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.

L’Italiana in Algeri will conclude at approximately 10:15 p.m.

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

**Cast**
*(in order of appearance)*

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<thead>
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<th>September 25, 2009</th>
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<td>Daniel Scofield</td>
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**INDIANA UNIVERSITY**

**OPERA & BALLET**

**theater**

**2009/2010 SEASON**

**Diaghilev Tribute**

**Fall Ballet**
Celebrating the 100th anniversary of Sergei Diaghilev’s Ballet Russes

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Juanjo Mena
Conductor

Alexander Kerr
Mendelssohn
Violin Concerto

music.indiana.edu
Indiana University Opera Theater presents as its 407th production

L’Italiana in Algeri
Music by Gioachino Rossini
Libretto by A. Anelli

Arthur Fagen, Conductor
Vincent Liotta, Stage Director
Patrick Mero, Lighting Designer
Paul Shortt, Scenic Design,
Opera Company of Philadelphia
Timothy Stebbins, IU Scenic Supervisor
Malabar Limited, Costumes
Marcelo Cormio, Italian Diction Coach

L’Italiana in Algeri was first performed at Teatro San Benedetto, Venice, May 22, 1813

Musical Arts Center
Friday Evening, September Twenty-Fifth
Saturday Evening, September Twenty-Sixth
Friday Evening, October Second
Saturday Evening, October Third
Eight O’Clock

music.indiana.edu
Cast
(In order of appearance)

Elvira, Mustafa’s wife ................................... Kelly Kruse, Elizabeth Pearse
Zulma, Elvira’s confidante ............................... Carrie Reading, Christina Zimmer
Mustafa, Bey of Algiers ................................. Aubrey Allicock, Joseph Beutel
Haly, in the service of the Bey ............................ Daniel Lentz, Antonio Santos
Lindoro, an Italian in love
    with Isabella ...................................... Anthony Webb, Joshua Whitener
Isabella .................................................. Amanda Russo, Laura Wilde
Taddeo, an Italian ........................................ Daniel Scofield, Marcelo Ferreira

Eunuchs of the seraglio,
    guards, and sailors ................................ David Benson, Corey Bonar,
    Brandon Gauby, Jonathan Hilber, Scott Hogsed, Blake Kendall,
    Kenneth Marks, Darren Miller II, Christiaan Smith-Kotlarek,
    Thomas Stoffel, Joe Uthup, Benjamin Werley

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC


Music MarketPlace on sale
- In the Musical Arts Center lobby (during selected events)
- In the Business Office (Music Practice Building M-F 8-12, 1-5)
- music.indiana.edu/marketplace
Synopsis

Mustafa, the Bey of Algeria, has grown tired of his wife Elvira and sends Haly, the captain of his guard, to find an Italian wife for him. Lindoro, an Italian slave at the Bey’s court, bemoans the absence of Isabella, his Italian fiancée. Isabella is conveniently shipwrecked on the shores of Algeria, while roaming the seas searching for Lindoro. Her traveling companion is the foolish Taddeo, who loves her. Haly brings his captives to the Bey, and Isabella is reunited with Lindoro. The Bey, however, insists that Lindoro marry Elvira to take her off his hands and free him to marry Isabella. Isabella manages to avoid being alone with Mustafa, declaring that she will marry only on condition that he go through an ancient and noble ceremony of proving that he will make a completely docile husband. At the end of the ridiculous initiation ceremony, a boat which Isabella has ordered appears; she and Lindoro embark with the rest of the Italian colony in Algiers. Realizing that he has been hoodwinked, Mustafa perforce forgives his departing captives and returns to Elvira.

Notes on *L’Italiana in Algeri*
by Marysol Quevedo

*L’Italiana in Algeri*, Gioachino Rossini’s first major comic opera, takes its audience through a whirlwind of scenes in which characters from different worlds interact in extravagant and farcical situations. By using a preexisting libretto and borrowing some already-composed recitatives, Rossini focused on creating a work that exploited the comical elements of the plot, while at the same time introducing more lyrical and sentimental numbers that gave depth to the characters and offered musical contrast to the fast-paced comical scenes. Though many critics have observed how elements of comic opera infiltrated and enriched Rossini’s *opera seria* works, in the case of *L’Italiana*, Rossini borrows from *opera seria*, creating a more dynamic comic opera. *Opera seria* traditionally dealt with heroic or tragic plots and characters of noble or mythic origins, and its music tends to be more lyrical than *buffa’s* patter songs and brisk melodies. By inserting arias in the *opera seria* style, Rossini created more nuanced characters, while at the same time providing musical contrast to the comic numbers.

The influence of *opera seria* on *L’Italiana* is most noticeable in Isabella’s rondo from Act II, scene 11, “Pensa alla patria” (“Think of your country”), in which she rallies Mustafa’s Italian servants to unite and help her escape from Algiers. Far from parodying serious opera, Rossini allows Isabella’s rhetorical flair to shine through *opera seria’s* more decorous and elegant style rather than comic opera’s typically lighter musical setting. Similarly, in Act I, Rossini writes a cavatina for Lindoro, Mustafa’s Italian slave and Isabella’s lover, in which he laments his separation from Isabella. Rossini depicts Lindoro as a mournful lover who languishes for his beloved by giving him a slower and more lyrical number than the faster, comical ones that surround it. By assigning the two Italian characters more introspective numbers, Rossini leads his audience to sympathize with the lovers and creates musical contrast to the fast-
paced comic numbers. After Lindoro’s sentimental cavatina, the opera returns to its comical, swift style as Mustafa announces his decision to have his wife marry Lindoro to make room for his new love interest. Mustafa’s announcement quickly transitions into a duet between the two men, which Rossini sets in his now-famous patter style, which is familiar to most audiences thanks to the iconic rendition of The Barber of Seville’s “Largo al factotum della città” by Bugs Bunny in “The Rabbit of Seville” and “Long Haired Hare.”

Another example of Rossinian farcical genius may be found in the wittily crafted Act I finale, where he demonstrates his mastery of comic and serious operatic styles by seamlessly transitioning from the elegant trio between Elvira, Lindoro, and Zulma into the frenetic cacophony of the ensemble finale. As the strong-willed heroine condemns Mustafa’s treatment of Elvira and demands Lindoro stay with her, the entire cast plummets into an onomatopoeic rollercoaster of confusion that builds into one of the most memorable Rossini crescendos. In their state of perplexity, they all hear different sounds in their heads: the women hear bells (din, din), Lindoro hears a hammer (tac, tac), Taddeo hears crowing (cra, cra), and Mustafa a cannon (bum, bum). As confusion rises, so does the music, which surges like a tidal wave that threatens to engulf the singers; the rise and fall of the music’s intensity serves as a musical depiction of the shipwreck the characters deliriously envision.

Rossini continues to demonstrate his genius for farce in the “Pappataci” trio of Act II. At this point, Isabella, pretending to show affection towards the misogynistic Algerian Bey Mustafa, bestows him with the Order of Pappataci. When Mustafa asks Lindoro and Taddeo what Pappataci do, they improvise an explanation, telling the gullible Mustafa that Pappataci enjoy a life of pleasure, food, drinks, and sleep. Lindoro and Taddeo “initiate” Mustafa as a Pappataci in this comical trio just minutes before we hear Isabella’s moving “Pensa alla patria.”

It is the balance between seriousness and silliness, between elegance and extravagance that appeals to audiences then and now. After its premiere at the Teatro San Benedetto in Venice on May 22, 1813, L’Italiana in Algeri catapulted 21-year-old Gioachino Rossini to operatic fame. Along with Tancredi, an opera seria composed earlier that year, L’Italiana defined Rossini as one of the leading opera composers of Italy and Europe. L’Italiana was Rossini’s first opera to be considered worthy to produce outside of Italy, with productions in Munich in 1816 and Paris in 1817. The work’s instant world renown was surprising, considering its inauspicious start. The Teatro San Benedetto gave Rossini the commission at the last minute when another composer failed to deliver an opera of his own. With only 27 days to finish the opera, Rossini reworked a preexisting libretto by Angelo Anelli that had already been staged by Luigi Mosca. To add to the strain of finishing an opera in such a short period of time, Rossini felt he had to redeem himself from the failure of his La pietra del paragone earlier that season. L’Italiana continued to delight audiences until Rossini’s popularity began to fade in the last years of the nineteenth century. L’Italiana was revived in 1925, and it hasn’t left the operatic repertoire since then, as it continues to captivate audiences with Rossini’s inimitable blend of comic and serious styles.
Incidentally, some of the ornamentations heard in tonight’s performance are original Rossini ornamentations, found in sources in the IU Library.

**Artistic Staff Biographies**

Conductor **Arthur Fagen** joined the faculty of the IU Jacobs School of Music in 2008. This marks his debut with IU Opera Theater. From 2002 to 2007, he was the music director of the Dortmunder Philharmonie Orchestra and the Dortmunder Oper. Following his successful concerts with the Dortmunder Philharmonie at the “Grosse Festspielhaus in Salzburg,” Fagen and the Dortmunder Philharmonie were invited to the Concertgebouw in Amsterdam and the Palais de Beaux Arts in Brussels, as well as on tours in Salzburg, Beijing, and Shanghai.

For the 2008-09 season, Fagen was the principal guest conductor of the Haydn Orchestra in Bolzano, Italy. He has conducted operas at the Lyric Opera of Chicago, Metropolitan Opera, Vienna State Opera, Munich State Opera, Deutsche Oper Berlin, Staatsoper Berlin, and New York City Opera, and orchestras that include the Baltimore Symphony Orchestra, the Czech Philharmonic, Munich Radio Orchestra, Tokyo Philharmonic, Orchestre de la Suisse Romande, Deutsche Kammerphilharmonie, Orchestra della RAI (Torino, Naples, Milano, Roma), and the Bergen Philharmonic.

He has recorded for BMG, Bayerischer Rundfunk, SFB, and WDR Cologne. He records regularly for Naxos, for whom he has completed the six symphonies of Bohuslav Martinů. Future plans for Fagen include engagements with the Buenos Aires Philharmonic, Orchestra Sinfonica Siciliana, *A Midsummer Night’s Dream* with the Opera de Nice, Hannover State Opera, Orchester Musikkollegium Winterthur, Orquesta Filarmonica de Gran Canarias (Las Palmas), Orquesta Sinfónica de Navarra (Pamplona), Berliner Symphoniker (for recordings), Orchestra Sinfonica di Sanremo, and the Busoni Festival.

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* with the Opera de Nice, Hannover State Opera, Orchester Musikkollegium Winterthur, Orquesta Filarmonica de Gran Canarias (Las Palmas), Orquesta Sinfónica de Navarra (Pamplona), Berliner Symphoniker (for recordings), Orchestra Sinfonica di Sanremo, and the Busoni Festival.
Cast Biographies

Elvira, Mustafa’s wife

Soprano Kelly Kruse is a native of LeMars, Iowa, and is in the second year of her master’s at IU, where she studies with Costanza Cuccaro. Kruse received her undergraduate degree from Iowa State University, where she studied with Mary Creswell. She has participated in master classes with Nico Castel and Simon Estes. At Indiana University, she appeared as Princess Nicoletta in The Love for Three Oranges. She has also performed the roles of Countess Almaviva 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.

Soprano Elizabeth Pearse has appeared frequently on the IU Opera Theater stage: as Smeraldina in 2008’s The Love for Three Oranges, and as an ensemble member (Peter Grimes, La traviata, and others). In addition, Pearse performed the role of Lynceus in the Early Music Institute’s American première of Hypermnestra. During her undergraduate and graduate studies at IU, she has been a soloist with a number of groups, including the University Chorale, Women’s Chorus, and with a medieval ensemble for BLEMF’s fringe series. Her interest in new music has led to several engagements with emerging composers, as well as performances with the IU New Music Ensemble, Contemporary Vocal Ensemble, and recent recital of Pierrot lunaire. Pearse studies with Patricia Stiles.

Zulma, Elvira’s confidante

Carrie Reading, mezzo-soprano, is an IU Jacobs School of Music doctoral student of Patricia Wise. Past performances include Anne Sexton in Transformations, Stephano in Roméo et Juliette, and Dido in Dido and Aeneas. She also sang supporting roles in The Emperor in Atlantis, Eugene Onegin, and The Ballad of Baby Doe, among others. With Union Avenue Opera, Reading performed Meg in Falstaff and Mercedes in Carmen. She was also an apprentice artist with Des Moines Metro Opera, where she sang Bessy in Mahagonny Songspiel and various scene performances.

Mezzo-soprano Christina Zimmer is a Master of Music student at IU. In 2009, she performed the roles of Hansel in Humperdink’s Hansel and Gretel, Florence in Britten’s Albert Herring, and Rosette in Massenet’s Manon. She appeared as the alto soloist in Handel’s Messiah at the Kravis Center in West Palm Beach, Fla. She was also a finalist in the Palm Beach National Vocal Competition. At IU, Zimmer debuted scenes from P. Q. Phan’s new opera, Lorenzo Di Medici. She studies in the studio of Patricia Stiles.
Mustafa, Bey of Algiers

Bass-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*, Marullo in *Rigoletto*, and Chelio in *The Love for Three Oranges*. 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, including Arizona’s National Association of Teachers of Singing Award in 2003, 2004, and 2005. In 2006, Allicock made his European debut 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. Also in 2006, Allicock performed as the soloist opposite Academy Award-winning actor Louis Gossett Jr. in Dvořák’s *A New World Symphony: A Portrait of H. T. Burleigh* for Chamber Music Plus of Arizona. Allicock was recently seen in the house debut 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. Allicock is a current fellow of Indiana University’s Wilfred C. Bain Opera award for the 2009-10 season. Allicock is a master’s student of Andreas Poulimenos.

Joseph Beutel is a second-year master’s student in the IU Jacobs School of Music. In the IU Opera Season of 2008-09, he played the roles of the King in Massenet’s *Cendrillon* and Herr Reich in Nicolai’s *Die Lustigen Weiber von Windsor*. In the opera workshop, he played the role of Simone in Puccini’s *Gianni Schicchi*, working with Carol Vaness. He completed his undergraduate work at Western Michigan University. While there, he was involved in the
production of Gilbert and Sullivan’s *The Pirates of Penzance* (2004) as the Sergeant. This past summer, he was a young artist for the Charley Creek Arts Festival, in Wabash, Ind. Last spring, he performed J. S. Bach’s *Saint Matthew Passion* as bass soloist with the Bloomington Chamber Singers. He earned a Samuel Greco scholarship to participate in the coOPERAtive (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) and W. A. Mozart’s *Mass in C Minor* (2006). He earned the Haenicke Scholarship award to study voice in Graz, Austria, at the American Institute of Musical Studies summer program (2005), where he also participated in a series of musical theatre review performances. Beutel is a student of Timothy Noble.

**Haly, in the service of the Bey**

Daniel Thomas Lentz, a third-year graduate student at the Jacobs School of Music, studies with Patricia Stiles, having studied previously with Dale Moore. He holds a Bachelor of Music from The College of Wooster in Ohio. Lentz recently sang the role of Il Conte in *Le nozze di Figaro* at Bay View Music Festival. While there, he studied with Jeffrey Picon and participated in master classes with Risa Renae Harman and Raymond Feener. At IU, Lentz has sung in many opera choruses, including *La bohème*, *Les contes d’Hoffmann*, *La traviata*, and *Cendrillon*, and he has performed Antonino in *Le nozze di Figaro* and Curio in *Giulio Cesare*. In the IU Graduate Opera Workshop with Carol Vaness, he sang the role of Betto in *Gianni Schicchi*. With the IU Chorale and Chamber Orchestra, he sang the role of Böser Geist in *Szenen aus Goethe’s Faust*. As a recitalist, he has participated in master classes with Roger Vignoles and with Casey Robards. He has performed solos throughout the
East Coast, including Fauré’s *Requiem, Op. 48*, at Trinity Cathedral in Boston, Mass. Lentz has performed with Akron Lyric Opera and appeared as a soloist in *Messiah, Elijah, Lord Nelson Mass, Fantasy on Christmas Carols*, and several works by J.S. Bach. Currently, he sings in the choir of Trinity Episcopal Church in Bloomington.

Spanish baritone **Antonio Santos** has performed in Spain, Portugal, France, Germany, Brazil, and the United States. As soloist and chamber artist, he has performed with numerous orchestras and ensembles, including Mater Saule (Madrid, Spain), Early Music Academy of Salamanca University (USAL, Spain), Musica Poetica (Holland), Lipzodes, El Fénix de los Ingenios, ¡Sacabuche!, IU Baroque Orchestra (USA), Symphonic Orchestra of Burgos (Spain), and La Stigia, an early music ensemble which he founded in Spain. He has sung as soloist in Purcell’s *Dido & Eneas* (Eneas), Scarlatti’s USA première of *Tigrane* (Orcone), J. S. Bach’s *Johannes Passion* (Bass), and Holzbauer’s *Hypermnestra* (Delmirus). Handel’s *Giulio Cesare* (Curio) marked his debut at IU Opera Theater. Santos received degrees in history and musicology from the University of Salamanca (Spain) and in voice from the Professional Conservatory of Music of Salamanca. In 2008, Santos received the Performer Diploma in Voice at the IU Jacobs School of Music in the Early Music Institute, where he is currently pursuing his Master of Music in Voice with Robert Harrison and in Early Music under the direction of tenor Paul Elliott.

**Lindoro, an Italian in love with Isabella**

From Spanaway, Wash., tenor **Anthony Webb** is beginning his doctoral work in voice at the Jacobs School of Music. While at IU, he has performed a wide range of roles on the operatic stage, including Luigi in the collegiate première of Bolcom’s *A Wedding* and, most recently, the role of The Price in Prokofiev’s *The Love for Oranges*. Other operatic credits include Giuseppe in *The Most Happy Fella*, Elder Hayes in *Susannah*, 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 The Swan in Orff’s *Carmina burana*, in the *Petite Messa Solennelle* and *Messa di Gloria* by Rossini, *Messiah* by Handel, and *The Mass for a New Millenium* by Richard Nance, as well as numerous other works. In the summer of 2008, 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 work with the Owensboro Symphony, performing *Carmina burana* and *Messiah* with the Rogue Valley Symphony in Medford, Ore. Webb is a student of Robert Harrison.

Originally from Columbia, Mo., tenor **Joshua Whitener** holds bachelor’s and master’s degrees from Indiana University. A Metropolitan Opera National Council Awards district winner and a third-place Mid-South Regional winner, Whitener has served as a young artist with the Glimmerglass Opera, the Central City Opera, and the Des Moines Metro Opera. Most recently, at the 2009 Glimmerglass festival, Whitener covered the role of Don Ramiro in Rossini’s *La Cenerentola*, where he had the opportunity to sing a cover performance. During the 2008 Central City Opera Summer Festival, Whitener performed the role of Little Bat in Floyd’s *Susannah* in the company’s family performance. Additional roles Whitener has performed include Alfredo in *La traviata*, Camille in *The Merry Widow*, Kamern in the American première of Sandstrom’s *Jeppe*, Mike in *A View from the Bridge*, Dino (Groom) in *A Wedding*, Nemorino in *L’Elisir d’amore*, Nanki-Poo in *The Mikado*, and Lysander in *A Midsummer Night’s Dream*. Whitener is a student of Costanza Cuccaro.
Amanda Russo, mezzo-soprano, is a third-year master’s student at the Jacobs School of Music. Russo has performed the roles of Marcellina in W. A. Mozart’s Le nozze di Figaro and the title role in Massenet’s Cendrillon with IU Opera Theater. In the summer of 2008, she performed the role of La Padrona in the revival of the one-act pastiche opera Il Pesceballo, a summer collaborative project with the Jacobs School of Music and the IU Folklore and Ethnomusicology department. A native of Pittsburgh, Pa., Russo received her bachelor’s in vocal performance with a minor in German from Carnegie Mellon University. While studying at Carnegie Mellon, she appeared as Nancy in Albert Herring, Ruggiero in Alcina, Cassie in A Chorus Line, and Charlotte in A Little Night Music. She was also a featured soloist in Copland’s In the Beginning and Corigliano’s Fern Hill. Last summer, she performed in Haydn’s Creation as Eve with the Robert Page Festival Singers at the Virginia Arts Festival. Following her performance at the Virginia Arts Festival, Russo covered the role of Petra in A Little Night Music as a studio artist with Central City Opera, where she was the recipient of the Central City Opera Guild’s McGlone Studio Artist Award. Upcoming engagements include performances with the Indianapolis Symphony Orchestra for their Classical Christmas concert. Russo is a student of Patricia Havranek.
Mezzo-soprano Laura Wilde, from Watertown, S.D., is a second-year master’s student at IU, where she studies with Costanza Cuccaro. She most recently appeared with Opera Theater as Prince Charming in Massenet’s *Cendrillon*, which marked her IU debut. Wilde received her Bachelor of Music from St. Olaf College, where she studied with Janis Hardy and Mark Calkins. While at St. Olaf, she performed the title role in *Carmen*, Ramiro in *La finta giardiniera*, and Lady Gertrude/Katisha in *An Evening with the Mikado*. She also created the role of Sarah in *The Binding of Isaac*, a BMI award-winning chamber opera by former IU master’s student Matthew Peterson. In 2008, Wilde performed the role of Mrs. Ott in *Susannah* at the Chautauqua summer voice program. This past summer, she was a young artist at Opera Theatre St. Louis, where she covered the role of Cherubino in *The Ghosts of Versailles*.

Taddeo, an old Italian

Baritone Daniel Scofield is currently pursuing a Bachelor of Music at IU. He was seen in Sylvia McNair’s opera workshop class as Count Almaviva, as well as in a workshop concert performance of *Carmen* as Escamillo. This fall, he will be performing Mahler’s *Lieder eines fahrenden Gesellen*. Last year, Scofield performed Fiorello with Opera Cleveland and was an apprentice artist at Central City, where he covered Count Carl Magnus and performed in scenes as Guglielmo, Count Almaviva, and Curio. He is an Encouragement
Award winner at the regional level for the Metropolitan Opera National Council Auditions. This production of *L’Italiana in Algeri* marks his debut with IU Opera Theater. He is a student of Timothy Noble.

Born in Recife, Brazil, baritone Marcelo Ferreira, started his musical studies at age seven at the Music Conservatory of Pernambuco. Since then, he has received many academic awards and is currently pursuing a Doctor of Music in Voice and Opera at the IU Jacobs School of Music. He was first-place winner at the Aldo Baldin International Singing Competition, finalist at the 7th Bidu Sayão International Singing Competition, first-place winner in the post-advanced division of the NATS student auditions, received the Cynthia Vernardakis Award at the Orpheus National Music Competition, and was Kentucky State Winner for the NATS Artist Awards competition in 2008. He has been featured as a soloist with many orchestras, performing opera, chamber, symphonic, and sacred works. Ferreira is a student in the studio of Andreas Poulimenos.
Concert Orchestra

**Violin I**
- Chao Kai Lin
- Anna Tsai
- Audrey Gray
- Yeki Chung
- James Choi
- Pyunghwa Choi
- Sangwoo Kim
- David Ramos
- Bo Yoon Choi
- Grace Kim
- Kevin Matson
- Yu-Chen Hsu

**Cello**
- Edward Prevost
- Yi Xin
- Allegra Montanari
- Catherine Lukits
- Eric Allen
- Austin Hoke

**Violin II**
- Alexander Ayers
- Steffen Zeichner
- Benjamin Wedeking
- Michael Acosta
- Ran Seo
- Marijo Miller
- Garrett Semmelink
- Anastasia Falasca
- Carrie Hoogland
- Abigail Pratt

**Flute**
- Marley Eder
- Jessica Banks, Piccolo

**Bass**
- Michael Rittling
- Steven Metcalf
- Eric Lacour
- Daniel Perry

**Oboe**
- Briana Tarby
- Lindsay Haukebo

**Clarinet**
- J. J. Koh
- Irene Chen

**Timpani**
- Pablo Rincon
- Sarah Williams
- Katherine Cosgrove
- Scott Cook
- Paul Walker
- Joel Hilbert
- Mary McCauley

**Bassoon**
- Nathan Daniels

**Horn**
- Edward Prevost
- Yi Xin
- Allegra Montanari
- Catherine Lukits
- Eric Allen
- Austin Hoke

**Orchestra Manager**
- Benjamin Huseby
- Anna Tsai, Ass’t.

**Orchestra Set-Up**
- Shoshana Kay
- Jason Chen

**Librarian**
- Mariel Johnson Stauff
Student Production Staff

Assistant Conductor ..................................................... Will White
Chorus Master ................................................................. Lawrence Galera
Assistant Director ............................................................ Kyung-Ook Kim
Assistant Stage Manager .................................................. Daniel Reinglass
Head Fly Person ............................................................... Steve Wilson
Deck Supervisors ............................................................ Adrienne Dunlap, Justin Searle, Andy Shaw
Head Deck Electrician ....................................................... Patrick Dagley
Light Board Operator ....................................................... Greg McCriudeer
Prop Master ................................................................. Adam Svoboda
Paint Assistants ......................................................... Claire Bidwell, Lucas Borges, Eric Dagley,
                                                                 Elizabeth Hadley, Rachel Kremidas, Jessica Longhi,
                                                                 Eva Mahon-Taylor, Nolan Moss, Laura Sibrel,
                                                                 Claire Stebbins, Adam Svoboda
Paint Crew ................................................................. Nick Buchs, Mary Camozzi,
                                                                 Kevin Carson, Hannah Carter, Alexandra Chtchedrina,
                                                                 Jeff Cierniak, Keenen Dadds, Kelsey DeWitt,
                                                                 Alana Dion, Jacob Fisk, Michael Groenewegen,
                                                                 Joshua Held, Ashley Hughes, Nicolas Kegley,
                                                                 Jennifer Kempfer, Krista Laskowski, Ikema Leason,
                                                                 Abby Lefkove, Danielle McClendon, Kelly McMeen,
                                                                 Gib Primeau, Lauren Polaski, Michael Powell,
                                                                 Caitlin Saraceno, Victoria Scanlan, Alana Shannon,
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They enrich your life, won’t you enrich theirs?

The performances of Jacobs School of Music students add immeasurably to our cultural life, but many of them could not be here without scholarship assistance. The Society of the Friends of Music is a volunteer organization whose mission focuses on providing scholarships for deserving, talented students at the Jacobs School of Music. Your annual membership contribution helps to fund these scholarships, and to thank you for your donation, you will receive:

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