The Tale of Lady Thị Kính

P.Q. Phan
Four Hundred Eighty-Sixth Program of the 2013-14 Season

Indiana University Opera Theater presents as its 434th production

The Tale of Lady Thị Kính
A Grand Opera in Two Acts

Music by
P. Q. Phan

Libretto by
P. Q. Phan

Based on the ancient Vietnamese folk tale
Our Benevolent Buddha Thị Kính

David Effron, Conductor
Vincent Liotta, Stage Director
Erhard Rom, Set Designer
Linda Pisano, Costume Designer
Todd Hensley, Lighting Designer
Walter Huff, Chorus Master
Cori Ellison, Supertitles

Musical Arts Center
Friday, February Seventh
Saturday, February Eighth
Friday, February Fourteenth
Saturday, February Fifteenth
Eight O’Clock

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A Message from Tonight’s Sponsor

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Old National Wealth Management is pleased to advance the mission of the Jacobs School of Music by supporting exciting new works like this world premiere of The Tale of Lady Thị Kinh. 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, P. Q. Phan, and all of the performers and contributors who have made this evening possible.

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Cast of Characters
(in order of appearance)

Friday, February 7
Saturday, February 15

Thị Kính .................. Sarah Ballman
Thị Mâu .................. Sandra Periord
Sự Cử .................. Adam Walton
Thiên Sĩ .................. Will Perkins
Sùng Bà .................. Sooyeon Kim
Sùng Ông ................ Bruno Sandes
Lý Trường ................ Jeremy Gussin
Vợ Mở .................. Christa Ruiz
Nở ........................ Lorenzo Garcia
Mằng Ông ............... David Rugger
Thị Mậu’s Friends ...... Veronica Amandola
Anna Hashizume
Joan Snyder
Natalie Weinberg

Saturday, February 8
Friday, February 14

Veronica Jensen
Angela Yoon
Rafael Porto
Christopher Sokolowski
Julianne Park
Daniel Lentz
Jerome Síbulo
Marlen Nahhas
Andrew LeVan
Ross Coughanour
Veronica Amandola
Anna Hashizume
Joan Snyder
Natalie Weinberg

Opera Chorus

Walter Huff, Chorus Master
Juan Carlos Zamudio, Associate Chorus Master

Soprano
Anna Buck
Emma Donahue
Caitlin McDougall
Gabrielle Reed
Mikaela Schneider
Anastasia Talley
Meagan Sill
Brooklyn Snow

Soprano / Mezzo-Soprano
Samantha Gorham
Katherine Grant
Lindsay Greene
Venus Hernandez
Madeline Ley
Marlen Nahhas
Julianne Park
Max Potter
Melissa Vandenbrink
Kelsea Webb

Tenor
Edward Atkinson
Michael Brandenburg
Michael Deane
Barry Greene
Nathanael Hein
Francisco Ortega
John Sengelaub
Derrek Stark

Baritone / Bass
Eunje Cho
Joshua Conyers
Robert Gerold
Michael Hyatt
Jaeho Lee
Christopher Lo
Christian Moellenhoff
Thomas Morris
Daniel Narducci

Special thanks to Anvi Hoàng for her support and documentation of this production.
Faux Pho

Pick up everything you need for this fantastic soup at one of our stores. We have even made a shopping list for you!

- 1 Onion
- 2 Shallots
- 8 Cloves Garlic
- 2 oz. Ginger
- 2 Cinnamon Sticks
- 2 Star Anise Pods
- 4 Cloves
- 8 cup Vegetable Broth
- 3 T Tamari Sauce
- 1 lb Rice Noodles
- 2 Packages Extra Firm Tofu
- 1 lb Assorted Mushrooms
- 6 Scallions
- 1 1/2 C Bean Sprouts
- Fresh Basil, Mint or Cilantro
- 1 Jalapeño
- 1 Lime
- Hoisin Sauce
- Sriracha Sauce

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Synopsis
Time: Tenth century
Place: Việt Nam

Overture and Prologue

Act I
Scene 1: The wedding
In the joyous atmosphere of spring, the Mãng and Sùng families celebrate the marriage and bright future of their children, Thiện Sĩ and Thị Kính. He is prosperous and studious. She is kind, lovely, beautiful, and supportive. Together, the young couple embrace the dream life of enduring happiness.

Scene 2: The fateful night
Thiện Sĩ and Thị Kính are living an ideal happy life. On a chilly autumn night, Thiện Sĩ gets tired while studying late. He lies down on his wife’s lap to catch a short nap. Thị Kính recognizes a long single hair on his cheek that is an unbecoming characteristic for a righteous man. She decides to cut it off with her sewing knife. Thiện Sĩ suddenly wakes up and thinks Thị Kính is trying to kill him. He screams for help, and his parents quickly take his side. The Sùng family insists that Thị Kính return to her father.

Scene 3: Seeking monkhood
Failed by love, by her own parent, and by the rules of society, Thị Kính turns to the eternal love of Buddha. She vows to disguise herself as a man and enter a monastery, taking her saint name Tiểu Kính Tâm. She makes a vow to devote her life to a higher cause.

Scene 4: Spring festival at the temple
Spring festival is a joyous event, with new fortunes and possibilities for its attendants. The young, beautiful, and lustful Thị Mẫu pours her heart out for the possibility of a young love for herself. She falls in love with the young monk Tiểu Kính Tâm and pursues him—an impossible goal. Failing to get her wish, she vows to pursue any possible prospect.

Scene 5: Thị Mẫu’s affair with her servant Nô
Returning home, Thị Mẫu realizes that her family’s attractive servant Nô is not a bad prospect after all. She decides to pursue him. Nô takes the chance of a lifetime, returning his mistress’ interest, pursuing the unthinkable.
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Act II

Scene 6: Declamation
Back at the temple, Tiểu Kính Tâm reexamines the purpose of his life. He feels guilty for leaving his old and weak father behind. At the same time, he foresees a turbulent time ahead.

Scene 7: Lý Trưởng and Võ Mỏ
Lý Trưởng, the chief of the village, discovers the unlawful affair of Thi Mỹ as her pregnancy becomes visible. He comes to the town crier to command him to announce his order that Thi Mỹ must stand trial. Instead, the chief meets the town crier’s wife, Võ Mỏ. He then asks her to make the announcement. They exchange jokes—playing word games. The chief admits her cleverness; however, she finally submits to his order to gather a village meeting.

Scene 8: The Trial
At the trial, Thi Mỹ lies about her affair, and wrongfully blames the young monk Tiểu Kính Tâm. Tiểu Kính Tâm has no idea why he is on trial. He tries to defend himself, and convince people of his sincere intention of entering monkhood. All the while, Thi Mỹ insists that her pregnancy is the result of a love affair with the young monk. The village’s chief orders a punishment of one hundred lashes, hoping that the young monk cannot endure pain, and thus confesses his sin. Tiểu Kính Tâm follows his own motto of living life for a higher cause. He accepts the accusation and punishment in order to grant Thi Mỹ a new life.

Scene 9: The marketplace
Returning to the temple, Tiểu Kính Tâm desperately begs the senior monk Sư Cử to let him remain under the protective roof of the temple. Sư Cử helplessly denies such a request in the name of the holy temple. “A sin you committed is the fate you live,” he replies. In spite of his Buddhist belief that Tiểu Kính Tâm deserves a second chance, Sư Cử acknowledges his failure to provide the young monk protection against social rules. Tiểu Kính Tâm has no other choice but to leave the temple. Meanwhile, Thi Mỹ approaches the temple and abandons her newborn son there. Tiểu Kính Tâm hears its cries, finds the baby, and decides to raise the child as his own. He carries the child to marketplaces to beg for food and money to raise the little boy.

Scene 10: The ascension
Tiểu Kính Tâm hopes to seek sympathy from strangers in the marketplace for the sake of the baby. Instead, he and his child are spit on for the sin they allegedly committed. On a cold autumn day, Tiểu Kính Tâm, too weak to go on, finally gives in, hoping that the child will survive on its own. He also leaves a letter to explain everything, in the hope that someone will take care of the child. Touched by Thi Mỹ’s selflessness, Buddha invites her to enter the enlightened realm of everlasting nirvana and declares her Phật Quan Âm Thị Kính.
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We hope you enjoy the performance.
Author’s Note

As a universal statement about the beauty of love, compassion and selflessness, *The Tale of Lady Thị Kinh* is a story about the transcendental journey of a young, fair lady to her Buddhahood.

*The Tale of Lady Thị Kinh* is an evolutionary version of *Quan Âm Thị Kinh*, the most famous repertoire of the Vietnamese musical theatrical tradition Hát Chèo. *Quan Âm Thị Kinh* is believed to have been created around the 10th century in Vietnam. I find that the story strikingly resembles the life of Lady Phạm Thị Ngà, mother of Lý Công Uẩn, whose King name is Lý Thái Tổ and who founded the Thăng Long era (late 10th century). The script of *Quan Âm Thị Kinh* has developed over time, details being added and subtracted throughout its history to make it suitable for different performance purposes and occasions. Following this tradition, after researching, collecting, and combining various sources in both written and oral formats, I reconstructed the *Quan Âm Thị Kinh* script and gave it a new title, *The Tale of Lady Thị Kinh*, adapting it to the conventions of Euro-centric Grand Opera.

What are the new elements in *The Tale of Lady Thị Kinh*?

**The libretto:** *The Tale of Lady Thị Kinh* is written in English with the exception of a small section in Vietnamese that is just enough to give some flavor of the language. Adhering as closely as possible to the substance and literary integrity of the original work, *The Tale of Lady Thị Kinh* comprises 75% translated material and 25% new text.

**The chorus:** In Vietnamese theatrical tradition, a production of Hát Chèo is formed by a macro family that takes a troupe on tour for the purpose of earning extra income during non-farming season. Thus, personnel is the main issue that determines the repertoire and the compositional structure of the play. A touring macro family troupe is large enough for roles and instrumentalists but not enough to have a chorus. Keeping in mind the typical format of the Euro-centric Grand Opera, I added texts in *The Tale of Lady Thị Kinh* to embrace a large chorus.

**Less colloquial jokes:** A typical Hát Chèo play has numerous comical and satirical scenes. As a matter of fact, musicologists specializing in Vietnamese theatrical music believe that the term Hát Chèo derived from the Vietnamese word for “satirical singing.” Comical and satirical scenes were performed “ad libitum” based on the required duration of the occasion for which the troupe was hired. For example, the scene between Vợ Mỏ and Lý Trưởng is meant to comically entertain and prolong the performance. It behaves as “an operetta within an opera” and helps create a light, relaxing moment in a long dramatic span. *The Tale of Lady Thị Kinh* only has comical and satiric sections which have some parallel meaning to Euro-centric culture and are understandable to the Western audience. For this reason, I have eliminated some of the most beloved characters such as Phú Ông, Thầy Dỗ, Cụ Hương, and Thầy Bói.
More dramatic: Hát Chèo is mostly performed in a “turn-based” structure, mainly due to Vietnamese traditional cultural and social behaviors in communication. Duet and ensemble performers normally share the same texts. Thus the dramatic aspect is reflected essentially through the content but not so much in the context of the play. *The Tale of Lady Thị Kính* adds Euro-centric dramatic elements: characters are “fighting” to be heard, cutting off each other’s conversations to express their disagreement; conflicting texts are sung together such as the duet of Thị Mẫu and Tiểu Kính Tâm in Act II – Scene 3. The magnitude of the chorus, particularly at the end of the opera, amplifies the power and drama of the play.

There are some cultural keys in this opera that the audience simply has to embrace. Very often, things that are “logical” in one culture may not be so in others. Perhaps the most “unconvincing” moment for the Western audience is the part about cutting the single awkward-looking hair on Thiên Sĩ’s chin. As part of traditional Vietnamese social belief in symbolism, this single hair on the chin characterizes untrustworthy, cowardly, opportunistic, and faithless personality. Thus by cutting this hair, Thị Kính hopes to get rid of these negative characteristics for Thiên Sĩ. This very action changes her whole life. Because of this, “this single hair” can be perceived to adumbrate both the complex hardships for Thi Kính to endure and the enlightening journey she must take. At a more profound level, this story compares a woman’s life to a meaningless single hair of a man.
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The literary value of *Quan Âm Thị Kính* lies in its ambiguous religious and social meanings. Ambiguity is rather the intentional key, but not an imperfect element, for the script to survive in a very strict, traditional Vietnamese society. Different religious aspects can be drawn from the script. One of them is a story that reflects the people’s wish for a version of a female Buddha of their own but does not necessarily explain the formation or origin of Guan Yin, the Chinese version of Avalokiteśvara, a commonly adopted female Buddha in Vietnamese Mahayana Buddhist practice. *The Tale of Lady Thị Kính* strikes a delicate balance between religion and social commentary. It also tells a humanistic story of a young lady whose love, compassion, and selflessness shine like the Prabhashvara aura of Gautama Buddha. It tells a story of unjust treatment towards women in a strictly Confucius society. It is a cry-out for women rights.

The musical concept and structure of *The Tale of Lady Thị Kính* derive from the image and meaning of the transcendental journey. In a micro and macro relationship, each essential melody, each modulation, each scene, each act, and then the entire opera is laid out in an ascending form. For example, Thị Kính’s arias *Seeking Monkhood* at the end of scene 3, *Declaration* at the end of scene 6, *Taking You to the Market Place* at the end of scene 9, *Entering Nirvana* and *From Nirvana* of the last scene are a macro span of a succession of musical evolutions and unfolding emotions of the musical key for the opera. The musical characteristics such as flavor, hue, timbre, harmony, rhythm, orchestration, etc., become more complex as the life of Thị Kính progresses from a simple earthly life to her ultimate stage of entering Nirvana. Tone gongs, tubular bells, glockenspiels play an essential role in painting the transcendental image.

*The Tale of Lady Thị Kính*, commissioned by Jacobs School of Music, with partial funding from the Indiana University New Frontiers Grant, was conceived in late 2008 and finished in early 2011. The initial process of translating and adding new material to the libretto was completed within 15 days. The libretto then went through a long journey of refinement to become the current “colloquial” version. The actual composing of the music was within two years. This premiere version of approximately 120 minutes adopts changes in light of a workshop in summer 2011. They include reconstructing the acts from three to two, adding the prologue, abbreviating the first scene, and cutting a number of “illogical” and less “colloquial” comic scenes. *The Tale of Lady Thị Kính* is dedicated to my lovely and supportive wife Anvi Hoàng who has tirelessly helped to promote the work and listened everyday at 3 or 4 a.m. during the time the work was composed. Through the brave and enthusiastic support of Dean Gwyn Richards, Vince Liotta, David Effron, David Higgins, and others, *The Tale of Lady Thị Kính* is born.
Artistic Staff Biographies

Composer

P. Q. Phan was born in 1962 in Vietnam. He became interested in music while studying architecture in 1978. He taught himself to play the piano, compose, and orchestrate. In 1982, he immigrated to the United States and began his formal musical training.

A Rome Prize recipient, Phan has composed in a wide range of genres including symphonies, chamber music, song cycle, and opera. His music has been performed throughout the United States, Canada, Mexico, South America, Europe, Australia, New Zealand, and Asia. His works have been performed by the BBC Scottish Symphony Orchestra, the Radio France Philharmonic Orchestra, Ensemble Modern, the American Composers Orchestra, the Kronos Quartet, and the Cincinnati Orchestra, among others. He is a frequent guest composer and lecturer in Asia.

Phan is currently working on a Requiem mass that employs Vietnamese Theravada Buddhist texts. He is an associate professor of music in composition at the Jacobs School of Music. He had taught at the University of Illinois at Urbana-Champaign and Cleveland State University.

Conductor

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.

Effron 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.

Effron holds 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 degree from North Carolina State University.
Stage Director

Stage director **Vincent Liotta** has been both a professional stage director and a dedicated educator for more than 40 years. He is currently chair of the Opera Studies Department in the Jacobs School of Music, where he teaches stage directing, acting, and operatic literature. As a stage director, he has been involved in creating many world premiere productions. Most recently, he conceived and directed the much-acclaimed premiere of *Vincent* by composer Bernard Rands and librettist J. D. McClatchy for IU Opera Theater. Among other notable premieres in which he has taken a creative lead are *Coyote Tales* by Henry Mollicone and *Too Many Sopranos* by Jacobs composer Edwin Penhorwood. His professional projects have been seen on four continents—including Britten’s *A Midsummer Night’s Dream* and Puccini’s *La Bohème* in Seoul, Korea; the eastern-European premiere of Bernstein’s *Candide* for the Romanian National Opera in Cluj-Napoca; Puccini’s *Madama Butterfly* for Teatro Colon in Buenos Aires and *La fanciulla del West* at the Canadian National Opera in Toronto. Liotta’s operatic repertory covers the entire history of opera, from Cavalli to John Corigliano. In 1993, he co-founded the Utah Festival Opera. In addition to directing, he has authored and translated works for the musical theater, including a new libretto for Victor Herbert’s operetta, *Naughty Marietta*, and *Viva Verdi*, an original biographical evening about the life and work of Giuseppe Verdi. He has done new English translations for *The Merry Wives of Windsor* and *Orlando Paladino* in addition to a new libretto for *The Merry Widow*. For many years, Liotta has collaborated with Harold Prince on productions of *Turandot* and *Don Giovanni*, as well as on the world premiere of *Willie Stark*. 

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Set Designer

American scenic designer Erhard Rom has designed settings for nearly 200 productions across North America. Originally from Seattle, WA, he now lives in Maplewood, N.J., and teaches design at Montclair State University in the department of theatre and dance.

From an early age he showed strong interests in both theatrical design and music, which ultimately lead him to pursue first a degree in music at the University of Washington and then an M.F.A. in design at New York University. Following his graduation from NYU in 1992, he began working regularly for regional companies throughout the country. While the bulk of his work has been for opera, he has designed extensively for theater companies as well and brings a theatrical sensibility to his operatic work that is combined with a deep understanding of the music.

His work has been seen at San Francisco Opera, Seattle Opera, Vancouver Opera, The Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, Syracuse Stage, Geva Theatre Center, Shakespeare Santa Cruz, Boston Lyric Opera, Florida Grand Opera, Opéra de Montréal, Atlanta Opera and Wolf Trap Opera among many others.

He has collaborated with many of the world’s leading directors, including Francesca Zambello, for whom he designed the world premiere of the 2011 Glimmerglass Festival production of A Blizzard on Marblehead Neck with music by Jeanine Tesori and libretto by Pulitzer Prize-winning playwright Tony Kushner.

Several of his designs have been featured in the Prague Quadrennial, an international exhibition of scenography and architectural design. His design work was also displayed in the Opera America Design Gallery, located in the Pamela J. Hoiles lobby from October 2012 through February 2013. This exhibition of his work was part of the opening of the new National Opera Center in Manhattan.

Future engagements include a new production of Susannah for San Francisco Opera, Silent Night for the Wexford Festival Opera, and Semele for Seattle Opera.

Costume Designer

Linda Pisano work has covered a broad range of theatre, dance, musical theater, ballet and opera. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition. She is a four-time winner of the Peggy Ezekiel Award for Excellence in Design, a three-time jury winner in the National Design Expo and a two-time recipient of the Kennedy Center/ACTF Meritorious Achievement in Costume Design Award. Pisano’s designs have graced the stages of Utah Shakespeare Festival, Indiana Repertory Theatre, BalletMet, Cincinnati Ballet, Cincinnati Opera, Utah Festival Opera, Pioneer Theatre Company, Winnipeg Ballet, Lyric Repertory Theatre, Illinois Shakespeare Company and many others. Several of her ballet designs continue to tour through Canada, England, and the United States. Linda heads the Costume Design Program at Indiana University and directs the Theatre and Drama Department’s Study Abroad Program in London. She is a member of the United Scenic Artists Local 829.
**Lighting Designer**

Todd Hensley returns to IU after lighting La Rondine, Candide, and Akhnaten. He is a Chicago-based designer whose work includes such productions as Un Ballo in Maschera, Don Giovanni, and Cavalleria / Pagliacci for Florida Grand Opera, Boris Godunov for San Diego Opera, Carousel and From the Towers of the Moon for Minnesota Opera, and productions for Baltimore Opera, Cleveland Opera, Skylight Opera Theatre, Tulsa Opera, Chicago Opera Theatre, and Chicago’s Lyric Opera Center. Other design work includes the Noel Coward musical A Marvelous Party, with engagements in Chicago, Laguna Beach, Palm Beach, and Rochester, N.Y.; and The Hobbit for The Children’s Theatre Company of Minneapolis. He is also a partner with Schuler Shook Theatre Planners, with projects including Chicago Millennium Park’s Jay Pritzker Pavilion, the new Wallis Annenberg Center in Beverly Hills, and major opera house renovations in New York, Seattle, Chicago, and Sarasota.

**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 100 productions, receiving critical acclaim in the United States and abroad. Huff received 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 Takacs, and Lillian Freundlich, and voice with Flore Wend. After serving as a fellow at Tanglewood Music Center, Huff received Tanglewood’s C. D. Jackson Master Award for Excellence. He 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.). He also has worked as chorus master with San Diego Opera. Huff 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 the IU Opera productions of Don Giovanni, The Merry Widow, Akhnaten, and Le Nozze di Figaro. In addition, he maintains a busy vocal coaching studio in Atlanta.
Cori Ellison, a leading creative figure in the opera world, currently serves as Dramaturg at Glyndebourne Festival Opera and recently joined the Vocal Arts Faculty at The Juilliard School to teach the history of singing. Active in developing new American opera, she teaches opera dramaturgy for American Lyric Theater’s Composer Librettist Development Program and in 2009 was the first dramaturg invited to participate in the Yale Institute for Music Theatre. She was Dramaturg at New York City Opera from 1997 to 2010 and has served as production dramaturg for projects including Washington National Opera’s Ring cycle, Opera Boston’s The Nose, and Offenbach!!! at Bard Summerscape. She creates supertitles for opera companies across America and helped launch Met Titles, the Met’s simultaneous translation system. Her English singing translations include Hansel and Gretel (NYCO), La vestale (English National Opera) and Shostakovich’s Cherry Tree Towers (Bard Summerscape). She also writes for the New York Times and has contributed to books including The New Grove Dictionary of Opera, Metropolitan Opera Guide to Opera on Video, and The Compleat Mozart. She regularly appears on the Metropolitan Opera’s radio broadcasts, teaches master classes for young singers worldwide, and has lectured at venues including the Smithsonian Institution, Carnegie Hall, and Lincoln Center, as well as the Santa Fe, San Francisco, Cincinnati, Seattle, and Canadian operas.

Thị Kính

Mezzo-soprano Sarah Ballman, from Eagle Grove, Iowa, is currently pursuing a Doctor of Music in Voice Performance at Indiana University, where she studies with Patricia Havranek. Ballman received her Bachelor of Arts in Voice with honors at South Dakota State University (SDSU) in Brookings, S.D., in 2009, where she studied with Emily Wood Toronto. Throughout her years at SDSU, Ballman performed in many opera scenes, including Rossini’s La Cenerentola (Angelina), Bizet’s Carmen (Carmen), and Mozart’s The Magic Flute (Pamina). She also performed the role of Olga in the world premiere of the chamber opera The Trickster and the Troll, written by Kristen Kuster, with the Heartland Opera Troupe in 2008. She received her Master of Music in Voice Performance from Indiana University last December. At IU, Ballman has performed with the Contemporary Vocal Ensemble and was chosen as the mezzo-soprano soloist for Aaron Copland’s In the Beginning, performed in Chicago at the KAM Isaiah Israel Synagogue in 2010 with the choir. Ballman has performed with the Indianapolis Symphony Orchestra as the alto soloist for George Frideric Handel’s Messiah and with the Bloomington Chamber Singers as the alto soloist for Ludwig van Beethoven’s Missa Solemnis. Her roles with IU Opera Theater include Una Concessa in Puccini’s Suor Angelica, Octavian in Richard Strauss’s Der Rosenkavalier, Prince Charmant in Jules Massenet’s Cendrillon, and Nefertiti in Philip Glass’ Akhnaten. Last semester, Ballman performed the role of the Priest of the Israelites in Handel’s Esther as part of the Joshi Handel Project in Bloomington, Ind., and Charleston, S.C.
A native of Seattle, Washington, mezzo-soprano Veronica Jensen is an Associate Instructor of Voice pursuing a Master of Music in Voice Performance at Indiana University, where she studies with Heidi Grant Murphy. The role of Thị Kính marks her IU Opera Theater debut. Veronica graduated with a Bachelor of Music in Vocal Performance from Western Washington University (WWU) where she performed the roles of Cendrillon in Massenet’s Cendrillon, Zerlina in Mozart’s Don Giovanni, and Edith in Gilbert and Sullivan’s Pirates of Penzance. While at WWU, Veronica won first place in the concerto competition singing Ravel’s Sheherazade and first place in the annual aria competition. She was also a featured soloist in Bach’s Magnificat with the Whatcom Symphony in Bellingham, Wash. During the summer of 2012, Veronica performed in Southern France with the Franco American Vocal Academy in three Offenbach operettas playing the Mother in The Tales of Hoffmann, as well as roles in Bagatelle and Le Mariage aux Lanternes. Veronica placed third in the 2013 Franco American Vocal Academy’s Grand Concours de Chant in Austin, Tex. Next month, Veronica will be performing selections from Mahler’s Des Knaben Wunderhorn in a student orchestra recital at the Jacobs School of Music.

Thị Mầu

Soprano Sandra Periord, a native of Saline, Mich., is in her fourth year of undergraduate studies in voice performance at the Jacobs School of Music. Last year she made her MAC debut as La Fée in IU Opera Theater’s Cendrillon and has also appeared in the choruses of La Bohème and Candide. Periord received the Joann Athanas Memorial Award (2012) and the Donald Felton Award (2013) from the National Society of Arts and Letters Competition. Sandra participated in the premiere season of Opera NEO in San Diego, Calif. in 2012. Next month, Periord will perform at Carnegie Hall with NOTUS Contemporary Vocal Ensemble under the direction of Dominick DiOrio as a featured soloist. She is a student of Alice Hopper.

Coloratura soprano Angela Yoon is a native of South Korea. She is currently pursuing her Doctor of Music degree at Indiana University studying under Robert Harrison, where she is also an associate instructor in the Voice Department, where she previously earned her master’s degree. Yoon has been named a winner and finalist in various competitions and has performed recitals as a guest artist for the McLennan Community College All-Steinway Concert Series and the Dallas Steinway Hall Concert Series. She was a featured soloist in Handel’s Esther, Haydn’s Nelson Mass, Wilcock’s Magnificat, Allegri’s Miserere, Bach’s St. John Passion, Perez-Velazquez’s Idolos del Sueño, Goodall’s Eternal Light, and Haydn’s Missa Brevis St. Joannis de Deo. Previous roles in operas have included Fairy Godmother (Cendrillon), Madame Goldentrill (Impresario), Sandman (Hansel and Gretel), Plaintiff (Trial by Jury), and Mabel (Pirates of Penzance). Upcoming performances include soprano soloist in Carmina Burana with the Carmel/Anderson Symphony Orchestra and a recital at the University of South Carolina.
Brazilian bass-baritone Rafael Porto performed his IU Opera Theater debut as Bartolo in Mozart’s *Le Nozze di Figaro* last fall. As a first-year master’s student, Porto studies with Timothy Noble and has previously studied with Thomas Studebaker, François Loup, and Mark Gilgallon, with additional guidance from from Mary Anne Spangler Scott. He recently sang the role of Don Basilio in Rossini’s *Il barbiere di Siviglia*, Norton in Rossini’s *La Cambiale di Matrimonio*, and Bartolo in Mozart’s *Le Nozze di Figaro* in the Montefeltro Music Festival. Porto has sung secondary roles with Indianapolis Opera, including the Imperial Commissioner in *Madame Butterfly* and the Messenger in *La Traviata*, in addition to singing chorus in over four productions with the company. While attending Butler University, Rafael has performed roles including Gianni Schicchi, Sir Joseph Porter, Prison Warden Frank, and Grandpa Moss with Butler Opera Theater. Porto has worked under such as conductors Emanuele Andrizzi, Joseph Rescigno, Arthur Fagen, David Effron, and Raymond Leppard; stage directors Candace Evans, Chris Alexander, Carroll Freeman, Vincent Liotta, and Joachim Schamberger; and coaches Ubaldo Fabbri, Kevin Murphy, and Mark Phelps. Upcoming engagements include performing the roles of Billy Jackrabbit and Jose Castro in Indianapolis Opera’s production of *La Fanciulla del West* and the roles of Simone and Marco in *Gianni Schicchi* with Carol Vaness’s Opera Workshop.

Bass-baritone Adam Walton, a native of Orem, Utah, is a doctoral student pursuing his degree in voice performance with Costanza Cuccaro. He received his bachelor’s degree at Brigham Young University, where he was named the 2009 male singer of the year. In 2011 he won the Singer’s Club of Cleveland scholarship competition. He received his master’s degree from Indiana University. He has spent several recent summers working with the Caramoor Bel Canto Young Artist Program. His stage credits include the four vilians (*The Tales of Hoffman*), Simone (*Gianni Schicchi*), Gauguin (*Vincent*), Marco (*A View from the Bridge*), Superintendent Budd (*Albert Herring*), Leporello (*Don Giovanni*), and, most recently, Figaro (*The Marriage of Figaro*).

Tenor Will Perkins returns to the IU Opera stage after appearing last season as Camille in *The Merry Widow*. He has previously been seen in the title role of Candide and as Theo Van Gogh in *Vincent*. He also performed in Cardinal Stage Company’s production of *Next to Normal*, where he played Dr. Madden and Dr. Fine. Originally from Salt Lake City, he earned his bachelor’s degree from the University of Utah. While there, he sang the roles of Danny in *Street Scene*, Tamino in *The Magic Flute*, The Governor and Vanderdendur in *Candide*, Major-General Stanley in *The Pirates of Penzance*, Laurie in *Little Women*, and l’Aumonier in *Dialogues des Carmélites*. Perkins spent two seasons at the Ohio Light Opera, where he sang the roles of Tolloller in *Iolanthe*, King Louis XV in *Madame Pompadour* by Leo Fall, the cannibal king Courageous Rabbit in *Evening Wind* by Jacques Offenbach, and Camille in *The Merry Widow*. This summer, he will perform with Utah Festival Opera as Joly in *Les Misérables* and will cover Jean ValJean. Perkins is a student of Timothy Noble.
Christopher Sokolowski is a native of New York’s Hudson Valley, tenor making his IU Opera Theater debut. He earned his Bachelor of Music degree, magna cum laude, from SUNY Purchase, where he performed roles including Alfred (Die Fledermaus), Le Mari (Les Mamelles de Tirésias), the Witch (Hansel and Gretel), and Remendado (Carmen). This past summer he was an artist with the Lyric Opera Studio of Weimar, Germany, where he performed Tamino (Die Zauberflöte) and sang with the Thüringer Symphoniker conducted by Oliver Weder. Sokolowski has appeared as a soloist in Orff’s Carmina Burana, Vaughan William’s On Wenlock Edge, Handel’s Messiah, three Purcell odes with New York’s Metamorphoses Orchestra, Weber’s Jubelmesse, the Magnificats of J. S. Bach, J. C. Bach, and Vivaldi, with the Bach-Handel Festival Orchestra of New York, Mendelssohn’s Elijah, Mozart’s Requiem, and Handel’s Esther with IU’s Pro Arte Singers. In 2012 he premiered Six Songs on Poems by Federico García Lorca by French composer Raphaël Lucas, and in August created the role of Antinous in the workshop premiere of Antinous and Hadrian by Clint Borzoni with opera mission and the Queer Urban Orchestra. Sokolowski is an Associate Instructor of Voice at the Jacobs School of Music, where he is in his first year pursuing his Master’s degree in the studio of Robert Harrison.

Soprano Sooyeon Kim, a native of South Korea, is in the second year of her master’s degree at IU studying with Costanza Cuccaro. She completed her Bachelor of Music at Juilliard School in New York. Major operatic stage appearances includes Santuzza in Mascagni’s Cavalleria Rusticana, Violetta in Verdi’s La Traviata, and Donna Anna in Mozart’s Don Giovanni with the Seoul Metropolitan Opera. She also appeared as Najade in Gluck’s Armide, a collaborative production with the New York Metropolitan Opera, and as Sandrina in Mozart’s La Finta Giardiniera at Juilliard School. Her concert stage appearance includes the role of Mimi with the Korean Symphony Orchestra in Seoul Arts Center at Samsung Group’s 90th anniversary gala concert. She was nominated by the Juilliard School and sang in a recital at Alice Tully Hall, Lincoln Center in New York. In April, she will have her European debut at Smetana Hall in Prague at a concert conducted by Yu Feng, the artistic director of the China National Opera House. This July and August, she will sing Gilda in Verdi’s Rigoletto and Juliette in Gounod’s Romeo et Juliette in Ponte Vedra, Spain.

Julianne Grace Park, a soprano from the foothills of Mt. Baker, Wash., has made appearances worldwide as an opera singer. Park has performed for the United Nations in New York City, ambassadors of Kosovo, Albania, and Kyrgyzstan, and government officials in China, including the previous prime minister. She sang in the Mezzo International Competition in Hungary, and, in New York City, she recently performed the role of Cho-Cho Son in Madame Butterfly and Mimi in La Bohème. At Lincoln Center, Rose Theater, she understudied the role of Musetta in La Bohème for the Puccini Gala. Other roles include Tatiana in Eugene Onegin with Nico Castel’s Opera Studio, Violetta in La Traviata, Pamina in The Magic Flute, Monika in The Medium, and Antonia in Tales of Hoffman. Both last year and this, Park received the Encouragement Award from the Metropolitan Opera National Council. She has worked with Sing for Hope (N.Y.C.), and her outreach in music extends from villages in Africa with Ancient Paths to anti-human trafficking efforts throughout the United States. Park is a graduate of the Boston Conservatory and holds a master’s degree in opera from New Jersey City University. Currently, Park is pursuing a Performer Diploma at IU and studies with Heidi Grant Murphy and Kevin Murphy. When not singing, she can be found horseback riding, painting, or writing music.
Daniel Thomas Lentz is from Wooster, Ohio, and pursuing the Doctor of Music in Voice Performance at IU, where he also received his master’s degree. He recently sang the bass-baritone solos in J. S. Bach’s *Mass in B-Minor* with the Bloomington Chamber Singers. Other roles at IU include Elviro in *Xerxes*, Haly in *L’Italiana in Algeri*, Antonio in *Le Nozze di Figaro*, and Curio in *Giulio Cesare*. He has sung the Count in *Le Nozze di Figaro* and Papageno in *The Magic Flute* at the Bay View Music Festival. He sang the title role in *Gianni Schicchi* at the College of Charleston, where he taught undergraduate voice. He received his Bachelor of Music from the College of Wooster, where he sang solos in Mozart’s and Fauré’s Requiem masses, Vaughan-Williams’s *Fantasy on Christmas Carols* and Haydn’s *Lord Nelson Mass*. He studies with Patricia Stiles. He will be singing the bass solos in J. S. Bach’s *Cantata 82, Ich habe genug*, as part of the Bloomington Bach Cantata Project later this month.

Brazilian baritone Bruno Sandes is pursuing a Bachelor of Music in Voice Performance as a student of Robert Harrison. He is a recipient of the Jacobs School of Music Scholarship. Sandes earned his degree in Interior Design at the Federal Institute of Alagoas, Brazil, before relocating to Bloomington, Ind. He made his IU Opera Theater debut as Le Suritendant des Plaisirs in Massenet’s *Cendrillon*. The baritone sang on tour through Austria, Italy, and Germany. As a soloist, he won second prize representing South America in Germany in the Heart of Europe International Choir Competition. He recorded special shows for Brazilian TV stations singing in Christmas and Easter concerts. He was one of the special guests of the Goethe Institute to perform a collection of Mozart’s pieces. In 2008, Sandes sang the Brazilian national anthem to the President of Brazil and was also chosen as the best classical singer of the Northeast of Brazil by the Art and Culture Critics Association. He has been seen in IU Latin American Music Center (LAMC) performances, and, last summer, he took part in Patricia Stiles’ opera workshop. Sandes won first place in the XI [11th?] Maracanto International Voice Competition, was one of the winners of the 2013 Indianapolis Matinée Musicales Competition, was selected as a semifinalist in the IX [9th?] Maria Callas International Voice Competition, was one of six singers in the 42nd International Winter Festival of Campos do Jordão and is a finalist of the 2014 LAMC Recording Competition. He has worked with coaches and teachers such as Fátima de Brito (Brazil), Marvin Keenze (U.S.A.), Mathias Schmitt (Germany), Denise Sartori (England and Brazil), Kimberly Carballo (U.S.A.), Marília Alvares (Brazil), Mark Phelps (U.S.A.) and Marília Vargas (Brazil and Switzerland).

Jeremy Gussin, bass-baritone, is a second-year master’s student studying under Andreas Poulimenos. From Iowa City, Iowa, he completed undergraduate studies in music education at the University of Wisconsin—Eau Claire (UWEC) in 2011. While at UWEC, Gussin performed as Papageno in *Die Zauberflöte* with UWEC Opera, sang with the *DownBeat*-award-winning Jazz Ensemble 1 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 American Choral Directors Association national convention last March. While at Indiana, he has performed as a soloist for the Singing Hoosiers and the Vocal Jazz Ensemble and as Pistola in *Falstaff* and Antonio in *Le Nozze di Figaro*. He arranges music for high school and collegiate pop and choral ensembles around the Midwest.
Baritone Jerome Sibulo is currently pursuing a Doctor of Music degree at the Jacobs School of Music, where he also earned his Master and Bachelor of Music degrees. He was last seen as Fasolt and as Donner in concert performances of Wagner’s Das Rheingold in Vancouver, BC. Much of his recent work is in contemporary opera: Orlando Spinks in the world premiere of Lauren Bernofsky’s Mooch the Magnificent, Ben in Menotti’s The Telephone, Louis in William Bolcom’s A View from the Bridge, Jepson in Julian Livingston’s Beau of Bath, and Lord Capulet in Freund’s Romeo and Juliet. This year, he will be singing the title role in Scott Perkins’ Charon with Intimate Opera of Indianapolis. Working with the IU Latin American Music Center, he created the role of El Señor de El Paso in the world premiere of Gabriela Ortiz’ ¡Unicamente la Verdad! and sang the role of the Bullfighter in Golijov’s Ainadamar. Other IU Opera Theater credits are the roles of Kommissarius in Der Rosenkavalier, Pinellino in Puccini’s Gianni Schicchi, Grégorio in Gounod’s Roméo et Juliette, Al in The Most Happy Fella, and numerous opera choruses. Sibulo was chapter president of Student NATS at Indiana University for two years and was a team member of Project Jumpstart. He studied voice with Dale Moore, Antonio Hila, and is currently a student of Alice Hopper.

Võ Mô

Marlen Nahhas is a first year master’s student studying voice under Carol Vaness. She did her undergraduate studies at Oklahoma City University. Past roles include Violette in La Traviata, Rosalinde in Die Fledermaus, Antonia in Les Contes D’Hoffmann, and the Sandman in Too Many Sopranos.

Christa Ruiz, soprano, is in her third year of Doctoral studies at Indiana University. She was last seen on the IU Opera Theater stage as Valencienne in The Merry Widow. Other roles at IU include Marianne in Der Rosenkavalier, La Ciesca in Gianni Schicchi, and Clara in the collegiate premier of The Light in the Piazza. Originally from North Carolina, Ruiz holds a Master of Music from IU, and a Bachelor of Music from the University of North Carolina School of the Arts, where she studied with Marion Pratnicki. Favorite roles and scenes include Polissena (Radamisto), Sandrina (La finta giardiniera) and Gretel (Hansel and Gretel). Ruiz is a student of Patricia Stiles.

Nô

Tenor Lorenzo Miguel Garcia, a native of San Antonio, Texas, is pursuing a Master of Music in Voice Performance under the direction of Robert Harrison. He returns to the IU Opera Theater stage having performed Ferrando in Così fan tutte, Valzacchi in Der Rosenkavalier, Amon in Akhnaten, and, most recently, the title role in Werther. In the summer of 2012, he participated in Bay View Music Festival’s production of Don Giovanni, where he performed the role of Don Ottavio. This past summer, he participated as a Gerdine Young Artist at Opera Theatre of St. Louis, where he covered the role of Song Vendor in Il tabarro, sang the role of Peasant #1 in Pagliacci, and Man in a Bar in the world premiere of Champion. This coming summer, he will sing the role of Tamino in Die Zauberflöte Blooming Voce Summer Opera Workshop. Prior to IU, he received a Bachelor of Music in Vocal Performance from The University of Texas of San Antonio, where he performed the roles of 2nd Priest in The Magic Flute and the title role in The Impresario.
Andrew LeVan holds a masters degree in vocal performance and is former student of Brian Horne. He was recently seen as Mayor Upfold in IU Opera’s production of Benjamin Britten’s *Albert Herring*, the Dean of Faculty in Massenet’s *Cendrillon*, a Priest in Glass’ *Akhnaten*, and, most recently, as Mr. Angel in Mozart’s *The Impresario*, directed by Kevin Murphy and Lee Cromwell. Andrew has performed with the Ohio Light Opera and Indiana Festival Theater in addition to his work with IU Opera. He received his Bachelor’s degree in vocal performance from the College of Wooster.

Ross Coughanour is a 25-year-old baritone from Santaquin, Utah. He recently graduated with a B.A. in Vocal Performance from Brigham Young University in April 2013. While at BYU, Ross performed such roles as Papageno in Mozart’s *Die Zauberflote*, Ben in Menotti’s *The Telephone*, Guglielmo in Mozart’s *Cosi fan tutte*, Dr. Stone in Menotti’s *Help! Help! The Globolinks!*, Somarone and Leonato in Berlioz’s *Beatrice et Benedict*, and the Duke of Plazatoro in Gilbert and Sullivan’s *The Gondoliers*. With the Utah Lyric Opera, Coughanour played the Marquiz in Verdi’s *La Traviata* and Uncle Bonze in Puccini’s *Madama Butterfly*. He played Edwin in Gilbert and Sullivan’s *Trial by Jury* with Snow College Opera. This performance marks his debut with the IU opera. Coughanour studies with Carlos Montané.

Baritone David Rugger is currently working towards his Ph.D. in musicology with a minor in voice. A native of Indianapolis, Ind., he holds both an M.A. in Music History and a B.A. in Music from Butler University. As a scholar, David is interested in the intersection of ideology and music, especially nationalism(s), sound studies, cultural studies, spatial metaphor in music, and Bach studies. He has presented papers at the Midwest Chapter meeting of the American Musicological Society and the Cambridge Bach Colloquium. David has studied with Patricia Stiles and Steven Rickards. He currently works with Robert Harrison. He has performed with Indianapolis Baroque Orchestra, Echoing Air, as a regular member of the Christ Church Cathedral Men and Boys Choir, and in the IU Summer Opera Workshop. This is David’s first opera.

Veronica Amandola, from Long Island, N.Y., is currently pursuing a double degree in Voice Performance and Choral Music Education. This role marks her first performance with the IU Opera Theater. Later this spring she will be seen in the chorus of Verdi’s *La Traviata*. She is in the voice studio of Teresa Kubiak.

Soprano Natalie Weinberg is a senior studying with Patricia Stiles. She will complete her Bachelor of Music degree in the spring of 2014 with a minor in Italian. Originally from New York, Natalie has called Atlanta home for the past six years. She was recently seen in the chorus of IU Opera Theater’s production of *Akhnaten*. Natalie also sang in the choruses of *La Bohème* and *Der Rosenkavalier*. She has been featured in scenes as Susanna in *Le Nozze di Figaro* and Madame Herz in *Der Schauspieldirektor* with Indiana University’s Summer Opera Workshop. This past summer, Natalie was a soloist in Mozart’s C-Minor Mass
with IU’s Summer Festival Choir. She recently sang the role of Mrs. Keeney in a scene from Ezra Donner’s *Ile* with New Voices Opera. This coming season, Natalie will be seen in the chorus of Verdi’s *La Traviata*.

**Anna Hashizume**, a mezzo-soprano from Minnesota, is in her third year of undergraduate studies at Indiana University. She is a Voice Performance major with an outside field in Theatre. With IU Opera Theater she has performed as Meg Page in *Falstaff* and Do-Do in *The Merry Widow*. She has also been seen in the choruses of *Le Nozze di Figaro*, *Xerxes*, *Don Giovanni*, *Candide*, and *La Boheme* at IU. During the summer of 2013, Hashizume took part in Opera on the Avalon in St. John’s, Canada. There she performed the role of Third Lady in *Die Zauberflöte* and covered the role of Flora Bervoix in *La Traviata*. This coming summer, Hashizume will be performing the role of Cherubino in *Le Nozze di Figaro* in Lucca, Italy, as a part of Western University’s Accademia Europea dell’Opera. Hashizume studies with Carol Vaness.

**Joan Snyder**, soprano, is first year graduate student pursuing a Master of Music degree in Voice Performance. A native of Long Island, N.Y., she received her Bachelor of Music degree from SUNY Fredonia in 2012, where she studied with Joe Dan Harper. Last spring, she starred as Magda Sorel in the Western New York Chamber Orchestra (WNYCO) production of Menotti’s *The Consul* and premiered the soprano role in Scott Miller’s chamber opera *Randall’s Leaf*. Other credits include Lauretta in *Gianni Schicchi* (Hillman Opera), Dorabella in *Così fan tutte* (WNYCO) and Hillman Opera productions of *La Bohème* and *Les Contes d’Hoffmann*. Joan is a student of Carol Vaness.
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<th>Violin</th>
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Student Production Staff

Assistant Conductor ................................................. Brian Eads
Assistant Chorus Master ............................................. Juan Carlos Zamudio
Opera Assistant .......................................................... Hallie Stebbins
Coach Accompanist ..................................................... Chan Mi Jean
Head Flyman ............................................................... Eric Schulze
Deck Supervisors ...................................................... Nate Bleecker, Lindsey Hubble, Allen Karel
Stage Supervisor ......................................................... Amy Schulze
Deck Crew .................................................................
   Elliot Edwards, Rachael Fernandez, Isaac Fink, Taylor Gaby
   David Gordon-Johnson, Alexandria Heston, Hafsah Khan
   Chris Kosiak, Mercedes Lysaker, Morgan McDowell
   Drew Merz, Jacob Morehead, Rose Neukam, Lindsey Rector
   Kyle Resener, Marie Richardson, Rosa Schaefer
   Sarah Schaefer, Joe Schweitzer, Jonathon Smith
   Gytis Starinskas, Casey Stone, Kathyrn Vanderbosch
Electrics Supervisors ................................................. Patrick Clark, Sao Parker, Caitlin Watkins
Electrics Crew ............................................................. Clayton Hicks, Matt Hughes, Alexis Jarson
   Greg McCracken, Dante Michaels, Chris Murphy
   Nicole Parker, Topher Rohrer, June Tomastic
   Venxia Wagner, Betsy Wray
Props Master ............................................................... Caroline Benton
Paint Supervisors ....................................................... Brendon Marsh, Christa Ruiz
Paint Crew ............................................................... Hannah Brammer, Alex Benson, Ross Coughanour
   Lynne Glick, Margaret Hensley, Amber McKoy
   Andrew Richardson, Michael Schuler, Eva Mahon Taylor
   Kelsea Webb, Christy Wiesenhahn
Wig, Hair, and Makeup Assistant ........................................ Eriko Terao
Costume Crew ............................................................ Simone Chanley, Jason Eck, Mathilda Edge
   Rachel Evans, Toni Kitsopoulos, Josh Mollman
   Luke Norton, Keith Schwartz, Chris Simanton
   Leslie Spitznagel, Demi Vanderwerff
Supertitle Operator ...................................................... Samuel Emanuel
Audio/Video Production Crew ........................................ Brennan Haug, Joe Heath, Luqmann Ruth
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## Calendar Year 2013

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W. A. Mozart
Sept. 20, 21, 27, 28

Werther
Jules Massenet
Oct. 25, 26 | Nov. 1, 2

Hansel and Gretel
Engelbert Humperdinck
Nov. 15, 16, 21, 22

The Tale of Lady Thi Kính
P. Q. Phan
Feb. 7, 8, 14, 15

H.M.S. Pinafore
Gilbert and Sullivan
Feb. 28 | March 1, 7, 8

La Traviata
Giuseppe Verdi
April 11, 12, 18, 19

Classical Europe
Celebrating Violette
Oct. 4, 5 Fall Ballet
Divertimento No. 15
Variations for Eight
Left Unsaid

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Dec. 5, 6, 7, 8

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