The Love for Three Oranges

Music by Sergei Prokofiev

Text by the composer
based on the play *Fiabe dell'amore della tre malarancie* by Carlo Gozzi

English translation by Nicholas Muni

Robert Wood, *Conductor*
Nicholas Muni, *Stage Director*
C. David Higgins, *Set & Costume Designer*
Michael Schwandt, *Lighting Designer*
Vasiliki Tsouva, *Chorus Master*

_The Love for Three Oranges_ was first performed in Chicago on December 30, 1921.

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Cast
(in order of appearance)

Characters of the Prologue

A Herald .................................................. Kevin Necciai
Tragicals .................. Matthew Opitz, Christiaan Smith-Kotlarek, Curtis Crafton,
                        Darren Miller, Kevin Necciai  Stephanie Washington
                        Ariel Seeman, Yekarterina Syrochkina
Comicals ............................ Jay Bennett, Blake Kendall, William Lim,
                                  Andrew Nason, Christopher Nelson, Ashleigh Guida,
                                  Lydia Dahling, Stephanie Tokarz, Charis Peden
Romantics .................. Jacqueline Brecheen, Megan Radder, Kiri Deonarine
                           Jessica Skiba, Charlotte Bashner, Erin Houghton,
                           Julia Snowden, Kendall Zini-Jones
Air Heads .......................... David Benson, Troy Guthrie, David Tafone,
                                 Ryan Torino, Laura Wilde, Kerriann Otaño,
                                 Kelly Glyptis, Christina Zimmer
Eccentrics .......................... Lawrence Galera, David Johnson, Nikhil Navkal
                                  Daniel Shirley, Caleb Winsor, Scott Hogsed
                                  Ljubomir Puskaric, Peter Wesoloski,
                                  Jerome Sibulo, Benjamin Werley

Characters of the Opera

The King of Clubs .................. Andrew Kroes, Max Wier
Pantalone, *his adviser* .................. John Orduña, Bradley Raymond
Leander, *the Prime Minister*
                                *conspiring against the King* .................. Adam Ewing, Josiah Gulden
Truffaldino, *a famous clown* .................. Mark Van Arsdale, Matthew Wells
The Magician Celio, *protector of the King* .................. Aubrey Allicock, Nathan Brown
The Sorceress, Fata Morgana,
                                *protector of Leander* .................. Elizabeth Baldwin, Leah McRath
Princess Clarissa, *niece of the King,*
                                *in league with Leander* .................. Eileen Jennings, Emily Smokovich
Smeraldina, *servant of Fata Morgana* .................. Elizabeth Pearse, Sarah Stone
The Prince, *son of the King of Clubs* .................. Jonathan Matthews, Anthony Webb
Farfarello, *a devil* .................. Matthew Opitz, Christiaan Smith-Kotlarek
The Cook, *in the castle*
                                *of the evil witch Creonta* .................. Carl Kanowsky, Andrew Kroes
Synopsis

The public demands to have a say as to what kind of opera should be presented at this performance. Some want a tragedy, some want a comedy, others demand romance, still others cry out for a farce. The argument reaches fever pitch, when a group from the stage declares they will present a completely new type of opera, something that is “cutting edge” and extraordinary. They begin to tell the story . . .

. . . which takes place in a mythical kingdom under the rule of the King of Clubs whose son, the Prince, has recently taken very ill. Unbeknownst to all, Prime Minister Leander has been giving the Prince books filled with dire melodrama to poison his mind. The Doctor’s examinations reveal that his ailments range from insomnia to imaginary infections of the heart, liver, kidneys, and bladder, for none of which they find any actual physical symptoms. Ultimately, they conclude he suffers from terminal hypochondria. The king laments that if the Prince were to die, his malicious niece, Clarissa, would inherit the throne. The King recalls that a wise old man told him that only through laughter could the Prince be cured, at which point his adviser, Pantalone, suggests they enlist the most famous clown in the land, Truffaldino, to make the Prince laugh. Leander argues against this notion, but the King commands a royal entertainment be given at which Truffaldino will amuse the Prince and make him laugh. At the banquet, Truffaldino has little luck until an old beggar woman (Fata Morgana, the evil sorceress, in disguise) is made to fall onto her behind, finally making the Prince laugh uproariously. As the entire court celebrates, Fata Morgana becomes enraged and casts an evil curse upon the Prince’s heart. She dooms him to fall hopelessly in love with three oranges and to pursue them for eternity. The Prince appoints Truffaldino as his squire, and they depart to find his beloved three oranges. After many mis-adventures, close calls, derring-do, and other extraordinary events, the Prince finally discovers a most beautiful princess in one of the oranges, and they live happily ever after.
When Prokofiev came to the United States in 1918, he brought with him a new project: *The Love for Three Oranges*. Upon the composer's departure from Russia, the director Vsevolod Meyerhold had given Prokofiev his Russian adaptation of Carlo Gozzi's eighteenth-century satire, with the suggestion that Gozzi's parody of the overly melodramatic theater of his own day was once again timely. Meyerhold felt that Prokofiev was the person who could create a modern opera that best reflected these sentiments. Apparently the project took Prokofiev's fancy because, by the time his ship docked in San Francisco, he had sketched out a prose libretto and some music for the opera.

For much of his time in the United States, Prokofiev supported himself through performance rather than composition, but his early successes in Chicago led to a commission from the Chicago Opera. He finished *The Love for Three Oranges*, now with a French libretto (Russian being impractical for the company and audience in Chicago at that time) in a brief 10 months and had it ready for production in late 1919. Unfortunately, the producer Campanini, who had originally agreed to the project, died in the intervening time, and the production had to be shelved. Eventually, the new director, Mary Garden, agreed to the production, and the opera saw its first performance in December 1921. Despite the lavish sets and good singers, the opera was not an unqualified success; critics in New York were especially uncharitable and seemed to miss the point of the opera. Already disillusioned with the artistic scene in the United States, Prokofiev had been establishing contacts in Paris, and, by 1922, relocated there. *The Love for Three Oranges*, however, was more successful in Europe and in Russia (where it was first staged, to great acclaim, in 1926), perhaps because its modernist critique seemed to fit better with the esthetic tastes in vogue there.

Perhaps we can empathize with some of the perplexed American critics when we look at the complicated layers of actors contained within the opera. First, Prokofiev greatly expanded the Greek chorus-like role of five groups of onlookers: the Tragicals (basses), Comicals (tenors), Romantics (sopranos, tenors), Eccentrics or “Cranks” (male chorus), and Air Heads (altos and basses). These groups keep up a running commentary on the stage action, bickering with each other about various aspects of drama, and the Eccentrics even intervene in the action at numerous crucial moments. Then there are the commedia dell’arte characters (taken from Gozzi’s original), including the royal family (all dressed as playing cards) and their jesters. These characters are most central to the play-within-the-play, but they are still the caricatured personality types represented by their masks as much as actual dramatic subjects. Yet another layer is the world of mysticism, including the good magician Celio, the evil sorceress Fata Morgana, and their cronies. The interaction of all these groups creates a discontinuous structure underpinned by the music; the opera is a series of interrelated and interwoven vignettes that add up to a story rather than a continuous narrative. This presents a creative challenge to the director, who has the opportunity to present some fantastic sets, costumes, and staging, but also must maintain as much continuity as possible.

Musically, Prokofiev’s parody of opera is apparent in large and small ways. There are no stereotypical set pieces such as arias or even an overture; rather, the music very closely follows the prose of the libretto and shifts mood and style as quickly as the
text. The sparkling orchestration never covers the singers, and it is rare to have the entire orchestra playing at once. The harmonies are largely triadic but not romantic; the relation of the tritone is an important feature here just as in other music by the composer. There are many places in the score where attentive listeners may hear little parodied snippets of other styles of music, notably the scene in which the Prince finally laughs (a nod to Beethoven's Fifth Symphony) and Celio's summoning of Farfàrello, which may remind listeners both of Rossini and of Mozart’s summoning music in Don Giovanni. There are also moments of sheer musical comedy, designed purely for amusement.

Artistic Staff Biographies

Robert Wood, Conductor

The Love for Three Oranges marks conductor Robert Wood’s second appearance with Indiana University Opera Theater; his first was H.M.S. Pinafore in 2005. Wood recently conducted Rusalka, L'Italiana in Algeri, Le nozze di Figaro, and La Donna del Lago at the Minnesota Opera, where he was principal conductor in residence from 2006 to 2008. Other recent engagements include L'Italiana in Algeri at Vancouver Opera, Die Zauberflöte and Le Comte Ory at the Wolf Trap Opera Company, and La Cenerentola at Opera New Jersey. Wood made his debut at the San Francisco Opera in 2004, leading performances of La traviata, and subsequently conducted L'Italiana in Algeri there, as well as appearing at the Stern Grove Festival in San Francisco leading a concert with Stephanie Blythe, Lawrence Brownlee, and the San Francisco Opera Orchestra. Wood has also conducted the San Francisco Ballet’s production of Nutcracker.

Wood’s upcoming engagements include The Abduction from the Seraglio for Hawaii Opera Theater and Il barbiere di Siviglia at Minnesota Opera.

Wood has also appeared as conductor for many productions with Opera San José, including Tosca, Faust, Manon, Carmen, L’elisir d’amore, Rigoletto, and La bohème. Other recent conducting engagements include a recording for ODC Dance in San Francisco of Jack Perla’s On a Train Headed South and as guest conductor with the San José Chamber Orchestra.

Wood acted as cover conductor, held the position of chorus master at the Santa Fe Opera from 2001 to 2004, where he received critical acclaim for the choral contribution to the world première of Bright Sheng’s Madame Mao and the American première of Kaija Saariaho’s L’amour de loin. Wood also served as chorus master for Opera Company of Philadelphia’s production of Les Pêcheurs de perles in 2004 and has appeared at Chicago Opera Theatre and the Florida State Opera, where he conducted Gluck’s Orfeo.

Wood was a 1998 Merola Opera Program and Western Opera Theater participant and spent several years in Vienna studying voice and singing in the Arnold Schönberg Chor.

Nicholas Muni, Stage Director

Nicholas Muni studied voice with the late Todd Duncan and Alberta Masiello and was an assistant to the late Jean-Pierre Ponnelle and Peter Sellars. Since 1985, he has served as an on-site evaluator and grant panelist for the National Endowment for the Arts. Muni has served as principal stage director and artistic advisor Kentucky Opera (1983-1988); director
of drama, Metropolitan Opera Young Artist Development Program (1988-1990); artistic
Under his leadership, Cincinnati Opera presented 14 company premières, of which he
directed 10: Jenufa, The Turn of the Screw, Pelléas et Mélisande, Nabucco, Elektra, La Voix
Humaine, The Seven Deadly Sins, Medusa, The Maids, and Der Kaiser von Atlantis. Stage
director for over 200 productions in North America, Europe, and Australia, Muni has
worked with many companies, including the San Francisco Opera, Houston Grand
Opera, New York City, Seattle Opera, the Canadian Opera Company, Opera Theatre of
St. Louis, Minnesota Opera, Boston Lyric Opera, Vancouver Opera, National Theatre of
Prague, Anhaltisches Theater Dessau, Oper Erfurt, Opera Ireland, Stadttheater Giessen,
Stadttheater Bern, and Tiroler Landestheater (Innsbruck, Austria). Among his featured
productions are the American premières of Verdi's Le trouvère and Rossini's Armida (Tulsa
Opera), both broadcast on NPR; the world premières of Michael Daughtery's Jackie O
(Houston Grand Opera and Banff Center for the Arts); Libby Larsen's Frankenstein: The
Modern Prometheus, Robert Moran's From the Towers of the Moon (The Minnesota Opera),
Lorenzo Ferrero's La Conquista at Prague National Opera; and the world stage première
of William Bolcom's Medusa and the North American première of Peter Bengtson's The
Maids (Cincinnati Opera). He was the 2003 winner of the Cincinnati Post's Post-Corbett
Award for Individual Artist of the Year and winner of a 2003 Dora Award (Toronto, for
Jenufa) for best theater production of the year. Muni is currently artist-in-residence at
Cincinnati Conservatory of Music. Among his recent free-lance directing projects are
Pelléas et Mélisande at Canadian Opera and the U.S. stage première of Wagner's rarely
presented Das Liebesverbot at Glimmerglass Opera. His upcoming projects include Le
nozze di Figaro in Boston and The Turn of the Screw at Portland Opera.

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C. David Higgins, Set & Costume Designer

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.

Cast Biographies
(in alphabetical order)

Baritone Aubrey Allicock's operatic roles include Figaro in Le nozze di Figaro, Ping in Turandot, the Old Doctor in Vanessa, King Balthazar in Amahl and the Night Visitors, the Unnamed Bass in Too Many Sopranos, and Marullo in Rigoletto. Allicock has also performed as the bass soloist in Handel's Messiah with members of the Phoenix Symphony Orchestra. He has won many vocal competitions, such as Arizona's National Association of Teachers of Singing Award in 2003, 2004, and 2005. In 2006, Allicock made his European début as bass soloist in W. A. Mozart's Coronation Mass and Beethoven's Missa Solemnis at Karlskirche in Vienna, Austria, the Czech Republic, and Hungary. Allicock recently performed as the soloist opposite Academy Award-winning actor Louis Gossett Jr. in Dvorák's A New World Symphony: A Portrait of H. T. Burleigh for Chamber Music Plus of Arizona. Allicock has also sung leading and supporting operatic roles under the batons of such conductors as Steven Lord and Will Crutchfield. Allicock was recently seen in the house début of the Phoenix Metropolitan Opera as the customs sergeant in Puccini's La bohème and in the title role of Le nozze di Figaro with Indiana University Opera Theater. Recently, Allicock has been engaged with the Phoenix Metropolitan opera to perform the roles of Morales in Carmen and Prince Yamadori in Madama Butterfly during the 2009-10 season. Allicock currently studies voice with Andreas Poulimenos at Indiana University, where he is a candidate for the Master of Music.

Soprano Elizabeth Baldwin is a Doctor of Music candidate in Voice and Opera Performance, currently studying with Carol Vaness and previously with Timothy Noble. Baldwin holds a Master of Music in Voice from Indiana University and a Bachelor of Music degree in Vocal Performance from Bowling Green State University in Bowling Green, Ohio, where she studied voice with Myra D. Merritt. Baldwin previously appeared on the Indiana University Opera Theater stage as Cousin Hebe in the summer production of H.M.S. Pinafore, Mrs. Webb in the world première of Ned Rorem's Our Town, the title role in Richard Strauss' Arabella, and, most recently, as Countess Almaviva in Le nozze di Figaro. She has participated in various master classes with Virginia Zeani, Carol Vaness, Marilyn Horne, Robert Ward, Nancy Gustafson, and Richard Hundley, as well as many other music professionals. Most recently, Baldwin was a guest soprano soloist in Menahem Pressler's concert “Pressler and Friends,” performing Schubert's Shepherd on the Rock with Menahem Pressler, piano, and Richard Stoltzman, clarinet. She was a guest
soprano soloist at the Paroisse de la Cathédrale in Monaco for their New Year’s Day Royal Mass Celebration. As a studio artist for the Chautauqua Opera Young Artist Program, she performed the roles of La Ciesca in Gianni Schicchi and Lay Sister in Suor Angelica, as well as covering various roles and receiving the 2006 Sara Zinman Studio Artist Award. Most recently, she was a principal artist for the Pine Mountain Music Festival, where she performed the role of Micaëla in its new production of Peter Brook’s La Tragédie de Carmen, as well as performing in various other musical theatre and gala performances. Her numerous awards include a win in the 2008 National Society of Arts and Letters Voice Competition. In the past two years, Baldwin was also a finalist for the San Francisco Merola Opera Program, LA Opera Domingo-Thornton Young Artist Program, Minnesota Opera Young Artist Program, and Tanglewood Music Center.

Melissa Block, mezzo-soprano, is a 20-year-old senior from Commack, New York, pursuing degrees in voice and Spanish from the Indiana University Jacobs School of Music. Block began her studies with Judy Leopold and has spent her IU singing career as a student of Patricia Stiles, her mentor. Block was a soloist in the Metropolitan Youth Chorale of NY. She performed the roles of Meg Page in Verdi’s Falstaff, Pitti-Sing in The Mikado, the Third Lady in W. A. Mozart’s Die Zauberflöte, Hansel in Humperdinck’s Hansel and Gretel, and Mrs. Page in Niccolai Gedda’s Merry Wives of Windsor in the IU Summer Opera Workshop Scenes program. In 2007, she attended the University of Miami at Salzburg Summer Music Program, studying voice with Esther Jane Hardenbergh and coaching with Mutsumi Motek and Thomas Enman. She has appeared as a choral member in IU Opera Theater’s Susannah (2007) and La traviata (2008), and debuted her first role as Barbarina in W. A. Mozart’s Le nozze di Figaro (2008).

Bass-baritone Nathan Brown has performed many roles with IU Opera, including Barone Douphol in La traviata, Count Ceprano in Rigoletto, Lieutenant Breedley in the collegiate premiere of William Bolcom’s A Wedding, and Hermann in Les contes d’Hoffmann. Brown recently gave his debut with Indianapolis Opera as Sciarone in its production of Puccini’s Tosca. Brown’s other roles include Tartuffe in Tartuffe, Count Carl-Magnus Malcolm in A Little Night Music, and Ben in The Telephone. Among his partial roles are Reverend Olin Blitch in Susannah and Figaro and Bartolo in Le nozze di Figaro. Brown has won many competitions and has observed or attended master classes with Dawn Upshaw, Ian Bostridge, Martin Katz, and Barbara Honn. Currently in his second year of the master’s program at the Jacobs School of Music, he studies under Timothy Noble.

Adam Ewing, baritone, is a student of Marietta Simpson and is currently pursuing a Master of Music. Ewing is a native of Hiawatha, Kan., and earned his Bachelor of Science in Vocal Music Education from Northwest Missouri State University. Previous opera roles with the Jacobs School of Music include Elder McLean in Susannah, Schlemil/Spalanzani in Les contes de Hoffmann, and Baron Douphol in La traviata. 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. 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. Most recently, he was the bass soloist in the University Singers’ presentation of Vaughan Williams’ *Mass in G Minor*. Ewing has sung in master classes and recitals with William Bolcom and Roger Vignoles. He has also been featured in several composition recitals at Indiana University, as well as the 2008 Celebrations of Spirituals concert. Ewing is a current member of S-NATS and an alumnus of Phi Mu Alpha Sinfonia, a national men’s music fraternity.

**Laura E. Gibson** was born and raised in Watertown, Wis. She is pursuing her Master of Music in Voice at the IU Jacobs School of Music, where she studies with Timothy Noble. She received her Bachelor of Music from Wheaton College Conservatory, where she studied with Carolyn Hart. During her undergraduate studies, she performed Helen in Ned Rorem’s *We are Three Sisters, Who are not Sisters*, Yum-Yum in *The Mikado*, 2nd Lady in *Die Zauberflöte*, Lia in Debussy’s *L’enfant prodigue*, and Suor Dolcina in *Suor Angelica*. She has participated in several young artist summer programs, including Aspen Music Festival, Operafestival di Roma, Opera Works with Ann Baltz, Charlie Creek Vocal Workshop with Timothy Noble, Arts in London, and The Black Hills Singing Actor.
Josiah Gulden, baritone, is a first-year Master of Music student and an associate instructor of voice in the Jacobs School of Music. A Twin Cities native, he recently graduated from Bethel University, where he studied with RubyAnn Poulson and performed leading roles in Porter’s *Kiss Me Kate* and Kander & Ebb’s *Steel Pier*. He was a winner of the school’s Concerto-Aria and Performance Prize competitions, and was also a two-time regional winner of the National Association of Teachers of Singing competition. In his first semester at IU, he participated in a master class of Virginia Zeani and was selected to coach excerpts from Schumann’s *Dichterliebe* with Roger Vignoles. This performance marks his début with the IU Opera Theater. He is a student of Paul Kiesgen.

Kelly Holterhoff, a native of Cincinnati, is pursuing her master’s degree in Voice at the Indiana University Jacobs School of Music. Though she was a frequent member of the opera chorus during her undergraduate work at IU, this production marks Holterhoff’s début role with IU Opera Theater. Previously, she performed with the May Festival Choir in Cincinnati, where she was also a member of regional chamber vocal ensembles and a finalist in the Overture Award competitions. Holterhoff holds an assistantship as the head Wig and Makeup designer for IU Opera and Ballet Theater. She is a student of Alice Hopper.
**Eileen Jennings**, mezzo-soprano, recently made her IU Opera début as Ilona Ritter in *She Loves Me*. Jennings has distinguished herself in several competitions, most recently in the Metropolitan Opera National Council Auditions (North Mississippi/West Tennessee District) and the Mid-South Regional Level of MONC as an Encouragement Award winner. She has made regular appearances with the Mississippi Summer Arts Institute in roles such as Diana Morales in *A Chorus Line*, Rose Lennox in *A Secret Garden*, Bonnie in *Anything Goes*, and Betty Rizzo in *Grease*. She earned a Bachelor of Music with Honors from Delta State University and is a member of Mu Phi Epsilon and Phi Kappa Lambda music honor societies. Jennings is a second-year master’s student at IU, studying with Patricia Havranek.

Bass-baritone **Carl Kanowsky**, from Santa Clarita, Cal., is pursuing a Master of Music, 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. He has given recitals at the Palais Corbelli in Vienna and Milan’s Casa di Riposo Giuseppe Verdi. Kanowsky has participated in performances and recordings with the Indianapolis Symphony Orchestra and recently completed an East Coast tour with the Aguavá New Music Ensemble. He was recently selected for a series of master classes with Roger Vignoles. Kanowsky was also seen in the world première of Gabriela Ortiz’s ¡Unicamente la verdad!. Previous roles include Williamson in the collegiate première of Bolcom’s *A Wedding* (IU Opera Theater), Orson in Penhorwood’s *Too Many Sopranos* (IUOT) and Caronte in Monteverdi’s *L’Orfeo* (Bloomington Early Music Festival). He is a student of Patricia Havranek.

**Andrew Kroes**, bass, is a student of Paul Kiesgen, pursuing a Master of Music. Kroes received his Bachelor of Music in Voice from Viterbo University, where he studied with Daniel Johnson-Wilmot. While at Viterbo, Kroes was seen as Sarastro in W. A. Mozart’s *The Magic Flute*, as Mr. Bluff in W. A. Mozart’s *The Impresario*, and as a soloist in Handel’s *Messiah*. Kroes has been a finalist in the Schubert Club Scholarship Competition, winner of the Junior and Senior Men divisions at the Wisconsin NATS auditions, and a recipient of two encouragement awards from the Wisconsin District Metropolitan Opera National Council Auditions. This is his début with IU Opera Theater.

**Kelly Kruse**, soprano is a native of LeMars, Iowa, and is in the first year of her master’s degree at Indiana University, where she studies with Costanza Cuccaro. Kruse received her undergraduate degree from Iowa State University, where she studied with Mary Creswell and coached with Simon Estes, Andrew Adams, and Gordon Gerrard. She has participated in master classes with Nico Castel and Simon Estes. At Iowa State, she performed the role of Countess in *Le nozze di Figaro* and Rosina in scenes from *The Ghosts of Versailles*. She has been a soloist in Handel’s *Messiah*, Orff’s *Carmina burana*, Haydn’s *Lord Nelson Mass*, and W. A. Mozart’s *C Major “Credo” Mass*. She has won three first-place awards in the National Association of Teachers of Singing regional auditions.
Jonathan Matthews is in his first semester of his Doctor in Music after finishing his Master in Music, last spring. He studies with Timothy Noble. Among the roles he has performed here are Luigi in William Bolcom’s *A Wedding*, Leandro in Bussoni’s *Arlecchino*, and Nathaniel in Offenbach’s *Les contes d’Hoffmann*. Other roles he has performed include Don Jose in *Carmen*, Hoffmann in *Les contes d’Hoffmann*, Ottavio in *Don Giovanni*, and Idomeneo in *Idomeneo*. He is especially excited to sing the role of The Prince, as he has wanted to sing it since the first time he saw *The Love for Three Oranges* some years ago.

Leah McRath has a Master of Music from Indiana University and is now working toward a Performer Diploma. Last season, McRath performed the role of Giulietta in *Les contes d’Hoffmann*, her first role with the IU Opera Theater. Additionally last year, she sang the role of Clarice in a staged concert of *Lorenzo de’ Medici*, a new opera composed by P. Q. Phan. Last summer, she was a guest artist and lecturer for Carleton College’s “Spirituals, Hymns & Gospel Music Symposium.” McRath has also performed the role of Ms. Pinkerton in the ExArt production of *The Old Maid and the Thief*, which was broadcast on WFIU in front of a live audience in Bloomington, Ind. In addition, she has studied and performed the roles of Ariadne (*Ariadne auf Naxos*), Countess (*Le nozze di Figaro*), and Lady Billows (*Albert Herring*). For the past three years, she has been a featured artist on the Ludwig Symphony Orchestra’s “A Beethoven Romance for Valentine’s Day” concert in Roswell, Ga. She has performed with a number of orchestras in Georgia and Indiana, including Columbus.
Philharmonic, Cobb Symphony, Columbus Symphony Orchestra, Orchestra Atlanta, and the Ludwig Symphony Orchestra. In April 2009, she will perform a mixture of arias and spirituals with Cobb Symphony and the Cobb Youth Symphony in Marietta, Ga. McRath is a student of Alice Hopper.

Baritone **Kevin Necciai** is a student of Patricia Stiles. This is Necciai’s senior year at the IU Jacobs School of Music and marks his début on the MAC stage. He was last seen as the Schoolteacher in the collegiate première of Osvaldo Golijov’s *Ainadamar*.

**Christopher Nelson** 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 notably as Donato Corelli in Bolcom’s *The Wedding*, Arlecchino in *Arlecchino*, Ralph in *H.M.S. Pinafore*, Monostatos in *The Magic Flute*, El Remendado in *Carmen*, and Borsa in *Rigoletto*. He is actively involved in theater in and around the Bloomington community. Nelson graduated from the IU Jacobs School of Music last May with a Bachelor of Music in Voice. He studies with Paul Kiesgen.

**Matthew Opitz**, baritone, is an Arizona native making his IU Opera début in *The Love for Three Oranges*. Opitz most recently appeared in Fidenza, Italy, in the summer of 2008 in a Puccini program, singing the role of Sharpless in *Madama Butterfly*, as well as Marcello in scenes from *La bohème*. He has also done various roles with Northern Arizona University Opera, including Guglielmo in W. A. Mozart’s *Cosi fan tutti*, Count Carl-Magnus Malcom in Sondheim’s *A Little Night Music*, and Dr. Falke in Johann Strauss’ *Die Fledermaus*. In 2007, he was a participant at the Brevard Music Center and sang the roles of James and the Crook in Bernstein’s *Candide*. He is a first-year master’s student and studies with Timothy Noble.

Omaha native, **John Orduña**, baritone, is a Performer Diploma student, studying with Timothy Noble. While pursuing his master’s at Florida State University under tenor Stanford Olsen, he performed numerous roles, including Leporello (*Don Giovanni*), Marcello (*La bohème*), and Poo-Bah (*The Mikado*). He received his Bachelor of Music from the Oberlin Conservatory of Music in Oberlin, Ohio. Oberlin stage credits include the roles of Mercury (*Orpheus and the Underworld*), Norton (*La Cambiale di Matrimonio*), Le Geolier (*Dialogues des Carmélites*), and Guglielmo (*Cosi fan tutte*). Orduña has also enjoyed artistic relationships with a generous number of ensembles singing concert and operatic repertoire ranging from Händel to Whitacre. This is his début with IU Opera Theater.
Elizabeth Pearse is a first-year M.M./M.S.E. student, pursuing dual degrees in voice and music education. She has performed in several IU Opera Theater productions as a member of the chorus, as well as appearing in the IU Theatre production of Sweeney Todd. This is her first role with IU Opera Theater. Pearse studies with Patricia Stiles.

Shelley Ploss is a second-year graduate student from Peru, Ind. She received her Bachelor of Arts in Music from Butler University, while studying with MaryAnne Scott. In the summer of 2007, Ploss was part of the La Musica Lirica young artists program in Novafeltria, Italy. She has performed in the chorus for La bohème, The Tales of Hoffmann and La traviata at IU and was in the ensemble in the collegiate première of A Wedding. Ploss will be performing scenes from Rigoletto, Der Rosenkavalier, and Dialogues of the Carmélites in IU Opera Workshop with Carol Vaness. She is a student of Scharmal Schrock.

Baritone Bradley Raymond is a doctoral student who completed his master’s at Indiana University in 2007 and his undergraduate degree at Southern Methodist University in Dallas, Texas, studying with Barbara Hill-Moore. Over the past few years, Raymond has performed in several master classes, including those of Carol Vaness, Dawn Upshaw, and Roger Vignoles. His awards include semi-finalist in the 2008 Dallas Opera Guild Competition, first place in the National Opera Association National Competition, and winner of the National Association for the Teachers of Singing Regional
Competition. He has performed the roles of Count Almaviva in *Le nozze di Figaro* and the title role in *Gianni Schicchi*, both in Italy at the Amalfi Coast Music Festival, as well as several roles with the Jacobs School of Music, including Sharpless in *Madama Butterfly*, Dancairo in *Carmen*, and De Bretigny in *Manon*. He is a student of Costanza Cuccaro.

Mezzo-soprano Belani Teofilo Medrado Segunda was born in Brazil and received her Bachelor of Law at Catholic University of Pernambuco, where she also studied voice with tenor Lindbergh Pires, SJ, director of Madrigal UNICAP Choir, featured as soloist in many concerts. Later, she studied with soprano Marcia Rangel at Federal University of Pernambuco. She has observed or attended master classes with Marília Álvares, Angelo Dias, António Salgado (Portugal), and Martin Krasnenko (Germany). She has performed the alto solos of Mendelssohn's *Elias*, Handel's *Messiah*, Vivaldi’s *Gloria*, Magnificat, Beatus Vir, and Nisi Dominitus, Pergolesi's *Stabat Mater*, Brahms' *Zwei Gesänge*, Op. 91, Montsalvatge’s *Cinco Canciones Negras*, and Wagner's *Wesendoncklieder*. Her operatic début was at the Santa Isabel Theater, in Brazil, as Gianetta in *L'elisir d'amore*. She also performed the roles of Mercedes in *Carmen* with the Symphonic Orchestra of Recife and a Handmaiden in *Turandot* with The Kentucky Opera. Other roles include Carmen, and Zita in *Gianni Schicchi* at Campbellsville University, where she studied with soprano Frieda Gebert, later receiving a Master in Arts of Music in May 2008. In April 2007, she won first prize at the NATS Mid-South Region Student Audition. She is currently in her first year of her Doctor of Music in Voice at IU, and studies with Dale Moore.

Christiaan Smith-Kotlarek is a Master of Music in Voice candidate at the Indiana University Jacobs School of Music under Timothy Noble. He holds a Bachelor of Music in Voice-Performance from UW-Madison under Paul Rowe. Smith-Kotlarek has studied, coached, and/or performed with Mark Oswald, Julia Faulkner, international operatic baritone Nathan Gunn, Andrew Garland, Baroque violinist Robert Mealy, The Madison Savoyards, the UW Big Band, Andrea Stolpe at Berklee College of Music in Boston, and Richard Davis. His roles include Chino in *West Side Story*, Nathan Detroit in *Guys and Dolls*, Grosvenor in *Patience*, Antonio in *Le nozze di Figaro*, Aeneas in *Dido and Aeneas*, Marco in *Gianni Schicchi*. With Madison Opera, he performed Mr. Jenks in *The Tender Land*. As lead singer, guitarist, songwriter, and manager, Smith-Kotlarek performed with jazz/funk quintet Simply Put, which enjoyed two years of regular shows, the highlight of which was a performance for Barack Obama’s speech in Madison.

Emily Smokovich is a mezzo-soprano from Grand Rapids, Mich. This performance of *The Love for Three Oranges* marks her début role with IU Opera Theater. She has previously been seen in the chorus for *Don Giovanni*, *Madama Butterfly*, *La bohème*, and *The Tales of Hoffmann*. She has participated in multiple master classes during her time at IU, including the most recent with Virginia Zeani. Smokovich is in the senior year of her undergraduate degree and studies with Andreas Poulimenos.

Sarah Stone, mezzo-soprano, was born in England and raised in Brazil, where she had a career as a professional soccer player and sports commentator. She received her Master of Music in Voice from the Jacobs School of Music in 2005 and is currently a first-year doctoral student, continuing her studies with Patricia Stiles. Previous roles with IU Opera Theater include Effie in *The Ballad of Baby Doe*, Filippyevna in *Eugene
Onegin, and Gertrude in Romeo et Juliet. Stone has performed professionally with the Kentucky Opera and Louisville Ballet, the Indiana State University Masterworks Chorale, and Terre Haute Sinfonietta, and has recorded the songs of Indiana-based composer Daniel Powers. An alumna of the Tanglewood Music Center, where she was a recipient of the Cynthia L. Sparks Fellowship, she sang under the baton of Maestro James Levine.

Mark Van Arsdale, tenor, is a master’s candidate in voice studying with Robert Harrison. As a 2008 Fellow of the Tanglewood Music Festival, he participated in master classes with James Levine and Dawn Upshaw, covered the lead role of Jimmy in Weill’s opera Rise and Fall of the City of Mahagonny, performed in A Little Night Music with the Boston Pops, was tenor soloist in the Liebeslieder-Walzer with the Mark Morris Dance Group, and performed recitals of Rachmaninoff and Brahms. IU Opera Theater credits include Sam in Susannah and Donato in A Wedding. Other operatic roles include Ferrando in Così fan tutte at Northwestern University, where he graduated magna cum laude in 2006. That same year he was a Young Artist with Central City Opera, performing the Second Dandy in The Ballad of Baby Doe. He has been the soloist in J. S. Bach's Magnificat and Handel’s Messiah with the Cheyenne Symphony Orchestra, as well as the St. John Passion with the Lafayette Bach Chorale. This year, he received the IU Performer's Certificate for Excellence for his all-French recital and won awards from Opera Birmingham, the National Society of Arts and Letters, and the Singers' Club of Cleveland.

Anthony Webb (The Prince) is in his third year of study for his Master of Music in Voice at IU. He was seen last season as Luigi in the collegiate première of William Bolcom’s A Wedding and in Susannah as Elder Hayes. Other operatic roles for this tenor from Spanaway, Wash., include the Graf Elemer in Arabella, 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. On the concert stage Webb has been heard as soloist in Petite Messa Solennelle and Messadi Gloria by Rossini, Messiah by Handel, and The Mass for a New Millenium by Richard Nance, as well as numerous other works. This past summer, Webb sang the role of The Stranger in the one-act pastiche opera Il Pecheballo by Frances James Child in the opera's first performance in nearly 100 years. Upcoming engagements include Webb’s first Carmina burana in March with the Apollo Chorus of Chicago. Webb studies with Robert Harrison.

Tenor Matthew Wells, a native of Plainfield, Ind., is currently pursuing his Master of Music under the tutelage of Patricia Stiles. He also completed his undergraduate work at IU and is a former student of Brian Horne. He has most recently appeared as Andres, Cochenille, Frantz, and Pitchinaccio in Les contes d’Hoffmann, and Little Bat McClean in Susannah, both with IU Opera Theater; tenor soloist in J. S. Bach’s Mass in B Minor (Columbus Indiana Philharmonic), W. A. Mozart’s Krönungsmesse, Pachelbel’s Christ lag in Todesbanden (Orchard Park Presbyterian Church, Indianapolis, Ind.), Haydn’s Salve Regina, Schnittke’s Requiem, Howells’ Requiem, Telemann’s Die Tageszeiten, Delius’ To be sung of a summer night on the water, and Sven-David Sandström’s Magnificat. In September, he performed in “Night at the Opera,” a benefit concert for the Middle Way House, alongside Sylvia McNair and Timothy Noble. In December, he will appear as the tenor soloist for the Owensboro Symphony Orchestra's
Benjamin Werley, a sophomore, is appearing in his first role at Indiana University. He has also appeared on the MAC stage in the opera choruses for Rigoletto, La bohème, Le nozze di Figaro, Les contes d’Hoffmann, and The Merry Wives of Windsor. He is a student in Paul Kiesgen.

Max Wier, is a second-year Master of Music student, studying with Costanza Cuccaro. Previously at IU Opera Theater, he was seen as Colline in La bohème and Sparafucile in Rigoletto. During his undergraduate work at Rice University, Wier performed the roles of Superintendent Budd in Albert Herring, Le Bailli in Werther, and David in A Hand of Bridge. He has participated in several summer and young artist programs, including Sarasota Opera, Central City Opera, Tanglewood Music Center, and the Brevard Music Center. His roles at such programs include Don Alfonso in Così fan tutte, Snug in A Midsummer Night's Dream, Antonio in Le nozze di Figaro, and his first performances of both Colline and Sparafucile. His varied concert work includes Jesus in J. S. Bach’s Johannes-Passion, Handel’s Messiah, Faure’s Requiem, W. A. Mozart's Per questa bella mano, and contemporary composer H.K. Gruber’s Frankenstein.
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Alexander Martin
Sharon Lee
Stass Pronin
Sophie Bird
Chao Kai Lin
Alexander Boissonnault
Pyungwha Choi
Niccolo Muti
Rieho Yu
Yordan Tenev
Maile Tilden
Nathaniel Bartley
James Choi
Yoona Kang
Amy Schlicher
Ann Fink

Violin II
Dmitriy Melkumov
Jung Min Lee
Hye Ryun Cha
Paul Casey
Mallory Hamm
Marie-Madeleine Orban
Shari Mason
Steffen Zeichner
Jason Chen
Delyana Lazarova
Sarah Drake
Colleen Wang
David Leigh

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Johannes Eva
James Woomert
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Victoria Witmer
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Emily Williams
Eunje Kim
Linsey Rogers
Forrest Wu

Cello
Edward Prevost
Susan Millar
Yu-Young Chung

Cello cont’d
Miyoungh Woo
Catherine Lukits
Zachary Mansell
Maya Nojiri
Maxwell Frank
Maxfield Wollam-Fisher
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Jessica Banks, Piccolo

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Erica Overmyer
Angela Hsieh
Andrew Ripley, English Horn

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Christopher Reardon
Gideon Alon, E-Flat
Ashley Creighton, Bass

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Arianné Wesley
Janelle Ott
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Mark Woodring

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Tuba
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Timpani
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Nicholas Stone
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Brian Falatko
Nicholas Stevens

Harp
Fay Hazaveh
Shanna Griffith

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William Gerlach, Trumpet
Tiffany Hoffer, Trumpet
Scott Batchelder, Trumpet
Wing Sze Chan, Trombone
Heather Gibson,
Bass Trombone
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Office of Marketing and Publicity Editor .................. Skip Sluder
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.

The Love for Three Oranges will conclude at approximately 9:50 p.m.

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

Cast (in order of appearance)

November 21, 2008

A Herald ...................... Kevin Necciai
The King of Clubs .......... Max Wier
Pantalone, his adviser ...... Brad Raymond
Leander, the Prime Minister
  conspiring against
  the King ............... Josiah Gulden
Truffaldino, a famous clown .. Mark Van Arsdale
The Magician Celio,  
  protector of the King ..... Nathan Brown
The Sorceress, Fata Morgana,  
  protector of Leander .... Leah McRath
Princess Clarissa, niece of the King,  
  in league with Leander ... Eileen Jennings
Smeraldina, servant  
  of Fata Morgana ......... Elizabeth Pearse
The Prince,  
  son of the King of Clubs ... Anthony Webb
Farfarello, a devil ....... Christian Smith-Kotlarek
The Cook, in the castle  
  of the evil witch Creonta .. Andrew Kroes
Three Princesses, imprisoned by Creonta in Three Oranges
  Princess Linetta .......... Belani Segunda
  Princess Nicoletta ....... Kelly Kruse
  Princess Ninetta,  
  who becomes  
  betrothed to the Prince ... Kelly Holterhoff
Master of Ceremonies ...... Christopher Nelson

November 22, 2008

Kevin Necciai
Andrew Kroes
John Orduña
Adam Ewing
Matthew Wells
Aubrey Allicock
Elizabeth Baldwin
Emily Smokovich
Sarah Stone
Jonathan Matthews
Matthew Opitz
Carl Kanowsky
Melissa Block
Shelley Ploss
Laura Gibson
Benjamin Werley

IU BALLET theater | 2008-2009 SEASON

music by Peter Ilyich Tchaikovsky

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DECEMBER 6 & 7, 2 pm
MUSICAL ARTS CENTER

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