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*Eight Hundred Twenty-Eighth Program of the 2007-08 Season*

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Indiana University Opera Theater  
presents  
as its 398<sup>th</sup> production

## *Les Contes d'Hoffmann*

Critical edition by Fritz Oeser  
by arrangement with Bärenreiter Music Corporation  
for Alkor-Edition, publisher and copyright owner

Music by Jacques Offenbach

Libretto by Jules Barbier and Michel Carré

Based on three tales by Ernst Theodor Amadeus Hoffmann

David Effron, *Conductor*  
Chris Alexander, *Stage Director*  
C. David Higgins, *Designer*  
Michael Schwandt, *Lighting Designer*  
Adam Noble, *Fight Choreographer*  
Mona Tobin Houston, *French Diction Coach*  
Vasiliki Tsouva, *Chorus Master*

Costumes supplied by Malabar Limited, Toronto

English Captions by Jonathan Dean  
English Captions for *Les Contes d'Hoffmann*  
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Musical Arts Center  
Friday Evening, April Fourth  
Saturday Evening, April Fifth  
Friday Evening, April Eleventh  
Saturday Evening, April Twelfth  
Eight O'Clock

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# Cast

(in order of first appearance)

Muse/Nicklausse . . . . .	Caryn Kerstetter, Meghann Vaughn
Andrès/Cochenille/Pittichinaccio/Franz . . . . .	Michael Cummings, Matthew Wells
Luther . . . . .	Chris Gobles, Joseph David Legaspi
Hermann . . . . .	Nathan Brown
Nathanael . . . . .	Jonathan Matthews
Hoffmann . . . . .	Joshua Lindsay, Chris Lysack
Schlemil/Spalanzani . . . . .	Adam Ewing, Kenneth J. Pereira
Lindorf/Dappertutto/Dr. Miracle/Coppelius . . . . .	Aleksey Bogdanov
Councillor Lindorf (April 5 & 11) . . . . .	Adonis Duque Abuyen
Dappertutto (April 5 & 11) . . . . .	Oliver Henderson
Coppelius/Dr. Miracle (April 5 & 11) . . . . .	Adam Cioffari
Olympia . . . . .	Sarah Fox, Yungee Rhie
Giulietta . . . . .	Nicole Birkland, Leah McRath
Antonia . . . . .	Carolina Castells, Jing Zhang
Crespel . . . . .	Erik Anstine, Sean McCarther
Voice of Antonia's Mother . . . . .	Abigail Peters, Robin Smith
Stella . . . . .	Kendall Zini-Jones
Wilhem . . . . .	Nikhil Navkal
Headless Olympia . . . . .	Sarah Mostov
Chorus . . . . .	Lindsay Ammann, Suna Avci, Charlotte Bashner, Jay Bennett, David Benson, Nathan Brown, Rainelle Bumbaugh, Viktoria Car, Ye Chen, Chris Cheung, Curtis Crafton, Rachel Erie, Jessica Feigenbaum, Laura E. Gibson, Kelly Glyptis, Chris Gobles, Benjamin Gulick, Olivia J. Hairston, Morgan Harrington, Daniel Highman, Jonathan Hilber, Christin Horsley, Kimberly Izzo, Jennifer Jakob, David Johnson, David J. Klink, Daniel Lentz, William Lim Jr., William Lockhart, Sara Magun, Jessica Marcrum, James Martinez, Jonathan Matthews, Darren Miller, Justin Moore, Sarah Mostov, Nikhil Navkal, Christopher Nelson, Lauren Pickett, Shelley Ploss, Lydia Pusateri, Megan Radder, Michael Raunick, John Rodger, Alize Rozsnyai, Naomi Ruiz, David Schneider, Jerome Michael S. Sibulo, Kris Simmons, Emily Smokovich, Asitha Tennekoon, Ryan Torino, Stephanie Washington, Benjamin Werley, Kendall Zini-Jones
Waiters . . . . .	Jonathan Hilber, David Klink,
Supers . . . . .	Kira McGirr, Christin Horsley, Emily Stokes, Kelly Glyptis, Ryan Torino, David Klink

# Synopsis

## Prologue

### *Luther's Wine Cellar in Berlin*

The Muse of Poetry, Goddess of the Arts, appears. She declaims her love for the poet Hoffmann (Ernst Theodor Amadeus Hoffmann, a familiar German romantic poet and composer, 1776-1822). She has protected him through three unfortunate affairs and now decides to save him for his poetic mission, since he has fallen in love again. This time, he adores the Italian prima donna, Stella, who sings in *Don Giovanni*, which is being performed in the adjacent theater. The Muse changes herself into the student Nicklausse, Hoffmann's friend.

The City Councillor, Lindorf, enters with Stella's servant, Andrès. Lindorf buys from Andrès a letter from Stella to Hoffmann. In this letter, she speaks of her love for the poet and encloses the key to her room, where she expects to meet him after the performance. Lindorf wants to prevent this rendezvous. A noisy group of students bursts in. Hoffmann and Nicklausse join them during the performance of *Don Giovanni* next door. Hoffmann appears bitter and depressed. Stella has reminded him of his three past unfortunate adventures in love. The students ask him to sing for them the humorous song of Kleinzach, a poor ugly dwarf. While obliging them, Hoffmann's mind suddenly wanders far away to his love. He offers to relate the story of his three unhappy love affairs, which are told in the three following acts:

## Act I

### *Spalanzani's Physics Laboratory in Bologna*

Hoffmann becomes the apprentice of Spalanzani, an eccentric physicist and inventor. He falls in love with Spalanzani's "daughter" Olympia, a clock-work doll fabricated by Spalanzani and Coppelius, an optometrist specializing in the making of magic lenses. Through a pair of glasses which Hoffmann buys from Coppelius, the doll appears alive to him in spite of Nicklausse's warnings. Spalanzani pays Coppelius for his partnership in the doll's construction with a bad check. At a party which Spalanzani gives to present his doll, Hoffmann convinces himself that Olympia returns his love. Coppelius swears to avenge himself for Spalanzani's betrayal: while dancing with Hoffmann, the doll spins out of control. Hoffmann's glasses break and Coppelius smashes the doll. Hoffmann collapses in sorrow and shame.

## Intermission

## Act II

### *Crespel's Home in Munich*

Antonia, the only daughter of the widower Crespel, wishes to become a singer as her mother had been. Crespel, aware of Antonia's weak constitution, fears that her love of singing may bring about her death. Antonia promises reluctantly never to sing again. Crespel orders his deaf servant, Franz, to let no one enter his house. Hoffmann secretly meets Antonia after months of separation. When Crespel enters suspiciously, Antonia leaves the room, but Hoffmann, in hiding, witnesses the sudden arrival of

Dr. Miracle, an evil genius who had caused the death of Antonia's mother. Crespel tries in vain to throw Miracle out. Miracle diagnoses Antonia's health in absentia, using an empty chair as the patient. Crespel finally succeeds in ridding himself of his nightmarish guest. Antonia returns and promises Hoffmann she will never sing again. After Hoffmann has left, Miracle appears to Antonia as the evil part of her conscience; she is torn between her love for Hoffmann and the glamour of an artistic career. Miracle conjures the voice of her late mother and makes Antonia burst into song. Crespel finds his daughter dying. He accuses Hoffmann of having caused her to sing. In his despair, he wants to kill him, but Nicklausse intervenes. Miracle pronounces Antonia dead, and Hoffmann mourns.

## **Intermission**

### **Act III**

#### ***Giulietta's Palace in Venice***

Hoffmann is among the guests of Giulietta, a courtesan. Dappertutto, Giulietta's satanic acquaintance, gives her a diamond necklace to make her obey his command. With the help of a magic mirror she must deliver Hoffmann's soul to Dappertutto. Hoffmann falls passionately in love with Giulietta, who succeeds in taking his reflection from him in the mirror. He duels with Schlemil, Giulietta's former lover, who has the key to her room, and kills him. Hoffmann takes the key from Schlemil's body, but Giulietta drifts mockingly away in her gondola, with the dwarf Pittichinaccio in her arms. Nicklausse tears Hoffmann away before the arrival of the police.

## **Epilogue**

#### ***Luther's Wine Cellar in Berlin***

Hoffmann has finished his tales. The *Don Giovanni* performance in the adjacent theater is over and the students leave. The prima donna Stella enters. Hoffmann, intoxicated, does not recognize her. Lindorf offers Stella his arm. Hoffmann remains alone as the Muse reappears and inspires him to renew his allegiance to poetry.

## **About the Opera**

by Dan Bishop

It is possible that most Parisians first heard music from *Les Contes d'Hoffmann* on October 7, 1880, at the funeral of its composer. It was fairly common at this time to use a composer's own sacred music (or hastily adapted secular music) for such a purpose. Only a few of the funeral's attendees, however, would have recognized Jacques Offenbach's final work. Some family and associates might have heard excerpts at a private performance given in May of the previous year. Others may have been directly involved in the early production stages of the new opera. By February 10, 1881, when it premiered at the Opéra-Comique, *Les Contes d'Hoffmann* differed significantly in conception from the material that Offenbach had left behind. Despite perennial debates regarding how much of the opera the composer personally completed and orchestrated, the fundamental reality is that Offenbach's final opera is an unfinished work.

Offenbach had been working on *Les Contes d'Hoffmann* since 1877, an unusually protracted period for a composer known for quick, efficient composition. This lengthy gestation, during which it was frequently shelved for more pressing projects, was perhaps due to the special place the opera held for its composer. Although known for mercilessly parodying his highbrow contemporaries like Giacomo Meyerbeer, Offenbach had himself long sought to premiere a work at the Opéra-Comique, a considerably more prestigious venue than the music halls at which he had found his greatest commercial success. *Les Contes d'Hoffmann* finally gave the composer this opportunity, which he saw as an attainment of artistic legitimacy, a way of outstripping his reputation as a clever tunesmith and creator of unparalleled light entertainment.

Several musical characteristics reflect this self-conscious elevation, setting *Les Contes d'Hoffmann* apart from most of Offenbach's earlier work. Operatic and operetta styles frequently share the stage. For example, while self-contained, versified songs like the villainous Lindorf's "Dans les rôles d'amoureux langoureux" exemplify an operetta style, the complex scenes such as the Finale of Act Four interweave arias, recitative, and ensembles in a far more operatic way. The work also lacks the sustained tone of parody that thrilled audiences in works like *Orphée aux Enfers* (1858). There are, of course, brilliant flashes of musical humor, such as the aria "Les oiseaux dans la charmille," in which the composer uses the automaton Olympia to lampoon the mechanized nature of virtuoso coloratura singing. Despite such Offenbachian touches, however, *Les Contes d'Hoffmann* generally takes itself quite seriously, musically fleshing out librettist Jules Barbier's examination of the conflicted relationship between romantic love and artistic inspiration.

The libretto was adapted from an 1855 play by Barbier and Michel Carré, itself a loose adaptation of the writings of E. T. A. Hoffmann (1776-1822). Barbier and Carré heavily altered Hoffmann's stories for their own purposes. Hoffmann himself became the protagonist, creating a frame structure through which the poet relates to his friends the stories of three unsuccessful love affairs. Thus, in each story, Hoffmann's desired woman and his sinister adversary are reflections of the "real" characters in the frame. The historical Hoffmann, a prolific writer, lawyer, composer, and music critic had relatively little in common with Barbier and Carré's debauched dreamer. Nevertheless, their play accurately reflected several of Hoffmann's literary concerns: the supernatural, the grotesque and bizarre, the inner life of the artist, and the complex relationship between art and life.

Following Offenbach's death, his son Auguste-Jacques entrusted composer Ernest Guiraud to complete the orchestration and to work with the Opéra-Comique to provide musical solutions filling the opera's dramatic holes. Guiraud is perhaps best known for composing recitatives to replace the spoken dialogue in George Bizet's *Carmen* (1875), recitatives which are often still performed today. Such adaptation was a frequent necessity if a work was to be performed at a venue in which spoken dialogue was deemed traditionally inappropriate. In late 1881, Guiraud performed a similar task for *Les Contes d'Hoffmann*, creating an entirely sung performance for the Ringtheater in Vienna.

By the early twentieth century, this version had become the basis for most performances, with frequent alterations and the occasional inclusion of new material

by other composers. The tale of the Venetian courtesan Giulietta, entirely omitted at the premiere, was restored in Guiraud's Viennese version and has since become part of the performance tradition, although its tentative state of completion has continued to make it particularly problematic. In the 1970s and 80s, the discovery of several of Offenbach's completed manuscripts, unused by Guiraud, led to many new performance options in the "Giulietta" act, as well as in Acts I and V. These "framing" acts had been significantly reduced in Guiraud's reductions, minimizing the role of Hoffmann's Muse, who vies for his affections with the singer Stella and her three fictional incarnations.

The opera's incompleteness, along with its unusual episodic structure, has allowed for a number of alternate versions, all of which are dramatically feasible. None of these versions, however, can truly be called definitive. Even if Offenbach had finished the work himself, *Les Contes d'Hoffmann* was the product of a culture in which an opera was understood to be a flexible thing, adaptable to multiple performance contexts. Despite such uncertainties, however, Offenbach's final opera has continued to delight contemporary audiences with its strange flights of fantasy, holding a place in the permanent repertoire which, we might imagine, would have afforded its composer considerable satisfaction.

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## Artist Staff Biographies



Originally from Cincinnati, OH, distinguished symphony and opera conductor **David Effron** grew up in a musical family. His father was concertmaster of the Cincinnati Symphony for 28 years, and his mother was the pianist for that orchestra.

After earning Bachelor of Music and Master of Music degrees in piano at the University of Michigan and Indiana University, respectively, Effron received a Fulbright Grant for study in Germany and began his professional career as an assistant to General Music Director Wolfgang Sawallisch at the Cologne Opera. Returning to the United States in 1964, he joined the conducting staff of the New York City Opera, a position he held for 18 years.

In his early career as a pianist, he accompanied such artists as George London, Placido Domingo, and Sherrill Milnes in recital and collaborated with soprano Benita Valente as her accompanist for a decade.

As a prominent educator, Effron taught at the Curtis Institute of Music from 1970 to 1977. As the head of the orchestral program at the Eastman School of Music from 1977 to 1998, he trained hundreds of instrumentalists who are now in professional orchestras worldwide. His conducting students presently hold positions ranging from the assistant conductor of the Philadelphia Orchestra to music director positions in the United States, Canada, Europe, Japan, and South America. Since 1998, he has served as professor of conducting at the Indiana University Jacobs School of Music, where he was appointed chairman of the Conducting Department in the fall of 2005.

A highly sought-after guest conductor with a repertoire of all the standard symphonic works, as well as 105 operas, Effron's 40-year career has included appearances with major symphony orchestras and opera companies in the United States, Canada, Europe, Mexico, and the Far East. The summer of 2007 marked his eleventh and final season as artistic director and principal conductor of the Brevard Music Center in North Carolina, during which time the board of the Brevard Music Center established a Principal Artistic Director/Principal Conductor Chair in his honor. Effron was also honored with the title of Conductor Laureate.

In 1984, Effron was the conductor for the Grammy Award-winning recording of Copland's *Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with Benita Valente, which won the German Critics Prize. He joined forces with flutist James Galway for an RCA recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from Ovation Magazine.

In 2003, Effron received the Musician of the Year Award from the National Federation of Music Clubs. In recognition and acknowledgement of his pedagogical contributions, he was honored in the spring of 2004 with the unveiling of a portrait to be displayed at the University of Rochester's Eastman School of Music.

In the spring of 2006, Effron was awarded an honorary doctorate from North Carolina State University.





Stage director **Chris Alexander** made his U.S. debut at Seattle Opera directing Mussorgsky's *Boris Godunov* in 2000. He returned the following year for Verdi's *Falstaff*, in 2003 for Beethoven's *Fidelio*, and in 2004 for Richard Strauss's *Ariadne auf Naxos*, a production that earned him the company's 2003-04 Artist of the Year Award. Alexander's production the following season was Offenbach's *Les Contes d'Hoffmann*, for which he won his second

Seattle Opera Artist of the Year Award. Alexander directed Johann Strauss Jr.'s *Fledermaus* at Seattle Opera in 2006 and returned in the 2006-07 season to direct Rossini's *Italiana in Algeri* and a new production of Mozart's *Don Giovanni*. Alexander's many European productions include Rossini's *Viaggio a Reims*, Wagner's *Tannhäuser*, and Verdi's *Otello* in Mannheim, Rossini's *Cenerentola* in Munich, Rossini's *Il barbiere di Siviglia* and the German premiere of Battistelli's *Prova d'orchestra* in Dusseldorf, Bizet's *Carmen* and Tchaikovsky's *Queen of Spades* in Bern, Wagner's *Fliegende Holländer* in Linz, and Puccini's *La bohème* in Hannover. Founder of the Bremer Shakespeare Company, Alexander has directed more than 60 plays in Germany and Switzerland, has translated many of Shakespeare's works, and wrote with his wife the play *Shakespeare in Trouble*.



**C. David Higgins** has been designing scenery since 1972 when he began working at the Indiana University Jacobs School of Music as a master scenic artist. Now a faculty member, he has been designing opera and ballet scenery and costumes across the globe for theaters in the United States, England, Italy, Iceland, and Korea. With over 150 productions to his credit, he has been described as one of America's finest scenic painters by *Opera News* magazine and is best

known for his detailed, Italianate painting style.



Though **Mona Tobin Houston** has retired from Indiana University, she continues to be in demand as a diction and text coach for opera chorus and soloists. During her university career, she taught courses in Phonetics and Pronunciation, Advanced Translation, French for Singers, Seventeenth-century French Theater, and Seventeenth-century French Poetry. In 1989, she received the Lilly Endowment Open Faculty Fellowship to study the rehearsal process in

professional theaters in Baltimore, Washington, D.C., and Paris. Singers, directors, and conductors seek out Houston not only for her academic experience, but also because her musical training and excellent ear make her uniquely able to apply the pronunciation of the language to its musical context.

## Cast Biographies

(in alphabetic order)



**Adonis Duque Abuyen (Councillor Lindorf)**, baritone, a native of Bakersfield, CA, is a first-year doctoral student. Abuyen completed his Bachelor of Music at Chapman University, under the tutelage of Peter Atherton. At Chapman, he was seen in many opera productions, including *Die Zauberflöte*, as Papageno, and *Gianni Schicchi*, as Simone. Other roles performed in Southern California include Figaro in W. A. Mozart's *Le nozze di Figaro* and Balthazar in *Amahl and the Night Visitors*. A former student of Giorgio

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Tozzi, Abuyen made his IU Opera Theater debut as a master's student in 2005. Later that year, he traveled to Italy, where he performed Bartolo in Operafestival di Roma's production of *Le nozze di Figaro*. Past roles with IU Opera Theater include Javelinot in Poulenc's *Dialogues des Carmélites*, Peter, the father, in Humperdinck's *Hansel and Gretel*, Abbate Cospicuo in Busoni's *Arlecchino* and, most recently, Schaunard in *La bohème*. Abuyen is a student of Patricia Stiles.



Bass **Erik Anstine (Crespel)**, originally from Eugene, OR, is in the first year of his Master of Music degree. This summer, he will be a member of the Central City Opera studio artist program. He recently received his Bachelor of Music in Voice from Northwestern University, having spent his junior year abroad at the Royal Academy of Music in London.

Anstine made his IU Opera Theater debut earlier this season as Snooks in Bolcom's *A Wedding*. Other 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 was recently named a winner of the Central Illinois District in the Metropolitan Opera's National Council Auditions and was a semi-finalist in the Houston Grand Opera Studio auditions. Anstine is a student of Timothy Noble.



**Nicole Birkland (Giulietta)**, a native of Iowa, is currently pursuing the Performer Diploma in Voice at IU. She holds degrees from the University of Northern Iowa, where she earned her Bachelor of Music in Education and a Master of Music in Voice. This fall, she appeared as Maddalena in IU Opera Theater's production of *Rigoletto*. In February, she was also the mezzo-soprano soloist in the IU Oratorio Chorus and Philharmonic performance of Verdi's *Requiem*. This summer, she will be a participant in the San Francisco Opera Center's Merola Young Artist program, where she will appear as Florence Pike in *Albert Herring*. In the fall, she will join Virginia Opera as a resident artist and will cover Azucena in their production of *Il trovatore*. She has appeared as a studio artist with Chautauqua Opera and an apprentice artist with the Des Moines Metro Opera. While at the University of Northern Iowa, she performed with the Lyric Theater productions as Baba in *The Medium*, Mrs. Splinters in *The Tender Land*, and Zita in *Gianni Schicchi*. Birkland has studied with Carlos Montanè and is currently a student of Carol Vaness.



**Aleksey Bogdanov (Lindorf/ Dappertutto/ Dr. Miracle /Coppelius)**, baritone, is a second-year master's student at the IU Jacobs School of Music. He has appeared with IU Opera Theater as Abbate Cospicuo in Busoni's *Arlecchino* and as Olin Blitch in Floyd's *Susannah*. Most recently, Bogdanov appeared as the bass soloist in Verdi's *Requiem* with the IU Philharmonic Orchestra and Oratorio Chorus. This summer, Bogdanov will be a Gerdine Young Artist with Opera Theatre of St. Louis. Bogdanov received his Bachelor of Music degree from the University of California Santa Cruz, where he performed the title roles in W. A. Mozart's *Don Giovanni* and *Le nozze di Figaro*, Bottom in Britten's *A Midsummer Night's Dream*, Frank Maurrant in Weill's *Street Scene*, and King Melchior in Menotti's *Amahl and the Night Visitors*. Other roles include Don Giovanni (Operafestival di Roma), Bonze in Puccini's *Madama Butterfly* (Bayshore Lyric Opera), and Alidoro in Rossini's *La Cenerentola* (BASOTI). Recent oratorio/solo engagements include Fauré's *Requiem*, Poulenc's *Le Bal Masqué*, J. S. Bach's *Kaffee Kantata, BWV 211*, and Handel's *Jephtha*. Bogdanov is a student of Andreas Poulimmenos.



Bass-baritone **Nathan Brown (Hermann)** 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 Bartollo (*Le nozze di Figaro*). Brown took first place in the Mid-South Region of the National Association of Teachers of Singing (NATS) Voice Competition three consecutive years (2003-2005). With IU Opera Theater, Brown has performed Ceprano in *Rigoletto* and Breedley in *A Wedding*. Earlier this season, Brown made his professional debut, singing Sciarrone in Indianapolis Opera's production of *Tosca*. Brown is in his first year of study with Timothy Noble.



**Carolina Castells (Antonia)**, originally from Miami, FL, is currently pursuing a Master of Music in Voice at IU. She received a Bachelor of Music in Vocal Performance at the University of Miami, where she performed the roles of Pamina in *The Magic Flute* and Yum-Yum in *The Mikado*. With IU Opera Theater, she has performed the roles of Emily Webb in Ned Rorem's *Our Town* and Donna Elvira in *Don Giovanni*. This past summer, she attended the Brevard Music Center, where she performed the title role in *Susannah*. Castells has performed with the Indianapolis Symphony Orchestra as a soloist for the Brahms' *Ein Deutsches Requiem* and Beethoven's Ninth Symphony. She was also a soloist in Beethoven's *Missa Solemnis* and Verdi's *Requiem* at IU. This year, she participated in The

Song Continues...2008, a master class series sponsored by The Marilyn Horne Foundation and was a finalist in the Metropolitan Opera National Council Auditions. She is a student of Costanza Cuccaro.



**Adam Cioffari (Coppelius/Dr. Miracle)**, bass-baritone, received his Bachelor of Music in Voice at IU and is scheduled to receive his Master of Music in Voice this semester. With IU Opera Theater, he has sung Monterone in *Rigoletto*, Masetto in *Don Giovanni*, Orson in *Too Many Sopranos*, Elder Ott in *Susannah*, and Snug the Joiner in *A Midsummer Night's Dream*. Cioffari played the roles of Captain von Trapp in the *Sound of Music* and Sir Joseph Porter in *H. M. S. Pinafore* with the Brevard Music Center, Frank in *Die Fledermaus* with Little Opera Company of New Jersey, and has been a studio artist with Opera New Jersey and College Light Opera. In 2006, he was given an Encouragement Award at the Metropolitan Opera National Council Auditions, and, in 2007, was named the George Hackett Scholar in the Mathis Competition in Cleveland. In February 2008, Cioffari was a finalist in the Eleanor McCollum Competition for Houston Grand Opera and sang in their Concert of Arias. In the fall of 2008, he will begin a residency with the Houston Grand Opera (HGO) Studio, where he will sing roles in *A Midsummer Night's Dream*, *Rigoletto*, and the world première of Andre Previn's *Brief Encounter*. Prior to his engagement with HGO, he will sing the role of Masetto for the San Francisco Opera Merola Program this summer. Cioffari is a student of Andreas Poulimenos.



**Michael Cummings (Andrès, Cochenille, Pittichinaccio, and Franz)**, now of Chicago, IL, is a first-year master's student, studying with Scharmal Schrock. Having completed his undergraduate career at IU, Cummings has been featured on opera and musical theatre stages alike. Previous performances with IU Opera Theater include Gabriel in *Too Many Sopranos* and Little Bat McLean in *Susannah*. This summer, he will perform the roles of Arpad and Laszlo in IU's production of *She Loves Me*. Cummings is a former student of Carlos Montane.



**Adam Ewing (Schlemil/Spalanzani)**, baritone, is in his second semester at IU, pursuing a Master of Music. He earned his Bachelor of Science in Vocal Music Education from Northwest Missouri State University. Ewing made his Jacobs School of Music opera debut last semester as Elder McLean in *Susannah*. In addition, he premiered the role of Lord Capulet in Act III of *Romeo and Juliet*, a new musical-drama by Jacobs School of Music faculty member Don Freund, and is the understudy for the role of Joseph in the upcoming choral production of the Berlioz oratorio *L'enfance du Christ*. Ewing has sung the roles of Colas (*Bastien und Bastienne*), Mike (*Blue Monday*), David (*A Hand of Bridge*), and the Wolf/Woodsman (*Little Red Riding Hood*), as well as Ko-Ko in a concert setting of *The Mikado* with the Nodaway Chorale. He is a current member of S-NATS and an alumnus of Phi Mu Alpha Sinfonia, a national men's music fraternity. Ewing is a student of Marietta Simpson.



Soprano **Sarah Fox (Olympia)**, a native of Fort Wayne, IN, is currently pursuing a Master of Music in Voice at the IU Jacobs School of Music. This marks her IU Opera Theater debut. Prior to her studies at IU, Fox received her Bachelor of Music in Vocal Performance from DePauw University, where she studied with Caroline B. Smith. While there, she performed roles including Susanna in W. A. Mozart's *The Marriage of*

*Figaro*, Cupid in Offenbach's *Orpheus in the Underworld*, Johanna in Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, and The Queen of the Night in Mozart's *The Magic Flute*. In December 2006, Fox was a featured soloist in the world premiere of Kevin James' new oratorio *Sadako's Prayers for Peace*, which was performed in Chicago, IL. She continues to sing solos for other 20<sup>th</sup>-century composers, including Luigi Antonio Irlandini, August Read Thomas, and Jake Heggie. This summer, she will make her debut as Giannetta and as the cover for Adina in *L'elisir d'amore* with the Sugarcreek Opera Company. Fox is currently a student of Patricia Wise.



**Chris Gobles (Luther)** is finishing his Bachelors of Music, after several forays into the real world. Previous appearances with the IU Opera Theater have included Riff (*West Side Story*), Bogdonovich (*Merry Widow*), and Curio (*Giulio Cesare*). Professional credits include *Il barbiere di Siviglia*, *CATS*, *Seven Brides for Seven Brothers*, *Big River*, *My Way*, *Naughty Marietta*, and *South Pacific*, as well as choreography and

fight choreography credits.



**Oliver Henderson (Dapertutto)** a native of TN, made his professional debut in *H. M. S. Pinafore* with the Nashville Opera. Since this debut, he has performed in a variety of roles and venues, notably with the Ohio Light Opera (OLO) in Wooster, OH. Highlights of his work with the OLO include the role of Danilo in Franz Lehar's *Merry Widow*, Eisenstein in *Die Fledermaus*, and the title role in the recording of Gilbert and

Sullivan's *The Grand Duke* on Albany Records. Henderson holds music degrees from the Eastman School of Music and Middle Tennessee State University. He is currently a doctoral student of Carol Vaness.



**Caryn Kerstetter (Muse/Nicklausse)**, a native of the Pocono Mountains in Pennsylvania, is currently pursuing her Master of Music in Voice at IU. She is a graduate of the Eastman School of Music, where she was a student of Dale Moore and Rita Shane. Following her undergraduate studies, she moved to London, where she received a graduate diploma in opera from the Royal College of Music. While at IU, she performed the

roles of the Dew Fairy in *Hansel and Gretel* and Giannetta in *L'elisir d'amore*. She also participated in a master class with Virginia Zeani. Most recently, Kerstetter was a soprano soloist in J. S. Bach's *Mass in B Minor* with the Columbus Philharmonic and was featured in a Liederabend with Liz Upchurch. She is a student of Patricia Stiles.



**Joseph David Legaspi (Luther)**, a native of the Philippines, received his Diploma in Creative and Performing Musical Arts from the University of the Philippines College of Music, studying with Cecilia Valeña. While pursuing his undergraduate studies, he won prizes in several national vocal competitions. Legaspi was last seen as Yamadori in Giacomo Puccini's *Madama Butterfly*, and the Innkeeper in Jules Massenet's *Manon*. He played

the role of the Commissioner in Francis Poulenc's *Dialogues des Carmélites* for IU Opera Theater. In February 2005, he was one of the featured soloists in the Argento evening at IU. Legaspi was the baritone soloist in J. S. Bach's *Actus Tragicus, BWV 106* and the premiere of Kirill Dyachkov's *Canticles of Love, Despair and Hope* at IU in October 2006. With the Brevard Music Center in North Carolina, he played the role of Bogdanowitch in Lehar's *Merry Widow* and Franz in *The Sound of Music*. Legaspi recently performed in the Bruno Walter Auditorium at the Lincoln Center in New York for the Joy in Singing Competition semi-finals. He is currently a graduate student, studying vocal performance with Robert Harrison.



Tenor **Joshua Lindsay (Hoffmann)** is a doctoral student at the IU Jacobs School of Music. Last year, he sang the role of Matteo in IU Opera Theater's production of *Arabella*. As resident artist with the Nevada Opera, Lindsay performed the roles of Tamino (*Die Zauberflöte*), Dr. Blind (*Die Fledermaus*), and Edwin (*Trial by Jury*). He sang Don José (*Carmen*) for Capital Opera and at the Manhattan School of Music. With the Utah State University Opera, he performed the roles of Kaspar (*Amahl and the Night Visitors*), Aeneas (*Dido and Aeneas*), and Timothy (*Help! Help! The Globolinks!*). He also sang for three seasons in the young artists program of the Utah Festival Opera. As a soloist with the Reno Philharmonic, he sang *Carmina burana* and Beethoven's Ninth Symphony. Besides performing, he also has taught voice lessons and was the opera director at the University of Nevada. He taught middle school and high school band and orchestra. He is currently an associate instructor in the Jacobs School of Music, where he teaches class voice and studio voice. Lindsay received a Master of Music from the Manhattan School of Music and a Bachelor of Music from Utah State University. He is a student of Andreas Poulimenos.



**Chris Lysack (Hoffmann)** returns to IU Opera Theater after making his operatic debut in *Susannah* earlier this season. This is his twelfth year at Indiana University, where he has previously received undergraduate degrees in Piano, Voice, and French, a Master of Music in Piano, and a Master of Arts in French Literature. Although he is new to the operatic stage, his piano performance activities over the last few seasons have included appearances with the Vancouver Philharmonic Orchestra, solo performances throughout the East Coast and premières of over 15 new works, ranging from solo piano with tape to orchestral. Lysack is also an accomplished martial artist, who has held teaching positions in martial arts through the Indiana University Physical Education program, in music at Indiana University and Hampden-Sydney College, and in French at Indiana University and in Brittany, France. Future plans include completing his D.M. in Piano and Ph.D. in French Literature and pursuing post-doctoral studies in Europe. He studies with Andreas Poulimenos and André Watts.



**Jonathan Matthews (Nathanael)**, 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*, Don Ottavio in *Don Giovanni*, and Luigi Corelli in *The Wedding*. 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*.



Baritone **Sean McCarther (Crespel)** comes to IU from Baylor University, where he earned a Bachelor of Music and studied with Jack Coldiron. While at Baylor, McCarther was very active with the Baylor University Opera Theatre, performing in their productions of *Gianni Schicchi* and *Die Zauberflöte*. He also was extremely active with Waco Lyric Opera and appeared in their performances of *La bohème*, *La traviata*, and *Amahl and the Night Visitors*. At IU, he has been seen on stage as Graf Dominik in *Arabella*, Marullo in *Rigoletto*, and will be performing the role of Policare in the Bloomington Early Music Festival's

Production of *Tigrane* in May. Aside from opera, McCarther is an active soloist with Pro Arte and various other IU choral ensembles. He is a student of Robert Harrison.



**Leah McRath (Giulietta)** is finishing her Master of Music at Indiana University. Recently, MaRath was a featured artist on the Ludwig Symphony Orchestra's "A Beethoven Romance for Valentine's Day" concert in Roswell, GA. McRath performed the role of Miss Pinkerton in the ExArt production of *The Old Maid and the Thief*, which was broadcast in front of a live audience on WFIU radio in Bloomington, IN. In addition, she has studied and performed such roles as Ariadna in *Ariadne auf Naxos*, Countess in *Le nozze di Figaro*, and Lady Billows in *Albert Herring*. She has performed with a number of orchestras in Georgia and Indiana, including Orchestra Atlanta, Columbus Philharmonic, Cobb Symphony, Columbus Symphony Orchestra, and the Ludwig Symphony Orchestra. This is her first role with IU Opera Theater. She studies with Alice Hopper.



**Kenneth J. Pereira (Schlemil/Spalanzani)**, baritone, is a doctoral voice student in the IU Jacobs School of Music, where he completed a Master of Music in Voice last August. Pereira made his debut with IU Opera Theater last April as Sharpless in Puccini's *Madama Butterfly*. He was also heard on the IU Opera stage as Marcello in this past fall's new production of *La bohème*. In May, Pereira will perform scenes from *La traviata*, *Madama Butterfly*, *Così fan tutte* and Sondheim's *A Little Night Music* in an opera gala performance with Borgamaria Lyric Opera in California, and, later this summer, he will perform the role

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of Georg Nowack in *She Loves Me* with IU Opera Theater. Prior to his studies at IU, Pereira was heard frequently in opera, oratorio, recital, and musical theater performances throughout northern California and the bay area. He graduated *Magna cum Laude* from California State University, Stanislaus, where he completed a Bachelor of Music in Voice. He recently performed the baritone solos in the Duruflé *Requiem* and the Charpentier *Te Deum* with the Lafayette Bach Chorale (IN) and various scenes with the Indiana University Graduate Opera Workshop. He is a student of Andreas Poulimenos.



**Abigail Peters (Voice of Antonia's Mother)**, mezzo-soprano, is currently pursuing her Master of Music in Voice. Previously at IU, she has appeared in the roles of Rosette in *Manon* and Suzuki in *Madame Butterfly*. While pursuing her Bachelor of Music at Oberlin Conservatory, Peters performed the roles of Cherubino in *Le nozze di Figaro*, Juno in *Orpheus in the Underworld*, and Nancy in *Albert Herring*. She is a student of Mary Ann Hart.



**Yungée Rhie (Olympia)**, soprano, is currently pursuing a Master of Music in Voice with Patricia Wise. Rhie received her Bachelor of Music degree from Ewha Womans University in Korea. This summer, she will be performing the role of *Dorinda* in Handel's *Orlando* with the BASOTI program. In the past, she performed the roles of Euridice and La Speranza in *L'Orfeo* at the Bloomington Early Music Festival, partial roles of Pamina at American Institute of Musical Studies in Graz, Austria, with maestro Edoardo Müller and Susanna, Ännchen, and Adele in the IU Opera Workshop. Rhie was the Beverly Sills Award winner at the Orpheus Competition, 3<sup>rd</sup> Prize winner at the Mario Lanza Institute Scholarship Competition, a finalist for the Meistersinger Competition at

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AIMS, Grand Prize winner at Gaechun Art Festival in Korea, and is a recipient of a Dean's Award from the Jacobs School of Music. She was selected as a participant for master classes with Michèle Crider, Gabriele Lechner, and Roger Vignoles. Rhie appeared as a frequent soloist in W. A. Mozart's *Coronation Mass*, Vivaldi's *Gloria*, Mendelssohn's *Psalm 115*, Stravinsky's *Mass*, Schnittke's *Requiem*, James' *Sadako Oratorio*, Julian Z. Yu's *Kyrie*, and Irlandini's *Luna*. This marks her debut with IU Opera Theater.



Contralto **Robin Smith (Voice of Antonia's Mother)** is a native of Louisville, KY, and most recently has sung the role of Giovanna in the IU Jacobs School of Music production of *Rigoletto*. She has also sung principal roles with the University of Louisville Opera Theatre, including Mrs. Peachum in the *Beggar's Opera*, Maurya in *Riders to the Sea*, and the Third Lady in *The Magic Flute*, as well as roles in *The Tales of Hoffmann*, *Trouble in Tabiti*, and *The Medium*. Concert appearances with the University of Louisville include W. A. Mozart's *Coronation Mass*, *Mahler's Kindertotenlieder*, and Handel's *Messiah*, as well as Haydn's *Mass in Times of War* with the Evansville Philharmonic. Recently, Smith worked with William Bolcom and Joan Morris in the Living Composers Forum. She has also performed Jake Heggie's song cycle, *Times of Day*, at DePauw University's 2005-2006 composer symposium and Schumann's *Spanische Liebes-Lieder* in DePauw's Schumann Festival with other faculty members. Smith has taught at the University of Louisville and DePauw University. She is currently pursuing a Doctor of Music at IU, where she serves as the associate instructor coordinator for the Secondary Voice Department and studies with Patricia Havranek.



Mezzo-Soprano **Meghann Vaughn (Muse/Nicklausse)** is currently pursuing her Master of Music in Voice at IU. A native of North Carolina, Vaughn received her bachelor's degree from The University of North Carolina at Greensboro (UNCG). While at UNCG, she performed the role of The Mother in *Amahl and the Night Visitors*, Mrs. McClean in *Susannah*, and Third Lady in *The Magic Flute*. This summer, Vaughn participated in her first professional opera venue, performing the role of Marcellina in Union Avenue Opera's production of *Le nozze di Figaro*. She made her IU Opera Theater debut last year in the role of Hippolyta in Britten's *A Midsummer Night's Dream* and later performed in *Hansel and Gretel*. Her oratorio credits include alto soloist in Handel's *Dixit Dominus*, Vivaldi's *Gloria*, Bruckner's *Te Deum*, and W. A. Mozart's *Vespers*. Vaughn is a student of Patricia Stiles.



**Matthew Wells (Andrès, Cochenille, Pittichinaccio, and Franz)** is a senior completing a Bachelor of Music in Vocal Performance. He is a student of Brian Horne. During his time at IU, he has appeared as tenor soloist for several concerts, including W. A. Mozart's *Mass in C* ("Coronation Mass"), Haydn's *Salve Regina*, the Schnittke *Requiem*, the Howells *Requiem*, Telemann's cantata, *Die Tageszeiten*, Delius' *To be sung of a summer night on the water*, and Sven-David Sandström's *Magnificat*. He was also a national finalist this year in the MTNA Young Artist competition. This past summer, he premiered the role of Romeo in a workshop performance of Don Freund's new production of *Romeo and Juliet*. Most recently, he was seen as Little Bat McClean in IU Opera Theater's production of *Susannah*.



**Jing Zhang (Antonia)**, soprano, received her bachelor's degree from the China Conservatory of Music in Beijing, China, and her Performer Diploma in Voice from the IU Jacobs School of Music. Zhang was the winner of 2005 and 2008 Metropolitan Opera National Council District Auditions. She won the "Excellent Singing" Award at the China Central Television Young Artists Competition in Beijing and was a semi-

finalist in the Third International Opera Competition in Shizuoka, Japan. She won the Bain Opera Scholarship for 2006-07 and represented the IU Jacobs School of Music in the showcase at the Kennedy Center in Washington, D.C., in 2006. She has been the recipient of the ILLO scholarship and was an associate voice instructor. She debuted as Tebaldi in the première of *Don Carlos* at the Shanghai Grand Theatre under the baton of John Nelson in 2001. At IU, she has performed the leading roles of Mimi in *La bohème*, Micäela in *Carmen*, Cio-cio-san in *Madama Butterfly*, and the soprano soloist in Verdi's *Requiem*. She has been awarded scholarships from and participated in the Gala Concerts of the International Vocal Art Institute's programs in New York, Puerto Rico, Japan, and China, and was the cover of Micäela in *Carmen* in the Des Moines Metro Opera in 2007. This summer, she will be in the Cincinnati Opera Young Artist Program and cover Cio-cio-san in *Madama Butterfly* and Violetta in *La traviata*. She is currently enrolled as a Master of Music in Voice student with Costanza Cuccaro.



A native of Dallas, TX, mezzo-soprano **Kendall Zini-Jones (Stella)** is a first-year Master of Music student studying with Dale Moore. She was recently seen as Candace in IU's collegiate première of William Bolcom's *A Wedding*. Zini-Jones 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 several concerts and operas around Europe in countries such as Italy, Austria, and France. Zini-Jones has also been chosen as a semi-finalist in The Dallas Opera Guild Vocal Competition and will go on to compete further in Dallas in late April.

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 in memory of William Streib  
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 Gabor Tolnay and Margaret Grayson  
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Donations received between July 1, 2007, and June 30, 2008, will support scholarships for the 2008-2009 school year.

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## Invitation to Contribute

The Society of the Friends of Music is a volunteer organization dedicated to the support of the Indiana University Jacobs School of Music through its student scholarship program.

As a contributor to the Friends of Music, you will help provide scholarships and competition travel grants to Jacobs School of Music students. In return, you will receive *The Libretto*, the Friends of Music newsletter; *IU Music*, the Jacobs School of Music magazine; and invitations to special events, such as the Fall Gala and the Travel Grant Competition.

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If giving to an endowment, such as Herman B Wells or Kenda Webb, simply list that name on the "memory of" line.

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\*These contributors will be admitted to designated dress rehearsals and will be eligible for reserved parking on a limited basis.

\*\* These contributors will be admitted to designated dress rehearsals.

Thanks for  
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General Manager . . . . .	Dean Gwyn Richards
Executive Administrator, IU Opera & Ballet Theater. . . . .	Maria L. Levy
Production Manager . . . . .	Jim Lile
Guest Assistant Director . . . . .	Kristina Chang
Guest Stage Manager. . . . .	Josh Wickard
Guest Assistant Stage Manager . . . . .	Jennifer K. Burns
Stage Manager Intern . . . . .	Kathleen Reeves
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
Coaches/Accompanists. . . . .	Mark Phelps, Shuichi Umeyama
Visiting Acting Coach . . . . .	Hille Darjes
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
Props Master and 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
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 . . . . .	Ken D’Eliso, William Presnell, David Presson
Audio Technician . . . . .	Wayne Jackson
Coordinator of Audio Production & Sound Design . . . . .	Travis Gregg
Electrical Maintenance. . . . .	Dennis Long
Box Office and House Manager . . . . .	Tridib Pal
Director of Marketing and Publicity . . . . .	Alain Barker
Publicity Assistant . . . . .	Linda Cajigas
Office of Marketing and Publicity Editor . . . . .	Skip Sluder

## Cast

(in order of first appearance)

April 11, 2008

April 12, 2008

Muse/Nicklausse . . . . .	Caryn Kerstetter	Meghann Vaughn
Andrès/Cochénille/ Pittichinaccio/Franz . . . . .	Michael Cummings	Matthew Wells
Luther . . . . .	Joseph David Legaspi	Chris Gobles
Hermann . . . . .	Nathan Brown	Nathan Brown
Nathanael . . . . .	Jonathan Matthews	Jonathan Matthews
Hoffmann . . . . .	Joshua Lindsay	Chris Lysack
Schlemil/Spalanzani . . . . .	Adam Ewing	Kenneth J. Pereira
Lindorf/Dappertutto/ Dr. Miracle/Coppelius . . . . .	Aleksey Bogdanov	
Councillor Lindorf . . . . .	Adonis Duque Abuyen	
Dapertutto . . . . .	Oliver Henderson	
Coppelius/Dr. Miracle . . . . .	Adam Cioffari	
Olympia . . . . .	Sarah Fox	Yungee Rhie
Giulietta . . . . .	Leah McRath	Nicole Birkland
Antonia . . . . .	Carolina Castells	Jing Zhang
Crespel . . . . .	Erik Anstine	Sean McCarther
Voice of Antonia's Mother . . . . .	Abigail Peters	Robin Smith
Stella . . . . .	Kendall Zini-Jones	Kendall Zini-Jones
Wilhem . . . . .	Nikhil Navkal	Nikhil Navkal

TO OUR PATRONS: Curtain time for IU Opera Theater is promptly at 8 p.m., by which time all opera goers should be in their seats. Latecomers will be seated only on the third terrace, or at the discretion of the management. Thank you for your cooperation.

*Les Contes d'Hoffmann* will conclude at approximately 11:00 p.m.

**No Cameras, Flash Equipment, or Audio Recorders  
are allowed in the auditorium  
of the Musical Arts Center.**

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