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AUDIENCE NOTES
In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are not permitted. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is free to all UNI students, courtesy of the Panther Pass Program.

SPECIAL THANKS
Jerry Bawek
Jay Lees
Mandy Masmar
Aharon Moody

Graduate Assistants:
Gina Bawek
McKensie Miller
Katy Price
Joley Seitz

UNI OPERA PRESENTS
SUOR ANGELICA
Music by Giacomo Puccini
Libretto by Giovacchino Forzano

Erik Rohde, Conductor
Richard Gammon, Director

Friday & Saturday, March 1-2, 7:30 PM
Sunday, March 3, 2:30 PM
Gallagher Bluedorn Great Hall

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Trittico is the Italian word for “triptych,” a panel of 3 paintings, which are hinged together and reflect a common theme. The three operas that make up Giacomo Puccini’s Il trittico represent different aspects of life, though death is the thread that connects them. Apart from that shared theme, the plots and styles of each opera are very different. Il Tabarro (The Cloak) is a violent revenge thriller set on a barge moored in the river Seine. Gianni Schicchi is a farce with heart. It centers around the relatives of a wealthy, dying man who scheme to gain his fortune for themselves. Originally intended to be performed as the second of the trio, Suor Angelica is a lyric tragedy set in a convent. The unfortunate titular sister has been sent away from the world to repent her sin and social indiscretion of giving birth out of wedlock.

As early as 1900 (just after the premiere of Tosca), Puccini floated the idea of a trilogy of one-act operas, but it was over a decade before the first of the trio, Il tabarro, came to be. In 1912, Puccini saw the one-act play La Houppelande (The Cloak) by Didier Gold in Paris. He was struck by its moody atmosphere and Grand Guignol style, a term referring to the Paris theatre whose name was synonymous with indulgently graphic horror entertainment (comparable to today’s slasher flicks) that were often presented in a triple bill with a melodrama and a black comedy. Things clicked into place in 1917 when librettist Giovacchino Forzano showed Puccini a sketch for a one-act play set in a convent. Puccini, whose sister was a nun, loved the concept.

Around this time, Forzano also broached the notion of an opera based on a few lines from Dante’s Inferno, which became Gianni Schicchi.

IT WAS PUCCINI’S FAVORITE OF THE OPERAS OF IL TRITTICO: HE ONCE SAID “I WOULD WILLINGLY TRADE ALL OF GIANNI SCHICCHI FOR A SINGLE NOTE OF SUOR ANGELICA.”

Suor Angelica premiered on December 14, 1918, six years before Puccini’s death, at the Metropolitan Opera with Geraldine Farrar singing the title role and Roberto Moranzoni conducting. With the European premiere at the Teatro Costanzi in Rome on January 11, 1919, came the addition of the aria “Senza mamma,” which would go on to become the most famous aria from the opera. This aria was added for Gilda Dalla Rizza, who was considered Puccini’s favorite soprano.

Suor Angelica notably remains one of the few operas in history to cast only female characters. It was Puccini’s favorite operas of Il trittico: he once said “I would willingly trade all of Gianni Schicchi for a single note of Suor Angelica.”

His writing for the title role is unique with melodies moving in simple steps rather than large dramatic leaps, which reflects the purity of the main character. To Puccini, Angelica is a victim of circumstance; an angel by nature and by name. Puccini poured his heart into Suor Angelica, capturing the essence of human emotion and the human soul in singular and simple phrases that tug at the heart of the listener. As such, Suor Angelica makes a profound introduction to opera for newcomers, yet offers plenty for seasoned opera goers to appreciate. More than a century after its debut, Puccini’s music still dazzles and casts a spell over listeners.

-- Alexandra Saulsbury
SUOR ANGELICA

CREATIVE TEAM

- Erik Rhode
  CONDUCTOR
- Joley Seitz
  SUOR ANGELICA
- Suzanne Hendrix-Case
  PRINCIPESSA
- Richard Gammon
  DIRECTOR
- Karen Vuong
  SUOR ANGELICA
- Emma Hawkinson
  PRINCIPESSA

CAST

- Gina Bawek
  LA BADESSA
- Jami Knox
  LA ZEALTRICE | LA SORELLA INFERMIERA
- Karli Jirava
  LA MAESTRA DELLE NOVIZIE
- Ana Molano
  SUOR GENOVIEFFA
- Katy Price
  SUOR OSMINA
- Eileen Gavin
  SUOR DOLCINA
- Lillian Kallenberger & Maria Casady
  LE DUE CONVERSE
- McKensie Miller
  UNA NOVIZIA
- Abigail Edlemon & Akela Salter
  LE DUE SORELLE CERCATRICE
- Twyla Masmar
  IL BIMBO

CHORUS OF NUNS
Gina Bawek | Jami Knox | Karli Jirava | Ana Molano | Katy Price | Ellie Gavin | Lilly Kallenberger | Maria Casady | McKensie Miller | Abigail Edlemon | Akela Salter
UNI ORCHESTRA
Juan David Dominguez-Rincon
Assistant Conductor

FLUTE
Aubrey Williamson
Emily Paul
Martin Paulin, piccolo

OBOE
Lauren Geerlings
Caroline McReynolds, English horn

CLARINET
Madeline Echternacht
Lindsay Davison
Elias Phipps, bass clarinet

BASSOON
Kate Van Gorp
Michael Andrews

HORN
Patrick Mooney
J.D. Deninger

TRUMPET
Megan Bennett
Trey Blaser
Ryan Farrow

TROMBONE
Owen Weimer
Levi Temple
Nathan Boorman
Jacob Chaplin, bass

PERCUSSION
Aiden Andres
Sean Middleton
Tess Lillibridge
Jesse Sheehan
Quinn Wubbena

HARP
Maraaylor

VIOLIN I
Emma Andersen*
Emma Becker
Arwen Hansen

VIOLIN II
Lily Stevens
Nathan Fornal
Lynda Haines
Emma Hawkins

VIOLA
Julian Perez
Kathi Angeroth
Andrew Acosta
Caleb Burdine
Sammie McDonald
Skyler Hartson
Caitlyn McCracken
Gale Lesemann

VIOLINCELLO
Turner Sperry
Matt Glasscock
Max Stelzer
Ruthellen Brooks
Amiya Renaud
Sidnie Clark

DOUBLE BASS
Sam Stover
Martin Hachmann
McCaffrey Brandt
Vincent Valadez
Henry Giddens
Jack Border

*concertmaster

PRODUCTION
Alexandra Saulsbury
Stages Manager & Assistant Director

Kate Saulsbury & Korey Barrett
Italian Diction and Vocal Coach

Morgan List
Rehearsal Pianist

Sean Curran
Movement Consultant

Juan Morales
Subtitle Operator

DESIGN TEAM
Julia Nothin-Merat
W. Chris Tuzicka

Set Design Team

Sarah Oliver
Costume Designer

Malory Edgell
Assistant Costume Designer

W. Chris Tuzicka
Lighting Designer

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Associate Dean of Special Programs
Executive Director, GBPAC

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Caroline Francis
Communications & Operations Coordinator

Jeffrey Brich
Assistant Professor of Instruction in Voice

Suzanne Hendrix-Case
Assistant Professor of Voice and Vocalese

John Hines
Professor of Voice

Jean McDonald
Professor of Voice

Michelle Monroe
Assistant Adjunct Professor of Voice

Kathryn Smalley
Saulsbury Assistant Adjunct Professor of Voice

Richard Gammon
Director of Opera, Assistant Professor of Instruction in Opera

Korey Barrett
Associate Professor of Vocal Coaching and Collaborative Piano

Sandy Nordahl
Technical Director
Performance Facilities Manager
ABOUT THE ARTISTS

Giacomo Puccini (1858-1924) was an Italian composer descended from a line of church musicians. While he began his composing journey by writing religious works, he became known throughout his life and to this day for his operas. Puccini desired to compose a trilogy and thus created Il trittico, a collection of one-act operas: Il tabarro, Suor Angelica, and Gianni Schicchi. The three works were intended to be performed together in one evening, yet are often performed independently. He sought out stories with a tragic female lead most popular operas, appealing to the sentimentality of Italian audiences during his time. Puccini is well known for several of his other operas including La Bohème, Madama Butterfly, and Turandot.

Giovacchino Forzano (1883-1970) was born in Borgo San Lorenzo, Italy. He worked as a playwright, librettist, baritone, journalist, and director. Forzano first met Puccini in 1914 and shortly after wrote the libretto for the last two works of his Il trittico trio: Suor Angelica and Gianni Schicchì. Other librettos authored by Forzano include Notte di leggenda (1915), Glauco (1922), Edipo re (1920), Gli amanti sposi (1925), Sly (1927), Il re (1929), and Il piccolo Marat (1921).

Dr. Erik Rohde, conductor, maintains a diverse career as a conductor, violinist, and educator, and has performed in recitals and festivals across the United States and in Europe and Asia. He is the Director of Orchestral Activities at the University of Northern Iowa and the Artistic Director and Conductor of the Winona Symphony Orchestra (MN). Prior to his appointment at the University of Northern Iowa, Rohde served as the Director of String Activities and Orchestra at Indiana State University where he conducted the Symphony Orchestra and taught violin, chamber music, and Suzuki pedagogy. A committed advocate for contemporary music, he has premiered and commissioned many new works by both established and young composers, and is constantly seeking to discover new compositional voices. He is the violinist of the new music duo sonic apricity, which is dedicated to uncovering and commissioning new works by living composers for violin and viola. The duo released their first recording in December 2022. Rohde holds a Doctorate of Musical Arts in Conducting from the University of Minnesota – Twin Cities. He also holds degrees in Violin Performance and Biomedical Engineering. Rohde lives in Cedar Falls, IA with his wife Erin and their children. More at http://erikrohde.com.

Richard Gammon (he/him), a Filipino American stage director’s productions include: Der Kaiser von Atlantis and Gluck’s L’Île de Merlin (Wolf Trap Opera); Gianni Schicchì and Ching’s Buoso’s Ghost (Detroit Opera); Perlà’s An American Dream (Hawai‘i Opera Theatre, Opera Santa Barbara, Virginia Opera, Opera Maine Studio); Madama Butterfly (Virginia Opera); the American premiere of Scarlatti’s Erminia (Opera Lafayette); Albert Herring and Wang’s Scalia/Ginsburg (The Princeton Festival); La Cenerentola (Opera Columbus); the world premiere of Jorge Sosa’s electronic opera The Lake (ArtSounds, Kansas City); CARE Monologue Film Project (Cleveland Play House); The Life and Times of Joe Jefferson (Detroit Opera); The Lake (BAM Next Wave Festival); and the workshop of Ziyan Yang and Briana White Harris’ The Song of the Earth (Tisch/NYU Actors Lab). Creative positions include: Director of the Opera Maine Studio Artist Program (Williams’ Rocking Horse Winner, Glass’ The Fall of the House of Usher, Kaminsky’s As One, Heggie’s Three Decembers, Fairouz’s Sumeida’s Song); Co-creator & Director of Art with Arias (Portland Museum of Art/Opera Maine recital collaboration); Associate Director for Porgy and Bess (Greensboro Opera) and Gordon’s The Grapes of Wrath (Detroit Opera); Wolf Trap Opera Directing Fellow, Artist Resident at Hewnoaks Artist Colony; Creative Associate for Seán Curran Company’s world premiere of Dream’d in a Dream (BAM Next Wave Festival); and he has been on the directing staff at LA Opera, Opera Theatre of Saint Louis, Detroit Opera, Palm Beach Opera, Virginia Opera, Opera Maine, Fort Worth Opera, Wolf Trap Opera, Opera North, and the Lyric Opera of Kansas City. For UNI Opera Richard has directed The Monteverdi Project, Dido and Aeneas, and most recently the premiere of Jorge Sosa and Melisa Tien’s The Beehive. www.richardgammon.com
Alexandra Saulsbury is a native of Sioux City, Iowa. They studied Vocal Music at the University of Northern Iowa and Opera Directing at the University of Texas at Austin. Alexandra directed UNI Opera's Mozart, Verdi and Friends Opera Gala in 2020, making Suor Angelica their second professional engagement at the University of Northern Iowa. Their recent stage management and assistant directing credits include Joseph and the Amazing Technicolor Dreamcoat at LAMB Theatre, the 12th and 13th Fresh Squeezed Ounce of Opera micro-opera festivals produced by One Ounce Opera, Le comte Ory at Chicago Summer Opera, and La fille du régiment at Opera Saratoga.

Juan David Domínguez-Rincón, assistant conductor, is a conductor, pianist and promoter born in Bogotá. He finished his professional studies in the Facultad de Artes ASAB, Bogotá. Currently he is a Graduate Assistant of Orchestra Conducting at University of Northern Iowa. He's the founder and conductor of the Orquesta Sinfónica Metropolitana de Bogotá “La MET.” This orchestra is projected as one of the most outreaching for young professionals in Colombia. He directed the Orchestra Conducting program at Universidad del Atlántico, Barranquilla. As a conductor, he has participated with distinguished national orchestras such as the Orquesta Filarmónica de Bogotá and the Orquesta Sinfónica de Caldas, standing out for his keen sense of performance interpretation and leadership. As a pianist, he has embraced a wide range of projects and repertoire, inside the lines of Colombian music, Musical Theatre, and Jazz. As a promoter, he is boosting the symphonic development of the country, accomplishing new and fresh projects with a lot of projection. His leadership skills and outstanding outcomes, have made him a referent for the production of short and long term projects. Nowadays, he's known as one of Colombia's promising young conductors. Juan studies with Dr. Erik Rohde.

Julia Noulin-Mérat, set designer, is an American, French, and Canadian producer, designer and has been the General Director + CEO of Opera Columbus for the past 3 seasons. Previously, Noulin-Mérat was for 8 years the Associate Producer at Boston Lyric Opera and was the co-Artistic Director of Guerilla Opera having begun her tenure as their Producer + Director of Production for 11 years. She is the creative director for Hong Kong-based More Than Musical. In addition, Noulin-Mérat has worked on over 400 opera, theater, and television productions, including 26 new operas and 22 new plays. With over 20 years of experience in the performing arts industry and a big advocate for cultural equity in opera, she is a graduate of Boston University with a Masters in Business Arts Administration, an MFA in Set Design, a Diversity Inclusion certificate from ESSEC Business School, a social media marketing specialization from Northwestern University, a Fundraising Development Specialization from UC Davis, a Finance & Leadership certification from Harvard Business School.

Sarah M Oliver is Assistant Professor of Costume Technology and Design at the University of Michigan at Ann Arbor. Previously she taught costume technology at University of Missouri-Kansas City and was the Senior Lecturer of Costume Technology at the Hong Kong Academy for Performing Arts. Oliver has designed and built costumes in the United States for theatres coast to coast—from the Los Angeles Opera to the New York City Opera. She has built costumes for drama, film, dance, opera, and musical theatre productions for designers in South Africa, England, Spain, Hong Kong, Canada, China, and the Bahamas. Over the course of her career, Oliver has worked in almost all levels of costuming—as a designer, assistant, maker, costume shop manager, wig maker, fabric dyer, wardrobe supervisor, and dresser. Recent opera design credits include: La Bohème, Music Academy of the West; Orpheus and the Underworld, U-M University Productions, Susannah, UK Opera Theatre; and The Beehive, University of Northern Iowa.

W. Chris Tuzicka, lighting designer, has worked with the UNI School of Music Opera in some fashion for the past 15 years, mostly in Lighting Design. From time to time he also assists with Scenic Design and construction. He also works at the Gallagher Bluedorn Performing Arts Center as the Assistant Technical Director: Master Electrician/Lighting Director, and always enjoys the work he gets to do with the Opera because it is a great creative outlet and opportunity to produce live entertainment. Past productions include: Die Fledermaus, Magic Flute, Amahl and the Night Visitors, Hansel and Gretel, Dido and Aeneas, Susannah, Merry Wives of Windsor, The impresario and numerous one acts and Gala Events.

Morgan List grew up in Nevada where she began studying piano at the age of six. In the fall of 2018, Morgan began studying music at Southern Oregon University (SOU), under Dr. Alexander Tutunov with a focus on piano performance. Morgan performed actively across the Rogue Valley as a solo and collaborative musician. She was President and founder of the MTNA collegiate chapter at SOU. Morgan is in the process of her Master’s degree in Piano Pedagogy and Performance at UNI under Dr. Andrea Johnson and takes lessons with Dr. Vakhtang Kodanashvili. She currently teaches group piano courses and accompanies the opera as part of her assistantship. She maintains a small studio of private students and is President of the UNI MTNA Collegiate Chapter. Her professional goal is to have her own private piano studio.

Dr. Korey Barrett, music director and vocal coach, is Associate Professor and Vocal Coach at the University of Northern Iowa. Dr. Barrett’s 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 head vocal coach of Opera Neo, an intensive summer opera festival in San Diego, CA, that is about to embark upon its twelfth season with productions of Il barbiere di Siviglia, Mitridate, and il triionfo del tempo e del disinganno. Opera Neo features collaboration with musicians, conductors, coaches, and stage directors from across the country and overseas. Most recently, the company collaborated with the Hungarian State Opera in Budapest in mounting a production of Mozart’s La finta giardiniera. Barrett has also served as coach and pianist for several seasons of the Des Moines Metro Opera and as Resident Artist coach for the Minnesota Opera. He maintains an active recital and master class schedule, with his most recent visits to Taipei and Kaohsiung, Taiwan. 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 Herzen Pedagogical Institute in St. Petersburg, Russia, 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.

Kathryn Smalley Saulsbury, mezzo-soprano and collaborative pianist, has been teaching and coaching singers and pianists for over twenty-five years. She has a broad background in opera theatre and coach-accompanying, and has performed extensively as a collaborative artist. Prior to joining the faculty at the University of Northern Iowa, Kathryn worked as a coach-accompanist for Indianapolis Opera until she joined the faculty at Morningside University in 2004 and taught applied voice, vocal pedagogy, diction, and directed the Opera Theatre program.
Suzanne Hendrix-Case, recognized for her “piquant mezzo” [Opera News] and “one-of-a kind richness” (kcmetropolis.org). She has worked at many of the world's most prominent opera houses, including the Metropolitan Opera, Vienna State Opera, Lyric Opera of Chicago, San Francisco Opera, Oper Frankfurt, Grand Théâtre de Genève, and Seattle Opera.

Ms. Hendrix-Case made her Metropolitan Opera debut as Sotopenre in Philip Glass's Akhnaten and can also be heard on the Grammy winning recording of the production. She is a former member of the Wiener Staatsoper ensemble, where she sang in Parsifal, and Eugene Onegin. Other career highlights include L’italiana in Algeri and Strauss’s Arabella with Santa Fe Opera; and La zia Principessa and Zita in Puccini’s Il trittico with Oper Frankfurt. Regional credits include Eugene Onegin with Hawaii Opera Theater, Der fliegende Holländer with Lyric Opera of Kansas City, the title role in The Medium with Opera Memphis, and numerous roles, including Azucena in Il trovatore, with Wichita Grand Opera.

A former participant in the Merola Young Artist Program at San Francisco Opera, Santa Fe Opera Young Artist Program, and Des Moines Metro Opera Apprentice Artist Program, Ms. Hendrix has won numerous awards; including the 2012 George London Foundation - Kirsten Flagstad Award, and top prize in the 2017 New York Wagner Society competition, as well as awards from the Gerda Lissner Foundation and Sullivan Foundation. She was also a finalist in the 2014 Seattle Opera International Wagner Competition.

Ms. Hendrix-Case holds the position of Assistant Professor of Voice and Vocology at the University of Northern Iowa. She attended UNI for both her BME and MM where she studied with Dr. Jean McDonald. She received her DMA at the University of Missouri Kansas City Conservatory where she studied with Dr. Anne DeLaunay. She has also held positions at Morningside College, Avila University, and Wartburg College.

Karen Vuong is a Chinese-American soprano based in New York City. Recent and upcoming engagements for Ms. Vuong include a role and house debut as Liù in Puccini’s Turandot with Opera Delaware, the title of role in Rusalka at Portland Opera, Diane Tran in Bound with Seattle Opera (Bachtrack reported on Vuong’s performance here in 2023 with, “Masterfully portrayed by Karen Vuong, Diane elicits the viewer’s empathy, often seen clutching her arms tightly around her torso as if trying to hold herself together. Ruo has presented the young soprano with an enormous challenge: she is required to sing continually, forcefully and frequently in a high tessitura, while sustaining immense dramatic intensity. Vuong was up to the task, never letting up vocally or dramatically, effectively maintaining the focus on her plight.”), and Gänsemagd in Königskinder at the Tiroler Festspiele.

Other roles and engagements of note include Mimì in La Bohème at Seattle Opera, Suzel in L’amico Fritz at the Tiroler Festspiele, Maya Lin in the world premiere of Huang Ruo’s opera The Rift at Washington National Opera (DC Metro Theatre Arts declared, “Karen Vuong plays Maya Lin, the architecture student, and she is a superb singer-actor. Her arias are some of the best written and performed in the evening. Her performance of “Chinese as Apple Pie” knocked me out.”) and Tina in Seattle Opera’s recent film production of Jonathan Dove’s Flight.

During her time as part of the ensemble at Frankfurt Opera from 2013 to 2019, Ms. Vuong was entrusted with a number of leading roles with that company, including the title role in Rusalka, Mimì in La bohème, the Countess in Le nozze di Figaro, Donna Elvira in Don Giovanni, Gretel in Hänsel und Gretel, Agata in a new production of Fioravanti’s La cantatrici villane, Suor Genovieffa in Suor Angelica, Gerhilde in Die Walküre, and Micaëla in Carmen.

Ms. Vuong studied at the Juilliard School in New York City, where she received the Novick Career Advancement Grant, and was an inaugural member and two-year participant in Los Angeles Opera's prestigious Domingo-Thornton Young Artist Program. She has also enjoyed great success in competitions as a winner of the Eastern Regional Metropolitan Opera Council Auditions, recipient of the Operalia CulturArte Prize, and grand prize winner in the Marilyn Horne Lieder Competition.
Ana Molano, soprano from Bogotá, Colombia, is a nontraditional undergraduate student at the University of Northern Iowa where she has studied under Dr. Jean McDonald and is currently studying under Dr. Suzanne Hendrix-Case. Before coming to Iowa, Ana, besides performing, was a children’s voice teacher for seven years.

Karli Jirava, mezzo-soprano, from Ulen, Minnesota, is pursuing a bachelors in Vocal Music Education. Recent credits include Dido and Aeneas (chorus) and June (cover) in the world premier of The Beehive, both at University of Northern Iowa. She is also involved with UNI Concert Chorale and Students of Singing executive board. She studies voice with Dr. Suzanne Hendrix-Case.

Katy Price, soprano, is a first year Master’s student at UNI. She graduated from Augustana University in 2019. Her previous credits include Fanchette Le Mariage aux enfers, Alice The Ransom of Sophia, and scene work including Susanna The Marriage of Figaro, Tauman Hansel und Gretel, and Eurydice Orfeo aux enfers. Katy has been a solo artist for concerts with the Augustana Orchestra and Cherokee Symphony. She studies with Dr. Suzanne Hendrix-Case.

Emma Hawkinson, contralto, is a fourth year undergrad pursuing a BM in Vocal Performance. She is from Sioux City, Iowa. Along with UNI Opera, she is involved in the Northern Iowa Symphony Orchestra as a violinist, Concert Chorale, and holds a leadership position in multiple student organizations. Recent achievements include being named this year’s Presser Scholar. She is a student of Dr. Jean McDonald and Professor Jeff Brich.

Joley Seitz, soprano, is a second year Master’s student at UNI studying Vocal Performance. This is her sixth year performing with UNI Opera. Her previous roles include Fabiola in the world premiere of The Beehive, Dido cover in Dido and Aeneas, and scene work including Donna Elvira in Don Giovanni and Arianna in Monteverdi’s Lamento d’Arianna. She is currently studying with Dr. Jean McDonald and Prof. Jeffrey Brich.

Gina Bawek, mezzo-soprano, from Center Point, Iowa, is pursuing an MM in vocal performance at the University of Northern Iowa. Her recent credits include Zita in Gianni Schicchi and La zia Principessa in Suor Angelica with Bay View Music Festival, Charlotte in A Little Night Music in the UNI Scenes Program and La Badessa in Suor Angelica with UNI Opera. She studies with Dr. Suzanne Hendrix-Case.

Jamie Knox, mezzo-soprano, is a fourth-year majoring in music education at UNI, where she has been in Concert Chorale and Cantorei. A recent role is 2nd Lady in scenes from Mozart’s Die Zauberflöte. In the UNI Emerging Artist Competition, Jamie took 3rd place and received the Myron and Ruth Russell Award. She also competed in the 2023 Iowa NATS Competition receiving Honorable Mention. She studies with Dr. John Hines.

Eileen Gavin, soprano, is a fourth-year undergraduate student at UNI pursuing a bachelor’s degree in vocal music performance. She has been involved with UNI Opera since the fall of 2021 and currently participates in Chorale. Her previous credits with the UNI Opera include Dido and Aeneas (Chorus) and The Beehive (Abby cover). Eileen is the President of Students of Singing Organization here on campus. She studies with Prof. Jeffrey Brich.
Abigail Edlemon, soprano, from Davenport, Iowa is a fourth year choral education student. This is her first production with UNI Opera and is a member of Concert Chorale. She is a student of Prof. Jeffrey Brich.

Lillian Kallenberger, soprano, is a second year student pursuing a degree in Choral Music Education at the University of Northern Iowa. She is from Muscatine, Iowa, and is currently the Vice President of ACDA, Secretary of Students of Singing, and the Soprano Section Leader of Concert Chorale and the First Presbyterian Church Choir in Cedar Falls. She studies with Prof. Jeffrey Brich. This is her first season participating in the UNI opera program.

Maria Casady, soprano, is a second year student majoring in Secondary Mathematics Education with a Vocal Music Minor. She grew up in Urbandale, Iowa and previously participated in UNI opera’s The Beehive. She is currently studying under Dr. Suzanne Hendrix-Case.

McKensie Miller, soprano, is a first year Masters of Vocal Performance student. She received her undergraduate Bachelor of Music from Chapman University. Previous credits include Die Zauberflöte (Spirit 1), with scene work including Carmen (Frasquita), Manon (Javotte), Un ballo in maschera (Oscar), and A Little Night Music (Anne). She studies with Prof. Jeffrey Brich.

Akela Salter, a mezzo-soprano from Boone, Iowa, is in her third year studying Vocal/General Music Education. She is involved as the Treasurer for Tau Beta Sigma Music Society, part of SOS, assistant for UNICC, and sings alto in the Concert Choral. She studies under Prof. Michelle Monroe.