Carmen
GEORGES BIZET
Indiana University Opera Theater presents as its 447th production

Carmen

Opéra Comique in Four Acts

Music by Georges Bizet

Libretto by Henri Meilhac and Lucovic Halévy

Based on the novel by Prosper Mérimée

David Effron, Conductor
Jeffrey Buchman, Stage Director
Robert O’Hearn, Set and Costume Designer
Dana Tzvetkov, Costumer
Patrick Mero, Lighting Designer
Walter Huff, Chorus Master
Brent Gault, Children’s Chorus Master
Rosa Mercedes, Dance Choreographer
Matt Herndon, Fight Choreographer
Gary Arvin, Diction Coach
Daniela Siena, Supertitles Author

Musical Arts Center
Friday Evening, February Twenty-Sixth
Saturday Evening, February Twenty-Seventh
Friday Evening, March Fourth
Saturday Evening, March Fifth
Seven-Thirty O’Clock
Cast of Characters

Friday, February 26
Saturday, March 5

Don José ............... Trey Smagur
Carmen ................. Courtney Bray
Micaëla ................ Yuji Bae
Escamillo .............. Ross Coughanour
Zuniga ................. Andrew Richardson
Moralès ............... Mark Billy
Frasquita ............. Emma Donahue
Mercédès .............. Mariantti Hatzis
Le Dancaïre ........... Benjamin Seiwert
Le Remendado ....... Max Zander

Supernumeraries .......... Zach Decker, Kara Dual-Fowler, Norm Holy
Antonio Houck, Moses Mayabilo, Ben Monticue
Jim Nelson, Andrew Nine, Tod Wicks

Opera Chorus

Walter Huff, Chorus Master

Women
Emily Baker
Joanna Burke
Annie Chester
Tiffany Choe
Taylor del Vecchio
Alyssa Dessoye
Monica Dewey
Christina Dragnea
Kaitlyn Johnson
Geuna Kim
Lena Kornreich
Gretchen Krupp
Natalie Martell

Women (cont.)
Annika Mauss
Elizabeth Connaughton
Kaitlyn McMonigle
Lauren McQuistin
Marlen Nahhas
Christina Nicastro
Kirstin Olson
Amanda Perrera
Bridget Ravenscraft
Esther Schneider
Daisy Schön
Ann Marie Theis
Tiffany Williams

Men
Nizel Austin
Niczl Babic
Bradley Bickhardt
Mark Billy
Michael Day
Noah Donahue
Thomas Drew
Quinn Galvan
Steven Galvan
Glen Hall
Michael Hyatt
Benjamin Jones
Brian Joy

Men (cont.)
Alonza Lawrence
Ji Lu
Gabriel Ma
Caleb Morgan
Ben Rardin
Jacob Rhoad
Tislam Swift
Michael Vlach
Ben Rardin
Lucas Wassmer

Children’s Chorus

Brent Gault, Chorus Master
Sarah Miller, Assistant Chorus Master

Samira Abdul-Hakim
Marielle Berin
Grace Buehler
Helen Christ
Nathaniel Cox-Thurmond
Leanna Gladson
Desiree Huntington
Callum Miles
Niccilo Miles
Jessica Parrish

Naina Prabhakar
Alayna Przybyla
Claire Przybyla
Noel Przybyla
Jake Sater

Gyeongmin Seo
Anabelle Thomassen
Fiona Weaver
A Message from Our Sponsor

Old National Wealth Management

Old National Wealth Management is pleased to advance the mission of the Jacobs School of Music by supporting time-honored works like the IU Opera Theater’s production of Carmen. At Old National Wealth Management, we understand the importance of investing in efforts that enrich life. We would like to thank the Jacobs School of Music, all of the performers, as well as the contributors who have made this production possible.

About Old National Wealth Management

Old National has been offering trust and wealth management services since 1907. With $8 billion of assets under management, Old National Wealth Management ranks among the top 100 fiduciary management firms in the U.S. Families, corporations, and foundations experience local, personal service from a dedicated team of seasoned professionals. Our team structure offers the unique advantage of long-term continuity of service. ONWM is a trusted financial partner assisting with investment management, financial planning, retirement planning, and trust services. Old National Wealth Management is a part of the Old National Bancorp family of companies, the largest financial services company headquartered in the state of Indiana.
Synopsis
Nineteenth-Century Seville, Spain

Act I

Soldiers and townspeople mill around in a square in Seville. A young peasant girl, Micaela, asks the soldiers if they have seen Don José. Telling her he’ll be back soon, they try to persuade her to stay with them, but she declines. The relief soldiers, including Don José, arrive. Factory bells ring, and a group of cigarette girls arrives to return to work, including the popular gypsy beauty Carmen. She focuses her attention on Don José, who pretends not to notice. Before leaving, she seductively tosses a flower at him. Alone, Don José recovers the flower and reflects on Carmen’s charms. Micaela finds him and delivers both a letter and a kiss from his mother, who asks her son to marry Micaela. Don José promises his love and fidelity to Micaela, despite the temptations of Carmen. A ruckus erupts from the cigarette factory. Carmen has injured another woman, and the officer Zuniga commands Don José to escort Carmen to prison. But Don José succumbs to her charms. He agrees to a rendezvous and lets Carmen escape.

Act II

At Lillas Pastia’s inn, Carmen and her friends Frasquita and Mercedes consort with Zuniga and other soldiers. A group of revelers arrives, celebrating Escamillo, the illustrious bullfighter. The crowd cheers as Escamillo boasts of his victories. He notices Carmen, but she remains indifferent. Zuniga, also smitten, tells Carmen that he plans to return to the inn later to visit her. When the crowd disperses, the smugglers Remendado and Dancairo try to enlist the aid of Carmen, Frasquita, and Mercedes. Mercedes and Frasquita agree to help them smuggle contraband, but Carmen, expecting Don José, wants to stay at the inn. Don José arrives, and Carmen dances for him. But distant bugles signal him to return to his quarters, and he prepares to leave. Carmen mocks his obedience and encourages him to run away with her and lead the free gypsy life. Don José remains unconvinced until Zuniga returns to the inn seeking Carmen. In a jealous rage, Don José defies his officer’s orders to leave. As the smugglers pounce on Zuniga and escort him out of the inn, Don José has no choice but to remain with the gypsies.

Act III

At the mountain hideout of the smugglers, Don José longs for his mother, who still believes him an honest man. Carmen taunts him and urges him to leave, but he refuses. Frasquita and Mercedes tell their fortunes with a deck of cards. When Carmen takes her turn, the cards foretell death for her and Don José. The gypsies set off to smuggle contraband, leaving Don José behind to guard the camp. Micaela arrives at the mountain hideout searching for Don José and hides among the rocks. Escamillo approaches the camp looking for Carmen. He and Don José exchange words and begin to fight. But the smugglers return in time to stop Don José from wounding Escamillo, who invites them all to the bullfight in Seville. Her hiding place discovered, Micaela begs Don José to return home to his mother, who is dying. Despite his violent jealousy, Don José leaves with Micaela.
Indianapolis Symphony Orchestra

**André Watts**

**THURSDAY, APRIL 14, 11AM**
**FRIDAY, APRIL 15, 8PM**
**SATURDAY, APRIL 16, 5:30PM**

_Hilbert Circle Theatre_  
_Downtown Indianapolis_

_GILBERT VARGA, CONDUCTOR_  
_ANDRÉ WATTS, PIANO_

_FRANCK_  
_Psyché et Eros_

_MACDOWELL_  
_Piano Concerto No. 2_

_WAGNER_  
_Tristan und Isolde: Prelude & Liebestod_

_TCHAIKOVSKY_  
_Romeo and Juliet_

---  
_TICKETS FROM $15!---

---

**The Legendary MenaheM Pressler**

**THURSDAY, MAY 5, 11AM**
**SATURDAY, MAY 7, 7PM**

_Hilbert Circle Theatre_  
_Downtown Indianapolis_

_ROBERTO ABBADO, CONDUCTOR_  
_MENAHEM PRESSLER, PIANO_

_BRAHMS_  
_Tragic Overture_

 MOZART  
_Piano Concerto No. 27_

 SCHUMANN  
_Symphony No. 2_

---

BUY NOW AT 317.639.4300 OR VISIT INDIANAPOLISSYMPHONY.ORG
Act IV

At the bullfight, a crowd gathers to watch the procession of toreadors. Escamillo and Carmen arrive together. Mercedes and Frasquita warn Carmen that Don José is lurking about. Carmen, unafraid, waits alone for Don José. He approaches and begs her to leave with him. She insists that their affair is over, that she does not love him anymore, and that she now loves Escamillo. As Don José’s demands become more desperate, Carmen throws the ring he once gave her at him. Don José murders Carmen, while the crowd inside the bullring cheers Escamillo.

Program Notes

by Bret McCandless
(Musicology Ph.D. Student)

_Carmen_ has seeped into the public imagination through its riveting melodies, dynamic storytelling, and sensational ending. Based on the novella by Prosper Mérimée and set to music by Georges Bizet on a libretto by the celebrated Henri Meilhac and Ludovic Halévy, _Carmen_ remains one of the most performed operas in the repertoire: the Metropolitan Opera performed it for the one-thousandth time in 2015. Even if this is your first time seeing it in the opera house, you probably are familiar with many of the songs and the tragic ending. The story of the downfall of the naïve soldier Don José due to his irreconcilable desire for the gypsy Carmen has been adapted for numerous cartoons, films, and stage versions. Bizet’s lively music, which the composer described as “full of color and melody,” alternates between several styles for the different characters: playful children’s music, music of the utmost sincerity and piety for Micaëla, pompous and preening music for the toreador Escamillo, Hispanic tunes and dance music for Carmen, and rapturously lyric music for Don José. It is this varied and dazzling music that has continued to attract audiences for generations.

Despite its current international acclaim, the opera’s initial run was not so successful. _Carmen_ premiered at the Opéra-Comique in Paris on March 3, 1875, after months of delays in rehearsal. Earlier that very day, Bizet’s appointment as a Chevalier of the Legion of Honour was announced. Many French musical celebrities were there on opening night, and the audience seemed delighted with the first act. All seemed to portend success. But as the plot continued with Don José’s increasing desire for the tempting Carmen despite her growing indifference, the audience became dissatisfied with the opera. The critics were disappointed and upset not only with Bizet’s musical style, but also with the amorality of the heroine and her penchant for picking up men and flinging them aside on a whim. Critics also judged the opera too realistic and depressing due to the staged murder of Carmen and Don José’s unredeemed descent from bourgeois respectability, especially within the context of the usual _opéra comique_ fare of romantic tales with happy endings suitable for family audiences. The chorus was especially dismayed at the demand for realism, as they were told to act like individuals onstage, which upset the norm of merely standing in a line and singing to the audience. In this first run, _Carmen_ often played to half-empty houses. A small boost to ticket sales came only after Bizet’s early death at the age of 37 on the night of the thirty-third performance; he died believing his work to be a failure.
She says she wants to be a singing star!

Helping people achieve dreams and goals is our priority...everyday.

With the right team of financial professionals by your side, you can open and grow a business, purchase real estate, enjoy a fulfilling retirement, and even give your rising star higher education opportunities.

Talk to Bloomington’s strong team of financial professionals at German American.

Mark Franklin, Julie Donham, Jane Thoma, Jerry Towle, Everett Southern, Mike Hayes

German American
Banking | Insurance | Investments
Member FDIC

germanamerican.com · (812)355-2265
However, the story of Carmen does not end with this tepid French reception, as a modified version of the opera quickly rose to prominence. In October 1875, Carmen was staged at the Vienna Court Opera. The original Paris version had dialogue between the musical numbers, the defining feature of opéra comique. For Vienna, however, sung dialogue written by Bizet’s friend Ernest Guiraud replaced the spoken dialogue in order to create a “grand opera,” which also included a ballet in the second act based on Bizet’s L’Arlésienne Suite. While the ballet has often been discarded, the version of Carmen with sung dialogue is the version audiences outside of France know today, though stagings with the original dialogue have become more popular recently. Carmen’s success originates in this international reception, where it was enthusiastically received by personalities as diverse as Wagner, Brahms, Tchaikovsky, Otto von Bismarck, and Nietzsche, among others. In fact, it was Carmen that inspired Nietzsche to reject Wagner’s aesthetics of “brutal sound” for Bizet’s “graceful and light” orchestration. In addition, Nietzsche singles out Bizet’s tunes and popular song forms, devoid of Wagner’s “endless melody” style of composition. Perhaps it is telling that Don José’s meandering, lyric music comes closest to the aesthetics of endless melody, and it is his journey into insatiable lust that leads to his and Carmen’s ultimate demise. It will also lead to Don José’s own unstaged execution, which many early audience members likely knew from the novella.

Even for audiences who were unfamiliar with the story going in to the opera, Don José’s fate of unyielding, and fatal, attraction to Carmen is known from the very beginning. Throughout the opera, Bizet uses a musical motif—often called the “fate motif”—to comment on Don José’s attraction to Carmen. This figure emerges at the very end of the prelude to the first act when, after the active, celebratory music that will accompany the victorious toreador later in the opera, the prelude suddenly stops. Out of this void comes a shimmering minor chord, followed by a short, but forceful utterance by the cellos. The melodic characteristics of this fate motif evoke images of anguish and the Orient, and in this context, become musical symbols of the exotic gypsy Carmen. The cellos play the motif in different keys, but it never resolves, instead exploding into a highly dissonant chord. It returns throughout the opera whenever Carmen and Don José have a noteworthy interaction: when Carmen drops her flower for Don José in Act I, when he returns to her after being imprisoned in Act II, when Carmen foresees death for them both while fortunetelling in Act III, and immediately before and after he kills her in Act IV. By outlining the course of the drama in the prelude and weaving this unifying motif in between memorable popular songs, Bizet creates an engaging and dynamic opera.

Despite its captivating music, the opera’s conclusion can prove unsettling for modern audiences. Scholars have questioned some of the gendered aspects of the opera, debating whether Carmen’s death is necessary and whether this has any effect on the ethics of continuing to perform the opera. Some ascribe Carmen’s death to “fate,” as the opening motif suggests, and argue that Carmen embraces her fate because it is inevitable. Others contend that the ending serves to reassert patriarchal control over Carmen’s sexual transgressions and her ethnic Otherness. Bizet’s music may even evoke desire in the listener for Don José to dispatch of Carmen in order to resolve the chromatic tension. In a more nuanced reading, Don José is the psychological victim,
LOVE, LOSS, AND WHAT I WORE

MAR 31 - APR 10
AT THE
IVY TECH WALDRON AUDITORIUM

Presented in support of

FIND TICKETS TODAY!
cardinalstage.org / 812.336.9300
as there is no place in his culture to indulge in the freedom that Carmen inspires, and this frustration ultimately results in violence. No matter the interpretation, Carmen will always end in the heroine’s violent death, and it is the audience who must decide whether the pleasure derived from the magnificent music will outweigh the ethical implications of Bizet’s magnum opus.

Artistic Staff

Conductor

David Effron’s 50-year career has included appearances with major symphonies and opera companies around the globe. He has conducted 105 operas and most of the standard symphonic works. For 18 years, he was on the conducting staff of the New York City Opera, where he conducted many performances, not only in New York, but also with the City Opera residencies in Los Angeles and Washington, D.C. He has been the music director of the Youngstown Symphony Orchestra and the artistic director of the Central City (Colo.) Opera and the Brevard Music Center (N.C.). For 10 years, he was the general music director of the Heidelberg (Germany) Castle Festival. After his tenure as music director of the Music School Festival Orchestra in Chautauqua, N.Y., the David Effron Fellowship was established. He taught at the Curtis Institute of Music and, for 21 years, was head of the orchestral program at the Eastman School of Music. Since 1998, he has been an active conductor at the IU Jacobs School of Music, where he is a professor of music in the Orchestral Conducting Department. Effron was the conductor of the Grammy Award-winning recording of Copland’s Lincoln Portrait narrated by William Warfield. His discography also includes a Pantheon recording with soprano Benita Valente, which won the German Record Critics’ Award. He earned degrees from the University of Michigan and Indiana University. He was an assistant to Maestro Wolfgang Sawallisch at the Cologne (Germany) Opera House. He has been a Fulbright Scholar and a recipient of a Rockefeller Foundation Grant. He was named Musician of the Year by the National Federation of Music Clubs and was awarded an honorary doctorate from North Carolina State University.

Stage Director

Opera News calls director Jeffrey Marc Buchman “a formidable talent,” and the Miami Herald claims “Buchman has mastered an art beyond the powers of many directors.” Last season, he created the world premiere of Carson Kievman’s new opera, Intelligent Systems, which was named “Most innovated innovative? production of 2015” by the Miami Herald. His busy season also included a return to Indiana University for La Bohème, a new production of Gianni Schicchi and Suor Angelica for University of Miami, Così fan tutte for the Brevard Music Festival, Don Giovanni for the Miami Summer Music Festival, Haydn’s Lo Speziale for the New World School of the Arts, Manon Lescaut for Mobile Opera, and Il Barbiere di Siviglia for Syracuse Opera. In addition, he created a ground-breaking multimedia arena event for the Grand Rapids Symphony that included over 1,500 performers performing with 3D motions graphics.
IU THEATRE presents

OCCUPANTS
a new play
by Mauricio Miranda

His work with young singers has been extensive. He has directed young artists at Seattle Opera, Florida Grand Opera, Tulsa Opera, Sarasota Opera, Chautauqua Opera, UCLA, Cincinnati Conservatory of Music’s Summer Program, Brevard Music Festival, Indiana University, Miami Summer Music Festival, and the New World School of the Arts.

Buchman began his music studies at the Baltimore School for the Arts and later at the Interlochen Arts Academy. He earned a Bachelor of Music in Opera degree from the Boston Conservatory of Music and a Master of Music in Voice degree from the Peabody Conservatory of Music in his native city of Baltimore, Md. He studied German at the Goethe Institut in Prien am Chiemsee, Germany, and Spanish at the Instituto Cervantes. He trained in the Young Artist Program of the Florida Grand Opera, where he later was honored with the company’s Evelyn P. Gilbert Award, and also in the Studio and Apprentice Artist programs of Central City Opera, where he was received its Studio Artist of the Year award. Winner of the prestigious Luciano Pavarotti International Voice Competition, Buchman began his work in opera as an acclaimed singer noted for his ability to merge acting and singing. Other prizes include first prize in the National Voice Competition of the National Society of Arts and Letters and a Richard F. Gold career grant from the Shoshana Foundation.

**Set and Costume Designer**

Robert O'Hearn earned his bachelor’s degree from Indiana University in 1943. Now retired, as principal designer for IU Opera and Ballet Theater, O’Hearn designed sets and costumes for more than 40 productions and taught in the Opera Studies program for many years. Prior to coming to IU, he designed sets and costumes for the Metropolitan Opera, Vienna Staatsoper, Vienna Volksoper, 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. O’Hearn served as professor for the Studio and Forum of Stage Design in New York from 1968 to 1988. He has given lectures and classes at Carnegie Mellon, Brandeis, and Penn State University. In 2005, he received the Robert L. B. Tobin Award for Lifetime Achievement in Theatrical Design.
#GetItIU

Be a part of the arts.

The IDS is a proud supporter of the local arts community. Follow the arts scene and find other events at idsnews.com.

We hope you enjoy the performance.
Lighting Designer

Patrick Mero is the head of lighting for IU Opera and Ballet Theater. He has designed the lighting for La Traviata, H.M.S Pinafore, Le Nozze di Figaro, Werther, Falstaff, Xerxes, Don Giovanni, Albert Herring, La Bohème, Tosca, L’Italiana in Algeri, West Side Story, Il Barbiere di Siviglia, Suor Angelica, Gianni Schicchi, and Alcina. He has also done extensive design work for the Jacobs School of Music Ballet Department, the IU African American Art Institute’s Dance Ensemble, and Cardinal Stage Company. In addition to his work in Bloomington, he has worked at Spoleto Festival USA. Mero originally hails from Charleston, S.C., but calls Bloomington home.

Chorus Master

Along with his responsibilities as professor of choral conducting and faculty director of opera choruses at the Jacobs School of Music, Walter Huff continues his duties as Atlanta Opera chorus master. He has been chorus master for The Atlanta Opera since 1988, preparing the chorus in more than 120 productions and receiving critical acclaim in the United States and abroad. Huff earned his Bachelor of Music degree from the Oberlin Conservatory and his Master of Music degree from Peabody Conservatory (Johns Hopkins). He studied piano with Sarah Martin, Peter Takács, and Lillian Freundlich, and voice with Flore Wend. After serving as a fellow at Tanglewood Music Center, he received Tanglewood’s C. D. Jackson Master Award for Excellence. Huff served as coach with the Peabody Opera Theatre and Washington Opera, and has been musical director for The Atlanta Opera Studio, Georgia State University Opera, and Actor’s Express (Atlanta, Ga.).
Spring Ballet

FOUR FACES OF BALANCHINE

MARCH
25 7:30 PM
26 7:30 PM

RAYMONDA VARIATIONS
TARANTELLA
ELEGIE
SERENADE

BUY YOUR TICKETS NOW!
MAC Box Office: (812) 855-7433
music.indiana.edu/operaballet
He also has worked as chorus master with San Diego Opera. He served on the faculty at Georgia State University for four years as assistant professor, guest lecturer, and conductor for the Georgia State University Choral Society. Recently, he was one of four Atlanta artists chosen for the first Loridans Arts Awards, given to Atlanta artists who have made exceptional contributions to the arts life of Atlanta over a long period of time. While serving as chorus master for The Atlanta Opera, Huff has been the music director for The Atlanta Opera High School Opera Institute, a nine-month training program for talented, classically trained high school singers. He has served as chorus master for IU Opera Theater productions of Don Giovanni, The Merry Widow, Akhnaten, Le Nozze di Figaro, Lady Thi Kinh, H.M.S. Pinafore, La Traviata, The Italian Girl in Algiers, La Bohème, The Last Savage, South Pacific, Die Zauberflöte, Il Barbiere di Siviglia, Dead Man Walking, and Die Fledermaus. In June 2015, Huff served as choral instructor and conductor for the Sacred Music Intensive, a workshop inaugurated by the organ and choral departments at the Jacobs School. In addition, he maintains a busy vocal coaching studio in Atlanta.

Children’s Chorus Master

Brent Gault has taught elementary and early childhood music courses in Texas, Wisconsin, Connecticut, Pennsylvania, and Indiana. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. Gault also has training in both the Orff and Dalcroze approaches to music education. He has presented sessions and research at conferences of the American Orff-Schulwerk Association, Dalcroze Society of America, International Kodály Society, International Society for Music Education, Organization of American Kodály Educators, and MENC: The National Association for Music Education. In addition, he has served as a presenter and guest lecturer for colleges and music education organizations in the United States and China. Articles by Gault have been published in various music education periodicals, including the Bulletin of the Council for Research in Music Education, Journal of Research in Music Education, Music Educators Journal, General Music Today, Kodály Envoy, Orff Echo, and American Dalcroze Journal. In addition to his duties with the Jacobs School Music Education Department, Gault serves as the program director for the Indiana University Children's Choir, where he conducts the Allegro Choir. He is a past president of the Organization of American Kodály Educators.

Dance Choreographer

Born in Barcelona, Spain, Rosa Mercedes is an internationally acclaimed dancer and choreographer in flamenco, escuela bolera, classical Spanish, and regional dance. Trained by many of the world’s great Spanish dance masters, she expanded her training to include dance styles such as ballet, jazz, historic, and modern dance, which produced in her a style that combines the power and fire of flamenco with a lyricism and line rarely seen in Spanish dance. Hailed by Dance Magazine as “a virtuoso,” her talents have been featured by dance companies, dance festivals, and symphony orchestras throughout the United States and Europe.
As a soloist and principal dancer, she has received great critical acclaim performing throughout the United States, Europe, South America, and Canada with companies including María Benítez’s Teatro Flamenco, Compañía Flamenca de Carmen Cortés, Ballet Español de Lucía Real y El Camborio, Ballet Español de Madrid, Zorongo Flamenco Dance Theatre, and Ballet Español Rosita Segovia. She was also rehearsal director and choreographer with the companies of both María Benitez and Rosita Segovia.

Mercedes has enjoyed an extensive career in opera and zarzuela under conductors such as James Levine, Marco Armiliato, and Julius Rudel, and alongside major singing talents such as Luciano Pavarotti, Plácido Domingo, Agnes Baltsa, Denyse Graves, and José Carreras. Her work in opera began at the Liceu in Barcelona and led her to being featured as a principal dancer and later as a choreographer with companies such as the Metropolitan Opera, Opera di Roma, Seattle Opera, Atlanta Opera, Michigan Opera Theatre, Dallas Opera, Baltimore Opera, Cincinnati Opera, Florentine Opera, Palm Beach Opera, Austin Lyric Opera, Florida Grand Opera, Opera Lyra Ottawa, Syracuse Opera, Green Mountain Opera, Brevard Music Festival, Tulsa Opera, and many others.

Her versatility in a wide variety of dance styles is demonstrated in her vast repertoire, which includes Lucia de Lammermoor, Il Barbiere di Siviglia, Die Zauberflöte, Aida, La Gioconda, Turandot, La Traviata, Carmen, Rigoletto, Don Quichotte, Don Giovanni, Il Trovatore, Ainadamar, The Passenger, Così fan tutte, Le Nozze di Figaro, La Cenerentola, Faust, Ballo in Maschera, Die Fledermaus, Salome, The Merry Widow, Coronazione di Poppea, Roméo et Juliette, Madama Butterfly, La Vida Breve, and Samson et Dalila.

**VOCAL Arts STUDIO with Meredith Kiesgen Schilling**

- Private Singing Lessons
- Master Classes
- Audition Preparation

(812) 219-7865
www.VocalArtsStudio.com

Find out why so many music lovers choose Meadowood...

* IU JSoM Student
  Xuan Li

**Meadowood**

2453 Tamarack Trail
Bloomington, IN
(812) 336-7060
www.meadowoodretirement.com
Practice recital site for the Jacobs School of Music.
Other career highlights include performances with Savion Glover in Miami on Tap, a gala for UNICEF alongside Audrey Hepburn and Liza Minelli, a special collaboration for the production *Tango* with Armando Orzuza and Daniela Arcuri (of *Evita* and *Tango Pasión*), performances with Luciano Pavarotti, Placido Domingo, and José Carreras in the Three Tenors Gala with the Metropolitan Opera, concerts with the Gypsy Kings and Sara Montiel, and the internationally televised program *Premios Lo Nuestro* with David Bisbal. Mercedes is a recipient of several awards, including the Dance Miami Choreographers Fellowship and the ACCA Critics Choice Award in dance. She serves on several grant panels and is a dance panelist and master teacher for the National Foundation for Advancement in the Arts. She has over 30 years of teaching experience and is highly sought after as a master teacher around the world. She also specializes in master classes in movement for singers as well as coaching singers in specific role preparation.

As artistic director of Duende Ballet Español, she created an eclectic repertoire of over 20 works that honor Spain’s music, poetry and richly varied dance styles, embracing innovation while preserving and remaining true to Spanish dance traditions.

**Fight Choreographer**

Matt Herndon is an advanced actor combatant with The Society of American Fight Directors, a Bloomington native, and a graduate of IU (B.A. in Theatre and Drama, 2011). He has choreographed the violence for several local productions, including *Così fan tutte* and *Dead Man Walking* for IU Opera Theater; *Billy Witch, She Kills Monsters*, and *Mad Gravity* for the Bloomington Playwrights Project; *king oedipus*, *Macbeth*, *Oleanna*, and *The Rimers of Eldritch* for Ivy Tech Theatre; *The Lieutenant of Inishmore* for Bloomington High School North; *Sonia Flew* for Jewish Theatre of Bloomington; and IU independent productions of *Sunday on the Rocks, Closer*, and *Hamlet*. Herndon has also served as the stunt coordinator for several local short films, including *Disdain, Daytime, Caligo, Sequela, Team Inspire, Born Again*, and *Pilgrimage*.

**Diction Coach**

Gary Arvin is currently associate professor of vocal coaching, repertoire, and diction at the Jacobs School of Music. Previous credits with IU Opera Theater include serving as diction coach for recent productions of *Werther*, *Cendrillon*, *Faust*, *Roméo et Juliette*, and *The Light in the Piazza*. Before joining the faculty at Indiana University, Arvin was a vocal coach and assistant conductor for Houston Grand Opera, Cincinnati Opera, and Santa Fe Opera, and taught at the American Institute of Musical Studies in Graz, Austria. As a Fulbright Scholar, he studied at the Hochschule für Musik und darstellende Kunst in Vienna after earning degrees in voice and languages from IU and in vocal coaching from the University of Illinois. As a collaborative pianist with singers, he has appeared in recital throughout the United States, Austria, Germany, Czechoslovakia, Finland, and Korea, and distinguished himself as a pianist-collaborator both here and abroad for Gérard Souzay in French *mélodies*, Hans Hotter in German lieder, and Sir Peter Pears in the vocal works of Benjamin Britten. Arvin has recorded for ORF (Austria), National Radio of Finland, National Radio of the Czech Republic, and Sung-Eun Records (Korea).
Daniela Siena brings many years of experience in teaching Italian diction and language to singers. She was introduced to operatic diction by Boris Goldovsky, who was seeking a native speaker without teaching experience to work with singers according to his own pedagogical principles. Siena went on to teach in a number of operatic settings (among them, the Curtis Institute of Music, Metropolitan Opera, New York City Opera, and Seattle Opera). Over the years, she worked with a number of well-known singers, including Samuel Ramey, Justino Díaz, Carol Vaness, Wolfgang Brendel, June Anderson, Gianna Rolandi, and Jerry Hadley. The conductors, coaches, and stage directors with whom she has worked include Otto Guth, Max Rudolf, Edoardo Müller, David Effron, Arthur Fagen, Anthony Pappano, Anthony Manoli, Terry Lusk, Dino Yannopoulos, Tito Capobianco, Andrei Şerban, John Cox, and John Copley. At New York City Opera, Siena worked closely with Beverly Sills—as her executive assistant, as a diction coach, and as the creator of English supertitles for a dozen operas. More recently, she worked for two years as a coach for the Young Artists Program of the Los Angeles Opera and, for the past six years, she has taught in Dolora Zajick’s summer Institute for Young Dramatic Voices. Born in Florence, Italy, to an Italian mother and a Russian émigré father, Siena arrived in the United States at age seven. She received a B.A. from Sarah Lawrence College and, in her twenties, worked for two years in Italy as secretary to the president of the Olivetti Company. Many years later, she continued her education, earned a master’s degree, and became licensed as a psychotherapist by the state of California, where she practiced for 15 years. The mother of two grown children, she moved to Bloomington to be near her son, who lives here with his wife and two young daughters.
Cast

Don José

Trey Smagur is a 25-year-old tenor hailing from Clarkesville, Ga. Last year, he was awarded an encouragement award at the Southeastern Regional Metropolitan Opera Council Auditions. Last summer, Smagur was an apprentice artist at the Des Moines Metro Opera Company, where he will be returning this summer to cover Des Grieux in Massenet’s Manon. He currently studies voice performance with Carlos Montané at the Jacobs School of Music in pursuit of a performer diploma and was awarded the Georgina Joshi Graduate Fellowship for the 2015-16 academic year. Smagur has performed numerous times at IU, including lead roles in IU Opera Theater’s productions of Mozart’s The Magic Flute (Tamino) and Gilbert and Sullivan’s H.M.S. Pinafore (Ralph Rackstraw).

Canadian tenor Justin Stolz is currently a graduate student at the Indiana University Jacobs School of Music under the tutelage of Timothy Noble. He is a recent graduate of The Glenn Gould School at The Royal Conservatory of Music, where he studied under Monica Whicher as an Investco Scholarship recipient and a 125 Scholarship recipient. His voice studies began with Mary McGhee in his hometown of Thunder Bay, Ontario. Stolz’s recent performance credits include Mr. Owen in Argento’s Postcard from Morocco, Rodolfo in Puccini’s La Bohème, Young Gypsy in Rachmaninoff’s Aleko, Don Ottavio in Mozart’s Don Giovanni, and Pane in Cavalli’s La Calisto. Other notable performances include Leon in the Canadian premiere of Milhaud’s La mère coupable and Count di Belprato in Cagnoni’s Don Bucefalo. Last fall, Stolz placed first in the Annual S. Livingston Mather Competition in Cleveland, Ohio. His performance tonight as Don José marks his IU Opera Theater debut.

Carmen

Courtney Ellen Bray made her debut in Germany in the title role of Cenerentola in Rossini’s La Cenerentola. As a singer under contract in Germany, she performed a large and varied repertoire, including opera, operetta, orchestral concerts, and art song recitals. She has appeared as a leading lyric mezzo-soprano in Greece, Poland, Czechoslovakia, Italy, Mexico, and the United States. Roles include Suzuki in Madame Butterfly, Giuletta in The Tales of Hoffmann, Rosina in The Barber of Seville, Maddalena in Rigoletto, Mistress Quickly in Falstaff; and Iphigénie in Iphigénie en Tauride, and scenes as Azucena in Il Trovatore and Amneris in Aida. In 2006, Bray made her American concert hall debut on the main stage of Carnegie Hall, as a soloist in Mozart’s Requiem and Bruckner’s Te Deum. She returned to New York to sing at Carnegie again in the United States premiere of Cherubini’s Médée in the original French version. She has been a featured soloist with the Guanajuato Symphony Orchestra in Mexico. This led to invitations by both the Silesian Philharmonic and the Bohuslav Martini Philharmonic Orchestra to appear as featured soloist in festival opera concerts. She performed Erda from Wagner’s Das Rheingold in Teatro Goldoni in Livorno, Italy, and Waltraute’s Narrative from Götterdämmerung in Oklahoma. As the two-time first-place winner of the Benton-Schmidt Vocal Competition, she earned her master’s degree at the University of Oklahoma in May 2013. Bray is currently pursuing a performer diploma at the Jacobs School of Music studying with Carol Vaness.
Spanish soprano Patricia Illera is a first-year master’s student at Indiana University under the tutelage of Carol Vaness. After pursuing her Bachelor of Medicine degree from the Autonomous University of Madrid, she started her Bachelor in Voice Performance in the Escuela Superior de Canto de Madrid, where she studied with soprano Sara Matarranz and vocal coach Jorge Robaina. Illera then had the opportunity to perform the roles of Paloma in Barbieri’s *El Barberillo de Lavapiés* and Gertrud in Humperdinck’s *Hansel and Gretel*. While a soprano section leader in the Madrid Youth’s Choir, she appeared also as a soloist in Vivaldi’s *Gloria*, Rossini’s *Stabat Mater*, and Mozart’s C Minor Mass, among others. She was a winner of the Joven Orquesta y Coro de la Comunidad de Madrid (JORCAM) Competition award and the Academy of International Education scholarship, as well as a finalist in Elda’s International Competition and the Magda Olivero International Voice Competition. Illera participated in the European Young Artists Program, performing the roles of Mimi in Puccini’s *La Bohème*, Fiordiligi in Mozart’s *Così fan tutte*, and several of Zarzuela’s roles. She has studied with professional singers such as Santiago Calderón, Nicola Beller, Francesca Roig, Carlos Chausson, Alessandra Althoff, and Ileana Cotrubas, and with vocal coaches such as Giulio Zappa, Borja Mariño, Miquel Ortega, and Alberto Malazzi.

**Micaëla**

Soprano Yuji Bae, a native of South Korea, is a performer diploma student at the Jacobs School of Music. She earned her bachelor’s degree in music from Seoul National University (SNU), where she studied with Philip Kang. After earning her B.M. degree from SNU, she studied at Rimini Academia, where she performed the role of Violetta in Verdi’s *La Traviata*. She also studied at the Rossini Conservatorio in Pesaro, Italy. Bae has performed as a rising star in Seoul and in a gala concert in Pesaro, Italy. She is a first-place winner of the Concorso Internazionale Città di Pesaro (summer 2014), first-place winner of the Korea Herald Music Competition, third-place winner of the Music Education News Competition, special-prize winner of the National Teenager Music Competition, and second-place winner of the Bucheon Teenager Music Competition. She sang the role of Pamina in Mozart’s *The Magic Flute* last year. Bae is a student of Costanza Cuccaro.

Soprano Claire Lopatka is making her solo debut with IU Opera Theater in this production of *Carmen*. She is a senior pursing her Bachelor of Music in Voice Performance under the tutelage of Heidi Grant Murphy. At IU, she has been privileged to also study with other distinguished faculty members, including Scharmal Schrock and Teresa Kubiak. In Lopatka’s hometown of State College, Pa., she began her operatic studies with Norman Spivey of Penn State University. She spent a summer in France with the Franco-American Vocal Academy and performed the role of Achilles in Offenbach’s *La Belle Hélène*. She spent last summer in Utah performing with the Utah Festival, covering the roles of Musetta in Puccini’s *La Bohème* and Julie Jordan in Rodgers and Hammerstein’s *Carousel*. Lopatka will return to Utah this summer to perform the role of Lauretta in Puccini’s *Gianni Schicchi* and to cover Magnolia in Kern and Hammerstein’s *Show Boat*. 
Ross Coughanour is a baritone from Santaquin, Utah, currently pursuing a master’s degree at Indiana University. He earned a B.A. in Vocal Performance from Brigham Young University (BYU) in 2013. While at BYU, Coughanour performed such roles as Papageno in Mozart’s *Die Zauberflöte*, Ben in Menotti’s *The Telephone*, Guglielmo in Mozart’s *Così fan tutte*, Dr. Stone in Menotti’s *Help, Help, the Globolinks!*, Somarone and Leonato in Berlioz’s *Béatrice et Bénédict*, and the Duke of Plaza-Toro in Gilbert and Sullivan’s *The Gondoliers*. He has also played the Marquiz in Verdi’s *La Traviata* with the Utah Lyric Opera, Uncle Bonze in Puccini’s *Madama Butterfly* with the Utah Lyric Opera, and Edwin in Gilbert and Sullivan’s *Trial by Jury* with Snow College Opera. At IU, he was featured as Mang Ong in the world premiere of P. Q. Phan’s *The Tale of Lady Thi Kinh*, Marcello in Puccini’s *La Bohème*, Melisso in Handel’s *Alcina*, and the Pirate King in Gilbert and Sullivan’s *Pirates of Penzance*.

Jianan Huang is a second-year master’s student in the Jacobs School of Music and a recent graduate of Adelphi University. At IU, he has sung a baritone solo with the University Choir and made his IU Opera Theater debut as Speaker in Mozart’s *The Magic Flute*. He recently made his New York City debut as Guglielmo in Mozart’s *Così fan tutte*. In 2014, Huang participated in the International Vocal Arts Institute Summer Program and sang the role of Belcore from Donizetti’s *L’Elisir d’amore*. He also participated in the Manhattan School of Music Summer Opera Program, where he sang the role of Mercurio in Monteverdi’s *L’Incoronazione di Poppea*. He has participated in the Opera Breve Vocal Intensive Workshop in Wichita Falls, Texas, for the past two summers, singing the roles of the Count in Mozart’s *Le Nozze*.
di Figaro and Marco in Puccini’s Gianni Schicchi. In 2016, he won second prize of the National Society of Arts and Letters National Annual Awards Competition, and in 2013, he won first prize in the National Association of Teachers of Singing New York City regionals competition. Huang currently studies with Andreas Poulimenos.

Zuniga

Jeremy Gussin, bass-baritone, is a second-year doctoral student studying under Andreas Poulimenos. From Iowa City, Iowa, he completed his undergraduate studies in music education at the University of Wisconsin-Eau Claire (UWEC). While at UWEC, Gussin performed as Papageno in Mozart’s The Magic Flute with UWEC Opera, sang with the DownBeat Award-winning Jazz Ensemble I under the direction of Bob Baca, and composed for and student-conducted the Singing Statesmen. A strong proponent of contemporary popular music, Gussin participated as a panelist in a discussion on vocal jazz and contemporary a cappella at the national American Choral Directors Association (ACDA) convention in 2013. He arranged two pieces for the “A Community that Sings” initiative at the 2014 North Central Division ACDA convention in Des Moines, Iowa. While at IU, he has performed as a soloist for the Singing Hoosiers and the Vocal Jazz Ensemble under the direction of Ly Wilder and the late Steve Zegree. Gussin has appeared in IU Opera productions of Verdi’s Falstaff (Pistola), Mozart’s Le Nozze di Figaro (Antonio), P. Q. Phan’s The Tale of Lady Thi Kinh (Ly Truong), Menotti’s The Last Savage (Maharajah), and Heggie’s Dead Man Walking (Warden). He sings professionally on studio sessions for clients such as Hal Leonard Corporation, Alfred Music, and Lorenz Corporation through Airborne Studios in Zionsville, Ind.

Bass-baritone Andrew Richardson is a doctoral student at the Jacobs School of Music. Hailing from South Bend, Ind., he earned his bachelor’s degree in vocal performance from DePauw University and his master’s degree from Indiana University. While at IU, Richardson has appeared as George Benton (Heggie’s Dead Man Walking), Rambaldo (Puccini’s La Rondine), Sarastro and the Second Armored Man (Mozart’s The Magic Flute), the Maharajah (Menotti’s The Last Savage), The Father (Humperdinck’s Hansel and Gretel), Ariodate (Handel’s Xerxes), the Notary (Strauss’s Der Rosenkavalier), Benoit/Alcindoro (Puccini’s La Bohème), Antonio (Mozart’s Le Nozze di Figaro), and Wagner (Gounod’s Faust). He performed the role of Uberto in a special production of Pergolesi’s La serva padrona at IU. Other performances include Bartolo (Le Nozze di Figaro), Simone (Puccini’s Gianni Schicchi), and Colline (La Bohème). Over the summer, Richardson performed Schubert’s Winterreise at the Green Castle Summer Music Festival as well as in recitals featuring Brahms’ Vier ernste Gesänge and Schumann’s Liederkreis, Op. 39. He is a student of Andreas Poulimenos.

Moralès

Mark Billy is a lyric baritone and Native American (Choctaw) from Finley, Okla. His undergraduate studies in voice at the University of Oklahoma (OU) were under the mentorship of baritone Richard Anderson. Billy made his operatic debut as II Commendatore in OU Opera Theatre’s 2012 production of Mozart’s Don Giovanni. In 2013, he sang the role of Thoas in OU’s production of Gluck’s Iphigénie en Tauride, and in 2014, he sang the lead role of Simon in OU’s choreographed production of Haydn’s oratorio Die Jahreszeiten. He has also received instruction from legendary
mezzo-soprano Marilyn Horne in both master classes and private lessons. This past fall, he appeared in the chorus for IU Opera’s production of Heggie’s *Dead Man Walking*. In December 2015, he was featured in an opera workshop as Ford in Verdi’s *Falstaff* and as the title role in *Rigoletto*. Billy will sing Lescaut in scenes from Massenet’s *Manon* for an opera workshop this April. He studies with soprano Carol Vaness.

Romanian baritone Teofil Munteanu is currently a freshman pursuing a B.M. in Voice Performance. He is the recipient of an Indiana University Jacobs School of Music Premier Young Artist Award Scholarship and a Music Faculty Award Scholarship. He sang in Lotte Lehmann Akademie’s production of Mozart’s *Così fan tutte* and has performed throughout Germany in many recitals. He was the youngest artist in the Sankt Goar International Music Festival and Academy’s Opera Audition session(s). At the academy, Munteanu worked with many artistic directors, pianists, and singers, including soprano Elena Gorshunova, Helmut Deutsch, and Sebastian Schwarz. He has performed in concert with the Phoenix Opera under the baton of John Massaro. Munteanu was most recently seen as a prison guard in IU Opera Theater’s 2015 production of Heggie’s *Dead Man Walking*. He has studied privately with Gail Dubinbaum and John Massaro. He is currently studying with Andreas Poulimenos.

**Frasquita**

Soprano Emma Donahue is a native of Vinalhaven, Maine. At age 8, she premiered the role of the Migratory Bird in William Bolcom’s *The Wind in the Willows* and at age 12, appeared as a soloist in the musical *Islands* on Broadway. She earned her Bachelor of Music degree from the University of Massachusetts Amherst, where her operatic credits include Adina (Donizetti’s *L’Elisir d’Amore*), Belinda (Purcell’s *Dido and Aeneas*), Adele (Strauss’s *Die Fledermaus*), Nannetta (Verdi’s *Falstaff*), and Violetta (Verdi’s *La Traviata*). Internationally, she has performed Ismene in Mozart’s *Mitridate* in Melbourne and Musetta in *La Bohème* at Opera on the Avalon in Newfoundland. Donahue debuted last year as Queen of the Night in IU Opera Theater’s production of Mozart’s *The Magic Flute*. Other IU credits include Lisette (Puccini’s *La Rondine*), Suor Genovieffa (Puccini’s *Suor Angelica*), and Nella (Puccini’s *Gianni Schicchi*) with the Vaness Opera Workshop, as well as appearances in Menotti’s *The Last Savage* and P. Q. Phan’s *The Tale of Lady Thi Kinh*. As a concert soloist, she has sung in Bach’s *Magnificat* and Mozart’s Requiem with the University Singers, Beethoven’s Mass in C Major with the University Chorale, and Barber’s *Knoxville: Summer of 1915* with the IU Summer Philharmonic. She currently holds the position of soprano soloist for the Indianapolis Symphony Orchestra’s Discovery Concert Series. An IU Artistic Excellence Award recipient, Donahue is pursuing a Master of Music degree as a student of Carol Vaness.

Soprano Madeline Ley is completing her master’s degree at the Jacobs School of Music. Originally from Elkton, Md., she earned her B.M. in Voice Performance from Wheaton College Conservatory of Music. While there, Ley was a soloist with the Wheaton College Concert Choir in Mozart’s Requiem and Aaron Copland’s *In the Beginning*. She was also involved in the opera program at Wheaton, where she sang the role of Hansel in Humperdinck’s *Hansel and Gretel* and sang in Mozart opera scenes as Pamina in *Die Zauberflöte*, Susanna in *Le Nozze di Figaro*, and Zerlina from *Don Giovanni*. In summer of 2011, Ley studied opera at the Manhattan School of Music, where she sang in
the scenes program as Mercedes from Carmen and Third Lady from Die Zauberflöte. Before finishing her undergraduate studies, she studied abroad with Oberlin in Italy, where she sang the scenes of the role of Zenobia from Handel’s Radamisto and in the chorus of Puccini’s La Bohème. At IU, she has performed as Kätchen in Massanet’s Werther and in the chorus for P. Q. Phan’s The Tale of Lady Thi Kính, Puccini’s La Bohème, and Mozart’s The Magic Flute. She is a student of Timothy Noble.

Mercédès

Chelsea DeLorenz is a mezzo-soprano from Garland, Texas, in her second year of graduate studies under the tutelage of Patricia Stiles. She previously attended The University of Texas at Austin, where she graduated Phi Beta Kappa with degrees in both Spanish and voice performance. This past summer, DeLorenz performed the title role in Massenet’s Cendrillon with the Miami Summer Music Festival. Other recent credits include the roles of Ruth (Pirates of Penzance) with the University Gilbert & Sullivan Society, Hansel (Humperdinck’s Hansel and Gretel), and Susanna Walcott (Ward’s The Crucible).

Mezzo-soprano Marianthi Hatzis is pursuing her Bachelor of Music degree at the Jacobs School of Music. She is a recipient of the Dean’s Scholarship and studies with Patricia Stiles. Hatzis has appeared with IU Opera Theater as Zulma in Rossini’s L’Italiana in Algeri and Liat in Rodgers and Hammerstein’s South Pacific. She has performed the role of Second Woman and was the understudy of Dido in Dido and Aeneas with Lefkas Music in Lefkada, Greece. Additionally, she has appeared with New Voices Opera in its Fall Exhibition as the title mezzo role in Kimberly Osberg’s opera Thump. She has also performed in the Jacobs School of Music’s Summer Opera Workshop as Poppea in Monteverdi’s L’incoronazione di Poppea and Giannetta in Donizetti’s L’Elisir d’Amore. Hatzis has appeared as a soloist in IU’s contemporary vocal ensemble NOTUS, University Singers, and Conductors’ Chorus, and was a member of Eric Whitacre’s Chicago premiere of Paradise Lost: Shadows and Wings. She won first place in the Indianapolis Matinee Musicale Competition and first place in the Fourth-Year College Women division of the Indiana National Association of Teachers of Singing Chapter. She has performed for audiences such as the Metropolitan Iakovos of Chicago and the Greek Archdiocese of Chicago. She will be singing in the Young Artist Program of SongFest this May with a full- tuition scholarship. A native of Greece, she lives in Chicago and plans to continue her studies in Europe this coming year.

Le Dancaïre

Andres Acosta is a first-year graduate student at the Jacobs School of Music studying with Carlos Montané. Acosta, a Miami, Fl., native, earned his undergraduate degree from Florida State University as a part of David Okerlund’s studio. He made his IU Opera debut as Alfred in Strauss’s Die Fledermaus earlier this season. He has recently portrayed the roles of Ferrando in Mozart’s Così fan tutte, Sellem in Stravinsky’s The Rake’s Progress, Don Ottavio in Mozart’s Don Giovanni, and Sam Kaplan in Kurt Weill’s Street Scene. Acosta was awarded the Judy George Junior Young Artist First Prize Award in the 2015 Young Patronesses of the Opera Voice Competition. He was nominated as 2014 Humanitarian of the Year at Florida State University and is recognized as a Brautlecht Estate Endowed and Music Guild Scholar.
Baritone Benjamin Seiwert is a senior pursuing a B.M. in Voice Performance at Indiana University. While at IU, he has performed the roles of The Painter and English Tailor in The Last Savage by Menotti and The Motorcycle Cop in Dead Man Walking by Heggie. He has also performed the roles of Lord Tolloller from Iolanthe and Samuel from The Pirates of Penzance with the University Gilbert & Sullivan Society. Seiwert has sung in several opera choruses, including Massenet’s Cendrillon, Verdi’s Falstaff, Mozart’s Le Nozze di Figaro, Gilbert and Sullivan’s H.M.S. Pinafore, Rossini’s L’Italiani in Algeri, Menotti’s The Last Savage, and Rodgers and Hammerstein’s South Pacific. He is a student of Patricia Stiles.

Le Remendado

Tenor Darian Clonts, a native of Atlanta, Ga., is in the final year of his Master of Music in Voice Performance degree at the Jacobs School of Music. He made his debut with IU Opera Theater singing the role of Parpignol in the 2014 production of Puccini’s La Bohème. He earned his Bachelor of Arts degree in 2012 from Morehouse College in Atlanta, Ga., where he studied voice with Uzee Brown Jr. In 2011, Clonts was awarded second place in the vocal solo competition of the Metropolitan Atlanta Musicians Association’s branch of the National Association of Negro Musicians. He joined The Atlanta Opera for the 2012-13 season and performed in its productions of Bizet’s Carmen, Verdi’s La Traviata, and Rossini’s L’Italiana in Algeri. He attended the Princeton Festival in the summer of 2014, where he performed in Porgy and Bess as a member of the chorus and a soloist. Clonts previously performed in the IU Opera Theater production of The Last Savage as Scientist. He also has previously appeared at IU in Gilbert and Sullivan’s H.M.S. Pinafore, Rossini’s L’Italiana in Algeri, Mozart’s The Magic Flute, and Strauss’s Die Fledermaus as a member of the chorus. He performed the role of Bob Boles in Britten’s Peter Grimes in opera workshop under the direction of Carol Vaness and is a student of Brian Horne.

Tenor Max Zander is in the second year of his master’s degree studies. During his tenue at IU, he has appeared as Dr. Blind in Strauss’s Die Fledermaus, Basilio in Mozart’s Le Nozze di Figaro, Bardolfo in Verdi’s Falstaff, Njegus in Lehár’s The Merry Widow, Rabbi in Menotti’s The Last Savage, Modiste/Liveryman in Massanet’s Cendrillon, and various characters in Candide as well as in the choruses of numerous other productions. Zander has also appeared as Prunier in Puccini’s La Rondine with Carol Vaness’s Graduate Opera Workshop and as Tolloller in the University Gilbert & Sullivan Society’s inaugural production of Iolanthe. His other operatic credits include Nemorino in Donizetti’s L’Elisir d’Amore with the Montefeltro Festival in Italy, Flute in Britten’s A Midsummer Night’s Dream and Monostatos in Mozart’s The Magic Flute with the Halifax Summer Opera Festival in Canada, and Borsa in Rigoletto with the North Shore Music Festival. As a festival artist with Utah Festival Opera & Musical Theatre, Zander sang the roles of Parpignol in Puccini’s La Bohème and Anselmo in Man of La Mancha. He covered the roles of Sancho in Man of La Mancha and J. Pierrepont Finch in How to Succeed in Business Without Really Trying. He will return to the MAC stage for Oklahoma!, his sixteenth IU Opera production. He is a native of Great Neck, N.Y., and is currently a student of Patricia Stiles.
<table>
<thead>
<tr>
<th>Philharmonic Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Violin I</strong></td>
</tr>
<tr>
<td>Yerim Lee</td>
</tr>
<tr>
<td>Andrew Cheshire</td>
</tr>
<tr>
<td>Skye Kinlaw</td>
</tr>
<tr>
<td>Max Ramage</td>
</tr>
<tr>
<td>Sofia Kim</td>
</tr>
<tr>
<td>Jason Chen</td>
</tr>
<tr>
<td>Bonnie Lee</td>
</tr>
<tr>
<td>Michael Su</td>
</tr>
<tr>
<td>Callum Smart</td>
</tr>
<tr>
<td>Janani Sivakumar</td>
</tr>
<tr>
<td>Jonathan Yi</td>
</tr>
<tr>
<td>Jonathan Chern</td>
</tr>
<tr>
<td>Katherine Floriano</td>
</tr>
<tr>
<td><strong>Violin II</strong></td>
</tr>
<tr>
<td>Jacqueline Kitzmiller</td>
</tr>
<tr>
<td>Jimin Lim</td>
</tr>
<tr>
<td>Christine Lau</td>
</tr>
<tr>
<td>Gaia Ramsdell</td>
</tr>
<tr>
<td>Joseph Ohkubo</td>
</tr>
<tr>
<td>Clara Scholtes</td>
</tr>
<tr>
<td>Kathryn Chamberlain</td>
</tr>
<tr>
<td>Christopher Leonard</td>
</tr>
<tr>
<td>Jeong Won Kim</td>
</tr>
<tr>
<td>Jeun Park</td>
</tr>
<tr>
<td><strong>Viola</strong></td>
</tr>
<tr>
<td>Evan Robinson</td>
</tr>
<tr>
<td>Yonsung Lee</td>
</tr>
<tr>
<td>Mara Arredondo</td>
</tr>
<tr>
<td>Ke Zhang</td>
</tr>
<tr>
<td>Mason Spencer</td>
</tr>
<tr>
<td>Christopher Alley</td>
</tr>
<tr>
<td>Kimberly Hankins</td>
</tr>
<tr>
<td>Elizabeth Oka</td>
</tr>
<tr>
<td><strong>Cello</strong></td>
</tr>
<tr>
<td>Guilherme Monegatto</td>
</tr>
<tr>
<td>Hyeok Kwon</td>
</tr>
<tr>
<td><strong>Cello (cont.)</strong></td>
</tr>
<tr>
<td>Kelly Knox</td>
</tr>
<tr>
<td>David Dietz</td>
</tr>
<tr>
<td>Justin Goldsmith</td>
</tr>
<tr>
<td>Kee Fun Guzman</td>
</tr>
<tr>
<td>Lindy Tsai</td>
</tr>
<tr>
<td>Adrian Golay</td>
</tr>
<tr>
<td><strong>Bass</strong></td>
</tr>
<tr>
<td>Kyle Sanborn</td>
</tr>
<tr>
<td>Jack Henning</td>
</tr>
<tr>
<td>Lindsay Bobak</td>
</tr>
<tr>
<td>John Bunck</td>
</tr>
<tr>
<td><strong>Flute/Piccolo</strong></td>
</tr>
<tr>
<td>Carole Pouzar</td>
</tr>
<tr>
<td>Elspeth Hayden</td>
</tr>
<tr>
<td><strong>Oboe</strong></td>
</tr>
<tr>
<td>Gabriel Young</td>
</tr>
<tr>
<td>Anish Pandit, English Horn</td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
</tr>
<tr>
<td>Thomas Wilson</td>
</tr>
<tr>
<td>Zachary Stump</td>
</tr>
<tr>
<td><strong>Basoon</strong></td>
</tr>
<tr>
<td>Conor Bell</td>
</tr>
<tr>
<td>David Carter</td>
</tr>
<tr>
<td><strong>Horn</strong></td>
</tr>
<tr>
<td>Ian Petrucci</td>
</tr>
<tr>
<td>Nicolas Perez</td>
</tr>
<tr>
<td>Orlando Medrano</td>
</tr>
<tr>
<td>Drew Wright</td>
</tr>
<tr>
<td><strong>Trumpet</strong></td>
</tr>
<tr>
<td>Jacob Hook</td>
</tr>
<tr>
<td>Michael Edalgo</td>
</tr>
<tr>
<td><strong>Trombone</strong></td>
</tr>
<tr>
<td>Matthew Williamson</td>
</tr>
<tr>
<td>Ashley Cox</td>
</tr>
<tr>
<td>Christopher Jordan, Bass</td>
</tr>
<tr>
<td><strong>Timpani</strong></td>
</tr>
<tr>
<td>Alana Wiesing</td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
</tr>
<tr>
<td>Alexander Skov</td>
</tr>
<tr>
<td>Victoria Nelson</td>
</tr>
<tr>
<td>Joel Castro-Lawicki</td>
</tr>
<tr>
<td><strong>Harp</strong></td>
</tr>
<tr>
<td>Seika Dong</td>
</tr>
<tr>
<td><strong>Banda</strong></td>
</tr>
<tr>
<td>Sean Burdette, Trumpet</td>
</tr>
<tr>
<td>Christopher Pate, Trumpet</td>
</tr>
<tr>
<td>Matthew Blauvelt, Trombone</td>
</tr>
<tr>
<td>Eric Hung, Trombone</td>
</tr>
<tr>
<td>Jackson McLellan, Trombone</td>
</tr>
<tr>
<td><strong>Orchestra Manager</strong></td>
</tr>
<tr>
<td>Lindsay Bobyak</td>
</tr>
<tr>
<td><strong>Orchestra Set-Up</strong></td>
</tr>
<tr>
<td>Lindsay Bobyak</td>
</tr>
<tr>
<td>Skye Kinlaw</td>
</tr>
<tr>
<td>Christine Lau</td>
</tr>
<tr>
<td>Bonnie Lee</td>
</tr>
<tr>
<td><strong>Librarian</strong></td>
</tr>
<tr>
<td>Alizabeth Nowland</td>
</tr>
</tbody>
</table>
Student Production Staff

Assistant Conductor ........................................... Danko Drusko
Assistant Director ............................................ Hallie Stebbins
Coach Accompanist ........................................... Louis Lohraseb
Associate Opera Chorus Master ................................ Michaela Calzaretta
Assistant Opera Chorus Master ................................ Han Na Jang
Children’s Chorus Rehearsal Accompanist ................ Kartika Putri
Head Fly Person ................................................. Nate Bleeker
Deck Supervisors .............................................. Hunter Rivera, Sarah Schaefer
Deck Crew ....................................................... Harper Humphrey, Allen Karel, Ellen Mills
                                Faith Mystak, Ulises Ramirez, Kyle Resener
                                Rosa Schaefer, Jonathan Smith
Electrics Supervisors ...................... Alexis Jarson, Betsy Way
Electrics Crew .......................... Glen Axthelm, Esprit Canada, Corwin Deckward
                                Lucy Knorr, William Lusk, Lucy Morrell, Angela Owens
                                Evan Pruitt, Lucas Raub, June Tomastic, Sasha Wiesenhahn
Props Master ................................................. Olivia Dagley
Paint Supervisors ........................................... Amber McCoy, Marcus Simmons
Paint Crew ................................................... Olivia Dagley, Lynn Glick
                                Nathanael Hein, Melissa Krueger, Kayla Listenberg
                                Gabrielle Ma, Jóhann Schram-Reed, Michael Schuler
                                Audrey Stephens, Macey White, Christy Wisenhahn
Wig, Hair, and Makeup Assistant ........................ Eileen Jennings, Amy Wooster
Costume Crew ............................................... Mackenzie Allen, Maggie Andriani
                                Tyler Dowdy, Leah Gaston, Kayla Eldridge
                                Colin Ellis, Caroline Jamsa, Kaity Jellison
                                Allie Hutchinson, Lily Overmyer, Imani Sailers
                                Amanda Sesler, Nell Vandeveld
                                Mary Whistler, Amy Wooster
Supertitle Operator ............................... Shin-Yeong Noh
Audio/Video Production Crew ..................... William Chen, Nathan Kane
                                Bryce Ferendo, Levi Reece, Misha Ulmet
The Jacobs School of Music wishes to recognize those individuals, corporations, and foundations that have made contributions to the school between January 1, 2015, and December 31, 2015. Those listed here are among the Jacobs School’s most dedicated and involved benefactors, and it is their outstanding generosity that enables the IU Jacobs School of Music to continue to be the finest institution of its kind in the nation.

### $1,000,000 and Up

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Estate of Barbara M. Jacobs</td>
<td>Louise Addicott-Joshi and Yatish Joshi</td>
</tr>
<tr>
<td>Aileen Chitwood*</td>
<td>Ted W. Jones</td>
</tr>
</tbody>
</table>

### $100,000 - $999,999

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamey and Sara Aebersold</td>
<td>Terry W. Jones</td>
</tr>
<tr>
<td>Gary and Kathy Anderson</td>
<td>Carol V. Brown</td>
</tr>
<tr>
<td>J. Peter Burkholder and P. Douglas McKinney</td>
<td>Luba Edlina-Dubinsky</td>
</tr>
<tr>
<td>James and Elizabeth Erickson</td>
<td>Mary Krazt Gasser</td>
</tr>
</tbody>
</table>

### $10,000 - $99,999

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank C. Graves and Christine Dugan</td>
<td>Ruth E. Johnson</td>
</tr>
<tr>
<td>Sarah Cleveger</td>
<td>Monika and Peter Kroener</td>
</tr>
<tr>
<td>Shalini C. Liu</td>
<td>William F. Milligan*</td>
</tr>
<tr>
<td>Regina Momgoudas</td>
<td>Richard and Barbara Schilling</td>
</tr>
</tbody>
</table>

### $5,000 - $9,999

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lenore S. Hatfield</td>
<td>Richard and Alice Johnson</td>
</tr>
<tr>
<td>Katherine C. Lazewitz</td>
<td>Perry J. Maull</td>
</tr>
<tr>
<td>Jon A. Olson</td>
<td>Al and Lynn Reichle</td>
</tr>
<tr>
<td>Jeanette and Harold Segel</td>
<td></td>
</tr>
</tbody>
</table>

### $1,000 - $4,999

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles and Donald Allen</td>
<td>Ann C. Anderson</td>
</tr>
<tr>
<td>Kenneth and Georgia Aronoff</td>
<td>Linda A. Baker</td>
</tr>
<tr>
<td>Nicholas M. Barbaro and Sue Ellen Scheppke</td>
<td>Robert Barkzer and Patsy Fell-Barker</td>
</tr>
<tr>
<td>Brett and Amy Bantier</td>
<td>Norma B. Beversdorf-Rezits and Joseph M. Rezits</td>
</tr>
<tr>
<td>W. Michael Brittenback and William Mezan</td>
<td>Mary and Schuyler Buck</td>
</tr>
<tr>
<td>William and Anita Cast</td>
<td>Marcella and Scott Caulfield</td>
</tr>
<tr>
<td>Jerald and Megan Chester</td>
<td>Joyce E. Claffin</td>
</tr>
<tr>
<td>James and Carol Clauser</td>
<td>Mark and Katy Cobb</td>
</tr>
<tr>
<td>Carol and John Cornwell</td>
<td>William and Marion Crawford</td>
</tr>
<tr>
<td>Jay and Jacqueline Dickinson</td>
<td>Gary L. and Sandra G. Dowry</td>
</tr>
<tr>
<td>Jane and D. Kim Dunnick</td>
<td>Nile and Lois Dusdieker</td>
</tr>
<tr>
<td>Joseph R. Fickle</td>
<td>Jane M. Fricke</td>
</tr>
<tr>
<td>Gabriel P. Frommer*</td>
<td>Jack and Linda Gill</td>
</tr>
</tbody>
</table>

### $1,000 - $499

<table>
<thead>
<tr>
<th>Donor Name</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Del and Letty Newkirk</td>
<td>Gary and Susan Noonan</td>
</tr>
<tr>
<td>Joan C. Olsott</td>
<td>Ora H. Pescowitz</td>
</tr>
<tr>
<td>Gary and Christine Porter</td>
<td>George and Wendy Powell</td>
</tr>
<tr>
<td>Nancy P. Rayfield</td>
<td>Al and Lynn Reichle</td>
</tr>
<tr>
<td>Gwen and Barbara Richards</td>
<td>Martha and Jeffrey Sherman</td>
</tr>
<tr>
<td>W. Richard Shindle</td>
<td>Jefferson and Mary Shreve</td>
</tr>
<tr>
<td>George and Regina Sistevaris</td>
<td>Janet S. Smith</td>
</tr>
<tr>
<td>W. Craig Spence</td>
<td>James and Susan Stamper</td>
</tr>
<tr>
<td>Ellen Strommen</td>
<td>Linda Strommen</td>
</tr>
<tr>
<td>Mark A. Sudeith</td>
<td>Bruce and Madelyn Tribble</td>
</tr>
<tr>
<td>Robert M. VanBesien</td>
<td>Mark and Gail Welch</td>
</tr>
<tr>
<td>Alan and Elizabeth Whaley</td>
<td>Beth Stoner Wiegand and Bruce R. Wiegand</td>
</tr>
<tr>
<td>Doris Wittenburg and Harlan Lewis</td>
<td>Laura Youens-Wexler and Richard Wexler</td>
</tr>
</tbody>
</table>
Corporations and Foundations

$100,000 and Up

- Dorothy Richard Starling Foundation
- David Jacobs Fine Art
- EH2, LLC
- Fremonty, LLC
- Indiana Charitable Trust
- Medtronic, Inc. Foundation
- Military Families Investments, LLC
- Old National Wealth Management
- Oregon Gardens, LLC
- Presser Foundation
- Avedis Zildjian Company
- Bloomington Classical Guitar Society Inc.
- Bloomington Community Band, Inc.
- C. E. And S. Foundation Inc.
- Camerata, Inc.
- Eli Lilly & Company
- Fidelity Charitable Gift Fund
- Greater Kansas City Community Foundation
- The Harvey Phillips Foundation Inc.
- Indiana University Alumni Association
- Kalamazoo Community Foundation
- National Christian Foundation Greater Chicago
- National Society of Arts & Letters
- Greater Kansas City Community Foundation
- The Harvey Phillips Foundation Inc.
- Indiana University Alumni Association
- Kalamazoo Community Foundation
- National Christian Foundation Greater Chicago
- National Society of Arts & Letters

$25,000 - $99,999

- Barbro Osher Pro Suecia Foundation
- Harry Kraus Survivor Trust
- The Seven Kids Foundation, Inc.

$10,000 - $24,999

- David Jacobs Fine Art
- The DBJ Foundation
- EH2, LLC
- Fremonty, LLC
- Indiana Charitable Trust
- Medtronic, Inc. Foundation
- Military Families Investments, LLC
- Old National Wealth Management
- Oregon Gardens, LLC
- Presser Foundation
- Smithville Communications, Inc.
- StillLife Construction of California, Inc.
- Sweetwater Sound, Inc.

$1,000 - $9,999

- Avedis Zildjian Company
- Bloomington Classical Guitar Society Inc.
- Bloomington Community Band, Inc.
- C. E. And S. Foundation Inc.
- Camerata, Inc.
- Eli Lilly & Company
- Fidelity Charitable Gift Fund
- Greater Kansas City Community Foundation
- The Harvey Phillips Foundation Inc.
- Indiana University Alumni Association
- Kalamazoo Community Foundation
- National Christian Foundation Greater Chicago
- National Society of Arts & Letters
- Opera Illinois League
- Paulsen Family Foundation
- Robert Carwithen Music Foundation
- Schwab Charitable Fund
- Vanguard Charitable Endowment Program
- The Walt Disney Foundation

Annual Giving Circles

The Indiana University Jacobs School of Music Annual Giving Circles include individuals dedicated to making a difference in the cultural life of the university. These unrestricted gifts of opportunity capital support the areas of greatest need, including financial aid, faculty research, academic opportunities, and visiting artists.

Dean's Circle

Visionary Members

$10,000 and Up

- Gary and Kathy Anderson
- David H. Jacobs
- Monika and Peter Kroener
- Charles and Lisa Surack

Strategic Members

$5,000 - $9,999

- S. Sue Aramian
- Theodore W. Batterman
- Jack and Pam Burks
- Jay and Karen Goodgold
- Richard and Alice Johnson
- Jeannette and Harold Segel

Supporting Members

$2,500 - $4,999

- Nicholas M. Barbaro and Sue Ellen Scheppke
- William and Marion Crawford
- Jack and Linda Gill
- Rusty and Ann Harrison
- Darby Earles McCurry
- Del and Lerry Newkirk
- Al and Lynn Reichle
- Mark A. Sudeith
- Michael J. Williamson and Kathy Weston

Contributing Members

$1,000 - $2,499

- Ann C. Anderson
- Linda A. Baker
- Robert Barker and Patsy Fell-Barker
- W. Michael Brittenback and William Meenan
- William and Anita Cast
- Jerald and Megan Chester
- James and Carol Clauser
- Mark and Katy Cobb
- Carol and John Cornwell
- Jane and D. Kim Dunnick
- Gabriel P. Frommer*
- Dale C. Hedling
- J. Stanley and Alice Hillis
- Patricia C. Jones
- Robert and Lisa Jones
- Linda and Kenneth Kaczmarek
- Thomas and Gail* Kasdorf
- Vicki and Thomas King
- George and Cathy Korinek
- John and Nancy Korzec
Members of the Leadership Circle have contributed lifetime gifts of $100,000 or more to the Indiana University Jacobs School of Music. We gratefully acknowledge the following donors, whose generosity helps the school reach new heights and build a sound financial framework for the future.

**Over $10,000,000**

- The Estate of Barbara M. Jacobs
- David H. Jacobs
- The DBJ Foundation
- Lilly Endowment, Inc.

**Over $1,000,000**

- Louise Addicott-Joshi and Yatish Joshi
- Gary and Kathy Anderson
- The Estate of Ione B. Auer
- Cook, Inc.
- Dorothy Richard Starling Foundation
- The Estate of Barbara M. Jacobs
- David H. Jacobs
- The DBJ Foundation
- Lilly Endowment, Inc.

**$500,000 - $999,999**

- Arthur R. Metz Foundation
- Alexander S. Bernstein
- Jamie Bernstein
- Nina Bernstein Simmons
- The Estate of George A. Blique, Jr.
- Jack and Pam Burks
- Carl and Marcy Cook
- Gayle T. Cook
- The Estate of Frederick G. and Mary M. Freeburne
- Wilbert W. Gasser* and Mary Kratz Gasser
- Ann and Gordon Getty
- The Estate of Eva M. Heinitz
- Sandy Littlefield

**$250,000 - $499,999**

- Jamey and Sara Aebersold
- The Estate of Wilfred C. Bain
- Olimpia F. Barbera
- The Estate of Angeline M. Battista
- Beatrice P. Delany Charitable Trust
- The Estate of Sylvia F. Budd
- The Estate of George A. Blique, Jr.
- The Estate of Clara L. Nothhacksberger
- The Estate of Paul and Anne Plummer
- IBM Global Services
- Irwin-Sweeney-Miller Foundation
- The Estate of Harold R. Janitz
- Monika and Peter Kroener
- Shalinn C. Liu
- The Estate of Jeanette Calkins Marchant
- The Estate of Nina Neal
- Presser Foundation
- The Estate of Ben R. Raney
- Joy and Rudolph* Rasin
- The Estate of Virginia Schmucker
- The Estate of Lee E. Schroeder
- Scott C. and Kay Schurz
- The Estate of Maidie H. Seward
- Bren Simon

**$100,000 - $249,999**

- The Estate of Ursula Apel
- Artur Balsam Foundation
- The Estate of Robert D. Aungst
- Robert Barker and Patsy Fell-Barker
- Henry J. Bodie and Susan Cartland-Bode
- Bennet and Cynthia Brabson
- Brabson Library and Education Foundation
- The Estate of Jean R. Branch
- The Estate of Mildred J. Brannon
- The Estate of Frances A. Broekman
- The Estate of Aileen Chittwood
- Cole & Kate Porter Memorial Graduate Fellowship in Music Trust
- Jean and Doris Creek
- The Estate of Marvin M. Crow
- Susie J. Dewey
- The Estate of M. Patricia Doyle
- The Estate of William H. Earles
- The Estate of Robert A. Edwards
- Marianne V. Felton
- Ford Meter Box Foundation, Inc.
- The Estate of Thomas L. Gentry
- Georgia Wash Holbeek Living Trust
- Paul and Ellen Giguilliat
- The Estate of Monroe A. Gilbert
- The Estate of Theodore C. Grams
- The Estate of Marjorie Gravit
- The Estate of David C. Hall
- Steve and Jo Ellen Ham
- The Estate of Margaret H. Hamlin
- Robert and Sandra Harrison
- Harrison Steel Castings Company
- E. Michael and Skadrite Hatfield
- The Estate of Jascha Heifetz
- Joan & Marvin Carmack Foundation
- Ruth E. Johnson
- Ted W. Jones
- The Estate of Eugene Knapik
- Robert and Sara LeBien
- George William Little, Jr. and B. Bailey Little
- P. A. Mack, Jr.
- David and Neil Marriot
- Susann H. McDonald
- The Estate of Margaret E. Miller
- The Estate of Elisabeth P. Myers
- The Estate of Jean P. Nay
- The Estate of Richard J. Osborn
- Penn Asset Equity LLC
- The Estate of Charlotte Reeves
- The Estate of William D. Rhodes
- The Estate of Dagmar K. Riley
- Stephen Russell and Mag Cole Russell
- Fred and Arline Simon
- Smithville Telephone Company, Inc.
- The Estate of Maxine M. Talbot
- Technicolor USA, Inc.
- The Estate of Alice C. Thompson
- The Estate of Mary C. Tilton
- Mary H. Wernersstrom and Leonard M. Phillips*
The Legacy Society

The Legacy Society at the Indiana University Jacobs School of Music honors the following individuals who have included the Jacobs School as a beneficiary under their wills, trusts, life insurance policies, retirement plans, and other estate-planning arrangements.

David* and Ruth Albright
Richard and Ann Alden
Gary and Kathy Anderson
John and Adelia Anderson
Margaret K. Bachman
Dennis and Virginia Bamber
Mark and Ann* Bear
Christa-Maria Beardsley
Michael E. Bent
Julian M. Blumenhalt
Richard and Mary Bradford
W. Michael Brittenback and William Mezzan
Pamela S. Buell
Louise Caldwell*
Gerald and Elizabeth Calkins
Marvin Carmack*
Sarah Cleveenger
Jack and Claire Cruse
Doris* and John* Curran
D. Michael Donathan
Luba Dubinskey
Stephany A. Dunfee
Sandra Elkins
H. C. Engles
Eleanor R. Fell*
Michael J. Finton
Debra Ford
Frederick* and Mary* Freeburne
Donald and Marchella Gercken
Ken W. Grandstaff*
Jonathan L. Gripe
Jack* and Dora Hamlin
Charles Handelman
James R. Hauser
Helen I. Havens*
David M. Holcenberg
Julian L. Hook
William T. And Kathryn* Hopkins
David E. Huggins
Harriet Ivey
Walter* and Bernice* Jones
Myrna M. Killey
Martha Klemm
Herbert Kuebler and Phil Evans
C. Ray and Lynn Lewis
Harlan L. Lewis and Doris F. Wittenburg
Nancy Lily
Ann B. Lilly
George and Brenda Little
P. A. Mack, Jr.
Jeanette Calkins Marchant*
Charles J. Marlatt
Kent and Susan McCray
Douglas McLain
Donald and Sonna Merk
Robert A. Mix
Cyndi Dewees Nelson and Dale Nelson
Del and Terry Newkirk
Fred Opie and Melanie S. Spewock
Richard* and Eleanor* Osborn
Arthur Panousis*
John and Margaret Parke
Gilbert* and Marie* Peart
Jean and Charles* Peters
Mary H. Wenerstrom and Leonard M.
Phillips*
Jack W. Porter
Nancy Gray Puckett
Stanley E. Ransom
Clare G. Rayner*
Al and Lynn Reichle
Gwyn and Barbara Richards
Ilona Richey
Murray and Sue Robinson
D. Patricia and John W.* Ryan
Roy and Mary Samuelson
George P. Sappenfield*
Vicki J. Schaeffer
John and Lorna Seward
Odette F. Shepherd
Curt and Judy Simic
Donald G. Sider*
Catherine A. Smith
George P. Smith, II
Steve and Mary Snider
William and Elizabeth Strauss
Robert D. Sullivan
Hans* and Alice M. Tischler
Jeffrey S. Tunis
Henry and Celicia Upper
Nicoletta Valletti
Robert Waller and Linda Bow
Patrice M. Ward-Steinman
Charles and Kenda* Webb
Michael D. Weiss
Robert E.* and Patricia L. Williams
Michael J. Williamson and Kathy Weston

* Deceased
Friends of Music Honor Roll
Calendar Year 2015

The mission of the Society of the Friends of Music is to raise scholarship funds for deserving, talented students at the Indiana University Jacobs School of Music. The society was established in 1964 by a small group led by Herman B Wells and Wilfred C. Bain. We are pleased to acknowledge outright gifts made between January 1, 2015, and December 31, 2015.

Guarantor Scholarship Circle
Cole Porter

$5,000 - $9,999

Nelda M. Christ*
Susie J. Dewey

Jeanette Calkins Marchant*

Friends of Music

$10,000 and Above

Eleanor E. Byrnes
Jeanette Calkins Marchant*

The Estate of Ben B. Raney

$5,000 - $9,999

Robert Barker and Patsy Fell-Barker
Joshua D. Bell

Susie J. Dewey
Steve and Jo Ellen Ham

Richard and Barbara Schilling
Karen Shaw

Herman B Wells Circle
Gold

$2,500 - $4,999

Nelda M. Christ*
John H. Heiney*
Lawrence and Celeste Hurst

Herbert Kuebler and Phil Evans
Julia and Charles McClary

President Michael A. McRobbie and First Lady Laurie Burns McRobbie
Murray and Sue Robinson

Silver

$1,000 - $2,499

Ruth Albright
Diana and Rodger Alexander
James and Susan Alling
John and Teresa Ayres
W. Leland and Helen M. Butler
William and Anita Cast
Edward S. Clark
Gayle K. Cook
Jean and Doris Creek
Frank Eberle and Cathy Cooper
Harvey and Phyllis Feigenbaum
Anne T. Fraker
Jim and Joyce Grandorf

Robert R. Greig
Peter P. Jacobi
Cecily Jenkins
Jennifer A. Johnson
Susan M. Klein and Robert Agranoff
George and Cathy Korinek
Terry Loucks
Cyndi Dewees Nelson and Dale Nelson
Ded and Letty Newkirk
Alan, Shelley, and Kelsey Newman
Lenny and Lou Newman
Ora H. Pescovitz, M.D.
Gunther and Doris Rodatz

Judith L. Schnieder and Edward Mongoven
Phyllis C. Schwitzer
Curtis and Judy Simic
L. Robert and Sylvia Stohler
Gregg and Judy Summerville
Susan B. Wallace
Eric Weinstein
Miki C. Weinstein
J. William Whitaker, M.D. and Joan M. Whitaker
Barbara L. Wolf and Robert J. Goulet, Jr.
Galen Wood

*Deceased
**Dean Wilfred C. Bain Circle**

**Patrons**

$500 - $999

- Athena and Frank’ Hrisomatos
- Jeffery and Lesa Huber
- Diane S. Humphrey
- Linda and Kenneth Kaczmarek
- Martin and Linda Kaplan
- Vicki and Thomas King
- Howard and Linda Klag
- Jhane Laupus and Michael M. Sample
- Judith A. Mahy-Shiffrin and Richard M. Shiffrin
- Eugene O’Brien
- Edward and Patricia O’Day
- Stephen R. Pock and David Blumberg
- John and Lislott Richardson
- Edward and Janet Ryan
- L. David Sabbagh and Linda L. Simon

- Randy Schekman and Nancy Walls
- Marilyn F. Schultz
- Scott C. and Kay Schurz
- Anthony and Jan Shipp
- Lee Ann Smith and Mark C. Webb
- Kathryn and Alan Somers
- William and Anna Stewart
- Bruce and Shannon Storm
- Ellen Strommen
- Henry and Celicia Upper
- Martha F. Wailes
- Mary H. Wenerstrom and Leonard M. Phillips*
- Doris F. Wittenburg and Harlan L. Lewis
- Judith and Steven Young
- John and Linda Zimmerman

$300 - $499

- Shirley Bell
- Gerald and Elizabeth Calkins
- James and Carol Campbell
- Sarah Cleverger
- Karen-Cherie Cogane and Stephen Orel
- Bart and Linda Cuff
- Lee and Eleanor Dodge
- Sterling and Melinda Doster
- Beth and John Drewes
- Donald and Sandra Freund
- Michael and Patricia Gleeson
- Jay and Sandra Hubig

- Ralph E. Hamon, Jr.
- R. Victor Harnack
- John B. Hartley and Paul W. Borg, Ph.D.
- Lenore S. Hartfield
- Steven L. Hendricks
- Ernest N. Hite and Joan E. Pauls
- Margaret and Donald Jones
- Ayder E. Lindenstrauss and Michael J. Larsen
- P. A. Mack, Jr.
- David and Catherine Martin
- James L. McLay

- Geraldine and John Miller
- Dawn E. Morley
- Roger and Ruth Newton
- Carl B. Rexroad and Carol Pierce
- Kathleen C. Ruesink
- Linda Strommen
- Lewis H. Strosse
- Kenneth and Marcia VanderLinden
- Philip and Shandon Whistler
- Patricia L. Williams
- Jerry and Joan Wright

$100 - $299

- Evelyn and Richard Anderson
- Carolyn A. Bailey
- Donna M. Baisochi
- Elizabeth Baker and Richard Pugh
- Mark J. Baker
- David and Judith Barnett
- Patricia and Robert Bayer
- Mark K. Bear
- Thomas Beddow
- David and Ingrid Beery
- Sharon M. Berenson
- Eva and Ernest Bernhard-Kabisch
- Norma B. Beversdorf-Rezits and Joseph M. Rezits
- Richard E. Bishop
- Ellen R. Boruff
- P. Delbert Brinkman, Ph.D., and Carolyn L. Brinkman
- Jacilyn and Bill Brizzard
- Susan E. Burk
- Ann F. Burke
- Derek and Marilyn Burleson
- Cathleen Cameron
- Beatrice and Gerald Carlyss
- Gayle and Robert Chesebro
- Donald and Shirley Colglazier
- Ann L. Connors
- David Crandall and Saul Blanco
- Jefrey L. Davidson and Pamela Jones

- Julia DeHon
- Jason Derrick
- Susan and Dominic’ Devito
- Deborah Divan
- David and Jennie Drasin
- David A. Drinkwater
- Danny and Jeannette Duncan
- J. Michael and Sarah Dunn
- David and Arlene Effron
- Stephen A. Ehrlich
- Peter and Pearl Ekstrom
- Mary K. Emison
- Richard and Susan Ferguson
- Robert and Geraldine Ferguson
- Steve and Connie Ferguson
- Joseph P. Ficable
- George and Jo Fielding
- Bruce and Betty Folley
- Sharon and Norman Funk
- Bernardino and Caterina Ghetti
- Jeffrey and Toby Gill
- Elizabeth and Robert Glassy
- Constance and James Glen
- Vincent M. Golik
- Robert D. Goyette
- Henry H. Gray
- Robert A. Green
- Diane and Thomas Gregory
- Jerry and Linda Gregory
- Samuel and Phyllis Guskin

- Kenneth and Judy Hamilton
- Stanley and Hilary Hamilton
- Andrew J. Hanson and Patricia L. Foster
- Kenneth and Janet Harker
- Pierrette Harris
- Robert and Emily Harrison
- James Richard Hasler
- Carol L. Hayes
- Barbara J. Henn*
- Sandra L. Hertling*
- Allison T. Hewell
- John D. Hobson
- Rona Hokanson
- Norman and Judy Holy
- Takeo and Tamaki Hoshi
- Roger and Carol Isaacs
- Warren W. Jaworski
- Margaret T. Jenny and John T. Fearnsides
- Anna L. Jerger
- Martin D. Joachim
- Keith and Doris Johnson
- Lora D. Johnson
- Burton and Eleanor Jones
- Gwen J. Kaag
- Marilyn J. Keiser
- Patricia C. Kellar
- Janet Kelsay
- Marilyn J. Kelsey
- Thomas and Mary Kendrick
- Christopher and Arlene Kies
We are grateful to those individuals who have expressed their interest in ensuring scholarship support for tomorrow’s students today by making a planned gift through a testamentary gift in their estate planning by a will or trust, charitable gift annuity, or retirement plan. We are pleased to acknowledge those individuals who have provided gift documentation.

David* and Ruth Albright
Margaret K. Bachman
Mark and Ann* Bear

Marvin Carmack*
Jeanette Calkins Marchant*
Cyndi Dewees Nelson and Dale Nelson

*Deceased

Companies Providing Matching Gifts

Eli Lilly & Company
Fidelity Charitable Gift Fund
Endowments and Scholarships

The IU Jacobs School of Music gratefully acknowledges those individuals, corporations, and foundations that provide support through endowments and scholarships. The generosity and goodwill of those listed below put a Jacobs School of Music education within the reach of many. To learn more about investing in our talented students, please contact Melissa Dickson, director of development, via email at dickson9@indiana.edu or by phone at 812-855-4656.

Jacobs School of Music

Willard Adam Trumpet Scholarship
Valerie Adams Memorial Scholarship
Jamey Aebersold Jazz Combo Fund
Jamey and Sara Aebersold Jazz Fellowship
Gary J. and Karly Z. Anderson Scholarship in Music Excellence
Kathy Ziliak Anderson Chair in Ballet
Willi Apel Early Music Scholarship Fund
Aronoff Percussion Scholarship
Martha and Fred Arto Music Scholarship
Aunger Scholarship
Stephen A. Backer Memorial Scholarship
Dr. Wilfred C. Bain Music Alumni Association Scholarship
Wilfred C. Bain Opera Scholarship Endowment
David N. Baker Jazz Scholarship
David N. Baker Visiting Artist Series
Artur Balsam Chamber Music Project
Band Centennial Fund
Anthony and Olimpia Barbera Latin American Music Scholarship
Olimpia Barbera Recording Fund for the Latin American Music Center
Earl O. Bates Memorial Scholarship
Eric D. Batteman Memorial Fund
Joseph Battista Memorial Fund
“But You Want To Be Here” Scholarship
Achasa Beecleter Music Scholarship Fund
William Bell Memorial Fund
Colleen Benninghoff Music Scholarship
Leonard Bernstein Scholarship
John E. Best Scholarship
Thomas Beversdorf Memorial Scholarship
The Harrell Block Operatic Scholarship
Mary R. Book Music Scholarship Fund
Ruth Boshkoff Scholarship
Fred Wilkins and Richard W. Bosse Flute Scholarship
Julia Beth Brabson Memorial Fellowship
Julia Brabson Scholarship
Brass Instrument Scholarship
W. Michael Brittenback and William Mezean Organ Scholarship
Frances A. Brockman Scholarship
A. Peter and Carol V. Brown Research Travel Fund
Kenneth V. & Audrey N. Brown Memorial Scholarship
Alonzon and Mary Louise Brummett Scholarship in Music
Sylvia Feibelman Budd and Clarence Budd Scholarship
Marjorie J. Buell Music Scholarship
Pamela Buell Music Scholarship
Vivian N. Humphreys Bundy Memorial Scholarship Fund
Peter Burkholder and Doug McKinney Musicology Fund
Pam and Jack Burks Professorship
Elizabeth Burnham Music Instrument Maintenance Fund
Dorothy Knowles Bush and Russell Jennings Bush Piano Scholarship
The Camerata Scholarship
John and June Canfield Bloomington Pops Scholarship
Joan and Marvin Carmack Scholarship
Robert L. Carpenter Fund
Charles Diven Campbell Piano Scholarship
Susan Cartland-Bode Performance Excellence Scholarship
Susan Cartland-Bode Scholarship
Walter Cassel Memorial Scholarship
Austin B. Caswell Award
Center for the History of Music Theory and Literature Endowment Fund
Alan Chepregi Memorial Scholarship Fund
Emma H. Claas Scholarship Fund
Choral Conducting Department Enhancement Fund
Lucy and Samuel Chu Piano Scholarship
Cook Band Building Fund
Patricia Sorenson Cox Memorial Scholarship
Ray E. Cramer Graduate Scholarship
Ray Cramer Scholarship
Jean and Doris Creek Scholarship in Trumpet
Donna and Jean Creek Scholarship
Donna and Jean Creek Scholarship in Voice
Mavis McRae Crow Music Scholarship Fund
T.E. Culver and Emma A. Culver Scholarship Fund
Jeanette Davis Fund
Pete Delone Memorial Scholarship
Alfonso D’Emilia Scholarship Fund
Department of Musicology Fund
Gayl W. Doster Scholarship in Music
Rostislav Dubinsky Music Scholarship
Frederick A. Fox Composition Scholarship
William and Marcia Fox Scholarship in Music
F. Dr. Frederick and Mary Moffatt Freeburne Teaching Fellowship
Janie Fricke Scholarship Fund for Aspiring Musicians
The Friday Musicale Scholarship
J.N. Garton Memorial Scholarship
Glenn Gass Scholarship
Bill and Mary Gasser Scholarship/Fellowship Endowment
Lynn E. Gassoway-Reichle Chair in Piano
Robert Gatewood Opera Fund
Gary M. Gerber Scholarship Fund
Marcella Schaffer Gerken Band Scholarship
Richard C. Giga Memorial Scholarship Fund
Gignilliat Music Scholarship Fund
Ellen Cash Gignilliat Fellowship
Linda C. and Jack M. Gill Chair in Violin
Linda Challis Gill and Jack M. Gill Music Scholarship
Glady's Gingold Memorial Scholarship
Jose Gingold Violin Scholarship Fund
Charles Gorham Trumpet Scholarship
St. Luke’s UMC/Goulding and Wood Organ Scholarship
Martin Eliot Grey Scholarship
Montana L. Grimstead Fund
Arthur and Ena Griot Scholarship Fund
Murray Grodner Double Bass Scholarship Fund
Wayne Hackett Memorial Harp Scholarship Fund
Jack L. & Nora B. Hamlin Endowed Chair in Piano
Margaret H. Hamlin Scholarship
Judith Hansen-Schwab Singing Hoosiers Scholarship
Margaret Harshaw Scholarship
Russell A. Havlin Music Scholarship
Bernhard Heiden Scholarship
Jascha Heifetz Scholarship
Eva Heintz Cello Scholarship Fund
William Gammon Henry, Jr. Scholarship
Julius and Hanna Herford Fund for Visiting Scholars and Conductors in Choral Music
Dorothy L. Herriman Scholarship Fund
Mark H. Hindley Award for Symphonic Band
Mark H. Hindley Endowed Fund for Symphonic Band
Historical Performance Institute Fund
Ernest Hoffmeister Scholarship
Leonard Holkanson Chamber Music Scholarship
Georgia Wash Holbeck Fellowship
Julian Hook Music Fund
Julian Hook Music Theory Fund
William S. and Emma S. Horn Scholarship Fund
Harry and Ruth Houshmand Memorial Flute Scholarship
Bruce Hubbard Memorial Scholarship
Dwan Husbands Music Education Scholarship
Lawrence P. Hunt Medal in Double Bass
IU Children’s Choir Fund
International Harp Competition
Barbara and David Jacobs Fellowship
Barbara and David Jacobs Scholarship
Barbara and David Jacobs School of Music Enhancement Fund
David H. Jacobs Chair in Music
David Henry Jacobs International Overseas Study Scholarship
David Henry Jacobs Music Scholarship
Jacobs Bicentennial Scholars and Fellows in Honor of Charles H. Webb
Jacobs Endowment in Music
Jacobs School of Music International Overseas Study Scholarship
Eva Janzer Memorial Fund
Jazz Double Bass Studio Fund
Wilma Jensen Organ Scholarship
Ted Jones and Marcia Busch-Jones Musical Arts Center Fund
Ted Jones Musical Arts Center Executive Director of Production Fund
Georgina Joshi Composition Commission Award
Georgina Joshi Fellowship
Georgina Joshi Fund
Georgina Joshi Handelian Performance Fund
Georgina Joshi International Fellowship
Georgina Joshi Recording Arts Studio Fund
Walter and Freda Kaufmann Prize in Musicology Fund
Mack H. Kay Scholarship for Excellence in Jazz Composition Fund
Martyn Keiser Organ Scholarship
Martin Luther King, Jr. Scholarship
Klinefelter Scholarship Fund
Eugene J. and Eleanor J. Knappik Fund
Lucie M. Kohlmeier Music Scholarship in Voice
Robert Kraus Memorial Scholarship
Peter and Monica Kroener Dean’s International Fellowship in Music
George and Elizabeth Krueger Chair in Trumpet
Herbert O. Kuebler Music Fellowship
Michael Kuttner Musical Education Fund
Robert LaMarchina Music Scholarship
Latin American Music Center Fund
James and Kathie Lazierwitz Visiting Artists Fund
Sara and Robert LeBien Jacobs School of Music Scholarship
Sara J. and Robert F. LeBien Scholarship
Lewis Family Scholarship in Music
Martha Lepton Scholarship
Jay Lovins Memorial Scholarship Fund
Erbel Louise Lyman Memorial Fund
P.E. MacAllister Scholarship in Voice
John Mack Memorial Scholarship in Oboe
Virginia MacWatters Abee Scholarship
Jeanette Calkins Marchant Friends of Music Scholarship
Marching Hundred Hall Fund
Wilda Gene Marcus Piano Scholarship
Jay Mark Scholarship in Music
Georgia Marriott Scholarship
Arthur W. Mason Musical Scholarship Fund
Perry Maxx Student Travel Fund
Mary Justine McClain Opera Theater Fund
Susan Sukman McGlynn Scholarship
Susann McDonald Fund
Susann McDonald Harp Study Fund
Katherine V. McFall Scholarship
Bernardo and Johanna Mendel Graduate Scholarship for the School of Music
Menke/Webb/Strube, Inc. Fund
B. Winfred Merrill Scholarship Fund
Lou and Sybil Mervis String Quartet Fund
Arthur R. Metz Carolinenseum Fund
Arthur R. Metz Organ Department Fund
Otto Messmer Memorial Music Scholarship Fund
Nathan A. and Margaret Culver Miller Memorial Scholarship Fund
Dorothy Hoff Mitchell Scholarship
Peter Steed Moenich Scholarship
Jack and Marilyn Moore Graduate Flute Fellowship
Marcel Mule Scholarship Fund
Music Dean’s Dissertation Prize Endowment Fund
Music Library Fund
Music Theory Fund
Nellie Woods Myers Scholarship
Ben Nathanson Scholarship
Nina Neal Scholarship Fund
Robert Erland Neal Music Scholarship
Otto Northackenberg Endowed Chair
Otto Northackenberg Memorial Fund
On Your Toes Fund
Opera Illinois League Scholarship
Bernard Opperman Memorial Fund
Organ Department Fund
Juan Orrego-Salas Scholarship
Namita Pal Commemorative Award
Jason Paramore Memorial Fund
Marie Alice and Gilbert Peart Scholarship
James & Helen Pellerite Flute Scholarship
Jackie Pemberton Memorial Scholarship Fund
Doris Klausing Perry Scholarship
Harvey Phillips Memorial Scholarship
Harvey Phillips Tuba-Euphonium Quartet Composition Contest
Walter and Rosalce Pierce Scholarship in Organ
Ildebrando Pizzetti Memorial Scholarship Fund
Coe and Kate Porter Memorial Scholarship
George E. Powell, III Scholarship
Pre-College Ballet Scholarship
The Presser Foundation Scholarship and the Presser Music Award
Project Jumpstart Fund
Garry Lee and Nancy Gray Puckett Scholarship
Mary and Oswald G. Ragatz Organ Scholarship
Stanley Ransom Scholarship in Voice
Robert C. Rayfield Memorial Scholarship
RedStepper Fund
RedStepper Scholarship
Charlotte Reeves Chamber Music Endowment Fund
Albert L. and Lynn E. Reichle Scholarship in Music
Albert L. Reichle Chair in Trumpet
Dorothy Rey Scholarship
The Sally W. Rhodes Scholarship
Gwyn and Barbara Richards Family Scholarship
Gwyn Richards Scholarship
Agnes Davis Richardson Memorial Scholarship Fund
John P. Richardson Jr. Violin Scholarship
The Naomi Ritter Scholarship
Walter and Dorothy Robert Scholarship Fund
Louise Roth Scholarship
Leonard & Maxine Ryan Memorial Fund
Roserta Samarotto Memorial Scholarship
Roy and Mary Samuelson Scholarship
Elizabeth Schaefer Memorial Scholarship
Richard J. Schilling Collaborative Piano Scholarship in Honor of Charles H. Webb
Lee Edward Schroeder Endowed Scholarship
Michael L. Schwartzkopf Singing Hoosiers Fund
Gyorgy Sebok Scholarship in Piano
Ruth Parr Sepler Scholarship Fund
Maisyh H. and Jackson A. Seward Organ Fund
Terry C. Shirk Memorial Scholarship Fund
Shultz Memorial Fund
Singing Hoosiers Endowment
Singing Hoosiers Travel Fund
Jean Sinor Memorial Lecture Series
Jerry E. Sirucek Memorial Scholarship
Samuel and Martha Sturua Scholarship Fund
Susan Slaughter Trumpet Scholarship
Janos Starker Cello Scholarship
Dorothy Richard Starling Chair in Violin Studies
Charlotte Steinwedel Scholarship
Evelyn P. Stier Memorial Scholarship Fund
Edward M. Stochowicz Memorial Scholarship
Douglas and Margaret Strong Scholarship
Harry Sukman Memorial Scholarship Fund
Robert D. Sullivan Music Scholarship
Elise I. Sweeney Memorial Scholarship
The Maxine Rinne Taltot Music Scholarship
Dean Charles H. Webb Chair in Music
Charles and Kenda Webb Music Excellence Fund
Charles H. Webb Music Scholarship
Anna Weber Endowment Fund
Wennerstrom Music Theory Associate Instructor Fellowship
Mary Wennerstrom Phillips and Leonard M. Phillips Endowment
Wennerstrom-Phillips Music Library Directorship Endowment
Wennerstrom-Phillips Piano Scholarship
Allen R. & Nancy A. White Music Scholarship
Lawrence R. & Vera I. White Music Scholarship
Kenneth C. Whitener Fund for Ballet Excellence
Fred Wilkins and Richard W. Bosse Flute Scholarship
Camilla Williams Voice Scholarship
Robert E. Williams Singing Hoosiers Scholarship
Bill and Lenis Williamson Music Scholarship
Mildred F. Yoder Scholarship
Steve Zegree Vocal Jazz Scholarship
Avedis Zildjian Percussion Scholarship
Asher G. Zlotnik Scholarship
Lennart A. von Zweygberg Cello Scholarship

The Society of the Friends of Music

Friends of Music David Albright Memorial Scholarship
Charles and Kenda Webb Music Excellence Fund
Friends of Music Robert M. Barker Scholarship in honor of Patsy Fell-Barker
Friends of Music Robert M. Barker Music Scholarship in honor of my family
Thomas J. Beddow & Joseph W. Nordloh Memorial Friends of Music Scholarship
Alan P. Bell Memorial Friends of Music Scholarship
George A. Blique, Jr. Friends of Music Scholarship
Eleanor Jewell Byrnes Friends of Music Piano Scholarship
Marvin Carmack Friends of Music Scholarship
Joan and Marvin Carmack Friends of Music Scholarship
Anita Hursh Cast Friends of Music Scholarship
Esther Ritz Collyer Piano Scholarship
Cristini Friends of Music Scholarship
The Patsy Earles Friends of Music Scholarship
Robert A. Edwards Friends of Music Scholarship
Marianne V. Felton Friends of Music Scholarship in Voice
Richard S. and Jeanne Hardy Forkner Friends of Music Scholarship
Marjorie F. Gravit Friends of Music Scholarship
Marjorie F. Gravit Piano Scholarship

The Rajih and Darlene Haddawi and Kathryn and Scott C. Schurz Scholarship
The Rajih and Darlene Haddawi Scholarship
The Alice V. Jewell and David B. Mills Friends of Music Scholarship
The Karl and Vera O’Lesker Friends of Music Scholarship
Mary Jane Reilly Friends of Music Scholarship
Dagmar K. Riley Friends of Music Scholarship
Samuel E. Ross Friends of Music Scholarship
Dr. Richard Schilling, Ruth Tourner Friend of Music Voice Scholarship
Scott C. and Kathryn Schurz Friends of Music Scholarship
The Scott C. and Kathryn Schurz Latin American Friends of Music Scholarship
Mr. and Mrs. Jake Shainberg and Mr. and Mrs. David Newman Friends of Music Scholarship
Society of the Friends of Music Fund
Society of the Friends of Music of Indiana University Scholarship
Ruth E. Thompson Friends of Music Scholarship
Kenda Webb Friends of Music Scholarship
Ulrich Weisstein Friends of Music Scholarship in Voice
Herman B Wells Memorial Friends of Music Scholarship
IU Opera Theater Production Staff

General Manager ........................................ Dean Gwyn Richards
Ted Jones Executive Director of Production .................. Timothy Stebbins
Director of Coaching and Music Administration .............. Kevin Murphy
Director of Opera Choruses ................................ Walter Huff
Executive Administrator of Instrumental Ensembles .......... Thomas Wieligman
Coordinating Opera Coach ................................ Kimberly Carballo
Coach Accompanists ...................................... Mark Phelps, Schuichi Ueyama
Piotr Wisniewski

Production Stage Manager ............................... Trevor Regars
Assistant Stage Managers ................................. Megan Gray, John Hunter
Technical Director ....................................... Robert Brown
Assistant Technical Director ............................ Christian Schmitt
Director of Paint and Props ................................ Mark F. Smith
Properties Manager ....................................... Gwen Law
Costume Shop Supervisor ................................ Dana Tzvetkov
Costume Shop Projects Manager ......................... Soraya Noorzad
Wardrobe Supervisor ..................................... Jenna Kelly
Wigs and Makeup Designer ............................... Gary Arave
Head of Lighting .......................................... Patrick Mero
House Electrician .......................................... Fritz Busch
Stage Carpenters ........................................ Ken D’Eliso, Andrew Hastings
Administrative Production Assistant ....................... Brenda Stern
Director of Recording Arts................................. Konrad Strauss
Audio Technician ......................................... Fallon Stillman
Director of Marketing and Publicity ....................... Dana Navarro
Publicity and Media Relations Specialist .................. Linda Cajigas
Director of Digital Design ............................... Patrick Eddy
Music Programs Editorial Specialist ..................... Jonathan Shull
Marketing and Publicity Assistant ......................... Sarah Slover

Administrative Assistant ................................. Brayton Arvin
Box Office and House Manager ......................... Benjamin Harris
Stitchers ..................................................... Jacqueline Westbrook, Sarah Travis
Wendy Langdon, Noriko Zulkowski

Costume Shop Assistant ................................. Claire Stebbins
**15/16 Season**

**The Barber of Seville**  
*Rossini*  
SEP 18, 19, 25, 26 at 7:30pm

**Così fan tutte**  
*Mozart*  
FEB 5, 6, 12, 13 at 7:30pm

**Fall Ballet**  
*Balanchine, Taylor, Tharp*  
OCT 2, 3 at 7:30pm

**Carmen**  
*Bizet*  
FEB 26, 27, MAR 4, 5 at 7:30pm

**Dead Man Walking**  
*Heggie & McNally*  
OCT 16, 17, 23, 24 at 7:30pm

**Spring Ballet**  
*Four Faces of Balanchine*  
MAR 25, 26 at 7:30pm

**Die Fledermaus**  
*Strauss Jr.*  
NOV 13, 14, 19, 20 at 7:30pm

**Oklahoma!**  
*Rodgers & Hammerstein II*  
April 8, 9, 15, 16 at 7:30pm; 10 at 2pm

**The Nutcracker**  
*Tchaikovsky*  
DEC 3, 4, 5 at 7:30pm, 5 & 6 at 2 pm

**TICKETS**  
Musical Arts Center Box Office  
Monday-Friday, 11:30-5:30  
(812) 855-7433

**music.indiana.edu/operaballet**

**Jacobs School of Music**  
Indiana University  
Bloomington