

Opera

in the Park

MacAllister Amphitheater
at Garfield Park

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Opera in the Park

MacAllister Amphitheater at Garfield Park



ANGELA BROWN, Soprano
DANIEL NARDUCCI, Baritone
JOSHUA THOMPSON, Piano
JARED THOMPSON, Saxophone

IN THEIR GUEST ARTIST DEBUT,
ANNA MANDINA, Soprano
CHRISTINE BODDICKER, Mezzo-soprano
BRANDON LOCKHART, Tenor
DALTON WOODY, Baritone
MIGEUN CHUNG, Pianist

KENNA McWILLIAMS, Mezzo-soprano

INDIANAPOLIS OPERA CHORUS
SHEDERICK WHIPPLE, Chorus Director

INDIANAPOLIS YOUTH ORCHESTRA
ADAM BODONY, Artistic Director

JESSICA BURTON, Resident Assistant Director

ALFRED SAVIA, Conductor





Program

Welcome

David Craig Starkey, General Director

A Moment for Friends of Garfield Park

9/11 Tribute

Mayor Joe Hogsett, David Craig Starkey

Honoring Queen Elizabeth II

Mayor Joe Hogsett, David Craig Starkey

"God Save the Queen" (tune of "America"):

God save our gracious Queen,
Long live our noble Queen, God save the Queen!
Send her victorious, Happy and glorious,
Long to reign over us, God save the Queen!

The National Anthem

Company, Strings of the Indianapolis Youth Orchestra

Triumphal March from *Aida* by Giuseppe Verdi

Indianapolis Opera Chorus, Trumpets of the Indianapolis Youth Orchestra

"Tu che di gel sei cinta" from *Turandot* by Giacomo Puccini

Anna Mandina

"Rivolgete a lui lo sguardo" from *Così fan tutte* by W.A. Mozart

Dalton Woody

"Nobles seigneurs, salut!" from *Les Huguenots*

by Giacomo Meyerbeer

Christine Boddicker

"Ah, la paterna mano" from *Macbeth* by Giuseppe Verdi

Brandon Lockhart

Barcarolle from *Les Contes d'Hoffmann* by Jacques Offenbach

Anna Mandina, Christine Boddicker, Chorus

About Our 2022-23 Season

David Craig Starkey

"Masquerade" from *The Phantom of the Opera*

by Andrew Lloyd Webber

Resident Artist Ensemble, Chorus

Selections from *The Magic Flute* by W.A. Mozart

No. 11 Duet "Bewahret euch"

Brandon Lockhart, Dalton Woody

No. 12 Quintet "Wie? Wie? Wie?"

Resident Artist Ensemble, Kenna McWilliams, Chorus

Final Chorus

Resident Artist Ensemble, Chorus

"Tu Sei Libera"... "Vissi d'Arte" from *Tosca* by Giacomo Puccini

Angela Brown, Soprano & Daniel Narducci, Baritone

"Troubled Water" by Margaret Bonds

Joshua Thompson, Piano

"Trust" by Roy Hargrove, with lyrics by Jared Thompson

Angela Brown, Jared Thompson, Joshua Thompson

"Do You Hear The People Sing" from *Les Misérables*

by Claude-Michel Schönberg

Daniel Narducci, Company, Chorus

"God Bless America" by Irving Berlin

Daniel Narducci, Angela Brown, Company, Chorus

Translations

Triumphal March from *Aïda*

PEOPLE:

*Glory to Isis and the land
By her firm arm protected!
To Egypt's King elected,
Raise we our festive songs!
Hither advance, oh glorious band,
Mingle your joy with ours,
Green bays and fragrant flowers
Scatter their path along.*

WOMEN:

*The laurel with the lotus bound
The victors' brows enwreathing,
Let flowers, sweet perfume breathing,
Veil their grim arms from sight.
Dance, sons of Egypt, circling round,
And sing your mystic praises,
As round the sun in mazes
Dance the bright stars of night.*

PRIESTS:

*Unto the powers war's issue dread
Deciding, our glances raise we
Thank we our gods, and praise we
On this triumphant day.*

"Tu che di gel sei cinta" from Turandot

*You who are bound by ice,
overcome by so much flame,
you will love him!
Before this dawn,
I close my tired eyes,
so that he may win again...
Never to see him anymore!*



"Rivolgete a lui lo sguardo" from *Cosí fan tutte*

*Return his glance
and you'll see how it is:
It says everything: I freeze, I burn
My idol, have pity, pity
I burn, I freeze, I burn
My idol, have pity, pity
And you, beloved, for just a moment
cast your lovely eye on me
And in me you will find
that which the lip cannot say.
Some love-struck Orlando
Is nothing compared to me;
A Medoro with wounded breast
Is as nothing next to me:
My sighs are fire
His lust is bronze
So if we speak of merit
I am sure and he is sure*

*You cannot find equals
From Vienna to Canada.
The two of us are rich as Croesus
Handsome as Narcissus
In love, Marc Anthonys
would seem like clowns in comparison
We are stronger than a Cyclops
Writers on par with Aesop.
If we dance, Pichne bows to
our refined narrow feet
Singing, a single trill
puts nightingales to shame
And we have other strengths
That you still don't know.
Beauty, beauty, hold fast:
If they go, I rejoice
Heroines of constancy
are mirrors of faithfulness.*

"Nobles seigneurs, salut!" from *Les Huguenots*

*Greetings, noble lords,
greetings, my lords!
A lady, noble and discreet,
of whom the kings would be jealous,
has charged me with this message,
gentlemen, for one of you.
Without naming her,
all honour here
to the gentleman
she has chosen!
Believe me,
no lord
has had so much glory
and good fortune.
Fear neither deception nor trap
in my words, gentlemen.
Now, salutations, may God protect
your combats and your loves!
Now, salutations, gentlemen!
May God protect your loves!*



"Ah, la paterna mano" (Macbeth)

*Alas, a father's hand was not there
to shield you, my dear ones,
from the treacherous assassins
who put you to death.
And in vain you called on me,
a fugitive, in hiding,
with your last gasp,
with your last breath.
Lord, bring me face to face
with this tyrant, and if he escapes me
let your merciful arms
open to him.*

Barcarolle from *Les Contes d'Hoffmann*

*Lovely night, oh, night of love
Smile upon our joys!
Night much sweeter than the day
Oh beautiful night of love!
Time flies by, and carries away
Our tender caresses for ever!
Time flies far from this happy oasis
And does not return
Burning zephyrs
Embrace us with your caresses!*

*Burning zephyrs
Give us your kisses!
Your kisses! Your kisses! Ah!
Lovely night, oh, night of love
Smile upon our joys!
Night much sweeter than the day
Oh, beautiful night of love!
Ah! Smile upon our joys!
Night of love, oh, night of love! Ah!*

No. 11 Duet "Bewahret euch" from *The Magic Flute*

*Your firm resolve must face flirtation
To gain a place within our noble band
You dare not listen to temptation
By women. You must make a stand,
Or else from glory they will turn you,
And bend your will to suit their own.
Refuse, and from their hearts they spurn you.
Death and dishonor yours alone.*



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No. 12 Quintet "Wie? Wie? Wie?" from *The Magic Flute*

THE THREE LADIES

What? What? What?

You in this place of horror?

Never, never, never

will you make your escape!

Tamino, your death is sworn!

You, Papageno, are lost!

PAPAGENO

No, no, no! That would be too much!

TAMINO

Papageno, keep quiet!

Do you want to break your oath

not to speak to women here?

PAPAGENO

But you can hear, we've both had it.

TAMINO

Quiet, I say! Keep quiet!

PAPAGENO

Always quiet, always quiet!

THE THREE LADIES

The Queen is quite near you!

She has secretly broken into the temple.

PAPAGENO

What? How? Could she be in the temple?

TAMINO

Quiet, I say! Keep quiet!

Will you keep on so impudently

forgetting your sworn duty?

THE THREE LADIES

Tamino, listen! You are lost!

Remember the Queen!

*There is much whispering
about these priests' falsehood!*

TAMINO

*(A wise man cheeks and disregards
the words of the common herd.)*

THE THREE LADIES

*They say that anyone vowing allegiance
to their brotherhood*

goes head over heels into hell.

PAPAGENO

That would be unthinkable, by the devil!

Tell me, Tamino, is that true?

TAMINO

*Gossip, repeated by women
but invented by dissemblers.*

PAPAGENO

Yet the Queen says it too.

TAMINO

She is a woman, with the mind of a woman.

Be quiet, be satisfied with my word,

think of your duty and behave sensibly.

THE THREE LADIES

Why are you being so coy with us?

Papageno too is silent - speak then!

PAPAGENO

I should gladly ... would ...

TAMINO

Quiet!

PAPAGENO

You see that I must not ...

TAMINO

Quiet!

PAPAGENO

*My continual chattering
is indeed disgraceful of me!*

TAMINO

*Your continual chattering
is indeed disgraceful of you!*

THE THREE LADIES

*To our shame we must leave them;
certainly neither will talk.*

TAMINO, PAPAGENO

*To their shame they must leave us;
certainly neither will talk.*

ALL

*A man is strong-minded;
he thinks what he should say.*

PRIESTS

The sacred portals are desecrated!

Down to hell with these women!

THE THREE LADIES

Alas!

PAPAGENO

Alas!

Final Chorus from *The Magic Flute*

SARASTRO

*The bright glare of sunlight has conquered the night
As truth shatters falsehood and wrong flies from right!*

ALL

*Rays of truth and virtue
Burn thru evil's blight.
Hope is now triumphant.
Love is man's guiding light.
The good are triumphant and justice is done.
Thru knowledge and courage all glory is won!*

"Tu Sei Libera" ... "Vissi d'Arte" from *Tosca*

SCARPIA

*You are free.
But your hope is vain: the Queen
would merely grant pardon to a corpse
How you detest me!*

TOSCA

Ah! God!

SCARPIA

Even so, even so I want you!

TOSCA

*Don't touch me, devil! I hate you!
Fiend, base villain!*

SCARPIA

*What does it matter?
Spasms of wrath or spasms of passion ...*

TOSCA

Foul villain!

SCARPIA

You are mine!

TOSCA

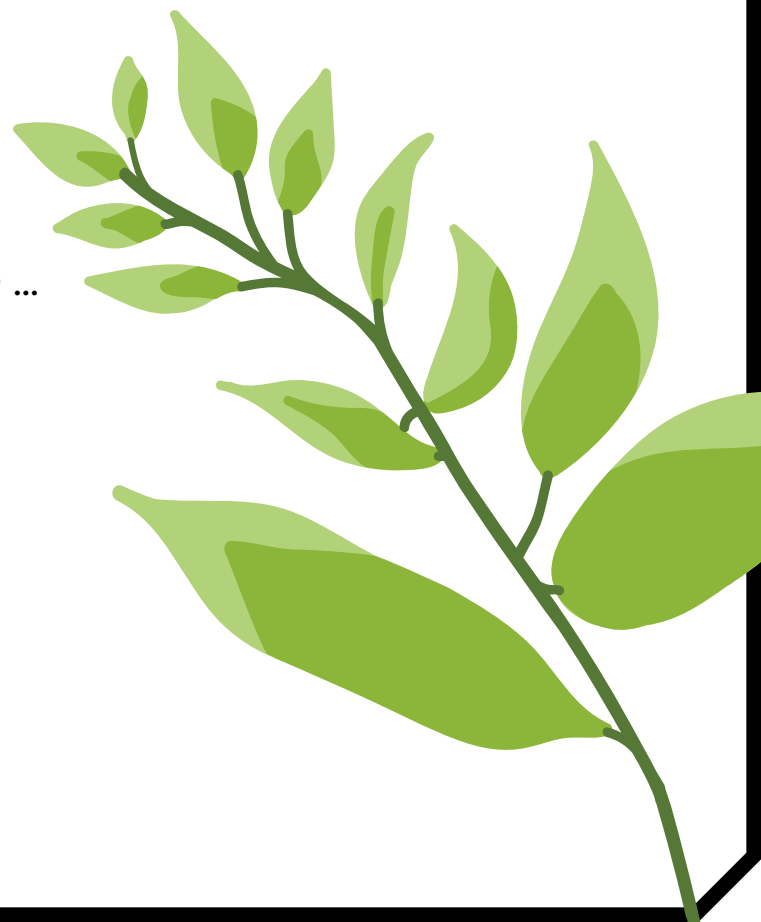
Wretch!

SCARPIA

Mine!

TOSCA

Help! Help!



(cont.)

SCARPIA

Do you hear?

It is the drum that leads the way

For the last march of the condemned. Time passes!

Are you aware of what dark work is done

Down there? They raise a gallows. By your wish,

Your Mario has but one more hour to live.

TOSCA

I lived for art. I lived for love:

Never did I harm a living creature! ...

Whatever misfortunes I encountered

I sought with secret hand to succour ...

Ever in pure faith,

My prayers rose

In the holy chapels.

Ever in pure faith,

I brought flowers to the altars.

In this hour of pain, why,

Why, oh Lord, why

Dost Thou repay me thus?

Jewels I brought

For the Madonna's mantle,

And songs for the stars in heaven

That they shone forth with greater radiance.

In this hour of distress, why,

Why, oh Lord,

Why dost Thou repay me thus?



Tonight's Artists



ANGELA BROWN

Soprano Angela Brown's multi-genre career has been lauded on the front page of *The New York Times*, *CNN*, *CBS*, in *Oprah Magazine* and *Reader's Digest*. With classical and pops engagements spanning six continents, Angela has graced the leading opera and symphonic stages of the world.

Her vocal artistry is featured on the two-time Grammy Award® winning recording "Ask Your Mama." Her voice is the inspiration for new works including a symphonic song cycle and two

principal opera roles. American composer Richard Danielpour set the poetry of Dr. Maya Angelou to create the work "A Woman's Life" that Angela has performed with Pittsburgh Symphony and Philadelphia Orchestra and recorded for the Naxos label with Nashville Symphony Orchestra. The opera roles of Addie Parker in Daniel Schneider's *Charlie Parker's Yardbird* and Cilla in Richard Danielpour's *Margaret Garner* were both written for, premiered by, and reprised many times by Angela.

Angela's most recent endeavor is the founding of Morning Brown, Inc., a nonprofit with the mission of bridging the gap between accessible, live-music programs and underserved individuals, schools, and communities. Drawing on the success of Angela's groundbreaking show, *Opera...from a Sistah's Point of View*©1997, Morning Brown, Inc., works to bring cultural experiences and awareness to cultural deserts. She is the co-host of *Melanated Moments in Classical Music*, an award-winning podcast from Classical Music Indy with an international subscriber base. She is featured in the 2022 PBS documentary on the life of Marian Anderson, *The Whole World in Her Hands*, produced by American Masters, and in the 2021 PBS documentary on the life of Marian Anderson, *Voice of Freedom*, a production of the most-watched documentary series *American Experience*.



ALFRED SAVIA

Artistic Advisor & Principal Guest Conductor of the Indianapolis Opera, Alfred Savia served as Associate Conductor of the ISO and Artistic Director of Symphony on the Prairie from 1990 to 1996. In 2019-20, Maestro Savia celebrated his 31st and final season as Music Director of the Evansville Philharmonic Orchestra. Under his leadership, the Orchestra added a Youth Orchestra, Philharmonic Chorus, and Eykamp String Quartet. His American guest conducting appearances include the Orchestras of Saint Louis, Detroit, Phoenix, Columbus, Memphis,

San Antonio, Louisville, New Orleans, and Naples. Internationally, he has conducted orchestras extensively in Europe (Florence, Belgrade), Central and South America (Santiago, Montevideo, Quito; Toluca and Jalapa in Mexico), and Asia (Korea). He recorded Russell Peck's *The Thrill of the Orchestra* with London's Royal Philharmonic Orchestra, and, with pianist Antonio Pompa-Baldi and the Evansville Philharmonic, Respighi's *Piano Concerto*. A native of Livingston, New Jersey, he graduated from Butler University. Conducting studies at the ASOL Institute of Orchestral Studies and the Tanglewood Music Center led to his first professional appointment as Assistant Conductor of The Omaha Symphony. He served as Resident Conductor of the Florida Philharmonic and New Orleans Symphony Orchestra, Associate Conductor of the Florida Symphony Orchestra and Music Director of the Orlando Opera. Savia studied operatic conducting in Milan, Italy with Enrico Pessina, a conductor at La Scala, who had been an assistant conductor under Arturo Toscanini, Pietro Mascagni, and Giacomo Puccini. This summer he returns to lead the Indianapolis Symphony in their "Star Spangled Symphonies" concerts over the 4th of July weekend at Conner Prairie.





SHEDERICK WHIPPLE

Shederick Whipple, chorus director and tenor, has performed throughout the United States, Europe and South America. His roles include The Starkeeper in *Carousel* (Rogers and Hammerstein), Tony in *Master Class* (McNally), Tamino in *Die Zauberflöte* (Mozart), Frederic in *Pirates of Penzance* (Gilbert and Sullivan), Ferrando in *Così fan Tutte* (Mozart), and Rinuccio in *Gianni Schicchi* (Puccini). In oratorio, Dr. Whipple has been soloist in *Requiem* (Mozart), *Messiah* (Handel), and other works. Some performing venues that Dr.

Whipple has performed as soloist include: Indianapolis Opera, Kokomo Symphony, Lexington Opera Theatre, Project Opera, Library of Fine Arts (in Moscow, Russia), Russian American Christian University, Teatro Sucre (in Cuenca, Ecuador), Bratislava Orchestra (in the Czech Republic), Library of Fine Arts (in Moscow, Russia), Russian American Christian University (Moscow, Russia), Iglesia Santa Maria de Maó (in Palma de Menorca, Spain) Da Corneto Opera, Capitol Opera, College of the Mainland Community Theatre, Marion Philharmonic Orchestra, Huntington University Orchestra, Orkestra Project, Chagrin Falls Chamber Orchestra, the Cleveland Art Museum, and Macon Civic Chorale. He joined Indianapolis Opera in the Chorus in the 2018 production of *La bohème*. He was an ensemble member in *Camelot* and *Carousel* and was a chorus member in *Madama Butterfly*. Dr. Whipple is currently the Education Curriculum Advisor and serves as Associate Chorus Conductor for Indianapolis Opera.





DANIEL NARDUCCI

Classic American Baritone Daniel Narducci is a multi-faceted artist whose talents have been captured through live stage presentations, recordings, documentaries, and television. Since his professional debut with the Cincinnati Pops Orchestra under the direction of Rich Kunzel, Mr. Narducci has appeared with many of the world's most prestigious orchestras, including the Cleveland Orchestra, Philadelphia Orchestra, Boston Pops, Dallas Symphony, Naples Philharmonic, Chicago Symphony, Rochester Philharmonic, Baltimore Symphony,

Toronto Symphony, Houston Symphony, and the Detroit Symphony.

Mr. Narducci's television appearances have reached audiences worldwide. His historic performance with the Cincinnati Pops Orchestra at the Great Hall of the People in Beijing was filmed for nationwide broadcast in China. Mr. Narducci's other television appearances include co-starring with Frederica von Stade and the Naples Philharmonic Orchestra in a program broadcast internationally by PBS entitled Pops at the Phil: A Century of Broadway.

Daniel Narducci's combined talents have been seen on operetta and musical theatre stages throughout North America and Europe. He made his New York City debut at Alice Tully Hall with the Collegiate Chorale Bass in An Evening of American Operetta. Mr. Narducci portrayed Old Deuteronomy in the 10th anniversary production of Cats in Hamburg, Germany, and he played the role of Lancelot during two national tours of Camelot, most notably opposite Robert Goulet's King Arthur. He later "ascended to the throne" as King Arthur in Indianapolis Opera's production of Camelot.

On the operatic stage, Narducci's recent appearances include Marcello in La Bohème with the Indianapolis Opera, Sharpless in Madama Butterfly with the Canton Symphony, Silvio in I Pagliacci with Opera Santa Barbara, and Mercutio in Gounod's Roméo Et Juliette with the Cleveland Opera.



JOSHUA THOMPSON

Joshua Thompson is a pianist, social musicologist, teaching artist, lecturer, and producer. He is recognized on a national scale for his expertise on classical composers of African descent and the inherent cultural connectivity in Black Arts movements. A recipient of multiple awards, citations, and national residencies including the 2020 Beckman Emerging Artist Fellow of the Arts Council of Indianapolis, he successfully completed his residency at the Africana Studies Center for Music and Society at the

Berklee School of Music in Boston with Dr. Bill Banfield followed by a performing and teaching residency at the University of Puget Sound in Tacoma, WA. Thompson was recently appointed Creative Partner in Residence with the Indianapolis Chamber Orchestra through 2024. As creator of the 2020 Best Music Podcast from the Black Podcasting Awards, his award-winning podcast series, *Melanated Moments in Classical Music* has been featured in the Miami Times and the British publication, *Alternative Classical*. Entering its fifth season with a growing audience in over 110 countries and nearly 2000 cities worldwide, Thompson has worked with Pulitzer Prize winner Anthony Davis, renowned clarinetist Anthony McGill and legendary operatic soprano, Angela Brown.





JARED THOMPSON

An Indy native, Jared Thompson is a saxophonist, composer, and arranger. He began piano at the age of 5 and began studying saxophone at the age of 10. The North Central High School (c/o 2000) and Denison University alum (c/o 2004) formed his own jazz quartet Premium Blend in 2007. A mainstay and fan favorite in the Indy area, Thompson performs regularly at The Chatterbox, The Jazz Kitchen, and a myriad of venues in the city. Premium Blend has been featured in two national award-winning documentaries "Go Get Your Horn," and "Chatterbox: A Love Letter." They have also released four albums "S.O.A.P. (Sum Of All Parts)" and "The Road," and released their third album "Vices" in June of 2019. Premium Blend's fourth studio album, "38th & Postmodernism," was a featured commission by the Indianapolis Jazz Foundation for Indy Jazz Fest 2020, and is the soundtrack for the docu-concert "38th & Postmodernism" that addressed the myriad of social tensions that were at the forefront of America's mind throughout 2020. Their documentary was accepted by the Heartland International Film Festival under the Indy Shorts category in 2021. Thompson also performs and writes for the hip-hop band Clint Breeze and The Groove, who have performed most recently with Tank & the Bangas as well as Trombone Shorty. Thompson has also performed at SXSW (2018) and was recently commissioned by Classical Music Indy to compose a piece that will be released in November of 2021. Thompson's main goal is to present the evolution of jazz music from its zenith of popularity during the Blue Note Records years to today.



2022-23 RESIDENT ARTISTS



ANNA MANDINA

Hailed as a “true Puccini lyric soprano” by Opera News, Italian-American soprano, Anna Mandina, is quickly making a name for herself in the opera world. Ms. Mandina recently performed the role of Mimì in Sarasota Opera’s production of Puccini’s *La bohème* to great acclaim. Anna made her mainstage debut at Sarasota Opera in 2019, singing 13 performances of Liù in the company’s Diamond Anniversary production of *Turandot*. Mandina was hailed as “impressive” and “heart-rending” as Liù by Opera News, having conveyed “all that is sweet and good with a robust soprano voice that can float a high B-flat as she sung of Calaf’s smile.” In 2016, 2017, and 2019, Anna performed as a Studio Artist and a Principal Artist with Opera Maine. In her time there, Ms. Mandina performed the role of Eva Crowley in the East Coast premiere of Jack Perla’s *An American Dream*. Besides the Puccini heroines, Anna’s signature roles include Countess Almaviva (*Le nozze di Figaro*), Micaëla (*Carmen*), Violetta Valéry (*La traviata*), Susannah Polk (*Susannah*), and Hanna Glawari (*The Merry Widow*). Anna’s training has included apprenticeships with Seagle Festival, the Houston Grand Opera Young Artist Vocal Academy, Opera Company of Middlebury, Opera Maine, the Missouri Symphony, and Sarasota Opera. Ms. Mandina holds a Bachelor of Music degree in Vocal Performance from the University of Missouri-Columbia, and a Master of Music in Opera Performance from The Boston Conservatory. When she is at home in Kansas City, Anna enjoys cooking with her Italian family, gardening, and spending quality time with her partner Shawn and their two cats, Charlie and Linus.

CHRISTINE BODDICKER



Christine Boddicker, mezzo-soprano, a native of the Chicagoland area of Illinois is excited to return to the Midwest to join Indianapolis Opera as a Resident Artist. Christine's recent engagements include Mercédès (*Carmen*) and covering Rosina (*Il barbiere di Siviglia*) as a Young Artist at Brevard Music Festival. Previously, Christine has been a Young Artist with Opera Steamboat (2021), Chicago Summer Opera (2019), and Janiec Opera Company of the Brevard Music Center (2018, 2022). Additionally, in December of 2019, she

traveled to Wichita, Kansas to sing the role of La Zelatrice (*Suor Angelica*) with Music on Site Inc. In the summer of 2020, Christine had the privilege to rejoin the Janiec Opera Company as Dater #44 in the virtual premiere of *ZOOM Speed Dating Tonight!* Other recent virtual projects include operatic scenes with Miami Music Festival, and Sally (*A Hand of Bridge*) with the Moores Opera Center. Favorite roles performed include Sesto (*La clemenza di Tito*) with Opera Steamboat, Angelina (*La Cenerentola*), Charlotte (*A Little Night Music*), Sesto (*Giulio Cesare*), and Giacinta (*La finta semplice*) with the Moores Opera Center. Christine has also been selected as a finalist in the 2022 San Antonio Tuesday Musical Club vocal competition, and received the First Place award in the 2021 MI Opera Voice Competition. She holds degrees from University of Houston (MM - Performance) and Michigan State University (BM - Performance).





BRANDON LOCKHART

A native of Louisville, Kentucky, Brandon Lockhart began his musical studies at the young age of nine. He received a Bachelor of Arts in Music from Kentucky State University prior to matriculating at Florida State University College of Music, earning a Master of Music in Vocal Performance. Brandon delights in his passion for interpreting classical literature and has performed a varied repertoire including Opera, Oratorio, Musical Theater, Art Song and Jazz. Beginning his vocal studies as a baritone, highlights of opera performances include Marco in *Gianni Schicchi*, Guglielmo in *Così fan tutte*, Le moine musicien in Massenet's rarely performed *Le jongleur de Notre Dame*, Morales in *Carmen* and Dandini in *La Cenerentola*. In 2013 he was the grand prize recipient of the Hannah C. Bealieu Vocal Competition. In 2016, Brandon made his debut as a Tenor. His first engagement was the Tenor Soloist for Dubois' *Seven Last Words of Christ* and was featured in recital at the Metropolitan A.M.E. Church. Brandon's role credits as a tenor include Eisenstein in *Die Fledermaus*, El Remendado in *Carmen*, Tamino in *The Magic Flute* and Le Comte Barigoule in Viardot's *Cendrillon*, Parpignol in *La Bohème* and Rapunzel's Prince in Sondheim's *Into the Woods*.





DALTON WOODY

Dalton Woody, a baritone originally from Western North Carolina, received his undergraduate degree in Vocal Performance from Mars Hill University and his Master's degree in Opera Performance from the University of Houston. Dalton has appeared in supporting roles with the Asheville Lyric Opera as Action in Bernstein's *West Side Story*, Fiorello in Rossini's *Il Barbiere di Siviglia*, and The Speaker in Mozart's *Die Zauberflöte*. While attending the University of Houston, he sang the roles of Francis Nurse in Robert Ward's *The Crucible*, Cosimo in John Musto's *The Inspector*, Ali in Rossini's *L'italiana in Algeri*, Leandro in Prokofiev's *The Love for Three Oranges*, and Charles Surface in the world premiere of the University of Houston's Production of *The School For Scandal*. In addition to opera, Dalton was the bass soloist with the Symphony of Southeast Texas for their 2020 performance of the Faure *Requiem*. Dalton joined Houston Grand Opera as a chorister for their 2020 production of Verdi's *Aïda* and returned for their 2022 production of Puccini's *Turandot*. During the Summer of 2021, Dalton was engaged as an Emerging Artist with Charlottesville Opera, where he sang the role of Alcindoro in Puccini's *La Bohème*. Dalton returned as an Emerging Artist to Charlottesville Opera the following summer where he sang the role of Franz the Butler and covered Captain von Trapp in Rogers and Hammerstein's *The Sound of Music* and sang the role of Cascada in Franz Lehár's *The Merry Widow*.



MIGEUN CHUNG



Migeun Chung, a collaborative pianist, has been named music director for opera scenes at MOSI in winter 2021, répétiteur/pianist for *A Midsummer Night's Dream* at Opera NUOVA in summer 2019, and coach/pianist at Opera Ozarks in 2018. Recently, she earned her second master's degree in Collaborative Piano, specializing in vocal accompanying and opera under Jocelyn Dueck and Ellen Rissinger at Carnegie Mellon University. Before that, she earned a B.M. from the Sookmyung Women's University in Seoul, South Korea, and graduated with degrees (D.M.A. & M.M.) in piano performance with related studies in vocal accompanying at the University of North Texas. She continued to work at Interlochen Arts Camp 2021, New York Dramatic Voices in January 2020, CoOperative Program, CLA Italy, in opera and musical theatre productions at the Bayview Music Festival and Opera in the Ozarks. Most recently, she joined the Opera Lucca and AIMS programs in the summer of 2022.

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Vandi Enzor
Elizabeth Ewigleben
Anne Fuchs
Heather Hansen
Brenda Jackson

TENORS

Larry Goens
James Mannon
Will Upham
Mark Wheatley
Shederick Whipple

MEZZO-SOPRANOS

Patricia Brown
Karen Clifton
Kelsee Hankins
Kenna McWilliams
Jennifer Nie
Ingrid Rodriguez

BARITONES

Dennis Bowling
Sean Manterfield
Eric Moy
Matt O'Donnell





INDIANAPOLIS YOUTH ORCHESTRA

ADAM BODONY, Artistic Director

JANETTE BROWN, Executive Director

SUSAN KITTERMAN, Founder and Artistic Director Emerita

VIOLIN

Rachel Englert
Sneha Vashistha
Becca Allen
Lara Kendall
Lena Lowry

VIOLA

Emily Barbus
Allison Smith

CELLO

Benji Berners
Catherine Yang

BASS

Brandon Farber

TRUMPET

Cooper Smith
Rowan Peters
Ronak Agarwal

ABOUT THE INDIANAPOLIS YOUTH ORCHESTRA

Founded by Susan Kitterman in the early 1980s (originally as the New World Chamber Orchestra), the Indianapolis Youth Orchestra has grown in participants, artistry, and education opportunities over the organization's 40 seasons and now boasts three leveled ensembles with nearly 200 total members from ages 9 to 18.

AUDITIONS: Late Auditions for the 2022-23 season are being accepted Oct 1-15 with details available at indianapolisyouthorchestra.org.

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Please join us in thanking the Indiana Spine Group, whose support made *Opera in the Park* possible.



OUR PARTNERS:

We are grateful to the Indianapolis Park and Recreation Department and Friends of Garfield Park for hosting this annual event.



OUR PATRONS:

Thank you for joining us for an exciting evening of music, picnicking, and family fun!