
Emily Vlasnik and Gabriel Weiner
Kelly Gleason and Kale Jette
Cordelia Leff and Joshua Randall
Brigitte Kossuth and Ethan Houck

This ballet represents joyful music sharing onstage. At its premiere, the lead singer of the original band, The Greasy Beans, got on the mic and told the audience a story, as he often did at his shows. He spoke of a French artistic director who called him about a ballet. That French director was a former chair of our very own Ballet Department, Jean-Pierre Bonnefoux, and his idea was to create a ballet that everyone could enjoy, a ballet to lift the spirits of audience and dancer alike. This work is just that—challenging, fulfilling, and fun for all to see.

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Costume Design by Betsy Blackmore

“Get Up John”
Written by Bill Monroe
Unichapell Music Inc. (BMI)
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Saturday, October Nineteenth, 2024 | 2 p.m.

Mouvement Joyeux

Choreography by Durante Verzola

Music: "Allegro con spirito" from

Sonata in D Major for Two Pianos, K.448;

"Andante" from *Concerto in C Major*

for Piano and Orchestra, K.467;

"Rondo: Allegro" from *Concerto in E-Flat Major*

for Two Pianos and Orchestra, K.365

by Wolfgang Amadeus Mozart

Premiere: August 12, 2022 | Miami City Ballet School

Ophelia & Juan Js. Roca Center | Miami, Florida

Staged by Durante Verzola

Wei-Chung Chen, *Conductor*

Min-Shu Tsai, *Piano*

Susan Tsai, *Piano*

Michaela Rae Mann, *Assistant Choreographer*

Glenda Lucena, *Ballet Master*

Sarah Wroth, *Ballet Master*

Elizabeth Licata, *Costume Designer*

Movement I

Allegro con spirito

Annaliesa Gowe and Emily Hain

and

Luke Alcaraz, Margaret Broadhurst, Miguel Calero, Kate Deshler,

Kale Jette, Josie Kirk, Oscar Lewis, Lillian Mozie, Mia Nelson,

Josh Page, Emily Vlasnik, Tiffany Yang, Sarah Yoak

Movement II

Andante

Ethan Houck and Lillian Smith

with

Claire Bowers, Brianna Fuller, Arnon Gafni-Kane,

Kelly Gleason, Ava Juleen

Movement III
Rondeau: Allegro

Graham Wessinger
and

Lauren Batterbee, Stella Faser, Julia Pellon, Grace Price,
Luci Radke, Lucy Schultz, Ella Snavelly, Nora Thorne,
Delaine Tyler, Sarah Wilkinson, Kieran Wood

Durante Verzola is a passionate, neoclassical choreographer committed to creating the image of music in motion onstage. His ballets are meant to be *danced*, in every sense of the word, and the technical demands of his pieces are matched only by the expressive artistry he inspires from each dancer onstage. He demands precision in musicality and technique.

Tarantella

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Music: Grande Tarentelle for

Piano and Orchestra, Op. 67

by Louis Moreau Gottschalk

Reconstructed and orchestrated by Hershy Kay

Premiere: January 7, 1964, New York City Ballet
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Staged by Kyra Nichols

Wei-Chung Chen, *Conductor*

Spencer Myer, *Piano*

Christian Claessens, *Ballet Master*

Grace Jaramillo and Jared Zeltner

George Balanchine's admiration for this piece of music by Louis Gottschalk is what created this joyful pas de deux. He said of the music, "It is a dazzling display piece, full of speed and high spirits." For this work, he utilized the particular strengths of Edward Villella and Patricia McBride, two principal dancers in his company, to create eight minutes of technical athleticism combined with the charms of a character dance pas de deux. McBride was a longtime and beloved faculty member of the Jacobs Ballet Department, and it is a pleasure to honor the Balanchine legacy she helped establish here in presenting this work.

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Silence

Choreography by Ken Ossola

Music: "Silence"

Music and lyrics by Polle van
Genechten and Martino Muller

World Premiere

Staged by Ken Ossola

Nadia Reist, *Voice Soloist*

Sarah Wroth, *Ballet Master*

Rachel Caswell, *Voice Coach*

Elizabeth Licata, *Costume Designer*

Luke Alcaraz, Christopher Balbuena, Ava Beller, Eva Bendesky, Trey Ferdyn,
Brianna Fuller, Arnon Gafni-Kane, Annaliesia Gowe, Bryan Gregory,
Kale Jette, Oscar Lewis, Lola Mayo, Elly O'Connell, Jessica Ousterhout,
Catherine Payson, Joshua Randall, Jacob Shapiro, Ella Sperry, Carson Van Popering,
Emily Vlasnik, Sarah Wilkinson, Graham Wissinger, Sarah Yoak

Ken Ossola's choreography is born out of his own rich movement experience. During his illustrious contemporary movement career, he worked with and was a muse for several important choreographers. Using that movement vocabulary and his attention to detail, Ossola draws the best from each dancer. He sees the way each dancer's talent unfolds and coaxes solos, pas de deux, and group movement out of the flow that his natural movement understanding yields. The process of creation is filled with appreciation and collaboration, giving each dancer ownership of their own individual contributions. His coaching of the work holds dancers to the highest possible standard and pushes them to be the best, most fluidly intentional version of themselves. Ossola said creating this work at IU brought an array of joyful moments to his life.

Shindig

Choreography by Jean-Pierre Bonnefoux

Music:

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"Lyndee" by Charley Brophrey

"Nine Pound Hammer" (trad. American)

"Pistolero" by Scott Anthony McAleer

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"Whiskey Before Breakfast" (trad. American)

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Dance Place | Charlotte, North Carolina

Staged by Sasha Janes and Rebecca Janes
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Ben Zorn, *Mandolin/Voice*
Brendan Forrest, *Guitar/Voice*
Sam Guthridge, *Banjo*
Seán Carolan, *Double Bass*

Ella Sperry and Gabriel Weiner
Catherine Payson and Trey Ferdyn
Gates Northrup and Jared Zeltner
Annaliesa Gowe and Graham Wissinger
Emily Hain and Oscar Lewis
Lillian Smith and Arnon Gafni-Kane
Margaret Broadhurst and Bryan Gregory
Sarah Yoak and Kaito Aihara

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Michaela Rae Mann, *Assistant Choreographer*

Glenda Lucena, *Ballet Master*

Sarah Wroth, *Ballet Master*

Elizabeth Licata, *Costume Designer*

Movement I

Allegro con spirito

Elizabeth Burnett and Jessica Ousterhout

with

Christopher Balbuena, Ava Beller, Eva Bendesky,

Luke Derksen, Henry Hoffman, Madeline Muth,

Catherine Payson, Joshua Randall, Lucy Sheppard, Allison Smith,

Ella Sperry, Gabriel Weiner, Rebekah WolfsonKilayko

Movement II

Andante

Ashlyn DuPree and Bryan Gregory

with

Margaret Broadhurst, Sejal Janaswamy, Brigitte Kossuth,

Gates Northrup, Elly O'Connell

Movement III
Rondeau: Allegro

Jacob Shapiro
with

Lauren Batterbee, Anayilda Caminero, Stella Faser, Lola Mayo,
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Staged by Ken Ossola

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Choreographers



George Balanchine (1904-83), *Tarantella*. Born in St. Petersburg, Russia, George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-96), whose great passions included the dream of creating a ballet company in America. At

Balanchine's behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe. This was the School of American Ballet, founded in 1934, the first product of the Balanchine-Kirstein collaboration. Several ballet companies directed by the two were created and dissolved in the years that followed, while Balanchine found other outlets for his choreography. Eventually, with a performance on October 11, 1948, New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983. Balanchine's more than 400 dance works include *Serenade* (1934), *Concerto Barocco* (1941), *Le Palais de Cristal*, later renamed *Symphony in C* (1947), *Orpheus* (1948), *The Nutcracker* (1954), *Agon* (1957), *Symphony in Three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (1977), *Ballo della Regina* (1978), and *Mozartiana* (1981). His final ballet, a new version of Stravinsky's *Variations for Orchestra*, was created in 1982. He also choreographed for films, operas, revues, and musicals. Among his best-known dances for the stage is "Slaughter on Tenth Avenue," originally created for Broadway's *On Your Toes* (1936). The musical was later made into a movie. A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.



Jean-Pierre Bonnefoux (b.1943), *Shindig*. Born in France, Jean-Pierre Bonnefoux joined the Paris Opera Ballet at age 14 and was named Danseur Etoile at 21. He has danced with the Bolshoi and Kirov Ballets and in 1970 became a principal dancer with New York City Ballet under the direction of George Balanchine. In 1977, Bonnefoux joined the faculty of the School of American Ballet, the official school of New York City Ballet, and began to

realize his lifelong ambition of training young dancers. His final performance was in 1980, after which, he dedicated himself to work as an artistic director, choreographer, and teacher. Bonnefoux's choreography includes works commissioned by New York City Ballet, the Lincoln Center Institute, the Metropolitan Opera Ballet Company, and the Pennsylvania Ballet. Bonnefoux served as choreographer and ballet master for the Pittsburgh Ballet and as chairman and artistic director of the Ballet Department in the School of Music at Indiana University. He joined Charlotte Ballet and Charlotte School of Ballet in 1996, where he served as president and artistic director until 2016.



Ken Ossola (b.1970), *Silence*. Ken Ossola started dancing at the age of 16 and was accepted into l'École de Danse de Genève, eventually joining the Ballet Junior de Genève. In 1989, under the leadership of Gerald Tibbs and the artistic direction of Jiří Kylián, Ossola was invited to join Nederlands Dans Theater (NDT) 2. For the next two years, he developed as an artist, working and creating with leading choreographers such as

Hans Van Manen, Ohad Naharin, William Forsythe, Martino Müller, Paul Lightfoot, Nacho Duato, Johan Inger, and Kylián. This experience led him to join NDT 1, where he collaborated with Kylián on numerous creations, including *One of a Kind*, *Blackbird*, *Tiger Lily*, *Wings of Wax*, and *Bella Figura*, establishing himself as one of NDT's most recognized dancers. Ossola worked closely with Kylián and developed a deep interest in choreography. In 1999, he decided to stop dancing to pursue a career as a choreographer. Over the past 20 years, he has choreographed for internationally renowned dance companies and organizations such as Grand Théâtre de Genève, Grands Ballets Canadiens, Shanghai Ballet, Boston Ballet, State Theater, Tanz Luzerner Theater, and many others. Ossola's passion for choreography stems from observing dancers and allowing himself to be inspired by their movements, reshaping and reinterpreting their steps, much like painting on a canvas. In addition to choreographing, he enjoys working as a ballet master. He worked in that capacity for NDT during the 2004-05 season and assisted Kylián during the creation of *Zugvögel* at the Bavarian State Theater in Munich. He has also staged works by Kylián and Hans Van Manen worldwide. GCDANCEVENTS is honored to represent Ossola globally, sharing his talent with those interested in his creations and work.



Durante Verzola (b.1997), *Mouvement Joyeux*. Durante Verzola is a Filipino American dance maker. He has choreographed works for Miami City Ballet, Pennsylvania Ballet II, Ballet Arizona's Studio Company, Collage Dance Collective, Central Pennsylvania Youth Ballet, Ballet Chicago, Columbia Ballet Collaborative, School of Pennsylvania Ballet, Ballet22, and more. He is a winner of Joffrey Ballet's Winning Works

and has been selected for the New York Choreographic Institute, where he choreographed on dancers of New York City Ballet. Verzola has also had his work featured at Guggenheim's Works & Process and the Institute of Contemporary Art in Miami, as well as the Center for Ballet and the Arts at NYU and has led Miami City Ballet School's Choreographic Intensive since its inception. His work has been described as "sharp and witty . . . so vibrant it is almost like a celebration of classicism and vitality with non-derivative balletic language . . . he continues to present classical ballet vocabulary in unfussy, thrilling ways," by Philadelphia Dance. *Explore Dance* has praised him saying, "For a 20-something choreographer, Verzola startled with his inventiveness via straightforward balletics. This piece challenged with silky troupe configurations, unfussy classical artistry, and the fluency of phrase variations." Verzola is from Lansing, Kansas, and most recently a dancer with The Suzanne Farrell Ballet. He began his training with Marisa Paull and received his formal ballet training from the Kansas City Ballet School and Kansas School of Classical Ballet. At the age of 16, Verzola left home to train with the Miami City Ballet School on full scholarship. He has attended summer courses at the School of American Ballet, Pacific Northwest Ballet School, and Central Pennsylvania Youth Ballet. In 2014, he was invited to join Pennsylvania Ballet II. Verzola joined The Suzanne Farrell Ballet in 2016. His repertoire includes works by Balanchine, Robbins, Wheeldon, Keigwin, and Petipa. He is a full-time faculty member and resident choreographer for Miami City Ballet School.

Artistic Staff



Seán Carolan, Double Bass, *Shindig*. Seán Carolan is a double bassist who has taken the stage across North and South America as well as Europe playing an array of bluegrass, jazz, and Irish traditional music. Hailing from the dynamic musical landscape of Chicago, he has been melded by both the sounds of the rich Irish and folk music history that is imprinted into the city's cultural fabric as well as the robust jazz community that serves as a global center for improvised music. Carolan was a founding member of the Chicago-based jam band Mungion and has also performed with artists such as Byron Stripling, Kathleen Keane, Simone, the Trinity Irish Dance Company, Bobby Floyd, Jake James, Katie Grennan, Evelyn Thom, Dennis Mackrel (Count Basie Orchestra), Gary Smulyan, Mark Colby, Bobby Schiff, Michael Abene (WDR Big Band), and Victor Wooten. He attended Elmhurst College, where he played in the world-renowned Elmhurst College Jazz Band directed by Grammy Award-winning arranger Doug Beach. When home in Chicago, Carolan runs a community music school on the far Northwest side. (*Photo by Jaylen Prater*)



Rachel Caswell, Voice Coach, *Silence*. Jazz vocalist and educator Rachel Caswell is adjunct lecturer in music and music in general studies/jazz studies at the Indiana University Jacobs School of Music, where she teaches courses in jazz history, contemporary jazz, and soul music. As a performer, Caswell is known for bringing a fresh approach to vocal improvisation and interpretation of popular song. She has performed at colleges, festivals, and a variety of venues nationwide both as a solo artist and as coleader of the Caswell Sisters Jazz Quintet. She has produced two well-received solo albums—*All I Know: Duets with Dave Stryker & Jeremy Allen* (2015) and *Some Other Time* (2003)—and in 2013, released the debut Caswell Sisters album, *Alive in the Singing Air*, featuring pianist Fred Hersch. Caswell's pedagogical experience also includes presentation of jazz-related master classes and clinics at colleges and universities, and serving as a judge and clinician at jazz festivals. Caswell earned a Master of Music in Jazz Voice from the New England Conservatory and Bachelor of Music degrees in Jazz Studies and Cello Performance from the Jacobs School.



Wei-Chung Chen, Conductor. Wei-Chung Chen, a native of Taiwan, is pursuing a Doctor of Music in Orchestral Conducting at the Jacobs School of Music with Arthur Fagen, Jeffery Meyer, and Thomas Wilkins. Chen serves as the music director of the Bloomington Bridges MAYO Youth Orchestra and holds full scholarships from Indiana University and the Taiwanese Ministry of Education. In 2024, he was selected for the Shao-Chia Lü master class, where he conducted the Taipei National University of the Arts Symphony Orchestra. He also participated in master classes with Marin Alsop and Mei-Ann Chen at the National Orchestral Institute. In July 2024, he conducted the Budafok Dohnányi Orchestra in Hungary in Gábor Hollerung's master class and was invited to guest conduct during the 2025-26 season. In March 2023, Chen served as assistant conductor to Fabien Gabel with the Indianapolis Symphony Orchestra and was selected by Robert Spano for a master class, where he conducted Sibelius's Symphony No.

1. He was invited to guest conduct the Bloomington Symphony Orchestra for its Thanksgiving concert in November 2023. During his time at Jacobs, he has conducted the MCCSC Children's Concert and served as assistant conductor in several opera productions, including Puccini's *Suor Angelica*, Mozart's *La Finta Giardiniera*, Chabrier's *L'Étoile*, and Bernstein's *Trouble in Tahiti*. He has worked with renowned conductors such as Marzio Conti, Sebastian Lang-Lessing, Sarah Ioannides, and Chelsea Tipton. He earned a master's degree in conducting from National Taiwan Normal University and taught at Taipei Municipal Chien-Kuo High School from 2016 to 2022. He has won several awards, including first place in the 2023 National Taiwan Symphony Orchestra International Music Talent Elite Competition, and will guest conduct the National Taiwan Symphony Youth Orchestra this November.



Christian Claessens, Ballet Master, *Tarantella*. Christian Claessens is lecturer in ballet at the IU Jacobs School of Music. He began his ballet training at the Conservatoire de la Monnaie. In 1978, he came to New York on scholarship to the School of American Ballet and the American Ballet Theatre School. After graduating, he performed with the Kansas City Ballet and Pittsburgh Ballet Theatre. In 1984, he returned to Europe as a member of the Dutch National Ballet. As a soloist, Claessens toured internationally with Stars of the American Ballet, Stars of the New York City Ballet, Stars of the Hong Kong Ballet, and Kozlov and Friends. In 1991, he cofounded the Scarsdale Ballet Studio with Diana White. In 1999, he codirected the International Ballet Project with Valentina Kozlova and White, both of New York City Ballet. In 1998, he took over the directorship of the Purchase Youth Ballet. He was the director of *La Leçon: Christian Claessens School of Ballet* in Westchester, New York.



Brendan Forrest, Guitar and Voice, *Shindig*. Brendan Forrest is an award-winning Americana artist from the north side of Chicago who traded his urban life for the pastoral landscape of Southwest Colorado. This geographic change reflects his transition from an internationally respected producer to a first-rate acoustic flatpicking guitarist, folk songwriter, and authority in the Americana genre. His bluegrass-inspired album, *Daydreaming Music Fiend*, was released in fall 2024.

The Greasy Beans, Original Music, *Shindig*. The Greasy Beans know what it takes to make good music. The group has been harvesting the best of southern roots and mountain music for years. From its home in the mountains of Western North Carolina, it brings a richness of sounds, story, and culture that is rare in the music industry today. The backbone of the band, Josh Haddix on guitar and Charley Brophrey on mandolin, has had the privilege to work with many talented musicians over the years and share the stage with some of the best, including Doc Watson, John Hartford, Danny Barnes, and Tony Rice, among others. Although Haddix passed away in 2022, his music and influence still continue to inspire innovation and perseverance in the music world today.



Sam Guthridge, Banjo, *Shindig*. Sam Guthridge is a multi-instrumentalist from Arlington, Virginia, who has set down roots in Baltimore, surrounded by the city's thriving bluegrass and old-time scene. A horn and guitar player as a child, he fell in love with the sound of the banjo while working as a florist delivery driver and listening to his local NPR station's bluegrass show. After graduating from Washington

College, he remained on the rural eastern shore of Maryland to hone his banjo skills as a founding member of Chester River Runoff, finding work as a farmer, carpenter, and substitute teacher on the side. Today, he plays banjo, mandolin, and sings in the critically acclaimed string band The High & Wides, is the banjoist for the jam-grass Dirty Grass Players, and is a musician for the Footworks Percussive Dance ensemble. He has toured the country from coast to coast as well as internationally in China, Europe, and South America. (Photo by Marc Shapiro)



Rebecca Janes, Stager, *Shindig*. Rebecca Janes is an adjunct faculty member at the IU Jacobs School of Music. After a professional career spanning 20 years, dancing principal roles by George Balanchine, Alonzo King, Dwight Rhoden, Nacho Duato, Marius Petipa, Alvin Ailey, Twyla Tharp, Anthony Tudor, and Sasha Janes, she moved to Bloomington with her family. Before coming to Bloomington, Janes was

part of the senior ballet faculty at Charlotte Ballet Academy. She has been teaching for nine years and is also on faculty at the Chautauqua Institution in New York.



Sasha Janes, Stager, *Shindig*. Sasha Janes is associate professor of ballet at the IU Jacobs School of Music. He was born in Perth, Australia, and received his formal dance training from the Australian Ballet School. He has danced professionally with West Australian Ballet, Australian Ballet, Hong Kong Ballet, and Dayton Ballet, performing principal roles in works by Jiří Kylián, George Balanchine, Nacho Duato, Jean-Pierre

Bonnefoux, Marius Petipa, Septime Webre, Anthony Tudor, Dwight Rhoden, Alonzo King, Twyla Tharp, Alvin Ailey, and many others. At the invitation of Jean-Pierre Bonnefoux and associate artistic director Patricia McBride, Janes joined Charlotte Ballet in 2003. In 2006, he was commissioned to choreograph his first ballet, *Lascia la Spina*, *Cogli la Rosa*, and has since choreographed several ballets for Charlotte Ballet, including *Carmen*, *Dangerous Liaisons*, *We Danced Through Life*, *Last Lost Chance*, *Shelter*, *At First Sight*, *Loss*, *The Four Seasons*, *The Red Dress*, *Utopia*, *Playground Teasers*, *The Seed and the Soil*, *Chaconne*, *Queen*, *Sketches from Grace*, and *Rhapsodic Dances*, which was performed as part of the Kennedy Center's Ballet Across America series in June 2013. *The Washington Post* called Janes "a choreographer to watch." He was a participant in New York City Ballet's Choreographic Institute and has been a guest choreographer for Richmond Ballet's New Works Festival. He was a principal dancer with Charlotte Ballet for eight seasons before being named rehearsal director in 2007 then associate artistic director in 2012 and adding the title resident choreographer in 2013. In fall 2016, Janes premiered his ballet *Saudade* for the Jacobs School of Music, where he served as guest faculty. In spring 2017, he premiered his *Wuthering Heights* for Charlotte Ballet, inspired by Emily Brontë's classic novel. In fall 2020, he premiered the first two movements of *19* at the Jacobs School.



Diana Ladio, Bandleader, Fiddle, and Voice, *Shindig*. Diana Ladio is a multi-genre fiddle player, five-string violinist, and classical violist based in Nashville, Tennessee. After earning degrees in music performance and music education from the University of Michigan, she cofounded the electric strings ensemble The Moxie Strings, with which she toured full time for over 17 years. In 2015, Ladio joined the ranks of Irish supergroup The Elders and now tours internationally, playing shows and teaching educational workshops. She specializes in introducing young musicians to the joy and importance of exploring different genres of music and finding their personal musical paths. Ladio founded a non-profit, The MOX Project, which provides musical experiences to underserved schools, and she also blogs about her life as a touring musician and emotional health advocate.



Elizabeth Licata, Costume Designer, *Mouvement Joyeux, Silence*. 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.



Russell Long, Lighting Designer. This is Russell Long's first ballet design at the Musical Arts Center. His 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 the Aspen Music Festival and School, where he designed lights for *Uncommon Ritual*, *De Colores!*, and *Mathew Whitaker*. Originally from Southern Arizona, Long studied at Northern Arizona University and has worked with Arizona Theatre Company, Peaks Productions, University of Arizona Opera, Aspen Opera, and Vail Ballet Festival. He is 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, Long has worked with the African American Arts Institute and music and performance group Ben & Winnie.



Glenda Lucena, Ballet Master, *Mouvement Joyeux*. Glenda Lucena is a world-renowned professional ballet teacher and répétiteur. She brings her insight, excellence, and spirituality into every studio. She has served as ballet master at Miami City Ballet, taught consistently for the Chautauqua Institution, and served as both faculty and répétiteur for the Jacobs School of Music Ballet Department.



Michaela Rae Mann, Assistant Choreographer, *Mouvement Joyeux*.

Michaela Rae Mann began dance training in her hometown of Lakewood, New Jersey. She continued her studies for several years as a scholarship student at the School of American Ballet (SAB) in its children's, intermediate, and advanced divisions. During summers, she trained at San Francisco Ballet School, Miami City Ballet School, Chautauqua School of Dance, Central Pennsylvania Youth Ballet, The Rock School, New Jersey Ballet, and others along the east coast. Following her graduation from SAB, she trained at Miami City Ballet School, where she toured with Miami City Ballet performing Balanchine works. Since, she has found joy performing and teaching preprofessional ballet classes, leading her to continue her studies through completion of a Bachelor of Arts degree at Georgian Court University and a Master of Fine Arts degree at New York University's Tisch School of the Arts, both in dance. She has performed all around the country—with highlights including Satellite Collective (BAM Brooklyn) and the Ashley Boudier Project—workshopped Justin Peck's revival of *Carousel* on Broadway, and joined Twyla Tharp for her 50th Anniversary Tour. As a performer, Mann was described as “a compact dancer of great focus” and a “compelling performer” by *Dance Tabs*, and “a goddess . . . her slow-quick motions acquiring urgency” by *The New York Times*. Mann has been a professor and choreographer for several universities on the east coast and has been teaching professionally for 15 years. She is currently living in Miami, Florida, where she is on faculty at both the high school and college at the prestigious New World School of the Arts and serves as a répétiteur for Verzola Ballet. She is a children's répétiteur for *George Balanchine's The Nutcracker* with Miami City Ballet and a full-time faculty member at Miami City Ballet School.



Spencer Myer, Piano, *Tarantella*.

Lauded for “superb playing” and “poised, alert musicianship” (*Boston Globe*) and labeled “definitely a man to watch” (*The Independent*), American pianist Spencer Myer is among the most respected and sought-after artists on today's concert stage. Myer's orchestral, recital, and chamber music performances have been heard throughout the United States, Canada, Europe, Africa, and Asia.

He has been soloist with a host of ensembles, including The Cleveland Orchestra, Cape Town Philharmonic, Indianapolis Symphony Orchestra, Mexico's Orquesta Filarmónica de Jalisco, and Beijing's China National Symphony Orchestra, collaborating with such conductors as Michael Christie, Arthur Fagen, Jahja Ling, Yannick Nézet-Séguin, Thomas Wilkins, and Victor Yampolsky. Myer has played recitals in such prominent venues as New York City's Weill Recital Hall, Philadelphia's Kimmel Center, and London's Wigmore Hall. An in-demand chamber musician, he has collaborated such notable artists as cellists Lynn Harrell and Ralph Kirshbaum, clarinetist David Shifrin, soprano Nicole Cabell, the Miami, Jupiter, and Pacifica string quartets, and the Dorian Wind Quintet. Myer's career was launched with three important prizes: first prize in the 2004 UNISA International Piano Competition, the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association, and the gold medal from the 2008 New Orleans International Piano Competition. He is also a laureate of the 2007 William Kapell, 2005 Cleveland, and 2005 Busoni International Piano Competitions. Myer enjoys an esteemed reputation as a vocal collaborator since winning the 2000 Marilyn Horne Foundation Competition. An enthusiastic educator, he has served as a guest faculty at the Oberlin and Baldwin-Wallace

Conservatories of Music and was a member of the piano faculty of Boston's Longy School of Music of Bard College. He is currently associate professor of music (piano) at the IU Jacobs School of Music. He has released several CDs on the harmonia mundi usa and Steinway & Sons labels, including piano rags of William Bolcom and Chopin's four impromptus, as well as three discs with cellist Brian Thornton encompassing repertoire of Brahms, Debussy, and Schumann. Myer is a Steinway Artist.



Kyra Nichols, Stager, *Tarantella*. Kyra Nichols is professor of ballet at the IU Jacobs School of Music, where she holds the Violette Verdy and Kathy Ziliak Anderson Chair in Ballet. Nichols began her early training with her mother, Sally Streets, a former member of New York City Ballet (NYCB). Nichols became an apprentice and then a member of the corps de ballet at NYCB in 1974 and was promoted to soloist in 1978. In 1979, George Balanchine promoted her to principal dancer, and she worked closely with both Balanchine and Jerome Robbins. She performed numerous leading roles in the NYCB repertoire, including *Tchaikovsky Piano Concerto Number 2*, *Stars and Stripes*, *Liebeslieder Walzer*, and *Davidsbündlertänze*. She has worked with an extensive list of choreographers, including William Forsythe, Susan Stroman, Christopher Wheeldon, Jacques D'Amboise, Robert La Fosse, and Robert Garland. Nichols retired from New York City Ballet in June 2007 after 33 years with the company, the longest-serving principal dancer in the company's history. Immediately prior to joining the Jacobs School, she was ballet mistress at Pennsylvania Ballet.



Nadia Reist, Voice Soloist, *Silence*. Nadia Reist is a trumpet player from Nashville, Tennessee. Growing up in Nashville, she was influenced by the many types of music in the city, especially jazz, and was able to learn from local musicians. In addition to playing trumpet, she is a songwriter/composer, vocalist, and bassist in ensembles of varying styles, including rock, fusion, pop, and folk. Reist is currently in her third year as an undergraduate jazz trumpet major at the Jacobs School of Music, studying with John Raymond on trumpet and Rachel Caswell on voice.



Irina Ter-Grigoryan, Ballet Rehearsal Pianist. Irina Ter-Grigoryan earned her degrees in piano performance, pedagogy, and accompaniment in the former Soviet Union. She served as a faculty member at the Baku State Conservatory and as an accompanist for the Azerbaijan State Theater Opera and Ballet. She was selected from a small pool of musicians to accompany international and regional competitions representing the Soviet Union. During her time in the United States, she has continued her work as an accompanist with the Temple Square Concert Series Recitals in Salt Lake City, Utah, the University of Utah, and Ballet West, and as a collaborative pianist at DePauw University. She currently holds the position of accompanist and music director with the IU Jacobs School of Music Ballet Department.



Min-Shu Tsai, Piano. *Mouvement Joyeux*. Min-Shu Tsai was born in Taiwan in 2000. As a pianist and educator, Tsai was on the faculty of the Young Pianists Program from 2023 to 2024 and is now serving as an associate instructor of piano at the Jacobs School of Music. She has participated in numerous music festivals, including the Rebecca Penneys Piano Festival, International Maestro Piano Festival, Mozarteum

University International Summer Academy, and Lee University International Piano Festival, among others. Tsai has won several competitions, including second prize at the Lee University International Piano Competition and second prize and Best Piano Accompaniment prize at the National Taiwan Normal University Piano Concerto Competition. She has performed in numerous venues, including in the 840-Pianist Marathon at National Recital Hall in Taiwan in 2017. In 2023, she provided piano accompaniment for the National Association of Teachers of Singing Indiana Chapter Student Auditions. Moreover, she has had master classes with renowned pianists including András Schiff, Arthur Greene, Angela Cheng, Boris Slutsky, Ching-Yun Hu, Ivan Yanakov, Julian Jacobson, Robert Levin, and Ronan O’Hora, among others. Tsai earned a bachelor’s degree from the music department of the National Taiwan Normal University under Chiao-Han Liao. She completed a master’s degree at the Jacobs School of Music in May 2024 and is currently pursuing a Performer Diploma at Jacobs under the tutelage of Spencer Myer.



Susan Tsai, Piano, *Mouvement Joyeux*. Taiwanese pianist Min-Shan (Susan) Tsai started her piano study at the age of six. She earned a Bachelor of Music in Piano Performance at Weber State University in Utah under the mentorship of Yu-Jane Yang and a Master of Music on full scholarship from the University of Michigan under the tutelage of Arthur Greene. She is now pursuing a Doctor of Music in Piano at the

Jacobs School of Music under Spencer Myer, with an associate instructorship and full scholarship. Since coming to the United States in 2018, Tsai has received many accolades in competitions. She was the first-place state winner of the Music Teachers National Association (MTNA) Senior Piano Competition in Utah (2018) and represented the Southwest Division at the MTNA National Final Senior Piano Competition in Spokane, Washington (2019). Tsai was awarded second place at the MTNA Steinway Young Artist Collegiate Piano Solo Competition in Utah (2019) and first prize at the Utah MTNA Piano Concerto Competition (2020). In 2021, she was selected as one of 10 semifinalists at the PianoArts North American Competition. She was also chosen as one of the finalists of the 2022 New York International Piano Competition. In 2023, Tsai won second place at the MTNA Young Artist Piano Solo Competition in Michigan.



Michael Vernon, Ballet Master. Michael Vernon is professor of ballet at the IU Jacobs School of Music. He studied at the Royal Ballet School in London with Dame Ninette de Valois and Leonide Massine. He performed with The Royal Ballet, The Royal Opera Ballet, and the London Festival Ballet before moving to New York in 1976 to join the Eglevsky Ballet as ballet master and resident choreographer under the

directorship of Edward Villella. Vernon served as artistic director of the company from 1989 to 1996. He has choreographed for the Eglevsky Ballet, BalletMet, and North Carolina Dance Theatre, and Mikhail Baryshnikov commissioned him to choreograph

the pas de deux *In a Country Garden* for American Ballet Theatre (ABT). Vernon's solo *S'Wonderful* was danced by ABT principal Cynthia Harvey in the presence of President and Mrs. Reagan and shown nationwide on CBS television. Vernon served as the assistant choreographer on Ken Russell's movie *Valentino*, starring Rudolph Nureyev and Leslie Caron. Vernon has taught at Steps on Broadway (New York City) since 1980 and been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey American Dance Theater. He has been involved with the Ballet Program of the Chautauqua Institution since 1996 and is the artistic advisor for the Ballet School of Stamford. He is permanent guest teacher at the Manhattan Youth Ballet and has a long association with Ballet Hawaii. For Indiana University, Vernon has choreographed *Endless Night*, *Jeux*, *Spectre de la Rose*, and *Cathedral*, and has staged and provided additional choreography for the full-length classics *Swan Lake* and *The Sleeping Beauty*. He has choreographed for many IU Jacobs School of Music Opera Theater productions, such as *Faust* and the world premiere of *Vincent*.



Sarah Wroth, Ballet Master, *Mouvement Joyeux*, *Silence*. 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, Jifí Kylián, 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.



Ben Zorn, Mandolin and Voice, *Shindig*. Ben Zorn's musical journey began in high school, playing open mics with folk trio Local Wildlife Band, and continued through his involvement in a string band program at Davis and Elkins College. There, he honed his skills in traditional Appalachian music, performing and leading workshops throughout West Virginia. After graduating, Zorn joined Chicago-based band River

Valley Rangers, playing fiddle and performing at prominent Midwest festivals such as the John Hartford Memorial Festival, Shoe Fest, and Blue Ox. He recently formed Stockyard Drawl with Brendan Forrest and Sean Carolan, with whom he played at the Telluride Bluegrass Band competition. He also frequently plays for the Monday night contra dance presented by the Chicago Barn Dance Company. (Photo by Jaylen Prater)

Students of the Ballet Department

Seniors



Christopher Balbuena



Margaret Broadhurst



Elizabeth Burnett



Indiana Coté



Ashlyn DuPree



Kelly Gleason



Annaliesa Gowe



Grace Jaramillo



Brigitte Kossuth



Christina Lewis



Audrey Osburn



Jessica Ousterhout



Lucy Sheppard



Allison Smith



Gabriel Weiner



Carson Van Popering

Juniors



Lauren Batterbee



Eva Bendesky



Claire Bowers



Stanley Cannon



Trey Ferdyn



Bryan Gregory



Ethan Houck



Maya Jackson



Gates Northrup



Catherine Payson



Josh Randall



Lillian Smith



Ella Sperry



Emily Vlasnik

Sophomores



Kaito Aihara



Luke Alcaraz



Ava Beller



Stella Fraser



Brianna Fuller



Arnon Gafni-Kane



Emily Hain



Sejal Janaswamy



Kale Jette



Ava Juleen



Cordelia Leff



Lola Mayo



Madeline Muth



Elly O'Connell



Julia Outmesguine



Hannah Reiff



Mia Vinick



Sarah Wilkinson



**Rebekah
WolfsonKilayko**



Sarah Yoak



Jared Zeltner

First-Years



Luke Derksen



Kate Deshler



Emma Dorrler



Jedidiah Friesen



Henry Hoffman



Anayilda Jaquez



Josie Kirk



Oscar Lewis



Lilly Mozie



Mia Nelson



Joshua Page



Anjuli Paul



Julia Pellon



Grace Price



Luci Radke



Lucy Shultz



Jacob Shapiro



Ella Snavelly



Nora Thorne



Delaine Tyler



Keiran Wood



Graham Wissinger



Tiffany Yang

*Photos by
Maximillian Tortoriello*

Conductors Orchestra

Violin I

Jisu Youn
Li-Che Wang
Yue Ning Foo
Anna Cain
Yolanda Ni
John Heo
Patricio Flores-Esquivel
E Na Tee
Jose Marie Eserjose

Violin II

Secun Chang
Carolyn Shen
Cameron Zorlu
Szu-Ju Chen
Jinny Lee
Tegwen Sak
Wendi Li
Chi Chi Wang

Viola

Sumin Cheong
Sophie Choate
Kai Slesarev-Nogami
Shia-He Lin

Viola (cont.)

Noah Morsi
Rowan Lemaster
Isabel Barron

Cello

Hwisung Oh
Henry Lin
Nicholas Hilliard
Juyoung Park
Owen Cummings
Connor Swain

Bass

Duo Chen
River Makinney
Brandon Wulff
Jasper Chambreau

Flute

Alejandro Meza
Emma Westerfield

Oboe

Noa Weinreb
Camden Barton

Clarinet

Katie Urrutia
Hongbo Liang

Bassoon

Sam Schorer
Leary Justin

Horn

Andre Richter
Emma Nixon
Ari Kessler

Trumpet

Isaac Morton
Connor Bitterman

Timpani

Michael Sears

Percussion

Ford Smith
Mihail Babus

Librarian

Jeanne Case

Student Production Staff

Stage/Rail Crew	Erin Blake, Noah Burns Leland Conrad, Cherilynn Spicer Andrew Williams
Electrics Crew	John Clarkston, Caleb Endres, Rowan Farabaugh Leivree Hagman, Jared Harris, Seth Jacobsen Isa James, Leo Manson, Skye Murrell Kris Nickeson, Jojo Di Norcia, Asher, Ramaly Lily Sigler, Ford Smith Evan Spellman, Taryn Turchi
Paint Crew	Ella Asher, Rossina Dailey Muñoz, Emkay Fahrnow Nathaniel Gottschalk, Ben Greenfield Cassie Horn, Olivia Jabczynski Leah Nykaza, Wren Spellman Hina Zulkowski, Michael Stiles
Costume CrewDavid Mergen Baumann Isabella Dillis, Lucy Cappelletti Foster Jayson Huffman, Laura Kick, Taylor Stine
First Audio Engineers	Isa Garcia, Avery Mcguire
Second Audio Engineer	River Myers
Audio Assistants	Theo Erz, Hansen O'Connor, Ebin Trail



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Special thanks to

Quincy Roberts for providing meaningful funding that will send voice students to the Dallas Opera to participate in the Hart Institute for Women Conductors.

Gina Leonetti for providing significant and meaningful funding to the Jacobs School of Music Student Support Fund, which provides for vital needs such as tuition, food security, living expenses, safe housing, transportation costs, instrument rental, and so much more.

Gary Dowty for sponsoring one of the IU Marching Hundred's sousaphone travels to Los Angeles to perform for the University President at the Big Red Warm Up.

IU Jacobs School of Music Ballet Theater Production Staff

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Director of Production	Catie Sneath
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Light Board Operator	Blake Christ
Stage Supervisor	Nik Miller
Fly Captain	Kyle Resener
Scenic Artists and Paint Assistants	Amber Mckoy, Daniela Diaz Tarin



ALWAYS FREE. ALWAYS LIVE.

MON TUES WED

SEPTEMBER **30** Jazz Ensemble
8 PM
Musical Arts Center

OCTOBER **07** Jazz Ensemble
8 PM
Musical Arts Center

OCTOBER **14** Jazz Ensemble
8 PM
Musical Arts Center

OCTOBER **21** Latin Jazz Ensemble
7:30 PM
Buskirk-Chumley

OCTOBER **28** Jazz Ensemble
8 PM
Musical Arts Center

NOVEMBER **11** Jazz Ensemble
7:30 PM
Buskirk-Chumley

SEPTEMBER **24** Wind Ensemble
8 PM
Auer Hall

OCTOBER **01** Concert Band & Symphonic Band
8 PM
Musical Arts Center

OCTOBER **22** Alfonso Montecino Concert Series
8 PM
Auer Hall

NOVEMBER **05** Symphonic Band
8 PM
Auer Hall

NOVEMBER **19** Symphony Orchestra
8 PM
Musical Arts Center

SEPTEMBER **25** Chamber Orchestra
8 PM
Auer Hall

OCTOBER **02** University Orchestra
8 PM
Musical Arts Center

OCTOBER **09** Concert Orchestra
8 PM
Musical Arts Center

OCTOBER **23** Chamber Orchestra
8 PM
Auer Hall

OCTOBER **30** University Orchestra
8 PM
Musical Arts Center

 **FALL 2024**

Monday, Tuesday, and Wednesday means free live music at Jacobs. No tickets or reservations required. Just show up and enjoy the show!



SUOR ANGELICA/ TROUBLE IN TAHITI

Giacomo Puccini and Leonard Bernstein

SEPT 27, 28 | 7:30 p.m.

FALL BALLET

*Verzola, Balanchine, Ossola, and
Bonnetoux*

OCT 18 | 7:30 p.m.

OCT 19 | 2 p.m. & 7:30 p.m.

POP-UP OPERA DIE FLEDERMAUS

Johann Strauss II

OCT 25, 26 | 7:30 p.m.

SINGING HOOSIERS FALL CONCERT

NOV 2 | 2 p.m. & 8 p.m.

PERFORMED IN AUER HALL

THE AMAZING ADVENTURES OF KAVALIER AND CLAY

Mason Bates and Gene Scheer

NOV 15, 16, 21, 22 | 7:30 p.m.

*A COLLABORATION WITH THE
METROPOLITAN OPERA*

THE NUTCRACKER

Peter Ilyich Tchaikovsky

DEC 5, 6, 7 | 7:30 p.m.

DEC 7, 8 | 2 p.m.

ALCINA

George Frideric Handel

FEB 7, 8 | 7:30 p.m.

JACOBS LIVE AT THE MOVIES

FEB 21, 22 | 7:30 p.m.

THE TURN OF THE SCREW

Benjamin Britten

MAR 7, 8 | 7:30 p.m.

SPRING BALLET

Janes, Lovette, and Morris

MAR 28 | 7:30 p.m.

MAR 29 | 2 p.m. & 7:30 p.m.

SINGING HOOSIERS SPRING CONCERT

APR 5 | 7:30 p.m.

CARMEN

Georges Bizet

APR 18, 19, 25, 26 | 7:30 p.m.

JAZZ CELEBRATION

MAY 3 | 7:30 p.m.