UNIVERSITY OF NORTHERN IOWA OPERA PRESENTS

SERSE
G.F. HANDEL

APRIL 12-13, 2019  7:30 P.M.
BENGSTON AUDITORIUM, RUSSELL HALL

PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLES

DIRECTED BY DR. MITRA SADEGHPOUR, MUSIC DIRECTION BY DR. KOREY BARRETT
CONDUCTED BY DR. REBECCA BURKHARDT WITH THE NORTHERN IOWA SYMPHONY ORCHESTRA

School of Music
University of Northern Iowa

TICKETS AVAILABLE AT UNITIX.UNI.EDU
A NOTE FROM THE DIRECTOR:

Thank you for joining us for this special evening of opera at UNI. Serse is one of only a few Baroque operas ever performed at UNI in its entirety, and the only opera by Händel we’ve performed. What is so different about Baroque opera seria?

“Opera seria was elevated in tone and highly stylised in form, usually consisting of secco recitative [speech-like passages of music accompanied by harpsichord] interspersed with long da capo arias [arias with an opening A section, a contrasting B section, and then a repeated A section]. These arias afforded great opportunity for virtuosic singing and during the golden age of opera seria the singer really became the star. The role of the hero was usually written for the castrato voice; castrati were in great demand throughout Europe as opera seria ruled the stage in every country except France. Today, happily these roles are no longer sung by castrati but by women and treble voices as you will hear today. Italian opera set the Baroque standard. Italian libretti [the words to the opera] were the norm, even when a German composer like Händel found himself composing in Italian for London audiences.”

- Adapted from Lumenlearning.com

You will hear our talented cast of graduate and undergraduate students singing throughout the opera in the form of recitative-aria. The recitative uses speech patterns and a limited vocal range to present much of the action of the opera, while the arias are where the characters express their feelings of happiness, melancholy, and rage. The plot, which is loosely based on a few facts about King Xerxes of Persia and a lot of imagination, is a complex love quadrangle. In true Baroque fashion, everything miraculously resolves in the end! I urge you to sit back, enjoy the singing, and suspend your disbelief as we take a journey from Iowa in 2019 to a 1738 Italian setting (by a German composer living in London) of a story that takes place in 550BC Turkey, the heart of the Persian Empire. Long live the theatre!

Mitra Sadeghpour, DM
Director of UNI Opera
SYNOPSIS

Abydos, on the southern shore of the Hellespont. The Persian Empire, 550BC.

Act I
A magnificent Persian garden with a plane tree and a summerhouse. The Persian king Serse (Xerxes) pays affectionate tribute to the tree. His brother Arsamene, accompanied by his servant Elviro, comes in search of his beloved Romilda. They stop at the sound of music, and Romilda, from the summerhouse, sings of Serse's infatuation with the tree. Aroused by the sound of his own name Serse asks Arsamene about the singer: he wants her as his wife. Arsamene is horrified, but is determined that Serse shall not have her.

Arsamene warns Romilda of Serse's intentions, thereby giving hope to Romilda's sister Atalanta, who is secretly in love with Arsamene. Though Romilda reassures Arsamene that she will be true to him, he remains anxious, and when Serse comes to tell Romilda that he wants her as his queen Arsamene steps forward to intervene and is banished from the court. Serse tries, unsuccessfully, to convince Romilda of his love; she is determined not to betray her love for Arsamene.

In a courtyard outside the palace Amastre, a princess promised in marriage to Serse, arrives disguised as a man. Serse's victorious army now returns from war, led by Serse's general Ariodate, father of Romilda and Atalanta. Serse congratulates Ariodate and promises him, as a reward, that his daughter Romilda shall have a royal husband, "equal in status to Serse." Ariodate is delighted. Serse muses on his love for Romilda, and how Amastre and her father will react to the news that he is taking a vassal as a wife. Amastre, incensed at what she hears, nearly gives herself away.

Arsamene gives a letter to Elviro to deliver to Romilda, in which he promises to visit her secretly. Amastre, alone, determines furiously to have her revenge on Serse. Atalanta taunts her sister, telling her that Arsamene loves another woman, but Romilda is not fooled. Atalanta realises that she will need to employ her full repertoire of coquetry to secure Arsamene for herself.

INTERMISSION

Act II
A public square, holding a bazaar. Elviro has disguised himself as a flower-seller to convey the letter to Romilda, but is concerned that she will soon be Serse's wife. Amastre overhears and questions Elviro about the king's forthcoming marriage. She realizes in despair that her last hope is gone. Atalanta arrives and Elviro makes himself known to her and explains his mission; she promises to deliver the letter and takes it from him, telling Elviro that Romilda has forgotten Arsamene and is in love with Serse. Atalanta now shows the letter to Serse, but claims that it is addressed to her, and that Arsamene's love for Romilda was feigned. The news gives Serse hope and he takes the letter to Romilda, telling her that Arsamene loves her sister. She insists that she still loves him, though once alone she falls prey to jealousy.
Amastre has decided to kill herself. Elvio stops her and she determines to confront Serse with his treachery before she dies. Elvio tells his master that Romilda is in love with the king; Arsamene is heart-broken.

Serse’s forces have completed a bridge across the Hellespont, joining Asia and Europe. Serse consoles the doleful Arsamene with the news that he shall have the wife he wants – Atalanta; Serse will marry Romilda. Arsamene, confused, insists that it is Romilda he loves; and that he is determined to win her. Serse advises Atalanta to forget her love for Arsamene, but she admits that she cannot. A drunken Elvio, searching for his master on the sea shore, watches as a storm brews which threatens to destroy the bridge.

Serse and Amastre, each lost in thought, lament the miseries of jealousy. When Serse attempts, again, to persuade Romilda to marry him, Amastre intervenes with drawn sword. Serse calls his guards, but Romilda dismisses them and asks Amastre why she leapt to her defense. Amastre explains that she was saving Romilda from being forced into a match against her will. Romilda pays glowing tribute to those true in love.

Act III
Atalanta resigns herself to finding a lover elsewhere. Serse approaches and Arsamene hides. With veiled threats Serse now presses Romilda to accept him, and in desperation she agrees if her father will grant his consent to their marriage. Serse leaves to speak to Ariodate; Arsamene, emerging from hiding, accuses Romilda bitterly of betraying him. In a gallery, Arsamene and Romilda quarrel over the letter, but are quickly reconciled when Atalanta explains her deceit.

Serse repeats to Ariodate his promise that a man his own equal in rank shall be Romilda’s husband. Ariodate, highly honoured, imagines Serse to mean Arsamene and readily agrees. Serse returns triumphantly to Romilda, addressing her as his queen, but to stall him she now confesses that Arsamene has kissed her; Serse’s furious reaction is to dispatch guards to kill Arsamene. Romilda asks Amastre to warn Arsamene that he is in danger; in return Amastre asks Romilda to convey a letter of her own to the king.

In the throne room, Ariodate greets Romilda and Arsamene – still bickering – with the astonishing news that they are to be married immediately by Serse’s decree. Ariodate joins their hands in marriage, then hurries back to Serse to thank him. When Serse understands what has happened he turns on the quaking Ariodate in fury. A page now brings the letter, apparently from Romilda, accusing Serse of treachery; learning that it is from Amastre he explodes with rage and rushes from the room, to be met by Romilda, Arsamene and Amastre. Serse orders Arsamene to kill Romilda, but Amastre intervenes and takes Serse’s sword; if a traitor in love is to be punished, she will carry out the punishment. She turns the sword on Serse, and reveals her identity. Serse is humbled, and they are reconciled. Serse blesses the union of Romilda and Arsamene and begs forgiveness for his tyrannical behaviour.

- Adapted from “Handel & Hendrix in London.”
A Guide to the Relationships in Serse

**Love Connections / Triangles**

Symbol Key:
- Admirer → the admired
- Dashed curve represents siblings

- Serse
- Romilda
- Amastre
- Arsamene
- Atalanta

**Family “Tree”**

- ARSAMENE (brother)
- SERSE (in command of Prince)
- ELVIRO (servant to King)
- PAGE (messenger for King)
- ARIODATE
- AMASTRE (no familial relation)
- ROMILDA
- ATALANTA (sisters)

Helpful Hint: Amastre is a princess promised in marriage to Serse. Throughout the opera, she is in disguise as a man.
**Cast**

**Serse (Xerxes), King of the Persian Empire**
Mason Sealock*

**Arsamene, his brother, in love with Romilda**
Hannah Miedema+

**Ariodate, a prince, general in Serse’s Army**
Deanna Eberhart*

**Romilda, his daughter, in love with Arsamene**
Athena-Sade Whiteside+

**Atalanta, her sister, secretly in love with Arsamene**
Cole Flack

**Amastre, sole heiress to the Kingdom of Tagor and Promised to Serse, disguised as a man**
Taylor Dengler*

**Elviro, servant to Arsamene**
Siena Fah+

**Page**
Elizabeth Wiley*

**Dancers**
Abby Danowsky, Lauren Leman, Madeleine Marsh, Addie Radcliffe, Crystal Spencer

**Ensemble**
Kayla Bergeron, Tyler Browne, Abby Danowsky, Elizabeth Dickhut, Aricson Jakob, Lauren Leman, Madeleine Marsh, Addie Radcliffe, Joley Seitz, Caleb Self, Crystal Spencer, Noah Vaassen

* Performing on Friday, April 12
+ Performing on Saturday, April 13

**Northern Iowa Symphony Orchestra**

**Conductor**
Dr. Rebecca Burkhardt

**Violin I**
Bethany Washington, concertmaster
Lydia Pakala
Rachel Pakala

**Violin II**
Abigail Moore, principal
Bailey Renfro
Leticia Gomez

**Viola**
Gabriel Forero Villamizar, principal
Jacob Lesan

**Cello**
Haley Nicholson, principal
Kelsey Chidley

**Bass**
Bridget Shoemaker

**Flute**
Mackenzie Duggar
Shiqun Ou

**Oboe**
David Thompson
Julian Castillo

**Harpsichord**
Dr. Korey Barrett

**Assistant Conductor**
Meredith Tipping

**Librarian**
Taryn Kroymann

**Graduate Assistant**
Gabriel Forero Villamizar
Production Personnel

Stage and Artistic Director ................................................................. Mitra M. Sadeghpour
Music Director and Vocal Coach ......................................................... Korey Barrett
Conductor ............................................................................................. Rebecca Burkhardt
Production Stage Manager ................................................................. Arlina Miller
Rehearsal Pianists ................................................................................ James Jenkins and Vakhtang Kodanashvili
Set Design and Technical Director ......................................................... Ron Koinzan
Lighting Designer .................................................................................. Chris Tuzicka
Costume Designer .................................................................................. Danielle Mason
Props Designer ....................................................................................... Gretchen Koinzan
Production Manager ............................................................................... Gretchen Koinzan
Choreographer ....................................................................................... Mandy Masmar
Assistant Choreographer ....................................................................... Melissa Lemke
Fight Consultant ...................................................................................... Matthew Weedman
Supertitle Operator ................................................................................ Kayla Schmitz
Assistant Stage Manager ....................................................................... Andrew Oleson
Projections, Technical Assistant ............................................................ Shawn Poellet
Spotlight Operator ................................................................................... Shannon Yocum
Poster Design ........................................................................................ Katie Bayne
Program .................................................................................................. Caroline Francis
Education Packet .................................................................................... Taylor Dengler
Paint and Build Crew ............................................................................. Sky Bradley, Mich Davis, Natalie Ervolino, and The Ensemble
Opera Graduate Assistants ................................................................. Taylor Dengler, Elizabeth Wiley, Anna Zetterlund
Voice Faculty ........................................................................................... Jeffrey Brich, John Hines, Jean McDonald,
                                                   Michelle Monroe, Katherine Osborne, Mitra Sadeghpour
Director, School of Music ..................................................................... Jeffrey Funderburk

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Dean Fritch, Gallagher Bluedorn Performing Arts Center, Steve Carignan, Sandy Nordahl, Sarah Pauls, Chuck Pugh and crew, Tom Barry, UNI Theatre Department, Elliott Wessel at Music Schmitt, Pam Parker for prop donations, and Margaret Sadeghpour-Kramer
CAST BIOS

Dr. Mita M. Sadeghpour, Associate Professor, opera educator and soprano, joined the University of Northern Iowa School of Music in 2014 after 12 years at the University of Wisconsin-Eau Claire where she was honored as a Max Schoenfeld Distinguished Professor. At UNI, Dr. Sadeghpour directs the opera program, which includes productions, Opera Performance I and II, and Advanced Vocal Performance. She also collaborates with the Theatre Department on musical theatre productions. Since joining the UNI faculty, she has directed productions of Hansel and Gretel, Riders to the Sea, L’enfant et les sortilèges, Signor Deluso, Susannah and Merry Wives of Windsor, numerous scenes programs and two Opera Showcases, and taken opera students on tour to Costa Rica where they performed with the Costa Rica National Symphony. Dr. Sadeghpour is committed to opera education and outreach to students and the community, and has collaborated with the School of Education to develop new ways of integrating opera into the K-12 curriculum. As a performer, Dr. Sadeghpour regularly performs in recital and concert. She served from 2012-2016 as the NATS National Vice President of Outreach, and joined the board of directors of the National Opera Association in 2017 where she has been tasked to expand student initiatives and chairs the outreach committee. She has taught at La Musica Lirica in NovaFeltia, Italy, Harrower Opera Workshop at Georgia State University, and InterHarmony Music Festival in Acqui Terme, Italia. In the summer of 2019, she will teach at Minnesota Opera, and Leaders of Versatile Voice Education at UW-Milwaukee. Dr. Sadeghpour was selected as one of three participants in Opera America’s inaugural Mentorship Program Women in 2018, and was paired with Stacy Brightman, Vice President for Education and Community Engagement at LA Opera. Through this program, she has been embedded in the education departments at the Houston Grand Opera, LA Opera, Lyric Opera of Chicago, Minnesota Opera, and the Metropolitan Opera Guild. Her special interests are American opera, art song, popular song, and musical theatre, traveling, and dogs. A native of Iowa, Sadeghpour has degrees from Luther College and Indiana University - Bloomington.

Dr. Korey Barrett is Associate Professor and Vocal Coach at the University of Northern Iowa. Dr. Barrett is a diversely experienced musician and music educator whose background includes training as a vocal coach, accompanist, pedagogue, and singer. At the University of Northern Iowa he serves as music director and vocal coach for UNI Opera. Barrett is also the co-founder and music director of OperaNEO, an intensive summer opera festival in San Diego, CA, that recently celebrated its 5th anniversary season. OperaNEO features collaboration with numerous directors, conductors, coaches, and voice instructors from across the country and overseas. Recent full productions have included L’incoronazione di Poppea, Agrippina, Rinaldo, The Fairy Queen, Don Giovanni, Carmen, Le nozze di Figaro, and Die Zauberflöte. Guest artists have included conductor Nicholas Kraemer, mezzo-soprano Denyce Graves, and the the Bach Collegium San Diego. Barrett has also served as coach and pianist with the Des Moines Metro Opera and its James M. Collier Apprentice Program, and as Resident Artist coach and accompanist for the Minnesota Opera. He maintains an active recital and masterclass schedule around the country, and recently performed and presented masterclasses with John Hines, bass-baritone, at the Herzen Pedagogical Institute in St. Petersburg, Russia. Prior to his appointment at UNI, Barrett served as vocal coach at the University of Oklahoma’s School of Music. Other artistic venues have included Opera North, The Ohio Light Opera, the Columbus Academy of Vocal Arts, as well as projects with the Saint Paul Chamber Orchestra, Minnesota Orchestra, Eastman School of Music Summer Institute, and the Cedar Valley Chamber Music Festival. Barrett received his Doctoral degree in piano accompanying and chamber music from the Eastman School of Music under the tutelage of Jean Barr, and Bachelor of Arts and Master of Music degrees in voice from the University of Northern Iowa, where he studied with Jean McDonald.

Dr. Rebecca Burkhardt joined the University of Northern Iowa faculty as Director of Orchestral Activities in 1988. Besides her duties as Music Director of the Northern Iowa Symphony Orchestra she is Music Director for the UNI Opera Theatre, and a member of the music theory and conducting faculties at UNI. From Dialogues of the Carmelites and Madame Butterfly to Fiddler on the Roof and HAIR, her theater performances encompass the gamut of music-drama and musical comedy. She has appeared as guest conductor of the Moscow Chamber Orchestra, Waterlo/Cedar Falls Symphony Orchestra, Opera Illinois and as Music Director of the Northern Iowa Youth Orchestra and the Dubuque Youth Symphony. International engagements include Conservatory Orchestra at Aulnay-sous-Bois (France), the Chengdu Symphony Orchestra, and Orquestra Sinfônica da Universidade de Caxias do Sul (Brazil). She performed as guest clinician and conductor for the Iowa All-State Orchestra and conducted that same ensemble at the National Governor’s Convention in Des Moines. She was given the Award for Faculty Excellence by the Iowa Board of Regents and served as the National President of the College Orchestra Directors Association (2008-10 and 2015-16). Her musical, A Scotch Verdict, written in collaboration with UNI theatre professor Cynthia Goatley, was presented in a concert performance as a part of Stages, a new musical festival sponsored by Theatre Building Chicago. Currently she is collaborating with Dr. Goatley on a new musical, Just Ann, based on the life of Texas Governor Ann Richards. A native of Texas, Dr. Burkhardt earned a Bachelor of Music degree in Hom Performance from Southwestern University (TX), a Master of Music Education degree from the University of North Texas, and her Ph. D. at the University of Texas, Austin.
Kayla Bergeron is a second year Master of Arts student with a focus in Voice. She completed her Bachelor of Music Degree in Vocal Music Education in the May of 2017 from Concordia College in Moorhead, Minnesota. During her time at Concordia, she traveled all over the United States and Germany, singing with The Concordia Choir under the direction of Dr. Rene Clausen. While this is Kayla’s second production with UNI Opera (Riders to the Sea), she is very excited to continue exploring opera after she graduates in May.

Tyler Browne, baritone, is a second year student from Davenport, Iowa, studying Vocal Performance with Dr. John Hines. This is the second opera production, the first being the ensemble of Jackie O in the spring of 2018. Tyler is also a part of UNI Singers. One of his favorite things about opera is the significance and capability of expressing oneself in performance.

Abbey Danowsky is a second year Vocal Performance and Textiles and Apparel double major with a Spanish and French Interdisciplinary Studies minor. She comes from Sigourney, Iowa. Abbey studies voice with Professor Jeffery Brich and sings in Women’s Chorus. This is her second semester being involved in UNI Opera.

Blair DeBolt, soprano, is a junior Vocal Performance major at the University of Northern Iowa. This is her sixth semester with UNI Opera. Blair has been a member of the ensemble and sang The Sandman in last year’s UNI Opera production of Humperdinck’s Hansel and Gretel. In her free time, Blair enjoys listening to music, playing with her dog, Pluto, and enjoying long walks. Blair is a voice student of Dr. Jean McDonald.

Taylor Dengler, soprano, is in her first year of graduate studies at the University of Northern Iowa. A 2017 graduate of Luther College, she earned a Bachelor’s in Music Education, and spent the last year teaching K-5 General Music in West Liberty, IA. In this scenes program, she will perform as Despina in scenes from Cosi fan Tutte, and Cunegonde in Candide. Previously, she performed the role of Valencienne in Luther College’s production of The Merry Widow, and was a chorus member in the University of Iowa’s summer production of Gilbert and Sullivan’s Patience. She has also performed scenes from Handel’s Acis and Galatea. While at Luther, Taylor studied voice with Dr. Edwin Andereck. She currently continues her studies with Dr. Jean McDonald.

Elizabeth Dickhut is a first year graduate student, pursuing an MM in Music History. Scholarly interests include early music, embodied performance, and Baroque music. This is her first foray into opera, but as a performer she has been acting for over 15 years. Outside of the classroom, she also participates in community theater in Dubuque, Iowa. Elizabeth received her bachelor’s degree from Loras College in 2015, studying music with Dr. Jennifer Swanson and Dr. Bruce Kotowich. She continues her voice studies with Dr. Jean McDonald.

Deanna Ray Eberhart, mezzo-soprano, is enthralled to be playing the role of Arsamene for her second production with UNI Opera! A native of Kansas City, Missouri, Deanna is a Vocal Performance major studying voice with Dr. Jean McDonald. Incredibly humbled to have landed this role, she would like to thank everyone in the cast for their support and exemplary guidance through this formative learning experience. She would also like to thank her incredible vocal instructor, the entire UNI Opera staff, and her loving family and friends, both near and far, for their devotion to aiding her in the development of her craft.
Siena Fah, soprano, began her studies in vocal music at UNI in the Fall of 2015. She will receive her bachelor’s degree in General Studies in Music this May. Siena performed a scene as Gretel from Humperdinck’s Hansel and Gretel in the UNI Opera scenes showcase of 2017 and later performed as the Mother, Gertrude, in UNI’s full production that took place the following year. Additionally, Siena sang the role of Marzelline in a duet from Beethoven’s Fidelio, performed as an ensemble member in several UNI opera productions, and will conclude her time with UNI opera by playing Romilda in Handel’s Serse. She enjoys working as section leader for the Chancel Choir at First Congregational Church along with working for Western Home Communities as a receptionist. Siena is planning to begin her graduate studies in music therapy this coming fall. She feels very fortunate to grow as a musician through her experiences at UNI.

Cole Rack is a sophomore Choral Music Education major. He is from Blue Grass, Iowa, just west of the Quad Cities. This is Cole’s second semester with UNI Opera. His first performance with UNI Opera included participating in the ensemble in Jackie O. This semester he is thankful to be playing the role, Ariodate, in Serse. Cole is a bass who studies voice with Dr. Katherine Osborne. Cole is also involved in Concert Chorale, Varsity Men’s Glee Club, Cantorei, SNATS, Secretary and Treasurer in UNI’s Chapter, American Choral Directors Association, also co-chair on the Student Board - Voice. Cole is very excited to be involved again in UNI Opera this semester.

Adrian Horras, baritone, is a junior, pursuing a degree in Vocal Performance. Originally from West Des Moines, Iowa, he graduated from Waukee High School where he participated in all of his school’s stop vocal ensembles. At UNI, Adrian has performed as Nardo in La Finta Giardiniera, Father in Hansel and Gretel, Andy Warhol in Jackie O, and Don Giovanni in scenes from Don Giovanni. He has also performed scenes from L’elisir d’amore as Belcore, Malatesta in Don Pasquale, and Taddeo in Pagliacci during the Kashudo Opera Academy in Sweden. He is currently studying voice with Dr. Katherine Osborne.

Aricson Jakob, tenor, is a second year vocal student under the tutelage of Dr. John Hines. His vocal career in opera has only just begun, as this is his second time ever performing any kind of opera! During high school he did, however, have the honor of participating in the Iowa All-State Chorus two years in a row, as well as performing at both Large Group and Solo Speech contests in the fields of Acting and Musical Theatre. Aricson is currently majoring in Music Technology and plans to earn his Bachelor’s Degree in May of 2020.

Madeline Langlitz, mezzo-soprano, is a senior pursuing a BA in Performing Arts Management at University of Northern Iowa. This is Madeline’s seventh semester with UNI opera. In the past, she sang in scenes from The Consul, Hansel and Gretel, Michael Daugherty’s Jackie-O, L’incoronazione di Poppea, and Candide. She has also sung in the ensemble of Ravel’s L’enfant et les sortilèges, Hansel and Gretel, and Ralph Vaughn Williams’ Riders to the Sea. Madeline is also a part of UNI’s Cantorei and Concert Chorale.

Lauren Leman is a junior majoring in Vocal Music Education, from Webster City, IA. This is her fifth semester performing with UNI Opera. She was most recently seen in the ensemble of Hansel and Gretel, as a featured tapper in scenes from Jackie O, and as a member of the ensemble in the fall 2018 scenes program. She has also performed with TheatreUNI in their 2017 production of Into the Woods. Lauren is the alto section leader at First Congregational UCC in Waterloo and plays in their bell choir. On campus, Lauren is a member of Concert Chorale, Cantorei, the Spectrum Project, and is the Secretary for UNI’s chapter of Student NATS. Lauren studies voice with Professor Michelle Monroe.
Madeleine Marsh is a second year Choral Music Education major from Underwood, Iowa, just east of Omaha, Nebraska. This is her third semester involved in UNI Opera. Her performances include being featured in a UNI Opera aria recital, as an ensemble member in “Jackie O”, as an ensemble member in the program’s Fall 2018 opera scenes, and as an ensemble member in “Serse”. Madeleine studies under Jeffrey Brich’s voice studio as a soprano, and is also involved in Concert Chorale, the American Choral Directors Association, and the Student chapter of the National Association of Teachers of Singing.

Hannah Miedema is a junior Vocal Music Education Major at UNI. This is her fifth semester working with UNI Opera and she is so excited to have this opportunity to learn and perform Baroque opera. Hannah's previous opera experiences include Hansel and Gretel, Riders to the Sea, Jackie O, and The Enchanted Child. She has been also involved in UNI Opera scenes programs and aria concerts. Additionally, Hannah is involved in TheatreUNI productions and has most recently been seen in Into the Woods, and She Kills Monsters. Outside of performing Hannah is involved in UNI's chapters of ACDA and SNATS and sings in UNI's Concert Chorale and Cantorei. In the little free time Hannah has, she enjoys reading, playing video games, and taking naps. Hannah wants to thank her Mom and Dad for driving two hours to watch almost every performance she’s been in, and her thirteen-year-old dog Lucy for being the best little white floof anyone could ask for.

Addison (Addie) Radcliffe is a junior Vocal Music Education major from Iowa’s capital city of Des Moines. She is a soprano and studies voice with Prof. Jeffrey Brich. This is her third semester with UNI Opera. In the past, Addie has performed as a chorus member in UNI’s production of Jackie O and Don Giovanni. At UNI, Addie is also involved in Concert Chorale, UNI’s chapter of American Choral Directors Association (ACDA), Spectrum Project, as well as the Alpha Psi chapter of Alpha Sigma Tau where she is a Tau Honor Delegate. In her free time, Addie enjoys listening to musicals, writing stories, and being with family and friends. Her favorite quote is “Today at least you’re you, and that’s enough” -Dear Evan Hansen.

Mason Sealock, soprano, is a junior and is participating in UNI Opera for his fifth semester. Previous involvement with UNI Opera includes Humperdinck’s Hansel and Gretel, Riders to the Sea, Jackie O, and The Enchanted Child. She was also involved in UNI Opera scenes programs and aria concerts. Additionally, Hannah is involved in TheatreUNI productions and has most recently been seen in Into the Woods, and She Kills Monsters. Outside of performing Hannah is involved in UNI’s chapters of ACDA and SNATS and sings in UNI’s Concert Chorale and Cantorei. In the little free time Hannah has, she enjoys reading, playing video games, and taking naps. Hannah wants to thank her Mom and Dad for driving two hours to watch almost every performance she’s been in, and her thirteen-year-old dog Lucy for being the best little white floof anyone could ask for.

Joley Seitz, soprano, recently graduated with her Associate of Arts degree from Southeastern Community College. She has previously sung the role of Mabel in the operetta The Pirates of Pengeance by Gilbert and Sullivan and in several musicals. This is her first year at UNI studying under Dr. Katherine Osborne, and this her first semester with UNI Opera.

Caleb Self is a sophomore Vocal Performance major at UNI. While Caleb is relatively new to performance, he made Iowa All-State 3 times and had a solo his junior year on “Baba Yetu.” He has lived in the Aplington-Parkersburg area his entire life, and has been singing for a good portion of it. Caleb’s interests include video games, reading, long naps, singing in the shower, and playing board games.
**Crystal Spencer**, soprano, is a junior music major from Janesville, Iowa. This is her fourth semester with UNI Opera. She last performed in the ensemble for the opera scenes of Don Giovanni and Candide, and was the cover for the Dew Fairy in Hansel and Gretel. Crystal is also involved with UNI Singers, Cantorei, SNATS, and DCE (Deaf Cultural Experience). She has also been in many theatre productions in the Cedar Valley area. In her free time, she enjoys writing stories, making Oreo balls, and working out. Crystal studies voice with Professor Jeffrey Brich.

**Noah Vaassen** is an undergraduate student in his sophomore year at UNI. He is studying vocal performance. This is his 4th semester in opera and has performed in works such as Jackie O, Gilbert and Sullivan's, The Gondoliers, Don Giovanni, and Candide. Noah is also involved with the UNI choirs and studies upright bass with the UNI bass studio. Please enjoy the UNI Opera production of Serse by Handel!

**Elizabeth Wiley**, soprano, was recently awarded with the Sultner-Wells Memorial Scholarship in 2016 from the York Symphony Orchestra in York, Pennsylvania. In the same year, Elizabeth attended the Summer Opera Studio at the Cincinnati Conservatory of Music in Cincinnati, Ohio, working with Amy Johnson, Bill McGraw, and Vince Degeorge. She sang the Monitor in a scene from Suor Angelica, and the role of the Duchess of Plaza-Toro in the UNI Opera scenes from The Gondoliers. In the 2018 season at UNI Opera, she was a part of the ensemble in Hansel and Gretel, sang the role of Grace Kelly in scenes from Jackie O, and performed in a scene from Don Giovanni as Donna Elvira. Elizabeth attended the San Francisco Conservatory of Music under the tutelage of Catherine Cook for her undergraduate studies and she received her Bachelor's Degree in May of 2017. She continues her vocal studies with Dr. Jean McDonald.

**Athena-Sadé Whiteside**, mezzo-soprano, is in her senior year of undergraduate studies at the University of Northern Iowa. Athena-Sadé studies with Dr. Jean McDonald and will be graduating with a degree in Vocal Performance this May. Her opera performance credits include La Chauve-Souris in Ravel's L'enfant et Les Sorcières, chorus ensemble in Donizetti's L'elisir d'amore, Sesto in Händel's Giulio Cesare, and Arsamene in Händel's Serse this semester in UNI Opera. Athena-Sadé has been a member of UNI Opera for four years and has recently accepted admission to the UNI Graduate School Vocal Performance program and hopes to continue singing as a member of UNI Opera during her graduate studies. Athena-Sadé plans to continue performing with the hopes of one day becoming a voice professor.

**Anna Zetterlund**, mezzo-soprano, graduated from Morningside College in Sioux City, IA in May of 2018 with her Bachelor's in Vocal Performance. During her undergraduate studies, Anna performed in productions of Pirates of Penzance and Dido and Aeneas, and in opera scenes from productions including Die Fledermaus, Il Trovatore, and Fiddler on the Roof. She completed her undergraduate studies under the instruction of Kate Saulsbury and Dr. Suzanne Hendrix-Case. As a graduate student, she continues her vocal studies with Dr. Jean McDonald. In UNI Opera’s Due Gala this past fall, Anna performed as Comelia in a duet from Handel’s Giulio Cesare and as Candide in the finale of Bernstein’s Candide. This spring she is taking on the role of Amastre in UNI Opera’s production of Handel’s Serse.

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