

Carmen

November 10, 11, and 12, 2023
The Tarkington



INDIANAPOLIS OPERA
49TH SEASON *A Voice. A Stage. A Story.*

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Welcome Message from the General Director

On behalf of the Board of Directors and staff, we welcome you all to the 49th Season.

With a thankful heart, we gather today on the backs of years of gifted leaders who have built a path towards our 50th Anniversary. We assemble to share in live acoustic singing in a theatre, surrounded by the best and most beautiful voices of today performing alongside the rising stars of tomorrow, each with a renewed gratitude. What a gift of being in person, living out the essential element of our lives, experiencing the joy of singing.

Uniquely so, this art form, opera, encompasses the full range of emotion found in timeless stories, the collection of all presentational art forms collaborating for the ultimate vocal expression of storytelling. We have assembled the world's singers on stage to demonstrate the inherent nature of opera's cultural landscape, while evoking often the most challenging stories in history, truly speaking to us today and tomorrow.

IO is building a truly diverse organization, a 21st century model with the vision to be an artistic and cultural cornerstone by presenting both traditional and contemporary stories in intimate settings, showcasing the best international and regional talent, and demonstrating the power of beautiful singing and captivating storytelling from around the world.

The Indianapolis Opera strives to focus on a great revival in the new classical music world which inspires all people. Debuted in 1875, Carmen delivers a powerful relevance for today with challenging themes of social classes, conflicting cultures, and the abuse of control. Even though this production will be performed in the period in which it originated, a modern message will still arise. The stories we produce continue to stretch me, revealing how each generation struggles with the sadness of life, while learning the genuine meaning of love, inclusion, and forgiveness.

Thank you for joining us and allowing us to give you a gift of music and storytelling. May you spread your passion to everyone you encounter as ambassadors of the healing power of singing.

A voice. A stage. A story.

Many Blessings,
David Craig Starkey

Company Info - Since 1975, Indianapolis Opera has delivered the passion, excitement, and art of opera. Nearly fifty years later, we continue to bring high-quality opera and vocal arts to Indiana, nurture the careers of emerging professional artists, and enrich lives with an emphasis on culture through compelling education and community engagement.

Mission Statement - The mission of Indianapolis Opera is to educate, inspire, and entertain through the creation and presentation of musical storytelling for our diverse Hoosier community.

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Carmen

Music by Georges Bizet
Debuted in Paris, France in 1875

THE TARKINGTON

November 10, 11, and 12, 2023

CAST OF CHARACTERS

Carmen	Nina Yoshida Nelsen
Don José	Adam Diegel
Micaëla	Kearstin Piper Brown
Escamillo	Young Kwang Yoo
Zuniga/ Escamillo Cover	Andrew Boisvert*
Frasquita/ Micaëla Cover	Victoria Korovljev*
Mercédès/ Carmen Cover	Liz Culpepper*
Moralès	Colin Anderson
Le Remendado/ Don José Cover	David Silvano*
Le Dancaïre	Zachary Angus
Lillas Pastia	Larry Goens
Flamenco Dancers	Erica Dominguez
	Andres Casanas
Frasquita Cover	Rachel Purvis

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is a multidisciplinary team.
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Artistic Staff

Guest Director	Layna Chianakas
Conductor	Alfred Savia
Assistant Director	Dr. Jessica Burton
Chorus Director	Dr. Cara Chowning
Associate Chorus Director	Dr. Shederick Whipple
Fight Choreographer	Dr. Andrés X. López
Rehearsal Pianist	Morgan Hunkele

Production Staff

Production Coordinator	Dr. Jessica Burton
Production Stage Manager	Philip Christiansen
Lighting Designer	Bailey Rosa
Costume Coordinator	Dr. Jessica Burton
Scenic Designer	Valeriya Nedviga
Dance Specialist	Erica Dominguez
Technical Director	Richard Barrett
Wardrobe	Stephanie Rossell
	Deeann Bauer
Hair/Makeup	Terri Moore
Assistant Stage Manager	Marta Hamilton
Props Manager	Marta Hamilton
Supertitles Operator	Nathaniel Hein

Videographers & Photographers

Photographer	Denis Ryan Kelly, Jr.
Videographers	Dustin Jenkins
	Chris Zazzetti

Special Thanks

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designed by Susan Memmott Allred

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Indiana Ballet Conservatory

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Steve Wrighton
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Carmen Synopsis

Act I

Soldiers and townspeople mill around in a square in Seville. A young woman, Micaëla, asks the soldiers if they have seen Don José. Telling her he'll be back soon, they try to persuade her to stay with them, but she declines. The relief soldiers, including Don José, arrive. Factory bells ring, and a group of cigarette women emerge from the factory where they work, including the popular gypsy, Carmen. She focuses her attention on Don José, who pretends not to notice. Before leaving, she tosses a flower at him. Alone, Don José recovers the flower and reflects on Carmen's allure. Micaëla finds him and delivers both a letter and a kiss from his mother, who asks her son to marry Micaëla. Don José promises his love and fidelity to Micaëla, despite the temptations of Carmen. A ruckus erupts from the cigarette factory. Carmen has gotten into a fight, and carved a cross onto the forehead of another woman, Manuelita, and the officer Zuniga commands Don José to jail Carmen. Don José succumbs to her seduction, he agrees to a rendezvous, and unable to resist her, he allows Carmen to escape.

Act II

At Lillas Pastia's inn, Carmen, her friends Frasquita and Mercédès, and the crowd blow off steam by singing and dancing together. There is a brief exchange with Zuniga while a group of fans arrives, celebrating Escamillo, the famous bullfighter. The crowd cheers as Escamillo boasts of his victories. He notices Carmen, but she remains indifferent. Zuniga, also smitten, tells Carmen that he plans to return to the inn later to visit her. When the crowd disperses, the smugglers Remendado and Dancaire try to enlist the aid of Carmen, Frasquita, and Mercédès. Mercédès and Frasquita agree to help them smuggle contraband, but Carmen, expecting Don José, wants to stay at the inn. Don José arrives, and Carmen dances for him. But distant bugles signal him to return to his quarters and he prepares to leave. Carmen mocks his obedience and encourages him to run away with her and lead the free gypsy life. Don José remains unconvinced until Zuniga returns to the inn seeking Carmen. In a jealous rage, Don José defies his officer's orders to leave. As the smugglers pounce on Zuniga and escort him out of the inn, Don José has no choice but to remain with the gypsies.

Act III

At the mountain hideout of the smugglers, Don José longs for his mother, who still believes him an honest man. Carmen taunts him and urges him to leave, but he refuses. Frasquita and Mercédès tell their fortunes with a deck of cards. When Carmen takes her turn, the cards foretell death for her and Don José. The gypsies set off to smuggle contraband, leaving Don José behind to guard the camp. Micaëla arrives at the mountain hideout searching for Don José and hides among the rocks. Escamillo approaches the camp looking for Carmen. He and Don José exchange words and begin to fight, but the smugglers return

in time to stop Don José from wounding Escamillo, who invites them all to the bullfight in Seville. Her hiding place discovered, Micaëla begs Don José to return home to his mother, who is dying. Despite his violent jealousy, Don José leaves with Micaëla.

Act IV

At the bullfight, a crowd gathers. Escamillo and Carmen arrive together. Mercédès and Frasquita warn Carmen that Don José is lurking about. Carmen, unafraid, waits alone for Don José. He approaches and begs her to leave with him. She insists that their affair is over, that she does not love him anymore, and that she now loves Escamillo. As Don José's demands become more desperate, Carmen throws at him the ring he once gave her. Don José murders Carmen. The police take him away, and her friends mourn her death.

Director's Notes by Layna Chianakas

With over 80 performances as the title role of *Carmen* to my name and a production already directed, I come to our production here in Indianapolis with more life experience, more excitement and still a sense of awe over the beauty of this iconic work. Arguably the most famous opera in the history of the art form, *Carmen* conjures an immediate image in the mind of every opera fan, in addition to lots of opinions. She carries with her the illustrious title of being one of opera's first feminists, driven by her strong Romani background which notoriously was a very male-dominated society. Despite the societal demands put upon her, she still prevailed in believing what she wanted, when she wanted and accomplished her final selfish wish: to be driven by her deep belief in Fate. She has known her whole life that her future was already dictated to her and at the moment this opera takes place, she knows that she will die, and by whose hand.

For a first-time *Carmen*-goer, it seems bizarre to have an opera set in Seville but sung in French. To add another layer, our *Carmen* cast will speak dialogue in English. I have melded both traditional and contemporary elements by maintaining conventional costumes and set design, but keeping the cast's hair natural and allowing for current sensibilities, gestures and character development. While Carmen is the title role, the journey is Don José's; a tortured man with a violent past who is torn between his passion for Carmen and his love of his childhood, his mother and the woman he is supposed to marry. But perhaps the most exciting character in the opera is the Chorus. Some of the most thrilling scenes feature them as they represent humanity in every form; they lust, love, judge, follow, lead and even have a hand in the shaping of an audience's perception. You will see yourselves in at least one of these layered characters and are encouraged to allow the music and story to transport you.

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Carmen Cast



Indianapolis - Keystone



Hailed as a “richly powerful singing actress” (*Broadway World*), **NINA YOSHIDA NELSEN** captivates audiences throughout North America and Europe with her world-class voice and magnetic stage presence. This season, in addition to joining Indianapolis Opera in *Carmen*, Ms. Nelsen appears as Melissa (*Alcina*) with Seattle Opera, Suzuki (*Madama Butterfly*) with Opera Carolina, and

Mother Chen (*American Soldier*) with the Perelman Performing Arts Center. Last season, Ms. Nelsen reprised the role of Suzuki (*Madama Butterfly*) with Atlanta Opera and New Orleans Opera, performed selections of orchestrated lieder by Alma Mahler with the Toledo Symphony, returned to Seattle Opera as Khanh (*Bound*), and performed the roles of Mama (*An American Dream*) and Fricka (*Die Walküre*) with Opera Santa Barbara. Recently, Ms. Nelsen made her Boston Lyric Opera debut as Mama Lucia (*Cavalleria Rusticana*) and her Bard Opera debut as Mother Chen (Huang Ruo’s *An American Soldier*), returned to Opera Santa Barbara for a double bill as Candelas (*El Amor Brujo*) and Frugola (*Il Tabarro*), and made her Chicago Opera Theater debut singing Queen Sophie (Adamo’s *Becoming Santa Claus*). She also performed in the *Uplifting Asian Voices* concert at Boston Lyric Opera, joined Santa Fe Opera for Huang Ruo’s *Angel Island*, made her Washington National Opera debut as Phoung Tran in the world premiere of *The Rift* (Ruo/Hwang), sang Mama (Perla’s *An American Dream*) at Kentucky Opera, was alto soloist in Beethoven’s 9th Symphony with the Rhode Island Philharmonic, made her Portland Opera debut as Suzuki (*Madama Butterfly*), and performed in the world premiere of *Blood Moon* at the Prototype Festival in New York City.



Korean American tenor **ADAM DIEGEL** regularly earns international acclaim for his impassioned dramatic sensibilities, powerful voice, and for his classic leading man looks. Adam Diegel made his Metropolitan Opera debut as Froh in Robert Lepage’s landmark production of *Das Rheingold* conducted by Maestro James Levine, and later reprised the performance under Fabio Luisi.

Further appearances at The Met include Pinkerton in *Madama Butterfly* under Plácido Domingo and Ismaele in *Nabucco* under Paolo Carignani. Other recent engagements include: Pinkerton in *Madama Butterfly* at Atlanta Opera, Fort Worth Opera, Arizona Opera, Opera San Antonio, Kentucky Opera, West Australian Opera, Opera Hong Kong, Lithuanian National Opera, The Savonlinna Opera Festival, and at the Guangzhou Opera House in China; Ismaele in *Nabucco* at The Metropolitan Opera and at Opera Philadelphia; Cavaradossi in *Tosca* at Vancouver Opera, Palm Beach Opera, Glimmerglass Opera, Seattle Opera, Opera Santa Barbara, and Arizona Opera, and The National Theatre in Budapest; Don José in *Carmen* at San Francisco Opera, Glimmerglass Opera, Opera Theatre of St. Louis, Florida Grand Opera, Arizona

Opera, Madison Opera, English National Opera, Lithuanian National Opera, and Opera Australia's Handa Opera on Sydney Harbour; and Rodolfo in *La Bohème* at Teatro Nacional Eduardo Brito (Dominican Republic), Minnesota Opera, Opera Omaha, The Princeton Festival, and Pensacola Opera. He has also performed Froh in *Das Rheingold* and Narraboth in *Salome*, both with the Atlanta Opera, *Don Carlo* at Lithuanian National Opera, Maurizio in *Adriana Lecouvreur* at The National Theatre in Budapest, and *Luisa Miller* for Opéra National de Lyon.



KEARSTIN PIPER BROWN has become one of the most sought-after lyric sopranos in the US. In 2024, she will make her company debuts with Florida Grand Opera as Nedda in *I Pagliacci* as well as with the Metropolitan Opera as Evelyn in *Fire Shut up in My Bones*. She will also perform the world premiere of *Two Corners* with Finger Lakes Opera in cooperation with Cincinnati Opera. On the concert stage, she will sing with Atlanta and Oregon Symphony. In 2023, Ms. Brown made her debut at the Lyric Opera of Chicago in the world premiere of *The Walkers* by Daniel Bernard Roumain, sang Wendy Torrance in Paul Moravec's *The Shining*, first with Opera Parallèle in San Francisco and subsequently with Atlanta Opera. In 2022, she resumed performances in the lead role of Esther in Ricky Ian Gordon's opera *Intimate Apparel* with Lincoln Center Theater (as part of the joint Metropolitan Opera's New Works Program), for which she won several awards, including the World Theater Award for "Outstanding Debut Performance in an Off-Broadway Production". *Intimate Apparel* is featured on PBS' Great Performances series. Other career highlights of her recent past were Musetta and Bess, both with New Orleans Opera, Dorothy Jean Hamer in Chandler Carter's *This Little Light of Mine* with Santa Fe Opera as well as Clara in Jake Heggie's *It's a Wonderful Life* with San Francisco Opera, where she also covered Dame Shirley in John Adam's *Girls of the Golden West*.



Praised by *Opera News* for "Vocal dexterity and outstanding Italian diction – Mr. Yoo showcased a rich, reverberant baritone." Baritone **YOUNG KWANG YOO**, native of South Korea, is a graduate of the College of Music, Seoul National University. He received his Master of music degree from the Manhattan School of Music. Young made his debut with Florida Grand Opera as Figaro in *Il barbiere di Siviglia*. Upcoming engagements include Marcello in *La bohème* with Intermountain Opera Bozeman. Previous credits include *Carmen* (Escamillo) with Festival Opera, *La bohème* (Marcello), *Lakmé* (Frederic) and *Luisa Miller* (Miller) with Manhattan School of Music, *Emmeline* (Mr. Maguire), *Le nozze di Figaro* (Il Conte), *The War Reporter* (Paul Watson) and *Pelléas et Mélisande* (Pelléas) with Opera institute, *La tragedie de Carmen* (Escamillo) with the City Lyric Opera in NYC and *L'enfant prodigue* (Siméon) with Camerata New Jersey Foundation. He sang *Don Pasquale* (Malatesta) and *Madama Butterfly* (Sharpless) with Martina Arroyo Foundation. He performed three operas with Cleveland Opera Theater, *Madama Butterfly* (Sharpless), *La bohème* (Marcello) and *Il barbiere di Siviglia* (Figaro) which was hailed by Cleveland Classical, "Baritone Young Kwang Yoo brought an ultimate suavity, and a special combination of tone and power to Figaro."



ANDREW BOISVERT, Bass, has been hailed as “thundering” (San Diego Story) with a “deep warmth” (The Rutland Herald). He is a graduate of the Maryland Opera Studio at the University of Maryland (MM) and previously attended the University of Hartford, where he earned his Bachelor’s degree in Vocal Performance. Recent performance highlights include returning to Sarasota Opera to cover Il Commendatore in *Don Giovanni* and Lo zio Bonzo in *Madama Butterfly*, singing Il Re di Scozia in Opera Neo’s production of *Ariodante* (August 2022), covering Sergeant Sulpice in St. Petersburg Opera’s production of *La fille du Régiment* (June 2022), and performing as Sam in Fargo-Moorhead Opera’s production of *Trouble in Tahiti* (March 2022) as well as covering Alidoro in their performance of Rossini’s *Cinderella* (April 2022). Boisvert is a student of internationally renowned bass-baritone, Kevin Short.



VICTORIA KOROVLJEV is the Resident Artist Soprano for Indianapolis Opera, having recently appeared as Zweite Dame and covered Pamina in *Die Zauberflöte*, as well as Lola in *Gallantry* and Veteran’s Wife in *Veteran Journeys*. She recently celebrated her Caribbean heritage as Elsa in the world premiere of *The Pirate’s Daughter*, commissioned by Romanza Lyric Opera. In 2022, Victoria was featured as Siren in Minnesota Opera’s production of *Rinaldo* and debuted with Opera Grand Rapids as Female Soloist 2 in the world premiere of *Stinney: An American Execution*, recorded for PBS. She also portrayed Countess Almaviva in *Le nozze di Figaro* with Trentino Music Festival. Regularly receiving acclaim in competition, she was named finalist in TMF’s Young Artist Competition and semi-finalist in both the Palm Springs Opera Guild Competition and Jacques Offenbach Grand Prix.



LIZ CULPEPPER, mezzo-soprano, was educated at the University of Texas (B.A. Music - Voice) and received her Master’s in Voice from Indiana University. While at IU, Liz performed the following roles: Suzuki (*Madama Butterfly*), Mrs. Sedley (*Peter Grimes*), Madame de Croissy (*Dialogues des Carmélites*), La Zia Principessa (*Suor Angelica*), and Serse (*Serse*). She has also appeared in several summer music festivals, notably Brevard Music Festival (as Susuki, *Madama Butterfly*), Princeton Festival (as First Secretary, *Nixon in China*), and Teatro Nuovo, where she is employed as a core singer. Most recently, Liz made her Lincoln Center debut with Teatro Nuovo as La Comare in *Crispino e la Comare* and served as an Apprentice Artist with Sarasota Opera for their 2023 Winter Season. This spring, she continues as Resident Artist with Indianapolis Opera.



DAVID SILVANO David Silvano, an emerging Peruvian-American tenor, has performed roles such as Don José in *Carmen*, Martin in *The Tender Land*, Ferrando in *Così fan Tutte*, Aeneas in *Dido and Aeneas*, and will make his role debut as The Duke in *Rigoletto* in the spring of 2024. In 2022, he performed the role of Theodore Billings in the staged premiere of Clint Borzoni’s *The Copper Queen*

with Marble City Opera. A native of Colorado, Mr. Silvano holds a BM from Colorado Mesa University and a MM from Colorado State University where he studied with John Lindsey and performed with the Ralph Opera Program. He recently appeared as tenor soloist Handel Messiah Society of Grand Junction and has appeared in productions with Boulder Opera Company, Art Song Colorado, Opera Fort Collins, and Loveland Opera Theatre, among others.



ZACHARY ANGUS is a 2019 alumnus of the Indianapolis Opera Resident Artist program, during which he covered Lancelot in *Camelot*. Recently Mr. Angus sang the title role of *Gianni Schicchi* at the International Summer Opera Festival of Morelia, Mexico and covered Seid in Opera Festival Chicago's production of *Il Corsaro*. Mr. Angus received his BM from the University of Notre Dame, later serving as an Emerging Artist with Fort Wayne Philharmonic. He recently sang Jennifer Higdon's song cycle *Civil Words* at Philadelphia Fringe Festival. Other roles include Friedrich Bhaer (*Little Women*), Claudio (*Béatrice et Bénédict*); Guglielmo (*Così fan tutte*); Alfio (*Cavalleria Rusticana*); Bartley (*Riders to the Sea*), Belcore (*L'elisir d'amore*); Captain Corcoran (*H.M.S. Pinafore*); Pangloss/Cacambo/Martin (*Candide*); and bass soloist in *The Little Match Girl Passion* (Facility Theatre) and Handel's *Messiah* (Salt Creek Orchestra).



COLIN ANDERSON, baritone, has recently appeared as Amonasro (Verdi's *Aida*), Peter (Humperdinck's *Hansel und Gretel*), Ford (Verdi's *Falstaff*), Bottom (Britten's *A Midsummer Night's Dream*), Sam (Bernstein's *Trouble in Tahiti*), and Antonio (Mozart's *The Marriage of Figaro*). Anderson also appeared in 21st century works, with performances of Du Yun's *Angels Bone*, Rachel J. Peter's *Wild Beasts of the Bungalow*, and Missy Mazzoli's *Proving Up*. Anderson also has a love for art song and a particular interest in music by underrepresented minority groups. He holds a Masters of Music in Vocal Performance from Indiana University, where he is currently pursuing his Performance Diploma under the tutelage of Dr. Brian Horne.

Artistic Team



Stage Director, **LAYNA CHIANAKAS** believes that her three-decade career as a mezzo-soprano has given her a unique understanding of singers and what they need to be successful. Her stage directing credits include, Mozart's *Le nozze di Figaro*, Cavalli's *L'Ormino*, Offenbach's *Orpheus in the Underworld*, Gluck's *Orfeo ed Euridice*, the National Opera Association's award-winning *Postcard from Morocco* by Argento, Ravel's *The Bewitched Child/L'enfant et les Sortilèges*, Strauss' *Die Fledermaus/The Revenge of the Bat*, and a fully-staged and conceptualized Mendelssohn's *Elijah*, among others, for the San José State Opera Theater. For Opera San José, she directed *La Voix humaine*, *Hansel & Gretel*, *Carmen* and *Il barbiere*

di Siviglia. She has directed Verdi's *Nabucco* for West Bay Opera, and a double-bill of Zemlinsky's *Eine florentinische Tragödie* and Puccini's *Gianni Schicchi* for Livermore Valley Opera, which received first place in the 2021 American Prize in Opera Performance. Most recently, she directed a double bill of Falla's *El amor brujo* and Puccini's *Il Tabarro*, and *Tosca* for Opera Santa Barbara, Ching's *Speed Dating*, *Tonight!* (Opera Santa Barbara's Chrisman Studio Artists), a Classical Voice award-winning *Otello* for Livermore Valley Opera, and *Madama Butterfly* for the Lubbock Symphony Orchestra with Yulan Piao in the title role. Last spring, Ms. Chianakas returned to Opera Santa Barbara to direct *The Light in the Piazza* for the Chrisman Studio Artists, *La Boheme* for the Santa Cruz Opera Project, and *Tosca* for Amarillo Opera. This *Carmen* marks her directorial debut with Indianapolis Opera.



Artistic Advisor & Principal 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. 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, Central and South America, and Asia. He recorded Russell Peck's *The Thrill of the Orchestra* with London's Royal Philharmonic Orchestra, and, with the Evansville Philharmonic, Respighi's Piano Concerto. 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 was an assistant conductor under Arturo Toscanini, Pietro Mascagni, and Giacomo Puccini. Each summer he returns to lead the Indianapolis Symphony in their "Star Spangled Symphonies" concerts over the 4th of July weekend at Conner Prairie.



DR. JESSICA BURTON, a military brat, likes to say she is from everywhere and nowhere. Most recently she hails from Austin, TX, where she received her D.M.A. in Opera Direction from the University of Texas. She also holds a B.M. in Vocal Performance and a B.S. in Technical Theatre from West Texas A&M University. Jessica has worked as an assistant director with Austin Opera, Amarillo Opera, LOLA (Local Opera Local Artists), UT Austin, Spotlight on Opera, and FAVA France. Past directing credits include *Little Women*, *At the Statue of Venus*, *Speed Dating Tonight*, *Das Lied von der Erde* (UT Austin), *Cendrillon*, *Pomme d'api* (FAVA France), *Angles in America*, *The Laramie Project*, and *Bent* (Avenue 10). As a performer, notable roles include the Witch in *Into the Woods*, Fastrada in *Pippin*, and Morgana in *Alcina*. Past costume designs include *The Magic Flute*, *Dido and Aeneas*, *Suor Angelica*, *Metamorphoses*, *The Who's Tommy*,

and *Aida*. Jessica's passion is cultivating community engagement among the next generation of opera goers.



DR. CARA CHOWNING is the vocal coach and voice area coordinator at Ball State University and has served on faculties of the Cleveland Institute of Music, Simpson College, Oklahoma City University, and the University of Illinois. Chowning is in demand as coach, music director, and collaborative artist, performing extensively throughout the US, South America, and Europe as duo partner and chamber musician. Internationally, Chowning has been guest coach for the American Institute of Music Studies in Graz, Austria and Teatro Bicentenario in San Juan, Argentina. She has lectured and performed for Road Scholars, Uniworld cruises and been broadcast on Public Television and Radio. She is music director for the vocal series of the Bar Harbor Music Festival and has served on the music staff of Lyric Opera Cleveland, Opera Cleveland, Finger Lakes Opera, Kansas City Lyric Opera, Des Moines Metro Opera, and Cleveland Opera.



DR. SHEDERICK WHIPPLE, has performed throughout the U.S.A., Europe, and South America, and he most recently appeared as Starkeeper in Indianapolis Opera's production of *Carousel*. Other roles include Tamino in *Die Zauberflöte* (Mozart), Ferrando in *Così fan Tutte* (Mozart), Rinuccio in Gianni Schicchi (Puccini), Tony in *Master Class* (McNally), and Frederick in *Pirates of Penzance* (Gilbert & Sullivan).

Dr. Whipple has been a soloist in *Requiem* (Mozart), *Messiah* (Handel), and *Les Illuminations* (Britten), and has performed with Kokomo Symphony, Lexington Opera Theatre, Project Opera, Library of Fine Arts (Russia), Russian American Christian University, Teatro Sucre (Ecuador), Iglesia Santa Maria de Maó (Spain), Da Corneto Opera, Capitol Opera Bratislava Orchestra (Czech Republic), Marion Philharmonic Orchestra, and Macon Civic Chorale. Dr. Whipple is the Chief Development Officer, Education Curriculum Advisor, and Associate Chorus Conductor for Indianapolis Opera.



MORGAN HUNKELE is an active collaborative pianist, vocal coach, and conductor. Currently the Resident Artist Pianist and Vocal Coach at Indianapolis Opera, Ms. Hunkele began working as a staff vocal pianist at Wake Forest University at the age of nineteen. She was a Collaborative Piano Fellow at *Musiktheater* Bavaria in Summer 2023 and will be joining Virginia Opera for their 2024 production

of *Frida Khalo and the bravest girl in the world*. Ms. Hunkele was a 2023 summer conducting fellow with Baltimore Chamber Orchestra and has received acclaim in competition, including the Ronald Sachs International Music Competition and Charlotte Steinway Piano Competition. Ms. Hunkele holds her MM from Cincinnati College-Conservatory of Music and her BM from University of North Carolina School of the Arts. She has performed with Fayetteville Symphony Orchestra, North Carolina Bach Festival, Green Mountain Chamber Music Festival, and Brevard Music Center, among others.

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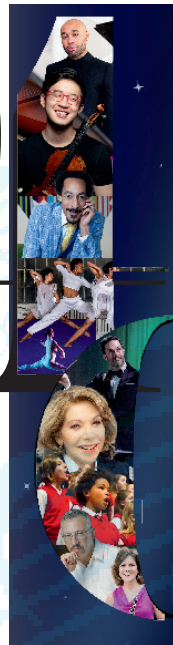
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SING ME A STORY: As a part of our “Sing Me A Story” Series, every year we create an original children’s opera to share with the youngest members of our Hoosier community, along with their teachers and families. Children are exposed to the thrill of live opera singing while hearing important morals about topics like bullying, acceptance, overcoming fears, and making new friends.

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VOCAL MASTER CLASSES: In a hands-on experience, the Artists present a master class for young music students, imparting knowledge from years of studying and teaching vocal performance by coaching both solos and ensembles, sharing vocal health advice, and discussing what goes into a performance career.

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We are also now booking education and community outreach events for Spring and Fall of 2024!

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The Resident Artists are supported through our scholarship initiative, which allows donors to directly influence opera education in Indiana. These funds not only support the development of these young professionals, but every dollar allows us to share their talents with an ever-growing audience of children, whose schools often have limited or nonexistent music departments and programs.

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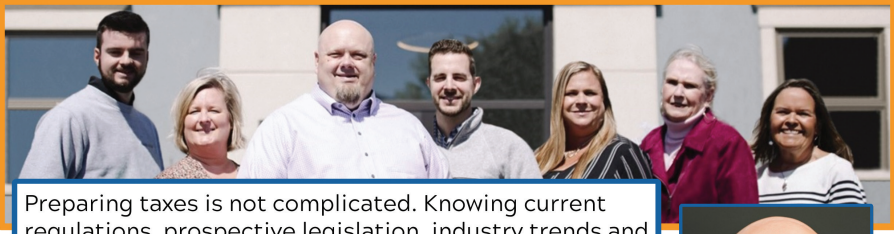
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