



INDIANA UNIVERSITY

JACOBS SCHOOL OF MUSIC

Four Hundred Ninety-Second Program of the 2007-08 Season

Indiana University Opera Theater
presents
as its 396th production

A Wedding

an Opera in two acts in English by
William Bolcom
Libretto by Arnold Weinstein and Robert Altman
after the Robert Altman/John Considine film
A Wedding (1978)

David Agler, *Conductor*
Vincent Liotta, *Stage Director*
Robert O'Hearn, *Designer*
Michael Schwandt, *Lighting Designer*

Wedding Dances Staged by Michael Vernon

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World première, Lyric Opera of Chicago, December 11, 2004
A Wedding was commissioned by Lyric Opera of Chicago.
The commissioning and production were made possible
by generous and deeply appreciated gifts from
Port, Washlow, and Errant families, The Boeing Company,
and the National Endowment for the Arts.

Musical Arts Center
Friday, February First
Saturday, February Second
Friday, February Eighth
Saturday, February Ninth
Eight O'Clock

music.indiana.edu

The Indiana University
Jacobs School of Music
and IU Opera Theater
congratulate
Professor Robert O'Hearn
on a legendary international
career in set and costume design.



A Wedding, designed by Robert O'Hearn
IU Opera Theater, February 2008

The Characters

The Bride's Family:

Tulip Brenner, the mother of the bride . . . Kathryn Leemhuis, Heather Youngquist
Snooks Brenner, the father of the bride Erik Anstine, Cody Medina
Muffin Brenner, the bride Robin Federici, Sally Freeland
Buffy Brenner, Mute, Muffin's sister Christine Cornell, Emily Stokes
Candace Ruteledge, Tulip's sister Charis Peden, Kendall Zini-Jones

The Groom's Family:

Nettie Sloan, mother of Victoria,
 Antonia, and Diana Lindsay Ammann, Audrey Snyder
Victoria Corelli, the mother of the groom . . . Courtney Crouse, Meredith Kiesgen
Luigi Corelli, the father of the groom Jonathan Matthews, Anthony Webb
Dino Corelli, the groom Daniel Shirley, Josh Whitener
Jules Goddard, a doctor turned art dealer,
 Antonia's husband Ferris Allen, Alan Dunbar
Antonia Goddard, "Toni,"
 Victoria's sister, Jules' wife Johanna Nordhorn, Naomi Ruiz
Diana Sloan, Victoria's sister Meghan Dewald, Amanda Kohl
Bea Sloan "Aunt Bea," Nettie's sister Lindsay Ammann, Audrey Snyder
Donato Corelli, Luigi's brother Christopher Nelson, Mark Van Arsdale

Staff and Guests:

Rita Billingsley, wedding "directrix" Jennifer Jakob, Stephanie Washington
Randolph, the Sloans' Caribbean butler Carl DuPont, Justin Merrick
William Williamson, a hired guest Steven Hrycelak, Carl Kanowsky
Breedley, the best man Nathan Brown, Christopher Johnson
Bartender David Klink
Groomsman 1 Kevin Necciai
Groomsman 2 Grady McCoy
Groomsman 3 John Rodger
Groomsman 4 Matthew Latta
Waiter Joseph Mace
Security Man Nikhil Navkal
Security Woman Erin Houghton
Photographer Kris Simmons
Bridesmaid 1 Emily Smokovich
Bridesmaid 2 Suna Avci
Bridesmaid 3 Kaia Richards
Bridesmaid 4 Sarah Stankiewicz
Maid 1 Shelley Ploss
Maid 2 Christina Zimmer
Acolytes Elizabeth Nixon, Megan Torbenson
Bishop Jamie Wigglesworth
Deacon Michael Cummings
Flower Girl Jill Lile
Ring Bearer Alexa Minton
Torchbearers Adam Ewing, Jonathan Lerner

Projected English Titles by Francis Rizzo

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Synopsis of Scenes

Time: The recent past

Place: The Sloan mansion, Lake Forest, Illinois

Act I

The church and in and around the Sloan mansion

Act II

In and around the Sloan mansion

A Synopsis of Sorts by William Bolcom

I have been requested to write a synopsis of *A Wedding* more or less on the order of the kind you read while at the opera house waiting for *Il trovatore* to begin. However, I remember how Robert Altman did not want to give away the whole game in the written plot sketch when we were together working on my first opera for Chicago Lyric, 1992's *Mcteaue*. I don't blame him; telling all the delicious details in a new work up front in a synopsis is taking all the punch out of any potential comedy or tragic surprise.

A full synopsis of a standard work is often gratifying to read when it's a piece you know fairly well but haven't heard for a while. I'm not alone, I'm sure, in finding *Il trovatore's* plot impossible to figure out or remember, so a guide is helpful. *A Wedding* is a new piece; it certainly resembles the eponymous 1978 film in basic ways, though characters from the movie have been sometimes conflated and, in general, their numbers greatly diminished. I do hate to spill the beans about what you are going to hear and see. But you, the reader, want to know more or less where you are in a new opera, so I am stuck with the need to play a sneaky game; I am going to tell you what the scenario is, i.e., what is supposed to happen in each scene, and something about each person in each scene (including their arias), without giving all the details or the denouement away, which would spoil many surprises. I'll try to make it succinct and as easy to remember as possible, if you read this first, so you won't need to dip into your program too often.

The Story

Prologue

As *A Wedding* begins, Rita Billingsley, the wedding "directrix," is at the mixing bar lecturing the bartenders about drink-serving policy, and exhorting the maids to put out the flowers—all the last minute details of preparing a wedding reception in a grand North Shore villa (**Now remember, you of the bartending crew**).

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Act I

Scene 1. The curtains part on a church sanctuary, where the wedding of Muffin Brenner and Dino Corelli is about to begin; the whole pageant is completed to a grand **Wedding March**. A more ostentatious, overdone, showy, lily-bedecked sight can scarcely be imagined—a triumph of pricey ecclesiastical taste.

Scene 2. We return to the master bedroom of the Sloan mansion. Nettie Sloan, the formidable matriarch of the demesne, is gravely ill but leaves her bed to be nearer to the birds outside (**Goldfinch and warbler**). She is caught at the window by her daughter, Antonia Goddard, and her husband, Jules Mackenzie Goddard, who have just returned from the wedding ceremony. Jules, a retired doctor now an art dealer, exhorts a rebelling Nettie to return to bed. Soon enter Antonia's (or Toni's) sisters—the youngest, Diana Sloan, unmarried, and Victoria Corelli, Dino's mother, physically weak and led supportively by her husband, Luigi. Nettie, at once proud of and nettled by her family, sends them all out. Enter Randolph, the Sloans' Caribbean butler, to tell Nettie some distressing news about the impending reception. Once again alone, Nettie is chagrined but relieved that the wedding is at least over. Rita enters the bedroom to tell her about the just-arrived grand cake and receives no answer.

Scene 3. Downstairs in the ballroom of the mansion (this scene begins with a gentle samba from the full orchestra), Jules orders a drink while trying to avoid Victoria's pleas for attention. Rita meets Victoria for the first time; Randolph tries to bring Jules to see Nettie but is brushed aside. Muffin and Dino, the newlyweds, arrive, followed by the Brenners, including Tulip's unmarried sister, Candace, and the mysterious Buffy, Muffin's older sister, who looks meaningfully at Dino; Toni looks askance at the family of new in-laws (**That's the father of the bride?/Yes, the F.O.B.**). The affable Luigi Corelli, the Italian-born father of the groom, hustles all the men to his "grotto" for a drink but not before Jules falls suddenly for Tulip, so different from his executive, businesslike wife.

Scene 4. In the mirrored powder room, Buffy stares dreamily at her many reflections. Candace bursts in, searching for the toilet. Tulip's attempt at chitchat with Victoria fails; Diana explains that her sister is not feeling well.

Scene 5. In Luigi's grotto, a replica of a Roman trattoria, Luigi pours Jules and Dino wine he made himself; he attempts to pour a glass for Snooks, who refuses (**There was a time I was a drinker and a smoker**, in country-rock tempo).

Scene 6. In the ballroom, Rita fusses with the photographers. The guest, William Williamson, enters (**I'm a guest from the agency**). All pass by the receiving line, then it is time for the dance, a local band. (Rita: **Ladies and gentlemen, we follow tradition**). The bride and groom are the first to dance, to "their" song, followed by Luigi and Muffin, Dino and Victoria, and so on in the normal wedding-dance order. Jules cuts in on Tulip and Dino, barely able to contain his sudden infatuation for her. He is interrupted again by Randolph: Victoria needs him—it's an emergency—and Jules finally agrees to go. Diana tries to detain Randolph; she is madly in love with him.

Scene 7. Victoria is alone in a small dark room. Jules enters and deals with her emergency.

Scene 8. Back at the ballroom, Snooks dances with Muffin, Tulip standing nearby. Jules rushes in and whirls Tulip out of the ballroom to a secluded spot. Except for an interrupting bartender, they are alone. After Jules tells her of his odyssey from medicine to art dealing (**Pollock, de Kooning, and Kline**), he finally cannot contain it any longer: he loves Tulip! She runs away in confusion.

Scene 9. Stumbling into the mirrored bathroom, Tulip encounters Victoria, who again leaves hurriedly. Alone, she contemplates herself in the mirrors (the emotionally intense **This Jules Goddard, who is this me he sees?**). To her shock, Jules enters the powder room with a rose and demands she declare her love for him, too. They decide to tryst in two weeks (**Heaven, Tallahassee**), and Jules dashes out of the bathroom blissfully, leaving Tulip again stunned and panting (**Lord God Almighty!**). Candace comes to find Tulip, warning her that it is time for the cake-cutting. Tulip dashes out of the powder room.

Act II

The orchestral introduction depicts a lone motorcycle on its way to the Sloan mansion; on it is Breedley, Dino's best man, late for the wedding.

Scene 1. Arriving at the mansion, Breedley finds Dino with the couple's wedding present from Snooks Brenner, a new Mercedes, which Breedley immediately covets.

Scene 2. The gift table in the ballroom. Nettie's sister, Aunt Bea, enters in poncho and pearls, with a large wrapped painting, which she sets down while carrying on a spirited argument with Rita. The Sloan/Corelli family enter with the Brenners, Randolph, and William Williamson, and Aunt Bea unveils her work with a flourish, a painting of Muffin that shocks the gathering (**It's my interpretation of our social condition**); Williamson defends her art, Bea and Toni clash, and Rita calls everyone to the cake table.

Scene 3. With the band's help, Rita shows Muffin and Dino how to cut the cake. Breedley watches in disgust (**Stark raving married**, sung with the ensemble) and decides on mischief, telling Tulip's sister Candace of Dino's prior involvement with Buffy. Tulip, getting lost en route, shows up late; when Candace tries to tell her the gossip, Snooks, breaking in, takes Tulip off to see the offensive painting.

Scene 4. Alone in the grotto, Luigi bemoans having left his native land (**Italia, Italia**). When Victoria enters, he tries to tell her of her mother's passing; she responds strangely (**It was at a table like this in the sun, remember?**).

Scene 5. Donato, Luigi's brother from Italy, sneaks into the gift-table area where Rita stops him, thinking him a burglar (**Red alert**). Randolph takes his passport—he really is Dino's uncle—but Luigi, enraged to see him, tries to throw him out. When Jules explains that since Nettie's death the situation has changed, Luigi suddenly embraces the puzzled Donato, who has brought a huge sausage from

their favorite pizzeria (**Prosciutto, mortadella**). The scene ends in a celebration, Italian-opera style.

Scene 6. Toni, entering Nettie's bedroom, discovers her mother's death and has Jules call a family conference to tell the sad news. All leave afterward but Aunt Bea. William Williamson pops his head in the room (**Just looking around**, in recitative), and the two discover their affinity (**I've got a lot of lawn to mow**, a duet in English country-dance tempo).

Scene 7. The shower room. Breedley is feeding drinks to Dino, who sings drunkenly of his new, happy marriage (**Desire is the last thing I need**, in Platters-style rock-and-roll tempo) and collapses, passed out. Breedley drags him to the shower (**Stark raving married and stark raving drunk!**). Meantime, Muffin, on a staircase in travel clothes, sings of her first meeting with Dino across the country club swimming pool (**Blue-green beautiful chlorine**, a lyrical ballad). She is confronted on the stairs by Rita in an upsetting way and runs up to the shower room, where Breedley is trying unsuccessfully to sober Dino up. Breedley climbs out of the shower, grabs Dino's trousers, and runs out, leaving Muffin to take on the task.

Scene 8. Candace tells Snooks that Buffy is pregnant, and Snooks calls a family conference. When confronted with her past, which does not include only Dino, she mimes a silent aria of counting (accompanied by flutes, horns, and bassoons).

Interlude for the orchestra before Scene 9.

Scene 9. Snooks, furious, wants to leave, calling to Randolph for their cars. Tulip, in tow, runs into Jules and greets him secretly. Suddenly, we hear the sound of Muffin and Dino's new Mercedes speeding off; have they left without saying goodbye? Accusing them of having alienated Muffin's affections, Snooks berates the Sloan family for their supercilious airs (**Nothin'. That's how you people see me**). A loud crash is heard: the Mercedes has hit a tree! No one in the car is alive. Brought together by grief, the two families sing a chorale (**Loving husband, loyal wife**). Muffin and Dino appear (**Are they from the dead? Who was in the Mercedes?**); Snooks, to his wife's surprise, orders champagne to celebrate. Everyone begins to dance for joy, not stopping for Rita, who has entered with the photographer.

Scene 10. People begin to leave. Jules awaits Tulip in the mirrored bathroom, presenting her with a rose on her arrival (**Ah, Tulip, Tulip**, in a French pas-de-deux ballet style). When she leaves, Jules goes out to the hall, yelling for a drink; Luigi enters, telling him he is leaving with his brother for Italy, and ducks out of sight when Victoria comes onstage (**Jules, I need you**).

Scene 11 (Finale). Luigi comes to the bedroom to say goodbye to Nettie's body (**So, Nettie, you can rest now**). Diana and Randolph enter (**Randy, we can marry now**, in a quasi-bluesy duet), then leave, making an agreement to carry on as usual, rather than to try to make something "unnatural" at work. Luigi, leaving the house, finds Donato. The brothers depart together, as do the newlyweds. Rita and Tulip, coming out from inside the house, sing a duet (**Weddings are the happiest events**); Tulip, called by Snooks and Candace, goes to their car, and the Brenners drive off, leaving Buffy behind by mistake; she is the last person we see as the curtain falls.

Notes about the Opera by Brent Reidy

A Wedding, which receives its collegiate première here at Indiana University, is William Bolcom's third opera. His previous efforts, which have been well received, were each based on different sorts of works. Bolcom's first opera, *McTeague*, with libretto by Arnold Weinstein and Robert Altman, is fashioned after Frank Norris's novel *Greed* and was performed here in 1996. The second, *A View from the Bridge*, featured a libretto by Weinstein and Arthur Miller based on Miller's play. It too had its collegiate première here, in 2005. *A Wedding* features Altman and Weinstein as librettists again, but this time their writing is based on Altman's 1978 film of the same name.

The movie Bolcom adapted is typical of Altman, who is known for the many characters and subplots he weaves throughout his films. His *Wedding* featured 48 characters and no discernable central plot. While the couple before the altar is ostensibly the focus, the myriad bits of gossip and scandal caused by the meeting of two families are the real attraction—rather like the real thing.

The adaption is generally true to the movie and Altman's style. The opera overflows with colorful characters: the family matriarch who comes from old money; a flaky interpretative dancer in love with the butler; the best man, an alcoholic marine; a nymphomaniac bridesmaid; and an emotionally stunted morphine addict. While the ensemble is cut down to less than half the original movie's 48 players, there are still many more major characters than one normally finds in an opera.

The plot follows the clash of families by Dino Corelli and Margaret "Muffin" Brenner's wedding. Corelli's father married into the Sloan dynasty of Illinois. Muffin, on the other hand, comes from a newly rich Louisville family. A tried, tested, and tired comedy archetype follows: old money with Northern reserve meets nouveau rich with Southern charm. Hilarity ensues.

This formula works well when handled with care. Unfortunately, many critics consider *A Wedding* one of Altman's weakest films. Bolcom, however, is assured his *Wedding* will do better. He claims Altman approached the project with an open mind, "aware that you have to do something different in an opera."

Bolcom is daring in his attempt to turn cinema coal into an opera diamond. His confidence is deserved, as his earlier work in opera has charmed many critics. Alex Ross recently called Bolcom the "rare living classical composer whom God made with the theatre in mind." Ross may be right—this *A Wedding* could endure better than the film.

Its plot and music draw on stock opera buffa conventions from Mozart and Rossini. Bolcom has noted this himself, calling *A Wedding* "a comedy of manners, twentieth-century style, something within the manner of *The Marriage of Figaro*." Elsewhere he has called it a "twenty-first century combination of *Figaro* and *Così*." The music and text are arranged in the manner of a Mozart or Rossini opera, as a string of stand-alone "numbers," which Bolcom calls "front-and-center vignettes"

of each character. This form of musical drama today is mostly found in Broadway musicals; most operas since Wagner feature a seamless, continuous flow of music.

The result of mixing this many characters and plots with a variety of styles is somewhat like opera buffa but could more accurately be called buffa maxima. It is like a Mozart ensemble finale, except the ensemble is all on stage nearly the entire opera, the plot is a bit stranger, and there are many more genres of music. Bolcom's *Wedding* might better be compared to a musical; even Bolcom thinks it is less "opera than musical comedy."

While Altman is known for his many characters and plots, Bolcom is perhaps best known for his adaptation of a wide variety of styles, from classical to popular and from familiar to newly invented. That *A Wedding* is organized into clear-cut songs suits Bolcom, who has identified himself as a "magpie" in the line of his teacher Darius Milhaud. In *A Wedding*, far-ranging styles of music are presented back-to-back: an Elvis-style rock; a countrified parody love duet, "Heaven, Tallahassee"; a Platters tribute, with, as Bolcom observes, a "little Schubert and Massenet thrown in." One also hears Puccini, Ives, Copland, and Gilbert and Sullivan.

While the musical juxtapositions might strike one as incongruous, an actual wedding is not all that different. The sacred ceremony invites a degree of musical eclecticism, from the unavoidable Pachelbel's *Canon* at the procession to Kool and the Gang's "Celebration" at the reception. Bolcom might be on to something here, as his musical wedding is as much of a mash-up as the real thing.

Some critics find the resulting confusion unsatisfying. Even Ross, a defender of Bolcom and this opera, notes that "the trick in assessing *A Wedding* is to make it seem something other than a stylistic casserole." Ultimately, he thinks the work is "half ironic, half tender, and fully enchanting." Others have found it equally endearing but without Ross's qualifications. John van Rhein of the *Chicago Tribune* called the work "accessible, singable, eclectic, consistently inventive, and great fun." Dennis Russell Davies, who conducted the première, said it is one of the only truly funny operas, along with *Figaro* and *Falstaff*.

But who cares what they think? You are about to hear it. Enjoy.

Oh, and one more thing: in the past, Bolcom has been "concerned that the audience will be shy about laughing." Don't be.

Artistic Staff Biographies



Born in Seattle in 1938, composer **William Bolcom's** cup is almost constantly overflowing. He bubbles irrepressibly with ideas, cross references, reminiscences, melody fragments, free-associations, torrents of consciousness, digressions, first-name references to the top creative minds of the 20th century (all close friends or mentors), and the occasional raunchy joke. He frequently interrupts himself.

**“You pay for a wedding once.
You pay for a marriage for a
lifetime.” —Anonymous**



“I do” is invariably followed by “I dream,” “I wish,” “I hope,” and probably “I owe.” Whatever point you’ve reached on the journey known as marriage, a financial professional may help. Call Malcolm Webb at 812-323-0427 for a complimentary portfolio review.

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He earned his B.A. from the University of Washington in 1958 and composed his first symphony in five weeks at the Aspen Festival, under the tutelage of Darius Milhaud; he later studied with Milhaud at Mills College and in Paris, and eventually earned a Ph.D. in composition from Stanford University (1964).

Since 1973, Bolcom has taught at the University of Michigan-Ann Arbor. He remains a tireless composer and touring recitalist (especially with his wife, mezzo-soprano Joan Morris) when not teaching. He concertized and recorded with legendary ragtime composer-pianist Eubie Blake and coauthored a book about him. Bolcom won the 1988 Pulitzer Prize for *12 New Etudes for Piano*. He has earned numerous commissions, Guggenheim fellowships, Rockefeller Foundation and Koussevitzky Foundation awards, a BMI award, the Marc Blitzstein Award from the Academy of Arts and Letters, several NEA grants, and honorary doctorates. In the late 1980s, Lyric Opera of Chicago decided to commission an opera for the 1990-99 “Toward the 21st Century” artistic initiative. Then-general director Ardis Krainik and her colleague William Mason polled several American conductors, who overwhelmingly recommended Bolcom, “because of his sense of theater and his knowledge of writing for the voice.” The commission was soon official; *McTeague* premiered, in 1992-93 to glowing reviews, followed by *A View from the Bridge* based on Arthur Miller’s play in the 1999-2000 season. It was performed at IU in 2005 and has been revived at the Metropolitan Opera, Portland Opera, and Germany’s Hagen Theatre.

Audiences find themselves in the well-focused centers of Bolcom’s creative whirlwinds in concert halls, cabarets, opera houses, and on numerous recordings.

Born in New York City in 1927, playwright, lyricist, librettist, director, poet, and educator **Arnold Weinstein** collaborated several times over several decades with composer William Bolcom: for Lyric Opera of Chicago on *McTeague* (1992), *A View from the Bridge* (1999), and on *A Wedding* (2004); on *Medusa*, a monodrama created for soprano Catherine Malfitano and premièred with the Stuttgart Chamber Orchestra in 2003; *Dynamite Tonite*; *Casino Paradise*, a cabaret opera; and four volumes of Cabaret Songs, written for Joan Morris and performed by various other singers. As part of the Songbook Series at New York's famous Joe's Pub, 18 Bolcom-Weinstein cabaret songs were presented in a 2001 revue, "The Last Lousy Moments of Love."

Weinstein's recent projects included *Idiot's Delight*, a collaboration with Bolcom based on the 1935 Robert Sherwood play, and libretti for Bright Sheng and for David Amram, the latter based on the story of *Rigoletto*. With stage director Mary Zimmerman, Weinstein coauthored the libretto for Philip Glass's *Galileo Galilei*. He wrote the lyrics for Robert Brustein's *Shlemiel the First* (1994), adapted from I. B. Singer's children's stories. Weinstein has collaborated with artists Andy Warhol and Marisol. His plays include the Obie Award-winning *Red Eye of Love* (with music by Bolcom), and his adaptation of Ovid's *Metamorphoses*. He also wrote the "Paul Sills Story Theater" series for television, directed by Sills. Weinstein started the drama program at Chicago's Columbia College in 1969. He has directed professional and student performances at Italy's Spoleto Festival, LaMama Theater, Actors Studio, and other venues.

Weinstein earned degrees in classics and comparative literature from Hunter College and Harvard University, and received several Fulbright and Guggenheim fellowships and NEA grants. He was chair of the Yale Drama School Playwriting Department, 1965-69. As a professor at Columbia University, 1979-2003, he taught seminars in poetry and dramatic writing. Weinstein died in New York City in 2005.



Born in Kansas City, MO, in 1925, through his uncompromising creative vision and inimitable style, **Robert Altman** became one of the most important film directors of the last half-century.

He joined the Army at the age of 18 and was deployed to the South Pacific, where he flew bombing missions during World War II. He was discharged in 1947 and returned to Missouri, where he studied engineering at the University of Missouri. Altman's first foray into filmmaking came in 1948, when he sold a script he had co-written to RKO [Pictures]. The proceeds from the script, which would become *The Bodyguard*, enabled him to pursue an ultimately abortive attempt at a career as a writer. After stints on both coasts did not result in steady work, Altman returned to Kansas City, where he found work as a writer and director of industrial films.

While in Kansas City, Altman began to raise money for his own feature, and, in 1957, the result, *The Delinquents*, was purchased by United Artists. Around the

same time, he co-produced *The James Dean Story*, which brought him more work, if not commercial success. On the strength of these efforts, he was selected by Alfred Hitchcock to direct for the television series *Alfred Hitchcock Presents*. His tenure there was short (two episodes), but it led to a string of television directing jobs, including episodes of *Maverick*, *Bonanza*, *Peter Gunn*, *Combat!*, and *Route 66*.

He directed a couple of largely unsuccessful feature films in the second half of the decade but nothing suggesting the extraordinary success and creative flowering of his next project: *M.A.S.H.* (1970), a critical smash hit that marked the first bold statement of Altman's aesthetic. The film's large ensemble cast, overlapping dialogue, and glorious narrative messiness are all facets of what we have come to think of as the Altman style. *Nashville* (1975) was spectacularly successful, but *Three Women* (1977) and *A Wedding* (1978) did not connect with the movie-going public, though critical opinion was still quite positive.

In 1992, with the release of *The Player*, Altman fans hailed his return, though he would probably argue that he hadn't been away. Subsequent work includes *Short Cuts*, *Gosford Park*, and more recently *The Company* (2003). In 2006, Altman died in Los Angeles.



Artistic director of the Wexford Opera Festival, conductor **David Agler** has previously served as music director of the Vancouver Opera, principal conductor of the Australian Opera, resident conductor of the San Francisco Opera, principal guest conductor of the Oper der Stadt Köln, conductor and administrator of the Spoleto Festival, artistic director of the Opera Festival of New Jersey, and music director of the Syracuse Opera. He was recently named music director of the Banff Festival in Canada.

As a symphonic conductor, he has led concerts with numerous orchestras around the world. Recent conducting engagements include productions of *Dead Man Walking* for Calgary Opera; *Un Ballo in Maschera* for Opera Colorado; *Tosca*, *Bluebeard's Castle*, and *Romeo et Juliette* in Vancouver; *Tosca* for Opera Pacific; *Transatlantic* for the Minnesota Opera; *Manon* and *Salome* for L'Opera de Montreal; *Manon* for the State Opera, Pretoria, South Africa, and for the Florentine Opera, Milwaukee; *The Cunning Little Vixen* for Portland Opera; Adam's *Si j'étais Roi* for the Wexford Opera Festival; *Orphee ed Eurydice* by Gluck and *Il Barbiere di Siviglia* for Opera Colorado and New York City Opera; Gluck's *Il Trionfo di Cielia* for Teatro Comunale Rossini in Lugo, Italy; *Le nozze di Figaro* for Opera Colorado and the New National Theater, Tokyo; *Madama Butterfly* for L'Opera de Montreal; *Die Zauberflöte* for the New York City Opera; *Dialogues of the Carmelites* for the Calgary Opera; *La bohème* for Boston Lyric Opera; and *The Rape of Lucretia* for the Opera Festival of New Jersey.

As music director in Vancouver, Agler earned special acclaim for productions of repertoire from the twentieth century. As principal conductor of the Australian Opera, Agler conducted numerous new productions, in addition to numerous revivals.

Notable accomplishments during his tenure in San Francisco were the formation of a new orchestra for the opera and the development of the San Francisco Opera Center and the American Opera Project. For a time, he was director of the EXXON/Affiliate Artists Program. He also conducted the world premières of John Harbison's *Winter's Tale*, Kirk Mecham's *Tartuffe*, the American première of Tippett's *Midsummer Marriage*, and new productions of *The Rake's Progress*, *L'Incoronazione di Poppea*, *Death in Venice*, and *Elegy for Young Lovers*.



Stage director **Vincent Liotta** has been both a professional stage director and a dedicated educator for more than 25 years. He is the head of the Opera Stage Directing program at Indiana University, where he teaches stage directing, acting, and operatic literature. His professional projects have been seen on four continents and include Britten's *A Midsummer Night's Dream* (Seoul, Korea), the eastern European première of Bernstein's *Candide* (Romania), and Puccini's *Madama Butterfly* (Buenos Aires), as well as *La fanciulla del West* at the Canadian Opera Company (Toronto), *Turandot* at the El Paso Opera, and a new production of *Die Fledermaus* at the Cedar Rapids Opera Theatre. In 1993, Liotta co-founded the Utah Festival Opera. His professional productions have covered the entire history of operatic repertory from Cavalli to John Corigliano. Notable works include directing the world premières of Mollicone's *Coyote Tales*, a new version of Frank Loesser's *Greenwillow*, Edwin Penhorwood's *Too Many Sopranos*, and the American première of *Dragon of Wantley*. In addition, his works for the musical theater include a new libretto for

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Victor Herbert's operetta, *Naughty Marietta*, and *Viva Verdi*, an original biographical evening about the life and work of Giuseppe Verdi. He has created productions at major American companies, including San Francisco, Houston, and Santa Fe, and has collaborated with Harold Prince on productions of *Turandot*, *Madama Butterfly*, and *Don Giovanni*, as well as the world première of *Willie Stark*.



There is no American theatrical designer more closely associated with the world of opera than **Robert O'Hearn**. Several of the most important productions in the Metropolitan Opera repertoire since the opening of Lincoln Center in 1966, have been Robert O'Hearn productions. Highlights of his long list of Met credits start in 1960 (at the old Met) with *L'elisir d'amore* and include *Die Frau Ohne Schatten* (1966), *Hansel und Gretel* (1967), *Der Rosenkavalier* (1969) and, *Porgy and Bess* (1985). His productions have been the benchmark of excellence both here and abroad. His international career spans 60 years, from his first professional stage production in 1948 in Cambridge, MA, until the present IU Opera Theater production of *A Wedding*, his final design before retirement this spring.

O'Hearn is a native Hoosier, born in Elkhart, IN, on July 19, 1921. He is also a graduate of Indiana University, receiving his B.A. in 1943. In 1948, he became a fixture at the Harvard University Brattle Theater, designing numerous productions over the next few years. The artwork of those productions is now part of the Harvard University Theater Collection. O'Hearn remained associated with the Brattle until 1952, when he turned his attention to New York and Broadway. Starting in 1953, he served as assistant designer on such legendary productions as *Kismet* (1953), *Pajama Game* (1955), *My Fair Lady* (1956), and *West Side Story* (1958).

By 1960, he was designing in his own right at the Metropolitan Opera, where he became a regular for the next 25 years. His other U.S. credits are quite extensive, including the New York City Opera, New York Shakespeare Festival, City Center Theater, American Ballet Theatre, New York City Ballet, Kennedy Center for the Performing Arts, Boston Opera, Chicago Lyric Opera, Houston Opera, Ballet West, Los Angeles Civic Light Opera, and the San Francisco Ballet.

In 1965, he designed *Porgy and Bess* for the Vienna Volksoper. This began a long association with European opera houses that includes Bregenz Festspiele (*Porgy and Bess*), Hamburg Staatsoper (*Otello*), Strasbourg (*Swan Lake*), Karlsruhe (*Die Meistersinger*), and the Canadian Opera Company (*Der Rosenkavalier*).

Before joining the Jacobs School of Music Opera Studies faculty in 1988, he served as a professor at the Studio and Forum of Stage Design in New York City (1968–88). He has also given guest lectures and classes at Carnegie Mellon University, Brandeis University, and Penn State University.

O'Hearn's elegant and theatrically sensitive designs form the mainstay of the IU Opera Theater repertoire—*Peter Grimes*, *Eugene Onegin*, *Wozzek*, *Falstaff*, *Carmen*, *Ariadne-auf-Naxos*, *Arabella*, *Manon*, and *Le nozze di Figaro*, to name a few.

As a teacher, O'Hearn has been a wonderful first-hand resource for the development of opera and theatrical design during the second half of the twentieth century and is much admired by both students and fellow faculty.

During his long and impressive career, he has worked with a veritable who's-who in opera production and performance and has brought with him to IU a great wealth of knowledge on everything operatic. O'Hearn's 20-year tenure with Jacobs has been a significant part of the 60-year history of IU Opera Theater, and it is important to make note that he has been the first American-born principal designer to serve in that post.

As the history of IU Opera Theater continues to be written, it will no doubt remember Robert O'Hearn as a key figure in the development of even higher standards of artistic achievement.



Michael Vernon, who staged the wedding dances, studied at the Royal Ballet School in London with such legendary teachers as Dame Ninette de Valois and Leonide Massine. He performed with the Royal Ballet, the Royal Opera Ballet, and the London Festival Ballet before going to New York in 1976 to join the Eglevsky Ballet as ballet master and resident choreographer. He was artistic director of

the Long Island-based company from 1989 to 1996. Vernon was appointed Chair of the Jacobs Schools Department of Ballet and Artistic Director of the Ballet Theater in the fall of 2006.

He has choreographed numerous works for ballet companies in the United States and worldwide. Mikhail Baryshnikov commissioned him to choreograph *In a Country Garden* for American Ballet Theatre (ABT). His solo *S'Wonderful* was danced by ABT principal Cynthia Harvey in the presence of President and Mrs. Reagan and shown nationwide on CBS television. He also worked as the assistant choreographer on Ken Russell's movie *Valentino*, starring Rudolph Nureyev and Leslie Caron.

Vernon has taught at StepsNYC for many years, working with dancers from New York City Ballet, American Ballet Theatre, and many other high profile companies. He is an integral part of the Manhattan Dance Project, which brings NY-style master classes to all regions of the country. He has been involved with the Ballet Program at Chautauqua Institute since 1995, regularly teaches and mentors dancers for Ballet Hawaii in Honolulu, and is the artistic director for Ballet School of Stamford in Connecticut.

Vernon has been company teacher for ABT, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey Company and School, as well as guest teacher for the Julliard School.

Cast Biographies



A native Oklahoman, baritone **Ferris Allen (Jules Goddard)** has performed with such diverse ensembles as Apollo's Fire Baroque Orchestra, Opera Theatre of Saint Louis, Julliard Opera Theater, Oberlin Opera Theater, and the Instituto Superior de Arte del Teatro Colón, Buenos Aires. An active recitalist, Allen presented Beethoven's *An die ferne Geliebte* with pianist Margo Garrett at the 2007 Aspen Music Festival. This spring, he and conductor-pianist Andrew Altenbach of Minnesota Opera will give Twin Cities performances of Schubert's

Winterreise. In May, Allen makes his debut with American Opera Theater in Washington and New York performances of Charpentier's *David et Jonathas*.



Lindsay Ammann (Nettie Sloan/Aunt Bea Sloan), mezzo-soprano, was a National semi-finalist in the 2007 Metropolitan Opera National Council Auditions this past March. Along with many other competition wins, Ammann was a 2007 Opera Index Finalist. Past IU Opera roles include Dame Doleful (*Too Many Sopranos*) and Maddalena (*Rigoletto*). Other roles include Third Lady (*The Magic Flute*), Gertrude (*Hansel and Gretel*), Ruth (*Pirates of Penzance*), and Kate Pinkerton (*Madame Butterfly*). Ammann

attended the 2006 Aspen Summer Festival, where she sang for René Fleming and Jane Eaglen. This summer, she will join the Opera Theatre of St. Louis and Des Moines Metro Opera. Ammann is a second-year master's student and studies with Costanza Cuccaro.



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Bass **Erik Anstine (Snooks Brenner)**, originally from Eugene, OR, makes his debut as Snooks. He recently received his Bachelor of Music in Voice from Northwestern University, having also spent his junior year at the Royal Academy of Music in London. His recent roles include Il Commendatore in *Don Giovanni* with the American Opera Group, Kecal in *The Bartered Bride* with Northwestern University, and the Pirate King in *The Pirates of Penzance* with the East Surrey Choral Society. He will also appear in IU Opera Theater's *Les Contes d'Hoffmann* as Crespel. He was recently named a winner of the Central Illinois District in the Metropolitan Opera's National Council Auditions. A first-year master's student, Anstine studies with Timothy Noble.



Soprano **Suna Avci (Bridesmaid 2)** is a first-year master's student who studies with Mary Ann Hart. Previously at IU, she performed the role of Nuria in Oswaldo Golijov's *Ainadamar* and participated in the Liz Upchurch lieder master class series. Avci has also performed the roles of Josephine (*H.M.S. Pinafore*, Richmond Symphony Orchestra), Madame Lidoine (*Dialogue of the Carmelites*, Northwestern University), Cunegonde (*Candide*, Northwestern University), and Lucy Brown (*Threepenny Opera*, Northwestern University), in addition to solos in several concert works. Upcoming performances include the soprano solos of Haydn's *Lord Nelson Mass* at the Harris Theater of Chicago in March.



Bass-baritone **Nathan Brown (Breedley)** has performed many roles, including *Tartuffe* (*Tartuffe*), Count Carl Magnus Malcolm (*A Little Night Music*), Ben (*The Telephone*), Rev. Olin Blitch (*Susannah*), and Figaro and Bartolo (*Le nozze di Figaro*). While studying with Jonathan Retzlaff, Brown took first place in the Mid-South Region of the National Association of Teachers of Singing (NATS) Voice Competition three consecutive years. He has appeared in and observed master classes with Dawn Upshaw, Ian Bostridge, Martin Katz, and Barbara

Honn. Brown, who debuted with IU as Ceprano in *Rigoletto*, studies with Timothy Noble.



Soprano **Christine Cornell (Buffy Brenner)**, a student of Mary Ann Hart, is working towards her bachelor degree in vocal performance. She has appeared in the IU Opera Theater productions of *Susannah*, *L'elisir d'amore*, and *Carmen*. Cornell has also been a soloist with several ensembles through the university, including the University Chorale conducted by William Gray, David Baker's Jazz Ensemble, the A.I. Jazz Ensemble under Aaron Vandermeer, and the Jazz Combo program with Steve Houghton. She has also performed at the Jazz

Kitchen in Indianapolis with the Buselli Wallarab Jazz Orchestra and in a Bloomington Pops concert with Christopher Ludwa.



Courtney Crouse (Victoria Corelli), a native of Fort Worth, TX, is a doctoral student in voice and song literature. Her roles include Susanna in Mozart's *Le nozze di Figaro* (with Opera Ischia in Italy), Columbina in Busoni's *Arlecchino*, and Mrs. Gibbs in Ned Rorem's *Our Town*. During her time at IU, she has also performed the roles of Josephine in *H.M.S. Pinafore*, Second Lady in Mozart's *The Magic Flute*, and the role of Amalia in the musical *She Loves Me*. Crouse earned her Bachelor of Music in Voice at Texas Wesleyan University and her

Master of Music in voice at IU. She studies with Carol Vaness.



Meghan Dewald (Diana Sloan), soprano, is a first-year Master of Music student who studies with Costanza Cuccaro. She recently performed the role of Margarita Xirgu in the collegiate première of Osvaldo Golijov's *Ainadamar* at the Jacobs School of Music. Dewald's operatic credits include the roles of Juliette in *Roméo et Juliette* (OperaWorks tour) and Berta in *Il barbiere di Siviglia* with Kentucky Opera, First Lady in *Die Zauberflöte*, and Suor Dolcina in *Suor Angelica* at Northwestern University. Dewald is a native of Reading,

PA, and completed her Bachelor of Music degree magna cum laude at Northwestern University.



Bass-baritone **Alan Dunbar (Jules Goddard)** is currently working on his doctorate in vocal performance and studies with Costanza Cuccaro. Dunbar did his undergraduate study in music theory and composition at St. Olaf College in Northfield, MN. From 1998 to 2004, he performed throughout North America and Europe with the internationally acclaimed male chamber vocal ensemble Cantus. Since arriving at Indiana University in 2004, he has appeared in 10 IU Opera Theater productions, most recently as St. Peter in

Edwin Penhorwood's *Too Many Sopranos* and Dulcamara in *L'elisir d'amore*. In May of 2008, Dunbar will sing the role of Bluebeard for Natchez Opera.



Carl DuPont (Randolph) completed undergraduate studies and a Performer's Certificate at the Eastman School of Music. While in Rochester, DuPont was a frequent recitalist with the William Warfield Foundation. In addition to bass solos by J. S. Bach, Handel, and Schubert, DuPont performed Méphistophélès in Schumann's *Faust* with the Eastman Symphony. With the Eastman Opera Theatre, he sang lead roles in *Sweeney*

Todd, East and West, and *Cendrillon*. His IU Opera Theater debut was as Graf Lamoral in *Arabella*, followed by *Dulcamara* in *L'elisir d'amore*, under Costanza Cuccaro. He has been invited to sing in Carnegie Hall with Ton Koopman and the St. Luke's Orchestra.



Robin Federici (Muffin Brenner), soprano, is a native of southern New Jersey and is currently pursuing a Performer Diploma in Voice. She was previously seen with IU Opera Theater as Die Fiakermilli in *Arabella*. She completed her undergraduate at the Jacobs School of Music in 2006 under the tutelage of Alice Hopper. Federici has participated in guest master classes conducted by Dawn Upshaw, Roger Vignoles, Carol Vaness, and Virginia Zeani. She is a recipient of the Mendel Opera Scholarship and the J. Davis Scholarship. Federici currently studies with Carol Vaness.



Sally Freeland (Muffin Brenner), soprano, is currently in the last semester of her studies for a Master of Music in Voice. She holds a Bachelor of Music in Voice from IU. This production marks her debut with IU Opera Theater. Over the past three and a half years, she has appeared in the chorus for 10 different productions, including the world premiere of Ned Rorem's *Our Town* and the collegiate premiere of William Bolcom's *A View from the Bridge*. Freeland is an associate instructor for the department of Music Theory. She is a student of Scharmal Schrock.

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Erin Houghton (Security Woman), mezzo-soprano, received her Bachelor of Music at IU. She is pursuing a Master of Music with a Ph.D. Minor in French Literature. IU roles include The Sandman in *Hansel and Gretel* and Pitti-Sing in *The Mikado*. Houghton recently received First Place (undergraduate division) in the Indianapolis Matinee Musicale Competition. Last summer, she was the guest soloist at the IU Freshman Induction ceremony. This month, she'll be featured in a Brahms and Strauss Lieder

Recital under the direction of Liz Upchurch. Houghton, a former student of Dale Moore, studies with Patricia Stiles.



Steven Hrycelak (William Williamson), bass, has a Master of Music in Voice from IU and a Bachelor of Arts in Music from Yale University. With IU Opera Theater, his roles have included Sparafucile, Zuniga, Fiorello, and Dottor Bombasto in *Arlecchino*. He is also a frequent concert soloist, most notably as Jesus in J. S. Bach's *St. John Passion*. Hrycelak spent the past two summers singing roles with Union Avenue Opera in St. Louis, including Bartolo in *Le nozze di Figaro*. He also has worked extensively in New York,

as a soloist with Trinity Church Wall Street, Musica Sacra, and the Waverly Consort, and as an ensemble singer.



Soprano **Jennifer Kelsey Jakob (Rita Billingsley)**, a native of Kempten, Germany, is a first-year master's student. She received her bachelor degree from Oberlin College, where she performed a diverse repertory, including Britten's *Les illuminations* and Strauss Lieder. With Oberlin, she made her Italian debut as Clarina (*La Cambiale di Matrimonio*). Jakob has worked with Elly Ameling, Rudolf Jansen, and Robert Tear, and has sung in master classes with Mirella Freni and Marilyn Horne. She joined Opera Theatre of Saint Louis as a Gardine Young Artist for the 2006 and 2007 seasons and is singing as an apprentice in Santa Fe Opera's upcoming season. She studies with Costanza Cuccaro.



Baritone **Christopher Johnson (Breedley)** is currently in the second year of his master's program, studying with Timothy Noble. A native of Montana, Johnson received his undergraduate education at Montana State University-Bozeman. His roles have included Billy Bigelow (*Carousel*), Bob (*The Old Maid and the Thief*), the Speaker (*The Magic Flute*), Graf Dominik (*Arabella*), the Sergeant (*Manon Lescaut*), and Samuel (*The Pirates of Penzance*), as well as covering the role of Silvio in *Pagliacci*. He has worked extensively with

both Intermountain Opera and Rimrock Opera companies. Upcoming engagements include Belcore (*L'elisir d'amore*) with Rimrock and Moralés (*Carmen*) with Intermountain.



Bass-baritone **Carl Kanowsky (William Williamson)**, from Santa Clarita, CA, is pursuing a Master of Music degree, having received his bachelor's degree with distinction from IU in 2007. Kanowsky has interned at the Los Angeles Jewish Symphony and the LA Opera. A sampling of his musicological work was chosen for publication in the 2005 issue of the *Undergraduate Scholar*. He has given recitals at the Palais Corbelli in Vienna and Milan's Casa di Riposo Giuseppe Verdi. Previous roles include Orson in *Too Many*

Sopranos (IU Opera Theater) and Caronte in Monteverdi's *L'Orfeo* (Bloomington Early Music Festival). He is a student of Patricia Havranek.



Meredith Mills Kiesgen (Victoria Corelli) is a singer and actress, who performs opera, musical theater, theater, and film. She holds both Bachelor of Music and Master of Music in Voice degrees and has studied acting in Chicago and Los Angeles. Kiesgen has performed with Chamber Opera Chicago, Grant Park Symphony Chorus, Music Theater of Southern California, The Pollard Theater, Theatrikos Playhouse, Arizona Light Opera Company, Grand Canyon Shakespeare Festival, Arizona Spectrum Series Productions, The Rome Festival, Bloomington Playwrights Project, Sony Pictures, and MTV. She has begun the doctorate in voice program and studies with Patricia Havranek.



Wisconsin native **David Klink (Bartender)**, baritone, is a senior pursuing a double degree in voice and choral music education. Klink has performed in IU Opera Theater's past productions of *Carmen* and *Arabella*. He is currently serving as the 2007-08 president of the IU ACDA chapter and studying with Patricia Wise.



Amanda Kohl (Diana Sloan), lyric soprano, comes to Indiana University from the Hartt School of Music in Connecticut, where she earned her Bachelor of Music degree. During her time at the Hartt School, she performed as soloist in choral works, including Verdi's *Gloria* and Pergolesi's *Stabat Mater*, as well as appearing in the role of Leatitia in Menotti's *The Old Maid and the Thief*. In addition, she has sung in master classes with Deborah Birnbaum, Peter Kazaras, and Warren Jones. Kohl, a student of Carol Vaness, is currently working toward a master's degree in music, hoping to finish in the fall of this year.



A native of Parke County, IN, tenor **Matthew Latta (Groomsman 4)**, a second-year doctoral student, earned his Master of Music and his Bachelor of Music degrees from IU and the University of Evansville, respectively. Previous roles include Elder Gleaton (*Susannah*), Don Ottavio (*Don Giovanni*), and Flute (*A Midsummer Night's Dream*), First Bird in Richard Faith's *Beauty and the Beast* (world premiere), and the role of Martin in Bruce Trinkle and Richard Charnesky's *opera.com.edy* (world premiere). He participated in master classes with Shirlee Emmons, Richard Hundley, Roger Vignoles, and The King's Singers. Latta is Vice President of student NATS at IU. He studies with Brian Horne.



Kathryn Leemhuis (Tulip Brenner), mezzo-soprano, studies with Costanza Cuccaro in the graduate program. Her roles include Dido in *Dido and Aeneas*, Dorabella in *Così fan tutte*, Flora in *La traviata*, Hermia in *A Midsummer Night's Dream*, Mrs. Hildebrand in *Street Scene*, and Hänsel in *Hänsel and Gretel*. Recently, Leemhuis performed Dorabella under James Levine, sang at Carnegie Hall in the Marilyn Horne Foundation's Song Continues Festival, and placed in the Opera Columbus International Vocal Competition. She will perform as a young artist in the Lyric Opera of Chicago's Ryan Opera Center. A native of Columbus, OH, she completed her undergraduate degree at Oberlin. Leemhuis is a winner of the Metropolitan National Council Auditions, Indiana District.



Joseph Mace (Waiter) is a doctoral student in the studio of Patricia Havranek. He recently premiered Marcus Shelby's Jazz Oratorio *Harriet Tubman: Bound for the Promised Land* at the San Francisco Jazz Festival and recorded it on the NOIR label. Roles include Uberto (*La Serva Padrona*), Betto (*Gianni Schicci*), and Pandolfe (*Cendrillon*). Mace appeared with the San Francisco Opera in *La Forza del Destino* and *Fidelio* and with Philharmonia Baroque in Handel's *Messiah*, Beethoven's Ninth Symphony, and J. S. Bach's *Christmas Oratorio*. He earned a master's degree from the San Francisco Conservatory and holds undergraduate degrees in music and french from Tulane University. Mace is a member of American Guild of Musical Artists (AGMA).



Jonathan Matthews (Luigi Corelli), tenor, is in his final semester of the master's degree program, studying with Timothy Noble. He received his Bachelor of Music at the University of Utah, where he received the Pike Scholarship, the highest award given to singers. His roles include Leandro from IU's production of *Arlecchino*, the title roles in *Les contes d'Hoffmann* and *Idomeneo*, Lippo Fiorentino in *Street Scene*, Gastone in *La traviata*, and Don Ottavio in *Don Giovanni*. He has also performed solos in Britten's *Serenade for Tenor, Horn, and Strings*; Beethoven's Symphony No. 9; W. A. Mozart's *Requiem* and *Coronation Mass*, and Handel's *Messiah*.

Grady McCoy (Groomsman 2) is a sophomore, studying with Alan Bennett.



Hailing from Beulah, CO, **Cody Medina (Snooks Brenner)**, bass-baritone, is a second-year Master of Music candidate, studying with Timothy Noble. He holds a Bachelor of Music degree from the University of Denver's Lamont School of Music, where he studied with Kenneth Cox. His roles include Reverend Olin Blitch (*Susannah*), Figaro and Antonio (*Le nozze di Figaro*), Falstaff (*The Merry Wives of Windsor*), and Dulcamara (*L'elisir d'amore*). He made his European debut in 1999, has sung with Cleveland Opera Circle, has been a guest artist at the Maud Powell Music Festival, and was a guest artist with the Colorado Youth Symphony Orchestra.



Justin Merrick (Randolph), baritone, hails from Annapolis, MD, where he earned his Bachelor of Arts in Music Education from Hampton University. This is his debut with IU Opera Theater. Merrick has competed in several competitions, ranking as a finalist in the 2005 and 2007 NATS Mid-Atlantic Competitions, Leontyne Price Emerging Artist Competition, and National Association of Negro Musicians (NANM) Young Artist Competition. Also a conductor and composer, Merrick has written and directed/produced two musicals, which premiered in Hampton Virginia's Ogden Hall. A former student of William Ray and Shelia Maye, he is pursuing a Master of Music, studying with Dale Moore. Merrick is an associate instructor for the African American Arts Institute.

Nikhil Navkal (Security Man) is pursuing a Bachelor of Music in Voice. A sophomore, he studies with Patricia Wise.



Kevin Necciai (Groomsman 1), a student of Patricia Stiles, is a third-year undergraduate at the Jacobs School of Music. This is his first mainstage production.



Christopher Nelson (Donato Corelli), tenor, is currently in his first year of study for the Master of Music in Voice. He has performed with IU Opera on multiple occasions, most noted being Arlecchino in *Arlecchino*, Ralph in *H.M.S. Pinafore*, Monostatos in *The Magic Flute*, El Remandato in *Carmen*, and Borsa in *Rigoletto*. He is actively involved in theater in and around the community of Bloomington. Nelson graduated from the IU Jacobs School of Music last May with a Bachelor of Music in Voice. Nelson studies with Paul Kiesgen.



Johanna Nordhorn (Antonia Goddard), mezzo-soprano, is a second-year master's voice student of Costanza Cuccaro. Her roles include Colombina in *Arlecchino*, Prince Orlofsky in *Die Fledermaus*, First Prioress in *Dialogues des Carmélites*, and Public Opinion in Offenbach's *Orpheus in the Underworld*. She plans to finish her degree in May and will cover the role of Suzuki in Puccini's *Madame Butterfly* with the St. Louis Opera Theater this summer.



Charis Peden (Candace Ruteledge), a Massachusetts native, is a first-year master's student of Patricia Stiles. Since relocating to Bloomington, she has performed as Miss Todd in ExArt's 2006 production of *The Old Maid and the Thief* and in scenes from *Suor Angelica*, *The Ballad of Baby Doe*, *The Magic Flute*, and *Falstaff*, through IU's Summer Opera Workshop. Peden graduated with high honors from Abilene Christian University (TX), where she sang as the Princess in *Suor Angelica* and understudied the role of Zita in *Gianni Schicchi*.



Shelley Ploss (Maid 1) is a first-year graduate student from Peru, IN. She received her Bachelor of Arts in Music from Butler University while studying with MaryAnne Scott. In the summer of 2007, Ploss was a part of the La Musica Lirica young artists program in Novafeltria, Italy. She was a part of the chorus for the 2007 production of *La bohème* at IU. Ploss is a student of Scharmalk Schrock.



Soprano **Kaia Richards (Bridesmaid 3)** is currently a master's student in vocal performance at Indiana University, where she studies with Robert Harrison. This is her third time performing with IU Opera Theater.



John Rodger (Groomsman 3) is a native of Miami Beach, FL. He recently sang the role of Pong and covered Prince Calaf in Opera North's production of *Turandot*, and sang the Duke of Mantua in IU Opera Theater's production of *Rigoletto* and with Opera Western Reserve in Youngstown, OH. In 2008, he will sing Alfredo in *La traviata* with Miami Lyric Opera, will perform as part of the Indianapolis Opera Ensemble touring program, and will participate in the Young American Artists program at Glimmerglass Opera, covering the role of

Claudio in Wagner's early opera *Das Liebesverbot*. He is currently a graduate student in the studio of Timothy Noble.



Naomi Isabel Ruiz (Antonia Goddard), from Washington, is pursuing a Performer Diploma in Voice, after completing a Master of Music in Voice. Last summer, she performed the role of Mimì in *La bohème* at the Brevard Music Center. This past spring, Ruiz received a Mu Phi Epsilon Scholarship Award, was a finalist in the Palm Beach Opera Vocal Competition, was an IU Travel Grant Competition Winner, and won first place in the Indianapolis Matinee

Musicale Competition. Last fall, she was seen as Zerlina in *Don Giovanni* with IU Opera Theater. Ruiz studies with Patricia Wise.



A Mississippi native, tenor **Daniel Shirley (Dino Corelli)** is pursuing a Master of Music under Patricia Stiles. He has been featured in the IU productions of *Roméo et Juliette*, *Our Town*, *Transformations*, *Manon*, and *Too Many Sopranos*. Numerous regional concert appearances include *Messiah* with Evansville Philharmonic, *Elijah* with the Lafayette Bach Chorale Singers, and *Mass in B Minor* with Columbus Philharmonic. A two-time studio artist of the Chautauqua Opera, Shirley will apprentice this year with both Opera Memphis and Central City Opera, where he will cover Sam in Floyd's *Susannah*.



A native of Indiana, **Kris Simmons (Photographer)** is a senior pursuing his Bachelor of Music degree at the Jacobs School of Music. While at IU, he has been involved in several community productions of Menotti's *Amahl and the Night Visitors* through Bloomington Music Works. The past two summers, he was involved in the IU Opera Workshop production of scenes from *The Magic Flute*, *Don Giovanni*, *The Old Maid and the Thief* and others. Simmons is the recipient of the Mendel faculty scholarship and has appeared in numerous IU Opera Theater choruses. He is a student of Patricia Stiles.



Emily Smokovich (Bridesmaid 1), a junior, is from Kentwood, MI. She studies with Andreas Poulimenos. This is her fourth opera with IU, having been in the chorus of *Don Giovanni*, *Madama Butterfly*, and, most recently, *La bohème*.



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Mezzo-Soprano **Audrey Snyder (Nettie Sloan/Aunt Bea Sloan)** is a native of Rochester, NY, and is pursuing her master's. Snyder made her debut with IU Opera Theater as Mrs. McLean in *Susannah*. In 2007, she was a resident opera artist with the Pine Mountain Music Festival, covering the roles of Old Lady in *Candide* and Dinah in *Trouble in Tahiti*. Other roles include Madame de la Haltière in *Cendrillon*, Arnalta in *The Coronation of Poppea*, Jenny in *Company*, and Mother Jeanne in *Dialogues des Carmélites*. She graduated from Eastman School of Music in 2006. Orchestra appearances include Mendelssohn's *Elijah* and W. A. Mozart's *Coronation Mass*. Snyder studies with Patricia Stiles.



Sarah Stankiewicz (Housekeeper) is a second-year doctoral candidate studying with Mary Ann Hart. She has previously appeared as Cousin Hebe in IU Opera Theater's 2003 production of *H.M.S. Pinafore*. During her time at IU, Stankiewicz has participated in master classes and a Liederabend under the direction of pianist Roger Vignoles and has sung for the composer Richard Hundley in the Living Composers Forum organized by the IU Student Chapter of NATS. She received her Master of Music in Voice from IU and her bachelor's degree in vocal performance from the Oberlin Conservatory of Music.



Emily Stokes (Buffy Brenner), a native of Louisiana, is a first-year master's student at Indiana University studying with Costanza Cuccaro. Stokes received her Bachelor of Music from Southeastern Louisiana University, where she studied with Scharmal Schrock. This is her IU Opera Theater debut. Her previous roles include Just Jeanette in *Too Many Sopranos*, Isabelle/Madeline in *The Face on the Barroom Floor*, and both Maria and Elsa in *The Sound of Music*. Other ensemble credits include *Susannah*, *The Tender Land*, *A Little Night Music*, and *West Side Story*. This past December, Stokes performed with the Columbus Indiana Philharmonic.



Tenor **Mark Van Arsdale (Donato Corelli)** is a first-year master's student in voice. Most recently, he was seen as Sam in *Susannah*. Other recent operatic roles include Ferrando in *Così fan tutte* and Triquet in *Eugene Onegin* at Northwestern University, where he graduated with his Bachelor of Music. He was a young artist with Central City Opera in 2006, where he performed the Second Dandy in *The Ballad of Baby Doe*. Van Arsdale has appeared twice with the Cheyenne Symphony Orchestra. This summer, Van Arsdale will be a vocal fellow at the Tanglewood Music Center. He is a student of Robert Harrison.



Stephanie Washington (Rita Billingsley), a native of Tulsa, OK, is a first-year master's student under Carol Vaness. This is her IU Opera Theater debut. Washington received her bachelor's at the Oberlin Conservatory of Music, where she performed the roles of Clarina (*La cambiale di matrimonio*), Giannetta (*L'elisir d'amore*), and Elizabeth (*The Secret Marriage*). She also gave performances in Oberlin's Danenberg Honor's Recital and Oberlin's Commencement Recital. This past summer, she participated in the Music Academy of the West in Santa Barbara, CA. Washington has also enjoyed participating in master classes with Marilyn Horne, Leona Mitchell, John Churchwell, Christopher Larkin, and Matthew Epstein.



Anthony Webb (Luigi Corelli) is in his second year of study for his Master of Music in Voice at IU. He was seen in *Susannah* as Elder Hayes in October, as well as Graf Elemere in *Arabella* last spring. Other operatic roles for this tenor from Spanaway, WA, include the Devil in *The Devil and Daniel Webster*, Monostatos in *The Magic Flute*, Giles Corey and Ezekiel Cheever in *The Crucible*, and Pirelli in *Sweeney Todd*. Webb studies in the studio of Robert Harrison.



Tenor **Joshua Whitener (Dino Corelli)** is a doctoral student at IU, where he has performed the roles of Camille (*The Merry Widow*), Josh (*Jeppe*), Mike (*A View from the Bridge*), Lysander (*A Midsummer Night's Dream*), Nemorino (*L'elisir d'amore*), and Nanki-Poo (*The Mikado*). Previous roles include Alfred (*Die Fledermaus*) and Edwin (*Trial by Jury*). Professionally, Whitener has performed with the Missouri Symphony and the Des Moines Metro Opera.

This summer, he will be an apprentice artist with the Central City Opera, where he will cover the roles of Tony (*West Side Story*) and Little Bat (*Susannah*). Whitener is a student of Costanza Cuccaro.



Heather Youngquist (Tulip Brenner), an Iowa native, is pursuing her Master of Music in Voice at IU. Previous roles at IU Opera Theater include the Dew Fairy in *Hansel and Gretel* and Gianetta in *L'elisir d'amore*. Last summer, she sang the role of La Musica in *L'Orfeo* with the Bloomington Early Music Festival. She has also appeared as Cerere in Rossini's oratorio *Le nozze di Teti, e di Peleo* with the University Singers and as a soprano soloist in a performance of Richard Einhorn's *Voices of Light* with the Bach Chorale

Singers of Lafayette, IN. She is a student of Robert Harrison.



Christina Zimmer (Maid 2) is a first-year Master of Music student at IU. She appeared as the alto soloist in Handel's *Messiah* at The Kravis Center in West Palm Beach. Zimmer was a finalist in the Palm Beach National Vocal Competition. In addition, she has performed concerts with Associazione Firenze Lyrica, Associazione Caruso, and Corale Seneses. A student of Patricia Stiles, Zimmer debuted scenes from P. Q. Phan's new opera, *Lorenzo Di Medici*.



A native of Dallas, TX, mezzo-soprano **Kendall Zini-Jones (Candace Ruteledge)** is a first-year master's student under Dale Moore. She recently completed her Bachelor of Music at Louisiana State University, where she was seen as La Maestra delle Novizie in *Suor Angelica*. This past summer, she performed the roles of Suzuki (*Madama Butterfly*) and Caterina (*L'Amico Fritz*) for Cincinnati College-Conservatory of Music's Opera Theater and Music Festival of Lucca in Lucca, Italy. In addition, she has been featured in

concerts and operas around Europe in countries such as Italy, Austria, and France. This is her debut role with IU Opera Theater.

Philharmonic Orchestra

Violin I

Stanislav Pronin
Azusa Chapman
Dmitriy Melkumov
Baptiste Rodrigues
David Radzynski
Etienne Gara
Jonathan Sanderson
Sarah Drake
Alexander Boissonnault
Olivia Chew
Sarah Saviet
Maristella Patuzzi

Violin II

Alison Stewart
Erik Liljenberg
Marie-Madeleine Orban
Nicholas Drumm
Shari Mason
Yuko Tatsumi
Peri DeLorenzo
Garrett Semmelink
Moises Cunha
In Young Park

Viola

Andrew Ling
Matthew Maffett
Casey Mullin
Mollie Reynolds
Eunje Kim
Daniel Wang
Heather Casparie
Matthew Mindeman

Cello

Thomas Ems
Jinhee Han
Julia Stewart
Maria di Meglio
Miyoung Woo
Bill Meyer

Bass

Timothy Weddle
Allison Cook
Ashley Eidbo
Daniel Tosky

Flute

Daniel Stein
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Mark Renfrow, *Piccolo*

Oboe

Andrew Ripley
Rachel Stout
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Clarinet

Krista Weiss
Tzu-Ying Huang
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Joseph BradleyMulholland,
Saxophone
Matthew Rappold,
Guitar
Johnathan Valdez,
Percussion
Coleman Cook,
Bass

Orchestra Manager

Kasia Bugaj
Ashley Eidbo, *Asst.*

Orchestra Set-Up

Lauren Hughes
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Librarian

Mariel Johnson

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Assistant Director	Kyung Ook Kim
Assistant Stage Manager	Jayme O'Hara
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Head Fly Person	Kate Rosemar
Deck Supervisors	Jeff Cierniak, Justin Searle
Stage Supervisor	Kelly Cochran
Head Deck Electrician	Patrick Dagley, Greg McCracken
Light Board Operator	Carrie Reading
Props Master	Adam Svoboda
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General Manager	Dean Gwyn Richards
Executive Administrator, IU Opera & Ballet Theater.	Maria L. Levy
Production Manager	Jim Lile
Guest Stage Manager.	Bradley Vernatter
Guest Assistant Stage Manager	Jennifer Burns
Stage Manager Intern	Kathleen Reeves
Dance Captain and Rehearsal Assistant	Stephanie Tuley
Production Administrative Assistant	Nancy Guyer
Opera Graduate Assistant	Daniel C. Shirley
Set Designer	Robert O’Hearn
Set Designer & Master Scenic Artist	C. David Higgins
Visiting Lecturer/Opera Coach	Kimberly Carballo
Visiting Lecturer/Opera Coach	Daniela Candillari
Coach/Accompanists.	Mark Phelps, Shuichi Umeyama
Technical Director	Paul Brunner
Assistant Technical Director	Alissia Lauer
Stage Technology Intern	Katie Nolen
Executive Administrator of Instrumental Ensembles and Special Performance Activity.	Thomas Wieligman
Director of Choral Studies	William Jon Gray
Head of Properties Department and Scenic Artist	Timothy Stebbins
Scenic and Properties Assistant.	Mark Smith
Properties and Scenic Design Intern	Rihoko Honda
Scenic Painter	Makenzie Kus
Lighting Designer	Michael Schwandt
Assistant Lighting Designer	Patrick Mero
Electrics Intern.	James J. Carlson
Head of Costumes, Wigs, and Makeup	Parwin Farzad
Assistant Costumer.	Eléonore Maudry
Costume Construction Supervisor	Susan Dudley
First Hands	Soraya Noorzad, Dana Tzvetkov
Costumes, Wigs, and Make-up Intern	Anna Ramsey Purifoy
Part-Time First Hands	Swallow Leach
Scenery Construction	Ron Clark, Ken D’Eliso, William Presnell, David Presson
Audio Technician	Wayne Jackson
Coordinator of Audio Production	Travis Gregg
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