

**Love, lust, betrayal, and a large dose of political corruption in Ancient Rome –
University Opera’s production of Monteverdi’s THE CORONATION OF POPPEA**

This fall, University Opera immerses itself in the seventeenth century, presenting three performances of Monteverdi’s masterpiece, THE CORONATION OF POPPEA (1643). David Ronis, Director of University Opera, will direct, and Interim Director of Orchestras, Chad Hutchinson, will conduct. Musical preparation will be by UW-Madison vocal coach, Daniel Fung, and guest artist, Christa Patton, will lead the continuo and serve as Baroque style coach for the production.



Considered opera’s earliest masterpiece, POPPEA takes us to an upside-down world where virtue is punished, and ruthlessness and ambition are rewarded, to a republic in which the Head of State behaves very badly. Roman Emperor Nero and his ambitious consort Poppea have no compunction about sweeping aside anyone who stands in the way of their union –

including Nero’s wife Ottavia and his teacher, the philosopher Seneca. After all is said and done, Poppea is crowned Empress as the couple rejoices in one of the most beautiful duets ever written. This compelling drama, filled with stunningly gorgeous music, features a large cast of UW-Madison students accompanied by an ensemble of authentic period instruments, played by students, faculty, and guest artists.

Director Ronis is thrilled to be bringing this important work to Madison audiences. “POPPEA is basically a story about a group of horrible people doing terrible things to each other – it’s true! You might ask, why do such a piece? Good question. There is always something to be learned by seeing human behavior at its best AND at its worst. And the contemporary resonance in this opera is unavoidable. But it’s also a fantastic piece of musical drama which moves our hearts and minds!”

“It’s also particularly exciting to be presenting POPPEA in the intimacy of the Music Hall, where harpsichord, theorbo, baroque harp, organ, strings, and recorders will create an authentic sound world characteristic of the seventeenth century. For this production, we will not be using the orchestra pit. Instead, the small orchestra will be placed on the auditorium floor, visible to the audience.”

The large cast features Talia Engstrom and Anja Pustaver in the title role, as well as Thomas Aláan and Benjamin Hopkins alternating as Emperor Nero. The production will include Jing Liu and Cayla Rosché as Ottavia, Benjamin Galvin as Seneca, Kevin Green as Ottone, Kelsey Wang as Drusilla, Emily Vandenberg as Amor, Thore Dossdall as Arnalta, Miranda Kettlewell as Valetto, Elisheva Pront as Damigella, Amanda Lauricella and Angela Peterson as Fortuna, Shaddai Solidum as Virtù, Andrew Turner as Liberto, Jiabao Zhang as Liberto, Lauren Shafer as Pallade, and Jake Elfner as Littore. UW-Madison Professor of Voice Mimmi Fulmer will be featured in role of Nutrice.

The production will be designed by Greg Silver with lighting by Aimee Hanyzewski. Sydney Krieger and Hyewon Park will be the costume designers, Lydia Berggruen the props designer, Matt Chastain the assistant director, and the production stage manager will be Delaney Egan. Others on the production staff include Benjamin Hopkins, operations manager for University Opera; Josie Annelin, assistant stage manager; Alice Combs, master electrician; and Ethan White, lighting board operator.

**Pre-performance panel discussion at Music Hall:
Friday, November 16, 2018, 6:00 - 7:00pm, Free Admission**

On the panel will be:

- Marc Kleijwegt – Professor of History, UW-Madison
- Daniel Kapust – Professor of Political Theory, UW-Madison
- Christa Patton – Baroque Harpist, Continuo Leader, and Baroque Style Consultant
- David Ronis – Karen K. Bishop Director of Opera, UW-Madison
- Susan Cook, Director of the Mead Witter School of Music, Moderator

Performances are in Music Hall

- Friday, Nov. 16, at 7:30pm
- Sunday, Nov. 18, **2:00 pm**
- Tuesday, Nov. 20, at 7:30 pm

Tickets: \$25 Adults; \$20 Seniors; \$10 Students.

Congratulations, David Ronis and Chad Hutchinson!

David Ronis, director of University Opera, won second place in The American Prize in Directing, the Charles Nelson Reilly Prize, *Transformations* by Conrad Susa, 2016.

UW-Madison University Opera received Honorable Mention in The American Prize College/University Opera Production category, *Falstaff*, 2016.

Chad Hutchinson, interim director of orchestras, assistant professor of conducting and conductor of University Opera, won three awards from The American Prize.

First Place: The American Prize in Opera Conducting for 2017-2018, for *Suor Angelica* by Puccini, University of Minnesota Opera Theatre.

Second Place: The American Prize in Orchestral Conducting for 2017-2018, for University of Minnesota Symphony Orchestra.

Third Place: The American Prize/Vytautas Marijosius Memorial Award in Orchestral Programming 2017-2018, South Dakota Symphony Youth Orchestras.

VIEWPOINT: A Composer's Perspective by Jeff Gibbens

***L'incoronazione di Poppea*, history, and Monteverdi.** Claudio Monteverdi's *L'incoronazione di Poppea* stands alone among early operas for its appeal to a contemporary audience. Much of this appeal has to do with the fascination of a plot in which the actions of amoral characters are crowned with success while characters possessing some virtue are thwarted.

Poppea is called the first opera on an historical subject, but as the librettist Giovanni Francesco Busenello indicated in a preface, "the facts have been altered here," by which he means the traditional narrative about the Emperor Nero (=Nerone in the opera). Nero's excesses were so proverbial that his life became folklore within a few centuries of his death. The adopted son of the emperor Claudius, Nero became emperor by supplanting Claudius's own son Britannicus in the succession, was elevated after his mother Agrippina had reputedly caused the death of Claudius, then witnessed and perhaps sanctioned the death of Britannicus. After some years of good government, advised by the philosopher and tragic poet, Lucius Annaeus Seneca the Younger, Nero broke free. Nero's union with Poppaea Sabina (=Poppea), which the historian Tacitus called "a...conspicuous case of immorality [that] brought grave national disaster," precipitated a chain of events which Busenello's libretto reshapes.

Busenello does not mention the chief crime attributed to Nero, the murder of Agrippina due to her opposition to his union with Poppea. He depicts the future emperor Otho (=Ottone) as the spurned husband of Poppea, making an attempt on life on the order of the empress Octavia (=Ottavia). According to Tacitus, Otho was a crony of Nero's who, having taken Poppea away from her first husband, offered her to Nero to gain favor. Traditionally Octavia was a party to no conspiracy. Tacitus and the post-Senecan tragedy *Octavia* depict her as helpless, protected from exile or death only by her popularity with the Roman people. Scorned by ancient historians, Poppea is depicted as an opportunist in the libretto, provoking Nero to order the suicide of Seneca, and yet she surmounts all obstacles due to the intervention of Love.



The Death of Seneca
Flemish engraving
by Alexander Voet II
from the painting by Rubens.

Seneca, the victim who does die in the opera, is treated with respect, but with some detachment, following the tradition that he was the tutor to a tyrant and a hypocrite as a moral philosopher. The debate between Nero and Seneca about Nero's plan to put aside Octavia and marry Poppea is adapted from a scene in *Octavia*, in turn based on a dialogue scene in Seneca's own tragedy *Thyestes*, between the maniacally vengeful king Atreus and a counselor. Seneca's play depicts Atreus, possibly a portrait of Nero, in frenzy, while the Nero of *Octavia* is commanding and eloquent. In the opera, the force of

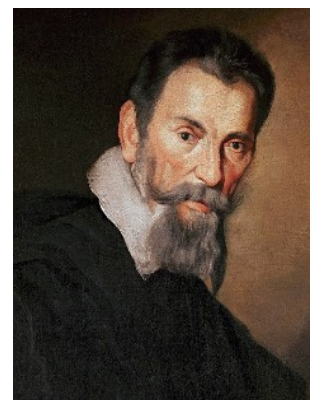
Nero's arguments is replaced by the force of his passion for Poppea, so that he seems more headstrong than tyrannical. The poet Lucan (=Lucano), Nero's drinking companion and heedless rival as a poet

in the opera, is depicted as celebrating the death of Seneca. The historical Lucan, who was Seneca's nephew, turned against Nero because he had been thwarted in his poetic career by the emperor's own artistic ambitions. Lucan was implicated in the Pisonian conspiracy against Nero, and he and his uncle Seneca were forced to commit suicide when it was discovered.

Although Busenello has put Nero in the best possible light with respect to the other characters, the force of the drama rests on the tension between this portrayal and what the spectators know to be true, that Nero was an outsized personality who left a trail of destruction behind him. It cannot be disputed that Poppaea Sabina died while pregnant shortly after the events of the opera, nor that Nero died a few years later, shunned by the Roman elite, as revolts against him were breaking out in Germany, Spain, and the East. Knowledge of these facts intensifies Busenello's allegory about the triumph of Love over Virtue and Fortune, and makes the warmth of Monteverdi's music sweetly bitter. The pleasing surface of the opera, with its comic characters and subplots, covers a level of deep disaffection with the course of history.

In the 1640s Venice was a powerful republic, independent from both the Holy Roman Empire, immersed in the Thirty Years' War, and the Papacy of the Counter-Reformation. The Venetian elite, as described by scholar Ellen Rosand in her book, *Monteverdi's last operas: a Venetian trilogy*, were fiercely loyal to their republic. Members of the society known as the Accademia degli Incogniti, to which Busenello belonged, wrote texts for the new commercial opera to promote loyalty to Venetian values. Apart from a desire to accommodate the Venetians, the question remains: why was Monteverdi, a man devoted to his family and students, with an impeccable professional reputation throughout Europe, and whose only vices were a fondness for conversation and afternoon naps, attracted to the paradoxical tale of the love of Nero and Poppea?

Monteverdi was director of music at St. Mark's Basilica from 1613 to the end of his life, but this appointment was overshadowed by his difficult continuing relationship with the court of Mantua. A valuable asset to the Dukes of Mantua, Monteverdi was commissioned for projects that were repeatedly abandoned, and spent decades in efforts to receive promised compensation for his work. Mantua was sacked after a siege in 1629-1630, at which time many of Monteverdi's manuscripts were probably destroyed. The plague that was raging in Mantua at the same time spread to Venice, and Monteverdi was lucky to survive. A continuing problem for Mantua in the 1610s and '20s was the costly involvements of the men in the reigning dynasty with court favorites, which damaged their prestige and their standing with the Church, and resulted in a failure to produce legitimate heirs. One can imagine that Monteverdi had no difficulty in identifying with the victims of a monarch's unchecked passions.



Claudio Monteverdi
portrait in maturity
by Bernardo Strozzi

Upcoming Vocal Events

November 9, 5:00 pm (Morphy) Mimmi Fulmer's voice studio recital. Free.

November 9, 8:00 pm (Mills) UW Chorale Concert. Bruce Gladstone, conductor. Free.

November 11, 2:00 pm (Mills) UW Combined Choirs Concert. Conducted by graduate choral conducting students. Free.

November 17, 8:00 pm (Mills) UW Concert Choir. Beverly Taylor, conductor. Free.

November 18, 12:00 pm (Morphy) Senior Recital: Christina Pappalardo, voice student of James Doing. Free.

November 27, 7:30 pm. (Music Hall) Opera Scenes Concert.

December 2, 2:00 pm & 4:00 pm (Luther Memorial Church, 1021 University Ave.) Two Winter Concerts. 6 UW-Madison choirs perform. Holiday carols are part of the program. John Chappell Stowe performs organ music for the season. Free-will offering is accepted with proceeds after expenses donated to "The Road Home."

January 27, 2019, 3:00 pm (Mills) Schubertiade with Martha Fischer & Bill Lutes. \$17 adults, \$7 all age students/children. Free to music majors, faculty and staff.

February 22, 2019, 5:00 pm. (Morphy) Master class: Rhea Olivaccé, soprano. Assistant Professor at Western Michigan University. Free.

February 23, 2019, 6:30 pm. (Morphy) Recital: Rhea Olivaccé, soprano. Assistant Professor at Western Michigan University. Free.

February 21, 22, 23, 2019, 7:30 pm. February 23 & 24, 2019, 2:00 pm. (Memorial Union-Shannon Hall). University Opera and University Theatre: Sondheim's *Into the Woods*. General Public \$32, UW Madison Student \$10, Other students \$15, UW-Madison Faculty/Staff/Seniors (62+) \$25, Premium Seats \$40.

Alum Joel Burcham thrives at Oklahoma University's School of Music

A well-remembered tenor in UW-Madison's opera program during 2002-2007, Joel came to UW to study with Prof. Jim Doing; you may recall his performances here during those years, notably of Ferrando in *Così fan tutte*, and the Chevalier in Poulenc's *Dialogues of the Carmelites*.

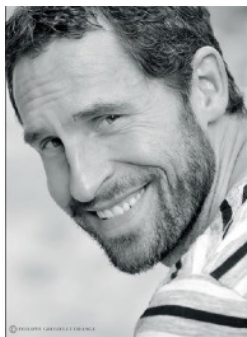


Props member Dan Shea recently met Joel while visiting Oklahoma University, and they attended the opera program's fall production together (a Bartók-Ravel double bill). Joel currently is leading the vocal program at OU's opera department, and clearly is well liked by students and faculty there. He also has continued an active professional career, last year appearing as Cavaradossi in *Tosca* for Oklahoma City's Painted Sky Opera (in the same production that also starred UW-Madison's Saira Frank as Tosca!).

You can easily discover the breadth of Joel's engagements by putting his name in your computer browser along with either Painted Sky Opera or Univ. Oklahoma Music. Also highly recommended: his name together with Dichterliebe and Youtube.com will bring a marvelous performance, with pianist Elizabeth Avery, of Schumann's great song cycle.

While at UW, Joel was awarded a University Fellowship and grants from the Ann Crow Fund and UW Opera Props. Joel's mezzo soprano wife Jill studied with Julia Faulkner and sang the role of Cupid in Offenbach's *Orpheus in the Underworld*. They have an 11-year-old son and newly-arrived daughter, so life is busy for the Burcham family! — submitted by Dan Shea

Kyle Ketelsen wins Dallas Opera's 2018 Maria Callas Prize



The Madison area's own very famous opera star, Kyle Ketelsen, recently was awarded Dallas Opera's "Maria Callas Debut Artist of the Year" prize, on the strength of his "particularly memorable" company debut as Leporello. That role from *Don Giovanni*, with its marvelous Act 1 "Catalogue Aria," has become one of Ketelsen's signature parts, and here's how one critic has described his very first performance of that part, back in November 2001:

"Far and away the most commanding performance was that of bass-baritone Kyle Ketelsen as Leporello. He has a naturally beautiful, superbly trained voice, rich and clear at the low end, smooth and flexible in the middle range and effortless at the top. Good as his sound was, his acting was better. Ketelsen fully realized the role. He was rewarded at the curtain-call by an uninhibited outburst of cheering and a standing ovation."

That review, dear reader, appeared in *Opera News* and was written by Madison's well known sometime classical music critic, Jess Anderson, about Ketelsen's performance for Madison Opera. He has since then sung that role all over the world, including the Met, Covent Garden, Chicago Lyric Opera, Houston Grand Opera, Madrid, Munich and others.

During the current season, Mr. Ketelsen is singing the role of Escamillo in The Met's production of *Carmen*, and then he takes on the role of Golaud in *Pelléas et Mélisande*, conducted and directed by the newly appointed Yannick Nézet-Séguin. Next March, he'll sing at Lyric Opera with Brenda Rae!

Kyle has continued to perform often in Madison, most recently in Overture Center with tenor Andrew Bidlack and Sam Hutchison as a trio in a program featuring "The Organ in Oratorio and Opera," and also in last summer's "Opera in the Park" with Madison Opera. And Kyle has been generous with his support of our UW Opera program, recently attending a pre-opera dinner with his soprano wife Rebecca, and conducting a fine master class at Music Hall. Many thanks to the Ketelsens for all they do in the Madison-Sun Prairie area! — submitted by Dan Shea

Two upcoming Madison Opera trips to consider:

Fern Lawrence has scheduled two morning bus trips for Chicago Lyric Opera matinees. If interested, call her at 608-238-1529 for further info.

1. December 5: Rossini's *Cendrillon*, with Siobhan Stagg and Alice Coote.
2. March 5, 2019: Handel's *Ariodante*, with Brenda Rae, Heidi Stober, Alice Coote and Kyle Ketelsen.

2018-19 UW Opera Props Members - Thank you for giving!

Opera will continue to thrive as a living art form only if the supply of operatic voices is continually replenished. By contributing to the education of young singers, and building audiences better able to appreciate them, members of Opera Props help to ensure the future of opera.

Guarantor (\$1000+)

Kathleen Harker, Kathleen Mary Hornemann

Benefactors (\$500+)

Tom and Betty Akagi, Alfred Andreychuk and Allan Deptula, John Jeffrey Gibbens, Stanley and Shirley Inhorn, Dean and Carol Schroeder, Georgia Shambes

Sponsors (\$250+)

Kristine Bengtson, Lau and Bea Christensen, Linda Clauder, Deirdre Wilson Garton, Robert and Linda Graebner, Michael Keller, Lynn and Gary Mecklenburg, James and Christine Molloy, Stephen Morton, Pam Ploetz, Dianne Sattinger and Randall Wilkins, Dan and Gail Shea, Peg and Ron Wallace, Robert and Anne Woodson

Sustainers (\$150+)

Richard Brualdi and Mona Wasow, Ann Campbell, James Campbell and John Phifer Marrs, J Laurence Everard, Barbara Furstenberg, June Gengler, Rebecca and Kyle Ketelsen, Peter and Jill Lundberg, Eileen Smith, David Staats, Paul Wertsch, Judith Young

Supporters (\$100+)

Charles Bauer and Charles Beckwith, Jeffrey Bradisse, Martha and Charles Casey, Betty and Steve Cohen, Kathryn Curtis, Gary and Malgorzata Dahl, Richard and Doris Dubielzig, Peter and Nancy Lucas Ezzell, Mary Gordon, Bruce Hoffman, Noel Marie and Steven Jay Klapper, Helaine Kriegel, Charles Kulp and Marie Duquette, Fern and Bill Lawrence, Kathleen Otterson, Mary Page, Kato Perlman, Jane and Evan Pizer, Jay Ranney, Sherry Reames, Helen Schmedeman, Mary Schroeder, Esther Taylor, Donald and Joanna Thompson, Helen Wineke, 2 anonymous

Households (\$50+)

Jeanne Flood, Dennis and Vicki Hill, Rev. Margaret and Paul Irwin, Seymour and Ruth Parter, Donna Peterson, Roger and Linda Pettersen, Catherine Rasmussen, Ruth Sandor, anonymous

Individuals (\$25+)

Cynthia Chin, Elizabeth Conklin, Diane Garton Edie, Susan Eichhorn, Eunice Gibson, Patricia Henson, Ruth Horrall, June Johnson, Constance Kilmack, Joan Lundin, Donald Mash, Cynthia May, Jane O'Connell, Miriam Simmons, Maryann Steckling, Ann Wallace

Additional gifts given

\$500 given in honor of Linda Clauder, professor emerita, in appreciation for her unique contributions to arts and music education by Alfred Andreychuk and Allan Deptula.

\$925 given in memoriam of Susan Campbell by: Tom and Betty Akagi, Louann Campbell Pearson, James Campbell, John Phifer Marrs, Peter and Nancy Lucas Ezzell, Barbara Furstenberg, Kathleen Harker, Mary Page, Jody Page, John Page and Judith Young.

List updated 10/19/18

UW Opera Props' fiscal year runs from June 1, 2018, through May 31, 2019.

Help Support the UW Opera Program with a Contribution to Opera Props

I wish to join Opera Props for 2018-19 at the following level:

Individual \$25
 Household \$50
 Supporter \$100
 Sustainer \$150
 Sponsor \$250
 Benefactor \$500
 Guarantor \$1000
 Other \$ _____

OR: I am already a 2018-19 Props member, but wish to make an additional contribution of \$ _____.

Name & Address: _____

Email Address: _____ Phone: _____

Please make your membership check **payable to UW Opera Props**. Props' fiscal year runs from June 1, 2018 through May 31, 2019. Contributors will be acknowledged in the Opera Props newsletter and online unless otherwise requested. Your support of the UW Opera Program is tax-deductible to the extent allowed by law. **Mail checks to: Kathleen Harker, 350 S. Hamilton St., #704, Madison, WI 53703.**

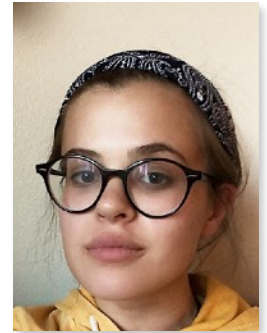
Spring 2018 UW Opera Props Award Winners by Barbara Furstenberg

Soprano **Jing Liu** comes to UW all the way from Chongqing, China, where she discovered classical singing in high school. “I was stunned by the beauty of the human voice. Since then, I have never stopped singing.” After studying at Peking University, she came to the U. S., earning Master’s degrees in Voice Performance and Voice Pedagogy at Syracuse University. During her five years in the U. S., she has performed in operas at Syracuse University, attended the 2014 Songfest Young Artist summer program and the 2015 Songfest Professional program at Colburn School - Los Angeles, and participated in the 2016 Druid City Opera Workshop at the University of Alabama. At UW she is pursuing a Doctoral degree. She aims to develop a solid, advanced vocal technique, comprehensive pedagogical methods, enhanced musicianship, more expressive performance skills, and a potent music research ability, in order to establish a solid foundation as a professional performer and teacher.



has already embarked on her career objectives as an interior designer and part-time musician in a singing ensemble. In September, she began working at Lerdahl Business Interiors in Middleton.

Soprano **Meghan Stecker** is a second year Opera Props awardee. A Kimberly High School graduate, Meghan is a Vocal Music Education major. Her contributions to UW Opera have been as stage manager for *The Turn of the Screw*, and assistant stage manager for *La Bohème*. Her career goal continues to be a high school choral director, perhaps followed by a Masters Degree in Theater Education. This past summer, Meghan was music director on the musical *The Addams Family* for a community theater group in the Fox Valley. She was in the chorus of *Sweeney Todd* with Middleton Players Theater. Meghan tells us that her “favorite classes have been my Music Ed. classes, in which I am able to go to classrooms in the Madison area and learn about music education by experiencing, observing, and participating in it. Even as I continue to dive more and more into my major, however, I find that it is important to me that I still have time to do opera and theater, as it has always been a big part of my life and something I love doing. I hope to keep participating in University Opera because the experiences have been invaluable this far and it is truly one of the highlights of my college experience.”



Appleton native **Emily Vandenberg** is a fifth year senior in Music Education with a Certificate in French at UW Madison. She has performed as a soprano in the chorus of the UW productions of *Die Zauberflöte* and *Le nozze di Figaro*. She played Flora in *Turn of the Screw*, performed in *The Kurt Weill Cabaret*, and will be Amore in *L'incoronazione* this fall. Emily plans to pursue both teaching and performing,



starting in a high school setting, progressing to the collegiate level.

Megan Mitchell is a graduate of Janesville Parker High School. She is a 2018 graduate of UW-Madison, with a double major in Interior Architecture and Vocal Performance. Her varied performing experiences range from soprano soloist with the Capitol City Band, directed by Professor Emeritus James Latimer, in 2016, 2017 and 2018; 5 years in the UW-Concert Choir; UW Opera chorus member in *The Magic Flute*, and *La Bohème* three years as Worship Team Leader at The Vine Church; and Worship Leader and vocalist, 2014-2015, for the UW-Madison Campus Crusade. Megan



Originally from Alhambra, California, **Kelsey Wang** is a first-year graduate student studying with Mimmi Fulmer. Kelsey received her degrees in vocal performance and theater arts from Lawrence University, where she designed costumes for a number of shows. In addition to her work as a freelance costume designer, Kelsey performed the roles of Cis in *Albert Herring* and Lucy in *The Beggar’s Opera*. She will be singing the role of Drusilla in *L'incoronazione di Poppea*.

An Opera Props award was also given to **Kevin Green**.

THE UW OPERA PROPS BOARD

- Tom Akagi - *Treasurer*
- Kristine Bengtson - *President*
- Ann Campbell
- Barbara Furstenberg - *Recording Secretary*
- John Jeffrey Gibbens
- Kathleen Harker - *Interim Membership Chair*
- James Molloy
- Dean Schroeder - *Vice President*
- Robert Woodson

Advisory Board

- Dan Shea
- Peg Wallace



Volunteers needed!



A few times a year we need help with mailings, special event receptions, publicity, etc.

Contact us at uwoperaprops@gmail.com if you can help.

Opera Props News is published each semester for the members of UW Opera Props. See archived newsletters at www.UWOperaProps.org/newsletters/

Spring 2018 UW Opera Props Award Winners by Barbara Furstenberg

Josephine Annelin hails from Sheboygan, where she graduated from Sheboygan North High School. This is her third year at UW-Madison, studying Vocal Performance (soprano) with Jim Doing. Josie was a chorus member in UW Opera's *La Bohème* and was featured as a soloist in last year's St. Matthew Passion. Josie aspires to eventually teach while continuing to grow as a performer and musician.



Baritone **Eliav Goldman** is a fifth-year senior studying Music Education. Growing up in Madison, he participated in the choral program at Madison West High School under the direction of Anthony Cao as well as the Madison Youth Choirs, performing with the Madison Symphony Orchestra and Chorus and touring in Scotland in 2014 and 2018 for the Aberdeen International Youth Festival. At UW-Madison, Eliav has been a faithful member of the UW



Concert Choir. He also sang the roles of Peter and Pontifex I in UW's production of Bach's St. Matthew Passion. Eliav has been a featured soloist in the performance of several masses including Haydn's Lord Nelson Mass and Schubert's Mass in G. He performed in the University Opera production of *A Kurt Weill Cabaret* and *La Bohème* and will participate in the up-coming *L'incoronazione di Poppea*. Eliav will be a member of the Madison Opera chorus for the 2019 production of Antonin Dvořák's *Rusalka*. This past summer, Eliav attended the inaugural year of the Seraphic Fire Professional Choral Institute at the Aspen Music Festival. Eliav hopes to become a K-12 music teacher, while maintaining a performing career in opera and choral work.



Tenor **Thore Dossdall**, a native of Morris, MN, is excited to begin his first year as a master's student in vocal performance at UW-Madison. Having completed degrees in both Vocal Performance and Norwegian at St. Olaf College, he now studies with Jim Doing. Thore has performed in a wide variety of shows, including nine undergraduate productions at St. Olaf. In the Twin Cities area, he performed with the Gilbert & Sullivan Very Light Opera Company in Offenbach's *Orpheus in the*

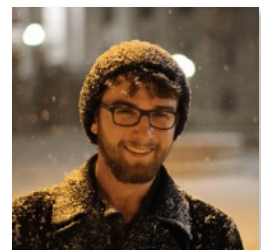
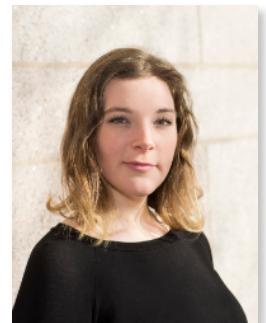
Underworld (John Styx); Really Spicy Opera's production of *Rigoletto* (Matteo Borsa); the Mill City Summer Opera's production of Sondheim's *Sweeney Todd* and in the premiere of *Black Death: The Musical* by Keever/Woehrle. Thore recently took third place in the advanced division of the Edvard Grieg Society of Minnesota's voice competition. He looks forward to performing Arnalta in the UW fall production of Monteverdi's *L'incoronazione di Poppea* and to continue developing as an artist in the world of opera.

Charles Hancin received an Opera Props award for his excellent work in *La Bohème* and participation in the Daron Hagen master class. Mimmi Fulmer reports that "He was a very promising voice student who had financial issues, coming from Australia, so we decided to give him an award to ease his financial burden and acknowledge his contributions this past year. However, we received word over the summer, with regrets, that he won't be returning to UW-Madison. We are disappointed because we had strong feelings about encouraging his work. Sometimes things just don't work out the way we hope."

Jeffrey Edward Larson, whose hometown is Green Bay, went to Ashwaubenon High School in Ashwaubenon. He is in his fourth year in Vocal Music Education. A tenor, his experience includes performing in the chorus of University Opera's productions of *Falstaff* and *La Bohème*, as a principal in *A Kurt Weill Cabaret*, and as a guest tenor soloist for University Chorus in Bach's *Coffee Cantata* and Haydn's *The Creation*. Jeffrey's career goals are to be a conductor for a university level chorus or to conduct a professional orchestra/opera: "I love to teach and I love to learn while doing it!"



Soprano **Miranda Kettlewell** grew up in Saint Paul MN, where she graduated from St. Paul Central High School in 2016. She is now a junior at UW Madison, studying with Mimmi Fulmer to achieve her BM in Vocal Performance; she is also getting a certificate in French. At UW, she has been in productions of *Falstaff*, *A Kurt Weill Cabaret*, and *La Bohème*. This past summer, she was in Mill City Opera's production of *Carmen* in Minneapolis and Lakes Area Music Festival's *Magic Flute* in Brainerd MN. She will play Valetto in University Opera's production of *L'Incoronazione di Poppea*. Someday, she would love to travel the world singing opera and spreading her joy for her art.



Michael Conrad Kelley, from Bartlett IL, graduated from Elgin High School. He is a baritone majoring in Vocal Performance and Theater. Michael appeared in the ensemble in the University Theater production of *Our Town* and *La Bohème* and also performed in the September Opera Props showcase. He looks forward to a career in performances of any kind.