The Merry Wives of Windsor

by Otto Nicolai

Libretto by Salomon Hermann von Mosenthal
based on Shakespeare’s play
of the same name

English Dialogue freely adapted
from Shakespeare by Vincent Liotta

David Effron, Conductor
Vincent Liotta, Stage Director
Michael Vernon, Choreographer
Robert O’Hearn, Original Stage Designer
Mark Smith, Additional Set Design
Patrick Mero, Lighting Designer
Ryan Tibbett, Chorus Master
Julia Lawson, German Diction Coach

The Merry Wives of Windsor premièred at Känigliches Opernhaus, Berlin, on March 9, 1849
Cast

Sir John Falstaff ................................ Erik Anstine, Thomas Florio
Herr Fluth (Ford) .......................... Kenneth Pereira, Michael Weyandt
Herr Reich (Page) .......................... Cody Medina, Joseph Beutel
Fenton ........................................ Nicholas Nesbitt, Daniel Shirley
Junker Spärlich .............................. Michael Cummings, Matthew Latta
Dr. Cajus ................................. Adonis Abuyen, Steven Eddy
Frau Fluth (Ford) ......................... Jennifer Jakob, Heather Youngquist
Frau Reich (Page) ......................... Erin Houghton, Ursula Kuhar
Jungfer Anna Reich ......................... Abigail Mitchell, Caitlin Andrews Shirley

Chorus .................................. Suna Avci, Stephanie Benkert, Corey Bonar,
                                      Mary Cloud, Marc Coomes, Miriam Drumm, Rachel Erie,
                                      James Estes, Milner Fuller, Jocelyn Goodmon,
                                      Josiah Gulden, Carrie Hendrickson, Jonathan Hilber,
                                      Christin Horsley, Shareese Johnson, Kelly Kruse,
                                      Jami Leonard, William Lockhart, Kenneth Marks,
                                      Pierre Perez, Katie Polit, Michael Powell,
                                      Daniel Rakita, Benjamin Smith, Evan Snipes,
                                      Sarah Starling, Joe Uthup, Laura Waters,
                                      Benjamin Werley, Laura Whittenberger, Megan Winsted

Dancers .................................. Paige Adams, Ellen Barlow, Brette Benedict,
                                      Jasmine Brown, Sarah Crock, Elizabeth Fittro,
                                      Alyssa Lynch, Elisabeth Martin, Jordan Martin,
                                      Alex Shipley, Rachael Vrbancic

Place: Windsor
Time: Reign of Henry IV
Synopsis

Act I
Scene One
Setting: A court.

Frau Fluth informs her friend, Frau Reich, that she has received a letter from the fat knight, Sir John Falstaff. Mrs. Reich received the same letter. Outraged, they plot revenge against Falstaff. They leave.

Herr Fluth and Herr Reich enter along with two would-be suitors of Anna Reich, Junker Spärlich and Dr. Cajus. The penniless Fenton enters proclaiming his love for Anna and asks for her hand. He is summarily rejected.

Scene Two
Setting: Herr Fluth’s home.

Frau Fluth awaits Falstaff. She and Frau Reich have sent an anonymous note to Herr Fluth informing him of the meeting with Falstaff. Falstaff arrives but his love scene is interrupted by loud knocking. Frightened, he hides in a linen basket as Herr Fluth storms in, expecting to find his wife compromised. The search begins and the women laugh at their well-planned joke. Falstaff is dumped in the river and Frau Fluth scolds her husband for his unworthy suspicion of her.

Act II
Scene One
Setting: A tavern.

Disguised as one Herr Bach, Herr Fluth visits Falstaff at the Garter Inn. He seeks Falstaff’s assistance in gaining the favor of Frau Fluth. Fluth discovers that Falstaff had been at his home the previous day and that Frau Fluth had invited him to visit her again that afternoon.

Scene Two
Setting: A garden.

Junker Spärlich and Dr. Cajus plan to meet Anna during her daily walk. When Fenton appears, they hide. Anna and Fenton reaffirm their love for one another.

Scene Three
Setting: Frau Fluth’s room.

When Falstaff arrives, Frau Reich tells him that Herr Fluth is approaching. The women disguise Falstaff as an old woman, a relative of Frau Fluth’s maid. Herr Fluth has forbidden her presence in his home and beats her mercilessly. He then searches for Falstaff without success.
Act III

Scene One

Setting: Herr Reich’s home.

The wives have informed their husbands of Falstaff’s letters. Herr Fluth has been forgiven his unwarranted jealousy. They devise another trick to play against Falstaff. There is to be a masquerade. Costumed as Herne, the legendary hunter, Falstaff is to meet the wives. Frau Reich gives Anna a costume of a red elf to wear so that Dr. Cajus will recognize her. After Frau Reich leaves, Herr Reich enters with a green elf costume for Anna to wear so that Junker Spärlich will recognize her. Anna decides to give the costumes to Dr. Cajus and Junker Spärlich to wear. She will run off with Fenton.

Scene Two

Setting: Windsor Forest.

The townspeople, disguised as spooks and spirits, await Falstaff. Falstaff appears as Herne with large antlers on his head. Frau Reich and Frau Fluth arrive. When the ghosts approach, the wives run away. Terrified, Falstaff tries to hide. However, he is pinched, stabbed, and mocked. Falstaff repents. The masqueraders reveal themselves. All are in merriment.

Notes on the Opera

A Questionable National Identity

by Gabriel Harkov

In Otto Nicolai’s opera The Merry Wives of Windsor issues of nationalism loom large. To present William Shakespeare’s play in 1849, Nicolai chose the genre of singspiel, using spoken text rather than recitative. He decided, therefore, on a genre native to and used only in German speaking countries.

For Nicolai, this choice of a German form had important implications during his own day. As a Kapellmeister and conductor of an opera house in Berlin, Nicolai was aware of the ongoing debate over German and Italian opera, a debate certainly fueled by the nationalist movements occurring in both countries during those revolutionary years. Musical circles in Germany and Italy each thought their operatic conventions better than the other’s and argued over the reasons audiences went to opera, about the technical aspects of the performances, and over the question of which operatic tradition signified art and which signified pure entertainment.

Nicolai also participated in this debate. Eight years before beginning The Merry Wives of Windsor, Nicolai had written a short essay about his experiences in Italy and with Italian opera. He professed that “the composers of both countries [Italy and Germany] write music in accordance with [the audience’s demands] and, for this reason, the more philosophical, learned, intellectually profound compositions are written in Germany.” Nicolai called Italian opera of that time “lighter” and essentially less artistic than the German tradition. But despite these words, his singspiel The Merry Wives of Windsor strongly reflects the Italian operatic world of that time.

By following the textures used in this work, one can hear a way Nicolai transposes Italianate elements into his German singspiel. Throughout this opera, Nicolai uses more
animated and less lyrical vocal lines to produce comic effects, a technique derived from early and mid-19th-century Italian composers, such as Rossini, Bellini, and Donizetti. He begins the singspiel’s opening scene with such vocal lines and texture. With the delicate interaction of Mrs. Page and Mrs. Ford in their duet, Nicolai flows freely between the two women’s individual parts to create a single melodic line. In doing so, Nicolai creates longer phrases consisting of the two more pointed vocal lines of the women. This type of presentation might provoke memories of Rossini’s operas, most specifically the opening scene in *La Cenerentola*.

Later, in Act III, during the number “Pst, Pst! Pst, Pst Sir John” Nicolai positions the nimble and Italianate female vocal lines against the heavier voice of Sir John. Thus Nicolai accentuates the difference in sound between Mrs. Ford and Mrs. Page, who are playing pranks on Sir John, versus the buffoonish Sir John, who mimics the sound of many Italian buffo bass roles, such as Dr. Bartolo in *Il barbiere di Siviglia* by Rossini. Throughout the work, Nicolai presents these types of textures and vocal lines, clearly indebted to the Italian style, to musically highlight the comedic elements of the narrative presented.

With arguments about German and Italian opera in the air, *The Merry Wives of Windsor* premièred successfully on March 9, 1849. Unfortunately for Nicolai, he died just two months later, missing out on his singspiel’s place as a cornerstone of that genre. This opera represents a crucial juncture of German and Italian influences as well as the debate between two nationalist movements that seized opera as an emblem of their causes. We can hear in this German work numerous Italian conventions that inspire many of its musical features. And perhaps these Italianate elements bring into question the identity of Nicolai’s singspiel as a nationalist work after all.
Artist Staff Biographies

David Effron, Conductor

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 Musicians of the Year Award from the National Foundation 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 prestigious Eastman School of Music.

In the spring of 2006, Effron was awarded an honorary doctorate from North Carolina State University.
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 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* and *Don Giovanni*, as well as the world première of *Willie Stark*. 
Michael Vernon, Choreography

Michael Vernon 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 coming 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.

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 New York-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.

Robert O’Hearn, Set and Costume Designer

Robert O’Hearn, Set and Costume Designer, earned his bachelor’s degree from Indiana University in 1943. He was a scenic and costume designer for the Metropolitan Opera, Vienna Staatsoper, Vienna Volkstheater, Hamburg Staatsoper, New York City Opera, Greater Miami Opera, Houston Grand Opera, Santa Fe Opera, American Ballet Theatre, New York City Ballet, San Francisco Ballet, and Ballet West. He served as professor for the Studio and Forum of Stage Design in New York from 1968 to 1988. O’Hearn has also given guest lectures and classes at Carnegie Mellon, Brandeis, and Penn State University. O’Hearn retired from IU in the spring of 2008.

Julia Lawson, German Diction Coach

Julia Karin Lawson was born outside of New York City to German parents. She earned her B.A. from the University of Wisconsin and her M.A. and Ph.D. in German from Indiana University, completing the latter in 1980. After 18 years teaching German in the Washington DC area, she and her husband returned to Bloomington in 2002, where she is currently a part-time lecturer in the IU Department of Germanic Studies.
Cast Biographies

Sir John Falstaff

Bass Erik Anstine, originally from Eugene, OR, is in the second year of his master's degree. This past summer, he was a studio artist with Central City Opera, giving a salon recital and performing Second Man in Susannah in the family performance. He received his Bachelor of Music in Voice from Northwestern University, having also spent his junior year abroad at London's Royal Academy of Music. Anstine made his IU Opera Theater debut last season as Snooks in Bolcom's A Wedding and was also seen as Crespel in Les contes d'Hoffmann. 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 named a winner of the Central Illinois District in the Metropolitan Opera's 2008 National Council Auditions and was a semi-finalist in the Houston Grand Opera Studio auditions. Anstine is a student of Timothy Noble.

Bass-baritone Thomas Florio is in his second year of master's study with Brian Horne. At IU, he has performed Figaro (Le nozze di Figaro) with IU Opera Theater and Miles Gloriosus (A Funny Thing Happened on the Way to the Forum) with the Department of Theatre and Drama. In 2007, he graduated cum laude from James Madison University (JMU) in his native Virginia, where his roles included Monsieur Choufleuri (Monsieur Choufleuri), Sarastro (Die Zauberflöte), and Frank Murrant (Street Scene). In the summers of 2007 and 2008, he was a member of the Wolf Trap Opera Studio, where he performed Judge No. 3 (Volpone), and Die Lackai (Ariadne auf Naxos). Florio’s role studies include Figaro (Le nozze di Figaro), Leporello and Don Giovanni (Don Giovanni), Guglielmo (Così fan tutte), Claggart (Billy Budd), and Scarpia (Tosca). Florio has performed with many choral ensembles, including IU’s Pro Arte, as well as at JMU and in the Washington, DC, area. He served as rehearsal soloist and cover for a 2006 performance of Carmina burana in Prague with the Czech National Symphony Orchestra.

Herr Fluth (Ford)

Kenneth J. Pereira, baritone, is a second-year doctoral student in the Jacobs School of Music, where he is an associate instructor of voice for the graduate opera workshop class. Pereira made his debut with IU Opera Theater as Sharless in Madama Butterfly, and he has since performed the roles of Marcello in La bohème, Spalanzani and Schémil in Les contes d'Hoffmann, and most recently Georg Nowack in She Loves Me. In December, he will again perform the role of Marcello in a concert performance with Amherst College in Massachusetts. Pereira also holds a Master of Music in Voice from Indiana University, and he graduated magna cum laude with a Bachelor of Music degree from California State University, Stanislaus. He was born and raised in northern California, where he performed in many opera, oratorio, recital, and musical theater productions. Pereira is also a featured soloist on the Indianapolis Symphony Orchestra’s upcoming Christmas CD featuring arrangements of Christmas carols and songs by Maestro Raymond Leppard. He is a student of Andreas Poulimenos.
Baritone **Michael Weyandt** is a Master of Music student in the studio of Costanza Cuccaro. In 2007, he performed the role of Guglielmo in the Tanglewood Music Center’s production of *Così fan tutte*, under the baton of James Levine. That same year, he sang the leading role of Pete Dayton in the U.S. première of Olga Neuwirth’s opera *Lost Highway*, based on the David Lynch film. At IU, he was last seen as Lescaut in *Manon* and Mercutio in *Roméo et Juliette*. He has also performed with the outreach ensemble of Lyric Opera of Cleveland and as an apprentice artist with the Des Moines Metro Opera. During a three-semester leave of absence from IU, he moved to rural China and worked as an English teacher at Shanxi Agricultural University. Weyandt graduated with a Bachelor of Music in Voice and Composition from Oberlin College.

**Herr Reich (Page)**

Hailing from Beulah, CO, **Cody Medina**, bass-baritone, is in the process of finishing his Master of Music in Voice. He holds a Bachelor of Music in Voice from the University of Denver’s Lamont School of Music, where he studied with Kenneth Cox. While there, Medina was awarded the Frank Toth Memorial Award for outstanding service to the community of music and the Denver Lyric Opera Guild Award for outstanding student of opera studies. Medina has sung with Cedar Rapids Opera Theatre and Cleveland Opera Circle, performing the roles of the King of Egypt (*Aida*) and il
Prefetto (Linda di Chamounix), respectively. He was a guest artist at the Maud Powell Music Festival in the Illinois Valley from 2004 to 2006. Making his European debut in Rome, Italy, in 1999, singing the role of Antonio and understudying the role of Figaro (Le nozze di Figaro), Medina returned to Rome the following year to perform Sarastro (Die Zauberflöte). Other operatic performances include Betto (Gianni Schicchi), the Colonel (Patience), Falstaff (The Merry Wives of Windsor), Figaro (Le nozze di Figaro), Uberto (La Serva Padrona), and Dulcamara (L'elisir d'amore). Medina has also been involved in the world premieres of Marylin Monroe, Maud Powell: Queen of the Violinists, and the oratorio Prophecy, creating the roles of Arthur Miller, Bram Powell, and God, respectively. He was selected to attend the Charley Creek Vocal Workshop in Wabash, IN, where he worked with Timothy Noble and Mary Ann Hart, along with artistic staff from Canadian Opera Company. While at IU, Medina has sung the roles of Comte des Grieux (Manon), St. Peter (Too Many Sopranos), Olin Blitch (Susannah), and Snooks (A Wedding, collegiate première). He was also featured as the bass soloist in Verdi’s Requiem. Medina studies with Timothy Noble.

Joseph Beutel, bass-baritone and native-born Hoosier, is enjoying his first year in the IU Jacobs School of Music, as a master’s student. He completed his undergraduate work at Western Michigan University. While there, he was involved in the stage productions of Gilbert and Sullivan’s The Pirates of Penzance (2004) as the Sergeant, Puccini's Gianni Schicchi (2003) as Simone, and other scenes in the opera workshop program. Last summer, he earned a Samuel Greco scholarship to participate in the coÖPERAтив (2008) program at Westminster Choir College. He has also performed in Europe as a soloist in oratorio works such as Mendelssohn’s Te Deum (2005), W. A. Mozart’s Mass in C Minor (2006), and Zelenka’s Missa dei Filii (2006). He earned the Heineke Scholarship award to study voice in Graz, Austria, at the American Institute of Musical Studies summer program (2005), where he participated in a series of musical theatre review performances. Beutel is a student of Timothy Noble.

Fenton

Tenor Nicholas Nesbitt is presently working on his Master of Music in Voice and studies with Costanza Cuccaro. Nesbitt received his bachelor’s in vocal performance from DePauw University in 2006. Some of his previous roles include Sam in IU’s fall 2007 production of Susannah, Nemorino in IU’s summer 2007 production of L'elisir d'amore, Arlecchino in IU’s spring 2007 production of Busoni’s Arlecchino, Tamino in DePauw’s 2006 production of Mozart’s Die Zauberflöte, Rinuccio in Puccini’s Gianni Schicchi, and Orpheus in Offenbach’s Orpheus in the Underworld. Nesbitt received the National Society of Arts and Letters Ilknur P.Ralston Memorial Award in the spring of 2008. He has also won first place at NATS Indiana state and regional competitions. He was a junior division winner of Opera Columbus's Irma M. Cooper International Vocal Competition in 2006.
Tenor **Daniel Shirley**, a native of Jackson, MS, has appeared on the IU Opera stage in *Roméo et Juliette*, *Our Town*, *Manon*, *Too Many Sopranos*, and, most recently, in *A Wedding*. A doctoral student, he studies with Patricia Stiles. Professionally, he has appeared with Central City Opera, Chautauqua Opera, Opera Memphis, and Mississippi Opera, among others. His concert experience includes appearances with the Evansville Philharmonic, the Bach Chorale Singers, and the Columbus Philharmonic.

### Junker Spärlich

**Michael Cummings**, a native of Des Moines, IA, is in his final year of his master’s degree at IU. Having completed his undergraduate studies at IU under the study of Carlos Montane, Cummings is now a student of Scharmal Schrock. Last seen in this summer’s production of *She Loves Me*, as Arpad (Lazlo), Cummings has also performed the roles of Gabriel in *Too Many Sopranos*, Little Bat McLean in *Susannah*, and Andres, Cochenille, Pittichinaccio and, Frantz in *Les contes d’Hoffmann.*

A native of Parke County, IN, tenor **Matthew Latta** is currently completing his doctoral studies in vocal performance and literature at Indiana University. Latta has received a Bachelor of Music from the University of Evansville (2003) and a Master of Music from IU (2006). His IU Opera Theater credits include Elder Gleaton (*Susannah*), Don Ottavio (*Don Giovanni*), and Flute (*A Midsummer Night’s Dream*). Other operatic roles include Jupiter (*Semele*), Eisenstein (*Die Fledermaus*), First Bird in Richard Faith’s *Beauty and the Beast* (world première), and the role of Martin in Bruce Trinkley and Richard Charnesky’s opera *opera.com.edy* (world première). Latta has also performed a number of oratorio and chamber works, including Rossini’s *Le Nozze Di Teti e Di Peleo* (Jove), Monteverdi’s *Magnificat*, J. S. Bach’s *Cantatas BWV 16, BWV 131*, and *BWV 106*, Britten’s Hymn to Saint Cecilia, W. A. Mozart’s *Missa Brevis in C*, Saint-Saëns’ *Christmas Oratorio*, and Handel’s *Messiah*. Latta is a member of the National Association of Teachers of Singing, serves as the current president of the Indiana University Chapter of the Student National Association of Teachers of Singing, and is an adjunct professor of voice at Vincennes University. Latta is currently a student of Brian Horne.

### Dr. Cajus

**Adonis Duque Abuyen**, baritone and native of Bakersfield, CA, is in his second year as a 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 Tozzi, Abuyen made his IU Opera Theater debut as a master’s student in 2005. Past roles with IU Opera Theater include Javelinot in Poulenc’s *Dialogues des Carmélites*, Peter, the father, in Humperdinck’s *Hansel and Gretel*, Abbate Cosipicuo in Busoni’s *Arlecchino*, Schaunard in *La bohème*, Lindorf in Offenbach’s *Les contes d’Hoffmann*, and, most recently,
Maraczek in the musical *She Loves Me*. He will also be seen later this season as Achilla in Handel's *Giulio Cesare*. Abuyen is a student of Patricia Stiles.

Baritone **Steven Eddy**, a native of Laurel, MD, is currently in his first year of the Master of Music in Voice at the IU Jacobs School of Music. He made his IU Opera Theater debut last year as Count Ceprano in Verdi’s *Rigoletto* and has performed with The Crittenden Opera Studio and the IU Summer Opera Workshop in scenes from *Le nozze di Figaro* (The Count), *Don Pasquale* (title role), *Lucia di Lammermoor* (Enrico), *Tosca* (Scarpia), and *La traviata* (Germont). This past summer, he made his concert solo debut in Beethoven’s *Mass in C* with the University of Maryland Summer Chorus. In September, Eddy performed the role of Lord Capulet in the first fully staged production of Don Freund’s *Roméo and Juliet: A Shakespearean Music-Drama* with the Bloomington Playwright’s Project. He is actively involved in musical theatre, having performed such roles as Albert Peterson in *Bye, Bye Birdie*, the Wolf and Cinderella’s Prince in *Into the Woods*, and Lumiere in *Beauty and the Beast* with various Baltimore and Washington theater companies. Eddy completed his Bachelor of Music Education degree at IU last June, where he studied classical saxophone with Otis Murphy. He is a student of Robert Harrison.
Frau Fluth (Ford)

Soprano Jennifer Jakob is a native of Kempten, Germany, and is in the second year of her graduate studies. At IU, Jakob has performed the role of Rita Billingsley in the collegiate première of William Bolcom’s A Wedding. She received her bachelor’s degree from Oberlin College under the tutelage of Marlene Ralis Rosen. With the Oberlin Opera Theatre program, she performed the roles of Beth (Little Women), Adina (L’elisir d’amore), Anna Reich (Die Lustigen Weiber von Windsor), and Sister Mathilde (Les Dialogues des Carmélites), as well as scenes from Roméo et Juliette, L’incoronazione di Poppea, and Il Matrimonio Segreto. In 2005, Jakob debuted in Italy as Clarina (La Cambiale di Matrimonio) as part of the Oberlin in Italy program and was chosen to sing for Italian soprano Mirella Freni. She was invited to participate in the 2005 Master Class Series of the Schubert Institut in Baden, Austria, specializing in German Lied. For two seasons, Jakob was a Gerdine Young Artist for Opera Theatre of St. Louis, where she covered the title role in David Carlson’s Anna Karenina, in 2007, and Rose Maurrant (Street Scene), in 2006. This past summer, she joined the Santa Fe Opera, covering the role of Barbarina (Le nozze di Figaro) as an apprentice singer. Jakob is the recipient of the Pi Kappa Lambda Prize for Musicianship (Oberlin Chapter) and recently won First Place in the Indianapolis Matinee Musicale Competition, where she received the Sophia and Robert Marks Memorial Graduate Voice Award. She is a student of Costanza Cuccaro.

Heather Youngquist, a native of Washington, IA, is pursuing a Master of Music in Voice at IU. She completed her undergraduate studies in Voice and Music Education at the University of Iowa, where she performed in several operas and was a frequent oratorio soloist. While at IU, she performed the oratorio role of Cerere in Le Nozze di Teti, e di Peleo with the University Singers. She was also the soprano soloist with the Bach Chorale Singers of Lafayette, IN, in their performance of Voices of Light. Her IU Opera Theater credits include the Dew Fairy in Hansel und Gretel, Gianetta in L’elisir d’amore, and Tulip in the collegiate première of William Bolcom’s A Wedding. This summer, she was also Camelia la Texana in the world première of Gabriela Ortiz’s new opera, ¡Unicamente la Verdad! She was an Encouragement Award Winner at the District Metropolitan Opera National Council Auditions last January. She is a student of Robert Harrison.

Frau Reich (Page)

Erin Houghton, mezzo-soprano, is a student of Patricia Stiles currently completing her Master of Music from IU, studying under Alan Bennett and Dale Moore. She has appeared in numerous productions with the IU Opera Theater, notably, as Pitti-Sing in The Mikado and The Sandman in Hansel and Gretel. Most recently, she was a part of the collegiate première of William Bolcom’s opera, A Wedding. Houghton also appeared as a guest soloist alongside Joan Morris in a recital featuring William Bolcom’s cabaret songs. That same year, she was a guest soloist in a master class series culminating in a Liederabend recital directed by Liz Upchurch. This fall, Houghton appeared as a guest soloist alongside faculty members Timothy Noble and Sylvia McNair in a benefit concert for Middle Way House. In 2007 and 2008, respectively, she won First Place in the undergraduate division and Second
Ursula Maria Kuhar, mezzo-soprano, is a Doctor of Music in Voice student at the Jacobs School of Music. She received her bachelor’s degree in Arts Administration with Honors and master’s in Music Education from Butler University, where she studied with Michael Sells. She also received a Diplôme d’études en langue française from Université de Paris IV (La Sorbonne) in Paris, France. With IU Opera Theater, she has appeared in the chorus in She Loves Me, Marcellina in Le Nozze di Figaro, and Mrs. Ott in Susannah. Past roles include Sorceress in Dido and Aeneas and Katisha in The Mikado. On the concert stage, she has been the alto soloist in Bach’s Mass in B Minor, Brahms’ Alto Rhapsody, Bernstein’s Symphony No. 1, “Jeremiah,” Handel’s Messiah, and Vivaldi’s Gloria. Kuhar was the mezzo-soprano soloist for the world première of Frank Burch Brown’s Mary With Jesus with the Indianapolis Symphonic Choir. Kuhar is a student of Marietta Simpson.
Jungfer Anna Reich

Soprano Abigail Mitchell is pursuing a Master of Music in Voice, having completed her B.M. in Voice at the Jacobs School in 2007. She made her IU Opera Theater debut as Javotte in *Manon* and has twice performed with the Latin American Music Center and Contemporary Vocal Ensemble: first as Nuria in the collegiate première of *Golijov’s Ainadamar* and then as La Secretaria in the world première of Ortiz’s *Unicamente la Verdad*, both under the baton of Carmen Téllez. Last summer, she sang Susanna in *Le nozze di Figaro* with the Bay Area Summer Opera Theater Institute, a role she also performed in 2005 with IU Student Opera. She is a student of Patricia Wise.

Soprano Caitlin Andrews Shirley returns to the IU stage, most recently having been seen as Mrs. Hayes in last season’s production of *Susannah*. She holds a Bachelor of Music in Voice from the University of Cincinnati, College-Conservatory of Music, and was seen in such roles as Gasparina in *La Canterina*, Fedra in *L’Egisto*, Jessica in *Festival of Regrets*, and Barbarina in *Le nozze di Figaro*. Shirley was an apprentice artist with the Ash Lawn Opera in the summer of 2008, where she performed the role of Mrs. Pearce in *My Fair Lady*. Other roles include Drusilla in *L’Incoronazione di Poppea* with the Chautauqua Institution. She is the recipient of the 2008 Bellini award from the Orpheus Vocal Competition and was the Third Place winner in the 2007 Irma M. Cooper Opera Columbus International Vocal Competition, Junior Division. Shirley is pursuing a Master of Music in Voice and is a student of Patricia Stiles.

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   Rudolf Buchbinder, Piano

Brahms  Symphony no. 4, op. 98, E minor

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**Student Production Staff**

Assistant Conductor ............................................ Fawzi Haimor
Chorus Master ..................................................... Ryan Tibbetts
Rehearsal Accompanist .......................................... Kyle Hanson
Assistant Stage Director ......................................... Lesley Delk
Assistant Stage Managers ...................................... Kyung-Ook (Kay) Kim, Claire LaNicca, Jeremy Phillips
Coach/Accompanist ............................................... Emily Senturia
Head Fly Person ..................................................... Justin Searle
Deck Supervisors .................................................. Kate Roseman, Steve Wilson
Stage Supervisor .................................................... Kelly Cochran
Head Deck Electrician ............................................. Patrick Dagley, Greg McCracken
Light Board Operator .............................................. Carrie Reading
Props Mistress ...................................................... Lisa Maydwell
Paint Assistants .................................................... Lucas Borges, Gina Choe, Benjamin Gulick, Abigail Haler, Brian Haler, Kyung-Ook Kim, Rachel Kremidas, Tara Lotstein, Eva Mahan-Taylor, Lisa Maydwell, Nolan Moss, Elisabeth Sobieski, Claire Stebbins, Matt Warming, Amelia Williams
Costume Assistants ............................................... Kelly Holterhoff, Caitlin Andrews Shirley, Emily Solt
Costume Crew ...................................................... Lindsay Ammann, Kjersti Cubberly, Michael Cummings, Molly Fetherston, Patricia Johnstone, Bill Kloppeburg, Sara Magun, Kate Murphy, Elliott O’Glosser, Sara Ann Radke, Joanna Ruszala, Erica Satterthwaite, Amanda Sesler, Julia Snowden, Magdalena Tortoriello, Florentina Urrusty, Assistant House Managers ....................................... Jonathan Matthews, Alicia McQuay
Audio Production Crew ........................................... Kevin Brody, Chelsea Crisp, Keith McGraw, Joanne Phillips, Scott Stratham
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The Merry Wives of Windsor will conclude at approximately 10:45 p.m.

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

**Cast**

**October 24, 2008**

Sir John Falstaff ............. Erik Anstine
Herr Fluth (Ford) ............. Michael Weyandt
Herr Reich (Page) ............. Cody Medina
Fenton ......................... Nicholas Nesbitt
Junker Spärlich ............. Matthew Latta
Dr. Cajus ....................... Adonis Abuyen
Frau Fluth (Ford) .......... Heather Youngquist
Frau Reich (Page) .......... Erin Houghton
Jungfer Anna Reich .......... Abigail Mitchell

Dancers (Oct. 24): Paige Adams, Jasmine Brown, Sarah Crock, Elizabeth Fittro, Elisabeth Martin, Jordan Martin, Alex Shipley, Rachael Vrbancic

Dancers (Oct. 25): Paige Adams, Ellen Barlow, Brette Benedict, Sarah Crock, Elizabeth Fittro, Alyssa Lynch, Elisabeth Martin, Jordan Martin

**October 25, 2008**

Thomas Florio
Kenneth Pereira
Joseph Beutel
Daniel Shirley
Michael Cummings
Steven Eddy
Jennifer Jakob
Ursula Kuhar
Caitlin Andrews Shirley

**Conductor:**
Robert Wood

**Stage Director:**
Nicholas Muni

**Set Designer:**
C. David Higgins

Sung in English with English supertitles