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   Rebecca Braun, assistant to the director
   Linda Pohly, coordinator of graduate programs in music
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   Matthew Lyon, Andrew Mitchell, Nathan Shew

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   Kerry Glann, Caroline Hand, Robert Kvam, Jon Truitt

Guitar and Harp
   Paul Reilly, Elizabeth Richter

Piano and Organ
   Barbara Briner-Jones, James Helton, Ray Kilburn, Sophia Kim-Tetel,
   Robert Palmer, Raúl Prieto Ramírez, Lori Rhoden, Patricia Sweger

Strings
   Joel Braun, Katrin Meidell, Irina Mueller, Peter Opie, Anna Vayman

Voice
   Hyery Hwang, Meryl Mantione, Kathleen Maurer, Craig Priebe,
   Yoko Shimazaki-Kilburn, Elizabeth Truitt, Jon Truitt, Mei Zhong

Woodwinds
   Nathan Bogert, Elizabeth Crawford, Lisa Kozenko,
   Keith Sweger, Mihoko Watanabe

Jazz
   Mark Buselli, Nathan Bogert, Cassius Goens, Freddie Mendoza,
   Scott Routenberg, Joel Tucker, Nick Tucker

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   Debbie Brown, Don Ester, Sue Finger, Kevin Gerrity,
   Ann Hicks, Amy Hourigan, Ryan Hourigan, Kimberly Inks, Kathleen Jacobi,
   Tim Lautzenheiser, C. Michael Palmer, Matt Spieker, Ann Wolfe

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   Rebecca Burkart, Heather Platt, Linda Pohly, Murray Steib

Music Media Production and Industry
   Daniel Porter, Michael Pounds, Christoph Thompson,
   Jeffrey Setz, Matt Vice, Robert Willey

Music Theory/Composition
   Chin Ting (Patrick) Chan, Brett Clement, Amelia Kaplan, Jody Nagel,
   Michael Pounds, Jim Rhinehart, Daniel Swilley, Eleanor Trawick

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   Stacey Edwards, Roger McConnell

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Ball State University Opera Theatre
2016-2017 Season

Le nozze di Figaro

Libretto by
Lorenzo Da Ponte

Composed by
Wolfgang Amadeus Mozart

Friday, March 31, 2017 | 7:30 p.m. | Sursa Hall
Sunday, April 2, 2017 | 2 p.m. | Sursa Hall
DIRECTOR’S NOTE & ABOUT THE DIRECTOR

I’ve often told audiences that “if you don’t like Marriage of Figaro, you are WRONG!” mostly in jest, but partially because it’s true. Like Michelangelo’s David or Shakespeare’s Hamlet, Mozart’s Le nozze di Figaro rises to the level of being objectively a great work of art whose value transcends mere taste as to its quality. Da Ponte’s libretto alone is worthy of note, both in its detailed elegance and the grand sweep of its social commentary. Similarly, Mozart’s score is a masterpiece of intricacy, intimacy, and structure.

For a university, performing this work is important because it teaches our students about various operatic techniques including singing recitative, classical period performance, and applying the modern dramatic aesthetic to a piece that’s more than 200 years old. As human beings, though, we perform the opera because of how real and how true it still feels, resonating with modern Americans despite two centuries of life. This is the mark of a masterpiece: it endures. We hope that it endures with you after you leave us tonight!

Thanks so much for joining us and celebrating this amazing work with us!

- Jon Truitt, director of opera

Baritone and Stage Director JON TRUITT has established a national presence as a performer in the United States, having recently directed professional productions of Barber of Seville, Die Fledermaus, South Pacific, Madama Butterfly, La Traviata, Hansel and Gretel, Pagliacci, Suor Angelica, the Merry Widow, Le nozze di Figaro, La Bohème, Don Giovanni, The Elixir of Love, and Die Zauberflöte. His professional production of Die Zauberflöte was featured in Opera America magazine and has been remounted multiple times around the country. An actively performing baritone, Truitt also appears regularly with professional opera companies across the United States, including the New Orleans Opera, Des Moines Metro Opera, Asheville Lyric Opera, Muddy River Opera Company, Mobile Opera, Pensacola Opera, St. Petersburg Opera, Opera Illinois, the Crested Butte Music Festival, Jacksonville Opera, Soo Opera Theatre, and the Jefferson Performing Arts Society. He has appeared as Germont in La Traviata, Figaro in Barber of Seville, Marcello in La Bohème, Don Giovanni in Don Giovanni, Guglielmo in Così fan tutte, Eisenstein in Die Fledermaus, Ford in Falstaff, and more than forty other roles in the baritone repertoire. On the concert stage, he has sung with many regional symphonies and in numerous public solo recitals. Jon Truitt additionally serves as the Director of Opera and Associate Professor of Music at Ball State University. He also co-directs an opera young artist program each summer with his wife, soprano Elizabeth Truitt, for Asheville Lyric Opera in North Carolina. He is a two-time apprentice artist with the Des Moines Metro Opera, a Metropolitan Opera Regional finalista, and a NATSAA Indiana State Winner.

CAST

Marcel Mello................................................................. Figaro
Anna Buck................................................................. Susanna
Rachel Weinfeld*.................................................... Susanna
Maegan Pollonais...................................................... Marcellina
Alexandra Hegedus*................................................ Marcellina
Josh Kerwin.............................................................. Dr. Bartolo
Valerie Weingart....................................................... Cherubino
Matthew Kosin......................................................... Count Almaviva
Rory Wallace............................................................. Basilio/Don Curzio
Kelci Kosin.............................................................. Countess Almaviva
Mindy Wesley*........................................................ Countess Almaviva
Charlie Cummings................................................ Antonio
Lauren Fiechter......................................................... Barbarina
Kelsey Sandefur*...................................................... Barbarina

* denotes Sunday cast

ENSEMBLE

Scott Archer  Nicole James  Juliana Shamel
James Best  Whitney Larson  Micah Starks
Zach Biddle  Rachel Lesh  Ethan Smith
Lucas Blackwood  Arthur Newport
Brie Burney  Zach Newport
Act I
The story takes place in eighteenth-century Seville, on the grand estate of the Count and Countess Almaviva. Their servants Figaro and Susanna are busy with preparations for their wedding. When Figaro comments on how convenient the room is to their masters’ quarters, Susanna tells him that the Count has been making advances toward her. In their new room, all he’ll have to do is send Figaro away on some errand, and the Count will be right next door to press his lecherous demands. Figaro becomes furious and vows his revenge. When Dr. Bartolo, and his housekeeper, the aging Marcellina enter she reminds him that she had lent money to Figaro on the condition that he would have to marry her if he couldn’t pay his debt. She is determined to block Susanna’s chances, and Bartolo – having once been outsmarted by Figaro – is eager to pay him back. Susanna returns and she and Marcellina trade veiled insults until the older woman leaves in a huff. Suddenly, the young page Cherubino rushes in. He fears the Count’s anger because the Count had discovered him (again) in Barbarina’s room. The Count can be heard outside the door, and Cherubino hides when he appears. When they hear Don Basilio outside, the Count hides also, narrowly missing Cherubino in the process. After Basilio fails to press the Count’s case with Susanna, the Count reveals himself and then discovers the hidden Cherubino. When he realizes the page has heard his seductive words to Susanna, the Count hastily appoints Cherubino to a military unit about to leave for war. Whispering that they will speak further, Figaro sends the lad off with a song about the muddy, bloody glory of the military life. As he sings, Susanna directs the staff to rearrange the room to serve as a dressing chamber for the Countess.

Act II
The Countess is alone in her bedchamber, sighing to herself that the romance has gone from her marriage. When Susanna enters, the Countess urges her to tell of the Count’s attempted seduction. When Figaro arrives, he explains his scheme to encourage the Count’s in his pursuits, but to substitute Cherubino for Susanna. The Count will be lured to a meeting with this phony Susanna by a fake letter, and his duplicity will be exposed. Figaro leaves laughing and when Cherubino enters, he sings a song he has composed for the Countess. As the ladies are dressing Cherubino for his “female” role, the Count knocks on the door and Cherubino hides in the closet. When the Count enters, Cherubino knocks something over. The Count hears this, and demands to know who is hiding in the closet. The Countess tells him it’s Susanna, but refuses to let him see for himself. The Count decides to lock the room, find some tools and open the door himself. As soon as he and the Countess leave, Susanna rushes to get Cherubino out of danger. With all the doors locked, Cherubino jumps out the window. Susanna then hides in the closet herself. When the Count and Countess return, they are both amazed to see that it actually is Susanna in the closet. The Countess is confused – but relieved. The Count is embarrassed and begs forgiveness for his unseemly behavior. When Figaro arrives and tries to implement his plan, the Count interrogates him. The gardener appears, saying someone has just jumped out the window, but Figaro says he’s the one who jumped. He also takes advantage of the Count’s confusion to renew his demand that the Count allow his marriage to Susanna. There’s hope for the couple, but suddenly Marcellina, Bartolo, and Basilio enter to demand that Figaro marry the old woman in repayment of the loan she had advanced him. The two sides argue, the Count says he will decide the question, and general confusion prevails.

INTERMISSION
(15 minutes)

Act III
The Count is alone in the same room, rearranged again as his office, brooding on the turn of events. Susanna, with the Countess’s approval, come to the Count and agrees to meet him in the garden that night. The Count eagerly agrees. But as she leaves, he overhears her talking to Figaro and realizes the two have something up their sleeves. When Basilio, Bartolo, and Marcellina arrive to plead the latter’s case for marriage, Figaro stalls, claiming that, as a nobleman, he can’t marry the old woman without his parents’ permission. He argues he’s been stolen at birth, displaying a distinctive birthmark on his arm. Marcellina recognizes the mark and nearly faints. It turns out that she is Figaro’s mother — and his father is Dr. Bartolo! In the spirit of reconciliation, Bartolo agrees to marry Marcellina. Susanna and Figaro can be married at last — much to the Count’s chagrin. As the new allies depart, the Countess enters the garden, wondering what happened to her formerly happy marriage. Susanna joins her, and the two write a letter to the Count, inviting him to meet Susanna later for a rendezvous. The letter is sealed with a pin with instructions to return it as confirmation of the meeting. Figaro’s wedding finally gets under way and the Count is handed the false letter from Susanna.

Act IV
Later that evening, Barbarina is in the dark room searching for the pin that sealed Susanna’s letter — the Count has sent her to return it. As she searches, Figaro confronts her. When he discovers she’s a messenger between Susanna and the Count, he’s devastated. Figaro is convinced that Susanna is plotting to betray him, especially when he hears her nearby, singing about her “lover” — though she’s really singing about Figaro. Outside Cherubino arrives and, thinking the Countess is Susanna, tries to embrace her. The Count chooses him away and begins to seduce Susanna, without realizing it is his own wife in disguise. Figaro sees them go off together, furious, and the two ladies now know both men are caught in their trap. Figaro sees “the Countess” — but suddenly realizes it is his beloved Susanna’s voice. He pretends to Susanna’s fury, to pay court to the Countess, until she finally slaps him and he confesses he has known who she is. The Count approaches and thinks Figaro is involved with the Countess. In all the confusion — the others have now been summoned — the Count’s indignation is at its height, when the Countess — the real Countess — appears and asks that he forgive everyone. Humbled, he does, and the wedding feast begins.
CAST BIOGRAPHIES

MARCEL MELLO (Figaro), baritone, is a first-year doctoral student at Ball State University. A recipient of several academic awards and scholarships, Marcel recently featured as Don Pedro in Ball State Opera Theatre’s production of Berlioz’s Béatrice et Bénédict, as the bass soloist in J. S. Bach’s cantatas Christ lag in Todesbanden (BWV 4) and Weinen, klagen, sorgen, zagen (BWV 12), W. A. Mozart’s Freimaurerkanzante, and G. Fauré’s Requiem. Operatic roles include scenes from Mozart’s Le nozze di Figaro (Count Almaviva), Rossini’s La Cenerentola (Dandini), Donizetti’s L’elisir d’ amore (Belcore), Moore’s The Ballad of Baby Doe (Horace Tabor), Copland’s The Tender Land (Top), and Gounod’s Roméo et Juliette (Grégorio).

Soprano ANNA BUCK (Susanna-Friday) is excited to join the talented performers and staff of the Ball State Opera Theater. Her most recent performances include appearances as Béatrice (Béatrice et Bénédict) with Ball State Opera Theater, Antonia (Don Quixote) with the Asheville Lyric Opera, Laetitia (The Old Maid and the Thief), Pamina (The Magic Flute), Phyllis (Iolanthe) with the IU Gilbert and Sullivan Society, First Debutante (The Last Savage), and a return to her alma mater, Indiana State University, to perform as a guest soloist in Mozart’s Regina Coeli in C Major. Anna has performed throughout the United States including in North Carolina with the Asheville Lyric Young Artist program and in California where she was selected as a participant in the OperaWorks Advanced Artist program. Previous seasons include scenes performances as Antonia (Les Contes d’Hoffman), Norina (Don Pasquale), Rosalinde (Die Fledermaus), Helena (A Midsummer Night’s Dream), Tallulah (The Hotel Casablanca), First Lady (Die Zauberflöte), Zerlina (Don Giovanni), and Despina (Cosi fan tutte). Anna received a master’s degree in vocal performance at Indiana University Jacobs School of Music and is currently pursuing an Artist Diploma at Ball State University.

Soprano RACHEL WEINFELD (Susanna-Sunday) is a senior vocal performance major originally from Lansing, Michigan. Rachel is excited to be returning to the Sursa stage having previously performed Belinda in Dido & Aeneas and Adele in Die Fledermaus with the Ball State Opera Theatre. Rachel has also performed in Salzburg, Austria as Bastienne (Mozart’s Bastien und Bastienne) with the Franco-American Vocal Academy and as Prima Cercatrici (Suor Angelica) with the University of Cincinnati Conservatory’s summer opera studio. Scene performances with Ball State’s Opera Workshop also include Fiordiligi (Cosi fan tutte), Gretel (Hansel and Gretel), Susanna (Le nozze di Figaro) and Atalanta (Serse). In addition to her music studies, Rachel is pursuing minors in both theatre and dance and is a former member of the glee club of Indiana’s Official Goodwill Ambassadors, The Ball State University Singers. She would like to give special thanks to her supportive family, to Meryl Mantione for her mentorship, and to Jon Truitt and Professor Hwang for this opportunity!

Soprano KELCI KOSIN (Countess-Friday) has been an active performer throughout the Midwest, most recently singing in performances throughout Indiana, Illinois, and Michigan. Originally from Evansville, Indiana, Kelci was a featured soloist with several ensembles including the University of Evansville Choir, the Schmidt Opera Program, and the University of Evansville Orchestra. With Chicago College of Performing Arts, she was a soloist with the University Choral Ensemble and an active performer with the opera program. Kelci has sang leading roles such a Rosalinda in Die Fledermaus, Mimi in La Boheme, Fiordiligi in Così Fan Tutte, Gretel in Hansel and Gretel, Nursing Sister in Suor Angelica, and Lola in Gallantry. She also sang the role of Trang in the Chicago premiere of Daron Hagen’s opera Amelia. In the spring of 2016, she sang in the premiere performance of Marjorie Rusche’s Middletown Chronicles which was broadcast on PBS. In February, Kelci performed as the soprano soloist in Carl Orff’s Carmina Burana at the Palladium Theatre in Carmel, IN. She is currently working on a Doctor of Arts degree in voice performance at Ball State University. Kelci would like to give special thanks to her teacher Jon Truitt and the voice faculty of Ball State, for their unconditional support and encouragement. She would also like to give special thanks to her husband, Matthew, who continually supports her academic and musical endeavors.

MINDY WESLEY (Countess-Sunday) is a senior voice performance major at Ball State. In her time at the University, she has performed the role of Euridice in Gluck’s Orfeo ed Euridice and covered the role of Rosalinda in Strauss’ Die Fledermaus. She has also performed several roles in Opera Workshop, Ball State’s opera scenes program, including Pamina in Mozart’s Die Zauberflöte, Ilia in Mozart’s Idomeneo, Romilda in Handel’s Serse, and Fiordiligi in Mozart’s Così fan tutte. Outside of the Ball State, Mindy has performed the role of Pamina in Die Zauberflöte at the Ji Eun Lee Music Academy. Mindy is very excited to perform the role of Countess Almaviva in Le nozze di Figaro, and would like to thank Ball State Opera Theatre for the opportunity!

Baritone MATTHEW KOSIN (Count) comes from Brighton, Michigan where he fostered an interest for performing at a young age. He received his undergraduate degree in vocal performance from the Chicago College of Performing Arts at Roosevelt University in Chicago. During his time at Roosevelt, Matthew sang the role of the bombastic General Rodimarte Bombarda in the Opera II trionfo dell’onore by Alessandro Scarlatti as well as the role of Colas in the early Mozart opera Bastien e Bastienne. Just after graduating, Matthew sang in the chorus as well as understudied the baritone soloist for the Chicago Sinfonietta’s production of Carl Orff’s Carmina Burana. Matthew also had the once in a lifetime opportunity to sing onstage with the Rolling Stones in 2013 for their 60th anniversary tour. In 2015 Matthew attended
the Asheville Lyric Opera’s Young Artist Program, where he sang the bass/baritone lead in Hadyn’s Creation with the Waynevesy Symphony Orchestra. Matthew sang the role of Dr. Falke in Ball State University’s 2016 production of Die Fledermaus by Johann Strauss. This year, Mr. Kosin will return to the Sursa stage singing the role of Count Almaviva in Mozart’s Le Nozze di Figaro.

VALERIE WEINGART (Cherubino), mezzo-soprano, is a senior vocal performance and creative writing double major from Salem, Ohio. She is also a member of the Ball State Honors College and is the President of Student Honors Council. At Ball State, she has appeared in the choruses of La Bohème, Dido and Aeneas, Orfeo ed Euridice, and Die Fledermaus. Last December, Valerie was one of the winners of the 2016 Ball State Undergraduate Concerto Competition. She has also received first place, second place, and honorable mention honors from the National Association of Teachers of Singing (NATS) competitions. Valerie has performed opera scenes at summer festivals in Lucca, Italy (Lorenzo Malfatti Accademia Vocale di Lucca), Petoskey, Michigan (Bay View Music Festival), and, most recently, the Yucatan Peninsula (OperaMaya). In addition to singing, Valerie is a writer of both short fiction and creative non-fiction, and she is the Assistant Managing Editor of Ball State’s literary magazine, The Broken Plate. She studied voice with Amanda-Joyce Abbott for six years and is currently a student of Yoko Shimazaki-Kilburn. Valerie would like to thank her brother Carson and her cousins Adam, Brandon, and Corbin for teaching her how to be “one of the guys” throughout her childhood.

JOSH KERWIN (Dr. Bartolo), baritone, is a senior music media production major here at Ball State. This is Josh’s second production with the Ball State Opera Theatre, the first being Die Fledermaus this past spring. Being a part of the opera is something Josh has enjoyed very much and he regrets not finding it sooner in his college career. Though Josh isn’t majoring in vocal performance, he still spends most of his free time singing and writing music.

Caribbean mezzo-soprano MAEAGAN POLLONAIS (Marcellina-Friday) is a graduate of SUNY Plattsburgh and Bowling Green State University. At Bowling Green, she performed the title role of Carmen in their Opera Scenes series and appeared in productions of their Gilbert and Sullivan’s operettas. Pollonais was the Assistant Director for their Music and Theatre Department’s production of Die Fledermaus. Past roles include Third Lady (Die Zauberflöte) with Chicago Summer Opera, Dorabella (Così fan tutte) with CMDFTT and in 2015, Pollonais made her debut with the Ball State Opera Theater as Sorceress in Dido and Aeneas as well as Prince Orlofsky in Die Fledermaus. Maegan won First place in the Classical Music Development Foundation of Trinidad and Tobago’s Voice Competition and in 2015, Maegan took first place in the Ball State University 10th Annual Voice Competition. This past summer, Pollonais performed the role of Nicklausse in Tales of Hoffmann with the Picolet Music Development Foundation. She is currently pursuing her Doctor of Arts degree at Ball State University, with a concentration in educational psychology.

ALEXANDRA HEGEDUS (Marcelina-Sunday), mezzo-soprano, is a graduate of Ball State University where she majored in both vocal performance and music media production and was a student of Kathleen Maurer. Alexandra has a number of successes to her credit, including roles in the children’s opera Sam the Snake Saves the Day arranged by Briana Sossenheimer, and the Second Witch in the Ball State Opera Theatre’s production of Henry Purcell’s Dido and Aeneas. She has also performed premieres of several new works, most recently a song cycle entitled Catharsis: An Unsoul Mind Wanders by young composer Daniel Sitler featuring Alexandra’s own texts. The song cycle was chosen to be performed at a Society of Composers, Inc. Region IV Student Conference this February in North Carolina. Additionally, Alexandra spent the summer of 2014 abroad in Viterbo, Italy where she studied the Italian language. While there, she was able to perform in the Tuscia OperaFestival’s production of Puccini’s Suor Angelica as Suor Dolcina. Other than her performance experience, Alexandra has also worked significantly in technical theatre making her proficient in subjects such as lighting design and operations, set design, costuming, hair and make-up for opera, music recording, and live sound. Looking forward, Alexandra will be beginning her graduate studies in performance in the fall of 2017.

Trinidad and Tobago tenor RORY WALLACE (Basilio/ Don Curzio) is a currently pursuing a Doctor of Arts in voice performance with a secondary concentration in choral conducting at Ball State University. His opera credits include Cochenille and Frantz (Tales of Hoffmann), Eisenstein (Die Fledermaus), Aeneas (Dido and Aeneas), Tamino (The Magic Flute), St. Brioche (The Merry Widow) and Tommy in the world premiere of It Could Be, part of Bowling Green State University’s MicroOpera program. He also worked with Toledo Opera at the tenor section leader in their most recent production of Faust. He sang the roles of Mr. Twimble (How to Succeed in Business Without Really Trying), The Man (Blues in the Night) and Riff Raff (The Rocky Horror Show). Rory has also performed as a soloist with the New York City Master Chorale and in Handel’s Messiah with the Champlain Valley Voices. He enjoys producing and performing in his own recitals in Washington D.C, United States and in Port of Spain, Trinidad and Tobago. He received his bachelor’s degree from The State University of New York at Plattsburgh and master’s degree from Bowling Green State University. He is currently a student of Jon Truitt.
CAST BIOGRAPHIES

KELSEY SANDEFUR (Barbarina-Sunday), soprano, is a senior studying to receive a Bachelor of Music in vocal performance and a minor in theatre. She is currently in her seventh semester as a voice student of Craig Priebe, and she would like to thank him for the amazing dedication he puts into working with his students, which is ultimately what has led her to be able to perform the role of Barbarina today. She performed her first named opera role in 2015 as Mercury in Dido and Aeneas, but has also been a chorus member in La Boheme, Orfeo ed Euridice, and Die Fledermaus. Kelsey is also excitedly working towards presenting her senior recital, which will be held at 7:30 p.m. in Sursa Performance Hall on April 22nd. After she graduates in May, she plans to take a year off before returning to her pursuit of higher education in 2018, when she hopes to begin working toward receiving her master’s degree in music performance.

LAUREN FIECHTER Lauren is a senior vocal performance and vocal music education double major at Ball State University, where she studies voice with Professor Yoko Shimazaki-Kilburn. As a soprano vocalist, her most recent roles include Sophie in Johann Strauss’s Die Fledermaus, Amore in Christoph Willibald Gluck’s Orfeo ed Euridice, and Foxy the Fox in Briana Sosenheimer’s Children’s Opera, Sam the Snake Saves the Day. Lauren prides herself in her involvement throughout her university’s choral department, particularly her current membership in Ball State’s Chamber Choir.

Baritone CHARLIE CUMMINGS (Antonio) is a junior music media production major at Ball State. He has studied with Jon Truitt for the past two years. This is Charlie’s second role with Ball State Opera Theater, having played Claudio in the fall production of Beatrice et Benedict. However, he is no stranger to the stage having appeared in productions of The Wiz and Godspell. He is excited to join the wonderful cast and staff of the Ball State Opera Theater in another great show.

PRODUCTION TEAM & ORCHESTRA PERSONNEL

Director .................................................................Jon Truitt
Conductor ..............................................................Douglas Droste
Vocal Coach ..............................................................Hyery Hwang
Rehearsal Pianist /
Harpsichord .............................................................Myles Nardinger
Production Assistants /
Program Information .................................Anna Buck & Marcel Mello

BALL STATE SYMPHONY ORCHESTRA

VIOLIN I
Timothy Barnett
Megan Simmons
I Chang
Taylor Matthews
Miranda Blevins
Kelsey Dickeson

VIOLIN II
Isaac Mahoney
Elizabeth Golliher
Sierra MacMillan
Tommy Foreman
Jessica Joyner

CELLO
Gerardo Sanchez - Pastrana
Jordan Scott
Kathy Burrell
Emma Engler

DOUBLE BASS
Adam Goldberg
Roger Graves

FLUTE
Aleksandra Kemble
Susanna Smit

OBOE
Jessica Robinson
Morgan Dean

CLARINET
Darius Bennett
Gabby Gervasio

BASSOON
Alex Toenniges
Cameron Keenan

HORN
Ania Kucia
Cassie Eide

TRUMPET
Amelia Scanland
Gilmar Calvacante

TIMPANI
Evan Moore