



**KENOSHA
O P E R A
FESTIVAL**

INAUGURAL | SUMMER
SEASON | 2021

PROGRAM BOOK

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About Kenosha Opera Festival

The mission of the Kenosha Opera Festival is to create high quality art and provide accessible, excellent classical and operatic music experiences to the greater Kenosha community.

The Kenosha Opera Festival is a new opera company in beautiful Kenosha, Wisconsin. We bring professional operatic performances to Kenosha, and we strive to complement and uplift the various ethnic communities and other cultural traditions here. Joining with our strong local partners, we are excited to bring some of the best stage repertoire there is to Kenosha's own shores.

The Kenosha Opera Festival is dedicated to a summer opera but facilitates or hosts a variety of both free and ticketed musical events, such as recitals or concerts, during our festival.

The Kenosha Opera Festival is a registered 501(c)(3) non-profit organization.

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A Message from the Artistic Director

I've done a few surreal scenes onstage in my time, but one of the more uncanny experiences I've ever had has been building this opera company. You keep expecting there to be a moment when you feel you've done your work and now you can sit back, relax into the process, and enjoy. But it's funny – this experience just keeps rolling forward and growing in ways I didn't expect. The more I think about it, the more I realize that because unlike milestones in other projects, running a venture like this Festival is a community experience. It's not just the preparations you have to make; it's a constant back-and-forth between all your partners, supporters, colleagues and artists. It's not like singing a solo where you prepare all your music and show up day one ready to make an impression, largely alone. It's really more like the finale of an opera with every character onstage, singing together at the same time! The analogy of many people working together in sync is not just on-brand, but very much accurate to what has occurred to make the Kenosha Opera Festival possible.

In our first season we mounted a lineup with no fewer than 11 major events or appearances including a four-part recital series, a children's opera, a brand new Fellowship program, and of course, our full length mainstage opera *with* orchestra and chorus! We have brought in some of the world's top talent, right to Kenosha's own shores. We couldn't be prouder of the level of artistry we're achieving – and all in our very first year. The 2021 season, and the work of everyone who has contributed to it, is truly an achievement. The first thanks go to Kaila Bingen and Keely Futterer, our Managing Director and Fellowship Director. They have put in so many hours without thought of reward. Kaila brought so much technical knowledge and administrative wizardry, and Keely brought a masterclass in professional life for our Fellows. Additionally, they both put in considerable work to prepare orchestra parts, rehearse the chorus, and much more. I'm so proud of what a well-oiled machine I have been able to be a part of.

This vision also could not have come to life without friends of the company that supported us and helped make these performances possible. People like Corinne Ness, who made *all kinds* of things happen for us and brought so much experience to board meetings; Susan Danis who trained us in outreach and development; Greg Berg bringing his wonderful piece, *Birds of a Feather*, and inviting us to interviews on the Morning Show; Francisco Loyola for giving us a home for our Fellowship, and so many others. From artists to community members, colleagues from throughout the industry, and many more with whom we've brushed shoulders over the years, our network has shown up for us in ways we couldn't have imagined when we first started this Festival. We are so grateful to everyone who has helped make our first season possible, truly too many to mention them all.

Most importantly, we had engagement from the people of Kenosha. From our first event, a Digital Gala Concert meant to keep our first year alive in defiance of that awful pandemic, people came out for us. Our viewership wasn't just a few dozen as we'd hoped, but hundreds! Since then local support has only grown. People's generosity, enthusiasm, and genuine interest has just confirmed that we're in the right place for this work. An audience gathered in one of the biggest crowds I've seen at the Harbor Market to hear our Fellows sing, and came up to us to tell us how much they enjoyed our National Anthem at the Kingfish game, and stopped to ask questions and take flyers... You don't build something like this without a community, and we've seen firsthand what a *strong* community we have here in Kenosha! I can't wait to see what wonderful relationships we'll create, and what incredible opera we'll produce in the coming years. We intend to flourish into an institution that Kenoshans will be proud of!

There are too many people and too few words to express my gratitude properly, so there's little else left to say than "thank you" to everyone who has helped and supported us to bring these performances to our own hometown. And a big "thank you" to *you*, too, for joining us at the theater tonight. I very much hope you enjoy the show!

- Nicholas Huff, *General and Artistic Director*

SUMMER RECITAL SERIES

Fellowship Showcase

July 24, 7:00PM | Kenosha Creative Space

Three Little Maids
from *The Mikado*

W.S. Gilbert &
Arthur Sullivan

London Roysden, Katrina Seabright, Savannah Kroeger

Speak Low
from *One Touch of Venus*

Kurt Weill &
Ogden Nash

Savannah Kroeger

Scenes from *Street Scene*
Wouldn't You Like to Be
on Broadway?
What Good Would the
Moon Be?
We'll Go Away Together

Kurt Weill &
Langston Hughes

Nathaniel Malkow, London Roysden, Cory Pollard

Scenes from *The Magic Flute*

W.A. Mozart

Suicide Aria

Papageno/Papagena

Nathaniel Malkow, Katrina Seabright, London Roysden,
Savannah Kroeger

INTERMISSION

Scenes from *L'elisir d'amore*

Gaetano Donizetti

Quanto é bella

Barcaruola di due Voce

Nathaniel Malkow, Katrina Seabright, London Roysden,
Cory Pollard, Savannah Kroeger

Scenes from *La fille du régiment*

Gaetano Donizetti

Chacun le sait

Tous les trois

Katrina Seabright, London Roysden, Nathaniel Malkow,
Cory Pollard

Accompanists: Melissa Cardamone and Katiann Nelson

Fellowship Director: Keely Futterer

Scene Directors: Keely Futterer, Nicholas Huff, Rick Bingen

SUMMER

RECITAL SERIES

Brewery Recital

July 28, 5:00PM | Rustic Road Brewery

Three Little Maids
from *The Mikado*

W.S. Gilbert &
Arthur Sullivan

London Roysden, Katrina Seabright, Savannah Kroeger

Tipsy Song
from *La Perichole*

Jacques Offenbach

Katiann Nelson

Ice Cream
from *She Loves Me*

Jerry Bock &
Sheldon Harnick

Katrina Seabright

When Frederic Was a Little Lad
from *Pirates of Penzance*

W.S. Gilbert &
Arthur Sullivan

Kat Dalin

Bewitched
from *Pal Joey*

Richard Rodgers &
Lorenz Hart

Allison Martin

When You're Good to Mama
from *Chicago*

John Kander &
Fred Ebb

Kat Dalin

Glitter and Be Gay
from *Candide*

Leonard Bernstein

Keely Futterer

Some Enchanted Evening
from *South Pacific*

Richard Rodgers &
Oscar Hammerstein II

Nathaniel Malkow

Libiamo
from *La traviata*

Giuseppe Verdi

Nicholas Huff, Allison Martin

Accompanist: Melissa Cardamone

SUMMER

RECITAL SERIES

Guest Artist Recital

July 31, 7:00PM | First United Methodist Church

La donna e mobile
from *Rigoletto*

Giuseppe Verdi

Nicholas Huff

Sull'aria
from *Le nozze di Figaro*

W.A. Mozart

Keely Futterer, Allison Martin

O mio babbino caro
from *Gianni Schicchi*

Giacomo Puccini

Allison Martin

Sempre libera
from *La traviata*

Giuseppe Verdi

Keely Futterer

Ella mi fu rapita/Parmi veder le lagrime
from *Rigoletto*

Giuseppe Verdi

Nicholas Huff

Seguidille
from *Carmen*

Georges Bizet

Kat Dalin

Pourquoi me Reveiller
from *Werther*

Jules Massenet

Steve Martin

INTERMISSION

When Frederic Was a Little Lad
from *Pirates of Penzance*

W.S. Gilbert &
Arthur Sullivan

Kat Dalin

Bring Him Home
from *Les Misérables*

Claude-Michel Schönberg

Steve Martin

Climb Every Mountain
from *The Sound of Music*

Richard Rodgers &
Oscar Hammerstein II

Kat Dalin

Chacun le sait
from *La fille du regiment*

Gaetano Donizetti

Keely Futterer

Quoi! vous m'aimez?
from *La fille du regiment*

Gaetano Donizetti

Keely Futterer, Nicholas Huff

Accompanist: Melissa Cardamone & Ksenia Leletkina



—SUMMER— RECITAL SERIES

Fellowship Masterclass and Recital

August 1, 4:30PM | Rhode Center for the Arts

Chacun le sait
from *La fille du régiment*

Gaetano Donizetti

London Roysden

Come un'ape
from *La Cenerentola*

Gioachino Rossini

Nathaniel Malkow

Paper Wings

Jake Heggie

Savannah Kroeger

Bring Him Home
from *Les Misérables*

Claude-Michel Schönberg &
Alain Boublil

E la solita storia del pastore
from *L'arlesiana*

Francesco Cilea

Nebbie

Ottorino Respighi

Stephen Martin

Je suis encore
from *Manon*

Jules Massenet

Der bescheidene Schäfer
from *Don Giovanni*

Joseph Marx

Und gestern hat er mir Rosen gebracht

Joseph Marx

Allison Martin

Durch diesen kuss
from *Der Bettelstudent*

Carl Millöcker

Allison Martin, Stephen Martin

Accompanist: Melissa Cardamone
Fellowship Director: Keely Futterer



BIRDS
OF A
Feather

July 23, 7:00PM | Kenosha Northside Library

by Gregory Berg

Music Director: Gregory Berg | Director: Keely Futterer

Papageno

Nathaniel Malkow

Papagena

London Roysden

Son

Cory Pollard

Daughter

Savannah Kroeger

Magic Bells

Katrina Seabright

Narrator

Katiann Nelson

A Message from the Composer

When I began work on “Birds of a Feather: A Magic Flute Sequel,” I naively assumed that nobody had ever done something like this before. It was only after I had finished the score that I learned that the first Magic Flute sequel was composed less than ten years after Mozart’s death – and there have been many others since then!

My piece is designed with one major message in mind: that children are most happy and most successful when we allow them to be their true selves rather than trying to fit into our preconceived notions about who or what they should be.

The work was inspired at least in part to be a memorial tribute to a Carthage student who was killed in a car accident about six weeks before “Birds of a Feather” opened. Ray Watson had twice sung in Carthage’s opera workshop as Rachel Watson – and Ray’s journey was a tremendous inspiration to any of us who knew them or worked with them.

I wrote the libretto (the words) as well as the music, but the score includes some quotations from Mozart’s amazing opera. The opera centers around the bird catcher Papageno and his lady love, Papagena. The opera begins with an excerpt from the love duet at the end of The Magic Flute, as the two sing about all of the children that they will have. At this point, a mysterious figure that I call the Speaker (essentially the narrator or storyteller) explains how the house has been very busy with 15 daughters and 15 sons, with only two children left ‘in the nest.’ But while all of the preceding siblings have been typical boys and girls, the last two are not – the youngest boy wants to do housework with his mom and the youngest girl wants to lift weights with her dad. It is with the use of the Magic Bells from the original opera – bells that by now are rusty and tired but still capable of some limited magic – that the Speaker helps the parents realize what they need to do.

I actually didn’t set out to compose a children’s opera at all, and it was only after it was all done that I realized that the work’s message might resonate as powerfully with children as it has with adults.

I want to thank the Kenosha Opera Festival for choosing to perform Birds of a Feather. It is actually the first time that any of my three one-act operas will be performed away from Carthage.

- Gregory Berg

LA FILLE DU

REGIMENT

BY GAETANO
DONIZETTI

August 6 & 7, 7:00PM

at the

RHODE CENTER
FOR THE ARTS

Directed by GREG ELDRIDGE

Conducted by KSENIA LELETKINA

OPERA IN TWO ACTS

Composed by Gaetano Donizetti

Libretto by Jules-Henri Vernoy de Saint-Georges & Jean-François-Alfred Bayard

CAST

in order of appearance

Hortensius	Cory Pollard*
The Marquise of Berkenfield	Katherine Dalin
Peasants	Autumn Voyles Katrina Seabright*
Sulpice	Alex Soare
Marie	Keely Futterer
Tonio	Nicholas Huff
A Corporal	Nathaniel Malkow*
The Duchess of Krakenthorp	Kathy Berg

Conductor Ksenia Leletkina

Director Greg Eldridge

Assistant Director Daniel Brylow

* 2021 Kenosha Opera Festival Fellow

SYNOPSIS

Act 1

On their way to Austria, the terrified Marquise of Berkenfield and her butler, Hortensius, have paused in their journey because the French army is blocking their way. When the marquise hears from villagers that the French troops have at last retreated, she comments on the rude manners of the French people. Hortensius asks Sulpice, sergeant of the 21st regiment, to let the marquise continue on. Soon, Marie, the mascot—or “daughter”—of the regiment, which adopted her as an orphaned child, returns to the camp. When Sulpice questions her about a young man with whom she has been seen, she explains that he is a local Tyrolean who—though an enemy—once saved her life. Troops of the 21st arrive with this same Tyrolean, Tonio, who says that he has been looking for Marie. She steps in to save him, and while he toasts his new friends, Marie sings the regimental song. The soldiers force Tonio out of their ranks, but he escapes and returns to declare his love to Marie. Sulpice surprises them, and Marie must admit to Tonio that she can only marry a soldier from the 21st. The marquise returns and asks Sulpice for an escort to return her to her castle. When he hears the name Berkenfield, Sulpice remembers a letter that he discovered near the young Marie when she was found. The marquise soon admits that she knew the girl’s father and says that Marie is the long-lost daughter of her sister. The child was in the marquise’s care but was lost on a battlefield. Shocked by the girl’s rough manners, the marquise is determined to give her niece a proper education at her castle. As Marie says goodbye to the soldiers, she learns that Tonio has enlisted so that he can marry her. She has to leave both her regiment and the man that she loves.

Act 2

At home, the marquise has arranged a marriage between Marie and the nephew of the Duchess of Krakenthorp. Sulpice is also at the castle, recovering from an injury, and is supposed to be helping the marquise with her plans. The marquise leads Marie in a singing lesson, accompanying her at the piano. Encouraged by Sulpice, Marie slips in snatches of the regimental song, causing the marquise to lose her temper. Left alone, Marie thinks about the meaninglessness of money and position. She hears soldiers marching in the distance and is delighted when the whole regiment files into the hall. Tonio, Marie, and Sulpice are reunited. Tonio asks for Marie’s hand, declaring that Marie is his whole life, but the marquise, unmoved, declares her niece engaged to another man. When Tonio threatens to reveal a secret from her past, the marquise hurriedly dismisses the young man. Alone with Sulpice, the marquise confesses the truth: Marie is her own illegitimate daughter whom she abandoned fearing social disgrace. The wedding party arrives, headed by the Duchess of Krakenthorp. Marie refuses to attend the ceremony, but when Sulpice tells her that the marquise is actually her mother, Marie declares that she cannot go against her mother’s wishes and agrees to the wedding. As she is about to sign the marriage contract, the soldiers of the 21st regiment, led by Tonio, storm in to rescue their “daughter.” The noble guests are horrified to learn that Marie was a canteen girl, but they change their opinion when she tells them that she can never repay the debt she owes the soldiers. The marquise is so moved by her daughter’s goodness of heart that she gives her permission to marry Tonio, and everyone, aside from the outraged duchess, rejoices.

A MESSAGE FROM THE CONDUCTOR

La fille du régiment represents the best of Donizetti's talent, in my opinion. Written to the original French libretto for a Parisian audience, it perfectly assimilates and encapsulates the Gallic spirit, while staying unmistakably Donizettian. Although initially there was resistance from the zealous Francophiles, French audiences quickly recognized this opera as their own, allowing the work to reach an overwhelming success. As a matter of fact, the work was so popular that Marie's second act cabaletta "Salut à la France" gained a status of a patriotic song and by the beginning of the twentieth century, *La fille* was performed over a thousand times both in France and abroad.

The success of the work is partially attributed to the level of virtuosity required of the lead singers. What I find fresh about this work is how Donizetti implements virtuosity, making it an integral part of the plot and a vehicle for the comedic talents of the singer. The unmatched dramaturgic skills of the composer are on full display in *La fille*. Besides the abundance of the brilliant comedic moments, Donizetti skillfully infuses warmth and heart into the non-stop high energy plot by writing beautifully sentimental melodies such as Marie's "Il faut partir" and Tonio's "Pour me rapprocher de Marie," which help create multifaceted, endearing characters, universally relatable for the last 180 years.



Alex Soare, bass-baritone, praised as a “stand out”, Opera News and “magnificent”, Talk in Broadway, was recently a Finalist at Francisco Viñas International Singing Competition in Barcelona and received the Third Place Prize at the Jensen Foundation Vocal Competition. In the coming months, the Romanian-American bass will perform Leporello in *Don Giovanni* with Opera Grand Rapids and Opera North Carolina. He will also perform Escamillo in *Carmen* with Helena Symphony and Don Basilio in *The Barber of Seville* with Sacramento Philharmonic & Opera in 2022. In 2019, Alex made his international debut as Leporello in *Don Giovanni* with Opera Hong Kong, performing Mustafa in *L'Italiana in Algeri* with Winter Opera St. Louis, Peter in *Hansel and Gretel* with Brava! Opera Theater, John and the Farmhand in the world premiere of *Strokes of Genius: The Grant Wood Operas* with Cedar Rapids Opera Theatre, returning to Opera Saratoga as Sulpice in *La fille du régiment*, and performing Colline in *La bohème* with Finger Lakes Opera. Alex also recently performed as a soloist in Beethoven’s Symphony No. 9 with Glacier Symphony Orchestra and Chorale. As a member of the Florida Grand Opera Studio he performed the roles of Zuniga in *Carmen*, Prince Gremin in *Eugene Onegin*, Tom in *Un ballo in maschera*, Don Basilio in *Il barbiere di Siviglia*, and First SS Officer in *The Passenger*. He covered the roles of Victor in *Before Night Falls* and the title role in *Don Pasquale*. At Des Moines Metro Opera he covered Jack Rance in *La fanciulla del West*, Orest in *Elektra* and Capulet in *Roméo et Juliette*. He has been a finalist for the Francisco Viñas International Singing Competition & The Marcello Giordani Vocal Competition. Alex completed studies at the Transilvania University of Braşov, Universit t Mozarteum in Salzburg, Austria and Northwestern University in Evanston, IL.



Allison Martin, soprano, received her Masters of Music in Vocal Performance from Michigan State University and Bachelors of Arts in Music Performance from Goshen College. She has performed throughout the U.S. and in Italy singing both opera and musical theater. She has performed roles such as Annina in Verdi’s *La Traviata*, Countess Charlotte in Sondheim’s *A Little Night Music*, Casilda in Gilbert & Sullivan’s *The Gondoliers*, Laetitia in Menotti’s *The Old Maid and the Thief*, and Catherine in Schwartz’s *Pippin* with companies such as Opera in the Rock, Opera Grand Rapids, and The Other Mirror Production Company. On the oratorio stage, she most recently was the soprano soloist in Brahms’ *Ein Deutsches Requiem* with the St. Joseph Valley Camerata and Beethoven’s Symphony No. 9 at Goshen College where she was also an invited masterclass clinician. She is thrilled to be involved with Kenosha Opera Festival’s inaugural season and working with the amazing Fellows artists.



Autumn Voyles, soprano, is a recent graduate from Wartburg College with a degree in music therapy. While in school, she received many opportunities to perform. In 2019, Autumn was the winner of her school’s annual Aria competition and got to perform with the local symphony. Her acting credits include operas such as Mozart’s *The Marriage of Figaro* (Susanna) and Menotti’s *The Telephone* (Lucy). Autumn loves to perform and is excited to continue growing as a singer. Autumn has accepted a music therapy internship with Seasons Hospice and Palliative Care which will start in January.



Cory Pollard, tenor, is an aspiring music educator from Zion, Illinois. Studying under Professor Greg Berg at Carthage College, he was able to perform a wide variety of works including selections from Mozart's *The Magic Flute* to Weill's *Street Scene*. Mr. Pollard graduated from Carthage College in the spring of 2020, and is currently looking into graduate level Music Education programs in the Midwest. Cory is a 2021 Kenosha Opera Festival Fellow.



Daniel Brylow, Music Theater Artist, has contributed to the burgeoning field of contemporary opera as a stage director, librettist, translator, performer, and administrator. Most recently, he directed the world premiere of *Utterance*, a new music theater piece featuring Renaissance music by Orlando de Lassus and contemporary music by Amanda Schoofs; and *Orsa ibernata*, a ten minute video opera for which he also wrote the libretto (music by Elizabeth Blood; cinematography by Christal Wagner). As a translator, his English-language adaptations of *Don Giovanni* (with singer Tim Rebers), Wagner's Ring Cycle, *The Magic Flute*, and *The Tales of Hoffmann* have been performed by such companies as Skylight Music Theatre, Milwaukee Opera Theatre, the East Side Chamber Players, and Arbor Opera Theater. Danny is a graduate of Bennington College, the Wesley Balk Opera/Music-Theater Institute, and Nautilus Music-Theater's Composer Librettist Studio. His next project is translating and directing a new English adaptation of Monteverdi's *L'Orfeo* (co-written with singer Joseph Krohlow) for Milwaukee Opera Theatre, where he has served as Company Manager since 2015.



Gregory Berg is Associate Professor of Music at Carthage, where he has taught since 1991. His primary responsibilities at Carthage are private voice instruction, accompanying the Carthage Choir, directing the Lincoln Chamber Singers, and coordinating the Carthage Opera Workshop. Greg has composed three original one-act operas for the workshop: *Black September*, *The New Impresario*, and *Birds of a Feather: a Magic Flute Sequel*. He has also had three choral pieces published by Hal Leonard, the world's largest music publisher. Greg's professional life also includes his 35-year stint as Fine Arts Director for WGTD, the local NPR affiliate – as well as his 33-year-stint as Minister of Music for Holy Communion Lutheran Church in Racine.



Greg Eldridge, Australian stage director, studied Performing Arts and Law in Melbourne, before training in Opera Directing in Florence, Italy. In 2013, he became the youngest-ever Young Artist director at the Royal Opera House Covent Garden, where he has now worked on over 20 productions. After directing acclaimed productions of *La scala di seta* (Rossini), *The Lighthouse* (Davies), and act 1 of *Così fan tutte* (Mozart), the Royal Opera created the position of Jette Parker Associate Director especially for Greg, which he held until 2016. A former Bayreuth Scholar, Greg has been engaged at leading international houses including Scottish Opera, Den Norske Opera, The Israeli National Opera, Oper Frankfurt, The Icelandic Opera and Opera Australia, winning several directing awards. Having served 3 years on the board of Stage Directors UK, Greg is currently the Associate Professor of Opera Directing at the College-Conservatory of Music in the United States.



Katherine Dalin, contralto, is praised for her onstage “exuberance” and “memorable” portrayals and lights up the stage with her rich, luminous contralto voice and charismatic stage portrayals. During the 2019-2020 season, Ms Dalin was privileged to premier two new operatic roles written specifically for her voice: Atropos in *Harbingers* by Ros a Crean and Cloten in *Imogen* by Elizabeth Rudolph. Audiences and critics clamored for her performance as Princess Puffer in Blank Theatre’s production of *The Mystery of Edwin Drood*, praising her ability to “show us more sides of her character than perhaps anyone else.” Her energetic and quick-witted sense of comedy has made Katherine Dalin a sought-after lead in the Gilbert & Sullivan and operetta canon, particularly in her signature role Ruth in *Pirates of Penzance*. With a willingness to embrace unique interpretations paired with unique contralto range, she excels in reinterpreting not only native contralto roles, but also roles originally written for tenors and baritones. Her career embraces crossover musical theatre and straight theatre repertoire, a growth from her dual bachelor's degrees in Voice and Theatre from Millikin University. When not onstage, she enjoys teaching music and theatre to students of all ages and battling her husband and friends in board games. For more information on her performances, visit: katherinedalin.com.



the seasons.

Kathy Berg is a performer from Racine who has been heavily involved in local theater for many years. She frequently performs with the Racine Theatre Guild with favorite credits including Golde in *Fiddler on the Roof*, Florence in *Glorious (The Story of Florence Foster Jenkins)*, and ensemble roles in *Christmas Carol the Musical*, *Side by Side*, *Music Man*, *Anything Goes*, *A Grand Night for Singing*, and *Joseph and the Amazing Technicolor Dreamcoat*. She has also assumed many backstage responsibilities through



Katiann Nelson, pianist and mezzo-soprano, is incredibly excited to be involved with the Kenosha Opera Festival this summer! A senior at Carthage College, Katiann is pursuing degrees in Piano Performance and Pedagogy, Clarinet Performance, and Vocal Music Education. Throughout her course of study, Katiann has been extremely grateful to have opportunities to solo on international tour as and serve as principal clarinetist with the Carthage Wind Orchestra, participate in the Carthage Honors’ Recital for three consecutive years, both as a pianist and a clarinetist, place 3rd in the Wisconsin NATS Vocal Competition, participate in the Opera Workshop program, intern with the Wisconsin Conservatory of Music, serve as both a teacher and student assistant for the Carthage Arts Academy, and, most recently, compose and conduct an original work for the Carthage Treble Choir. Katiann is extremely grateful to have the opportunity this summer to hone collaborative piano skills and participate in vocal opportunities with the Kenosha Opera Festival. Katiann would like to thank her incredible voice and piano teachers, Peg Cleveland and Dr. Deborah Masloski, as well as the entirety of the Carthage Music Faculty and Kenosha Opera Festival Directors for their involvement in creating and presenting such incredible opportunities. Katiann is a 2021 Kenosha Opera Festival Fellow.



Katrina Seabright, soprano, is a native of Antioch, Illinois. She recently performed with the Belle Ensemble in *Amahl and the Night Visitors*, dance soloist/ensemble in PM&L's production of *Pirates of Penzance*, and Papagena in Carthage College's *Birds of a Feather* workshop. She is currently pursuing a Music Major with an emphasis in Vocal Performance at Carthage College in Kenosha. At Carthage, she enjoys being a part of the choral ensembles and opera/music theatre workshops. Katrina is a 2021

Kenosha Opera Festival Fellow.



Keely Futterer, soprano, has taken leading roles across the world, including her principal debut as Marie in Opera Saratoga's *La fille du régiment*, the title character in *Suor Angelica* in her Italian debut, Elle in *La Voix Humaine*, Carmela in *Mese Mariano*, and Countess Almaviva in *Le nozze di Figaro*. Her debut with the Rochester Lyric Opera was as Isabella Beecher in Victoria Bond's *Mrs. President*. Ms. Futterer has also portrayed The Witch Mother in the American premiere of Philip Glass's *The Witches of Venice* with Opera

Saratoga, and in 2017, she was part of the New Works Forum in NYC with American Lyric Theatre, premiering the role of Sara Turing in *The Life and Death(s) of Alan Turing*. Ms. Futterer has also had success in competition; she won 3rd place out of over 70 competitors in Phoenix Art Network: Bologna International Voice Competition in Bologna, Italy, and was awarded an additional, discretionary prize by the Varna State Opera. She was a semi-finalist at the Midwest Regional MET Auditions, won first place in the Friends of Eastman Opera Competition in, placed 4th and won the Audience Favorite Award in the Rochester Classical Idol Competition, and took 2nd place in Opera Saratoga's Aria Showcase Competition. Recently, she won first prize in Lyra New York's Mozart Competition in both the aria and art song categories. A passionate interpreter of concert work, Ms. Futterer has covered Renée Fleming for the world premiere of Kevin Puts' *Letters from Georgia* with the Eastman Philharmonic, was soloist for Mahler's Symphony IV also with the Eastman Philharmonic, and performed Barber's *Knoxville: Summer of 1915* with the Arkansas Symphony Orchestra. She took her BA from Arkansas Tech University and her MM's in Voice Performance and Opera Stage Direction from the Eastman School of Music, where she studied with Kathryn Cowdrick. In 2020, Ms. Futterer finished her doctoral degree in Vocal Performance and Literature, also from the Eastman School of Music.



Ksenia Leletkina maintains an active international schedule as both a collaborative artist and vocal coach. Currently, Ksenia serves as Vocal Coach and Russian Diction Coach of Palm Beach Opera. Her most recent posts include Head Coach of the Resident Artist Program at Opera Naples; Vocal Coach of the Renata Scotto Opera Academy; and a vocal coach/conductor at the summer program *Si parla, si canta*. Previously, she was engaged as a coach and a music director of Poulenc's *La Voix Humaine*,

Puccini's *Suor Angelica* and Giordano's *Mese Mariano* at the Eastman School of Music's Opera Theatre. Published author, Dr. Leletkina is an advocate and specialist of Russian repertoire. She has given numerous masterclasses and lectures on Russian diction and vocal music around the United States. Ksenia is an author of the Anthology of Russian Songs, which was released by Leyerle Publications. She is currently working on the second volume of the Libretti of Russian Operas for Leyerly Publications. Ms. Leletkina holds a Doctoral Degree in Accompanying and Chamber Music

from the Eastman School of Music and a double Master's Degree in Piano Performance and Collaborative Piano from the Cleveland Institute of Music.



London Roysden, soprano, is thrilled to be enhancing her undergraduate voice studies this summer with the Kenosha Opera Festival. A Kenosha native, she is pursuing degrees in Vocal Performance and Music Education at Carthage College, where she has soloed with their Wind Orchestra, performed in numerous Opera Workshops, served as a student conductor for the Carthage Chorale, and has been selected to perform in Carthage's Honors Recital for two years in a row. London is honored to have been

recently elected President of Carthage Choir for their 2021-22 school year, the group with which she has been singing for three years, including during their first-place victories of both categories at the 2018 Spittal International Choir Competition. She was also named first runner up at the NATS Wisconsin Chapter competition among Junior Women in the Fall of 2020. London is so fortunate to be studying voice with wonderful professors Peg Cleveland Plambeck and Allison Hull, but would also like to thank Polly Amborn, Greg Berg, and Dr. Eduardo Garcia-Novelli for their immense contributions to her music education, as well as her mom and brother for their continual support and attendance at every concert. London is a 2021 Kenosha Opera Festival Fellow.



Melissa Cardamone, pianist, has been an accompanist and vocal coach at Carthage College in Kenosha since 2010. She is also a classically trained soprano, having earned vocal performance degrees from The Eastman School of Music and Lawrence University. She has been accompanying since age 10 in choirs, musicals, operas, voice and instrumental lessons, chamber music, and recitals. Mrs. Cardamone music directs Carthage Musical Theatre Workshop productions and classes. She also plays for the

Carthage Treble Choir and the Carthage Chorale under the direction of Dr. Peter Dennee. Melissa also coaches individual students on recital and audition repertoire, and plays for student recitals and juries. Along with her duties at Carthage, Melissa has accompanied for voice labs and concerts for Milwaukee Opera Theatre, for outreach concerts with the Florentine Opera, for SEWPA's (Southeastern Wisconsin Performing Arts) opera scenes, and for the Choral Arts Society in Racine, WI. She played in the pit orchestra for UW Parkside's *Company*, and vocal directed and played in the pit for the Lakeside Players' production of *The 25th Annual Putnam County Spelling Bee*. Mrs. Cardamone has also played piano in the Racine Concert Band, as well as serving as a vocal soloist. A lover of both opera and musical theater, some favorite singing roles include Mimì (*La Bohème*), Marianne (*The New Moon*), Audrey (*Little Shop of Horrors*), Laurie (*The Tender Land*), Sarah Brown (*Guys 'n' Dolls*), Johanna (*Sweeney Todd*), Susanna (*Marriage of Figaro*), and Elizabeth (world premiere of *Fortuna the Timebender vs. the Schoolgirls of Doom*). She has sung leading roles with The Riverside Opera, The Bronx Opera, Milwaukee Opera Theatre, Music by the Lake, Festival Arts of Antioch, Opera for the Young, the Lakeside Players, The Kenosha Pops, The Racine Concert Band, The Belle Ensemble, and PM&L Theatre. Melissa has also sung with the Florentine Opera Chorus, in the chorus for *Tales of Hoffmann* at Skylight Music Theatre, and made her debut with Milwaukee Chamber Theatre in Masterclass. When not onstage, Mrs. Cardamone plays piano and

cantors at St. Mary's Church in Kenosha. Melissa would like to thank you for supporting opera at a local level through the Kenosha Opera Festival, and is grateful for the opportunity to make music with such an esteemed group of colleagues so close to her home.



Nathaniel Malkow, baritone, is a Southern Wisconsin native and burgeoning young artist in the realms of opera and art song: his recent role credits include Donald Gallup in Virgil Thompson's *The Mother of us All* with the Rochester Philharmonic Orchestra, Inspector Kildare in an Eastman Opera Theatre production of Kevin Puts' new thriller-opera, *Elizabeth Cree*, and Papageno with the Kenosha Opera Festival. He will attend Louisiana State University as a graduate assistant in fall 2021, where he's slated to perform Guglielmo in a Turner-Fischer Opera Center production of *Così fan tutte* this October. Equally at home in the world of art song, he was a young artist at Songfest in 2019, where he concertized with contemporary composers John Musto and John Harbison. Mr. Malkow's recent BM degree recital consisted of Schumann's *Dichterliebe*, Debussy's *Trois Ballades de François Villon*, and other masterworks of the art song canon. A graduate of the Eastman School of Music, Mr. Malkow is also on the administrative staff of Midsummer's Music in Door County, WI – an organization dedicated to presenting under-performed chamber music repertoire. When he's not performing, you can find him cycling, hiking, exploring new recipes, or getting lost in contemporary fiction. Nathaniel is a 2021 Kenosha Opera Festival Fellow.



Nicholas Huff, tenor, whose “Vocal and dramatic fearlessness” (Voix des arts) closes the gap between the audience and the footlights, has led him to numerous leading roles in his young career. Mr. Huff's credits include Don Ottavio (*Don Giovanni*, Florida Grand Opera) “[Huff] delivered the difficult aria ‘Il mio tesoro’ with assurance, traversing well the tricky runs that required every bit of real estate from his vocal cords.” (Miamiartzine.com), “Impeccable control over fiato” (El nuovo herald); Lucano (*L'incoronazione di Poppea*, Florentine Opera), “[The duet was] erotic, unabashed, dramatic...” (UrbanMKE); Peter Quint, (*Turn of The Screw*, Eastman Opera Theater); Bill (*A Hand of Bridge*, Eastman Opera Theater); Nemorino (*L'elisir d'amore*, Carthage Student Opera); Rinuccio (*Gianni Schicchi*, Carthage Student Opera); and Paolino (*Il matrimonio segreto*, Florida Grand Opera). Mr. Huff has performed a number of roles in new operas such as Joseph Treat in Victoria Bond's *Mrs. President* (Rochester Lyric Opera), and Niño Polilla in the world and international premieres of *No se culpe a nadie* (La Coperecha, and The Broadband Ensemble), and created the role of Fabian Hart in Jake Heggie's newest opera *If I Were You* for the Merola Opera Program. From Kenosha, WI, Nicholas studied at Carthage College where he earned his BA in Vocal Performance, and the Eastman School of Music where he earned an MM in Vocal Performance & Literature. Nicholas is a senior advisor and founding associate of Brew City Opera, of Milwaukee, WI; and the Co-Founder and General and Artistic Director of the Kenosha Opera Festival.



Savannah Kroeger, mezzo-soprano, is a charismatic young artist native to the Kenosha area who has performed across the Midwest. An all-around creative at heart, Savannah is pursuing her undergraduate degrees in Music and English with a Creative Writing emphasis alongside her minors in Theatre and Spanish at Carthage College to nurture her never-ending curiosity. Some of her previous music credits include the *Expressions of Love: Tour* with

Viterbo University's Concert Choir under the direction of Dr. Brett Robison, and *The Best of All Possible Worlds* music showcase presented in the Nola Starling Recital Hall at Viterbo University. Savannah's love for music led her to participate in various ensembles like the Madrigal Singers, Bradford's Premier Vocal Jazz Choir, and Carthage Choir to explore repertoire across the music spectrum from jazz, a cappella, art song, classical and choral music. Under the direction of Holly Stanfield, Savannah was able to attend and perform at the International Thespian Festival for three consecutive summers. Other recent theatre credits include KUSD's Music Theatre International pilot production of the a cappella musical *In Transit* as Jane and Carthage College's *Romeo & Juliet Walk Into a Bar* where she played the bubbly Shakespearean Chorus and was honored with a nomination for the Irene Ryan Acting Scholarship Competition. Savannah is a 2021 Kenosha Opera Festival Fellow.



Stephen Martin, tenor, has enjoyed operatic engagements spanning throughout Italy, China, and the United States with roles including Alfredo in *La Traviata*, Rodolfo in Puccini's *La Bohème*, Hoffmann in Offenbach's *The Tales of Hoffmann*, Da Xing in Jin Xiang's *The Savage Land*, Rinuccio in Puccini's *Gianni Schicchi*, Casey in Ricki Ian Gordan's *The Grapes of Wrath*, Tybalt in Gounod's *Roméo et Juliette*, and Jean Valjean in *Les Misérables*. He also created the role of Ray "Cracker" Schalk in the 2019 world premiere

of Joel Puckett's *"The Fix"*. He has performed with companies such as The Santa Fe Opera, The Glimmerglass Festival Opera, Sarasota Opera, Minnesota Opera, Opera in the Rock, The Detroit Symphony Orchestra, Motor City Brass Band, Flint Symphony Orchestra, Saginaw Symphony, and others. Stephen has twice won the East Tennessee District Metropolitan Opera Competition and is the recipient of an Encouragement Award at the Mid-South Regional Metropolitan Opera competition. He was a grand finalist in the Rochester International Voice Competition, a semi-finalist in the Mildred Miller International Voice Competition, Opera Index Competition, and Birmingham Opera competitions, was awarded the Mandelker/Harris Award for Outstanding Returning Studio Artist at Sarasota Opera, won the Charlotte Ruppel Memorial Voice Competition, the Michigan State University Concerto/Honors competition, received both the Jewell and Rohrstock voice fellowships at Michigan State University, and was selected to be a Mackey Scholar. Stephen holds a Doctorate in Voice Performance, Masters Degrees in Voice Performance and Music Theory Pedagogy and a Bachelors degree in Voice Performance from Michigan State University. He is currently an Assistant Professor of Voice at the University of Central Arkansas.

Chorus

Alexis Schaefer
Autumn Voyles
Katrina Seabright*
London Roysden*
Savannah Kroeger*

Chris Loomis
Cory Pollard*
Franco Basili
Frederick Butzen
Jason Aaron
Nathaniel Malkow*
Nathan Takahashi

Orchestra

Jesse Gomez, Violin
Ellie Lutterman, Violin
Max Feiler, Violin
Ruth Gray, Viola
Michele Venturella, Cello
William Dowell, Cello
Karen Futterer,
Flute/Piccolo
Ken Futterer,
Oboe/English Horn

Katiann Nelson*, Clarinet
Zach Ward, Clarinet
Jacob Myers, Trumpet
Nathan Weirick,
Trombone
Curtis Hubmann, Horn
Erin Futterer, Horn
Woodrow Hodges,
Bassoon
Justin Hall, Percussion

Kaila Bingen, Chorus Master
Alex Metalsky, Lighting Designer
Rick Bingen, Production Technician

* 2021 Kenosha Opera Festival Fellow

opera 'ROUND K-town

For the KOF, bringing excellent classical and operatic music to the greater Kenosha community is a serious mission. Opera 'Round K-Town is our program to bring performances to all kinds of Kenoshans, wherever they are.



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Kaila Bingen, Managing Director

Keely Futterer, Fellowship Director

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Special Thanks

Thank you to all those who made this season, and
an ever-brighter future, possible for
Kenosha Opera Festival.

Corinne Ness
Susan Danis
Gregory Berg
Francisco Loyola
Benton Hess
Sarah Gorke
Carolyn Serdar
Kathy Pyeatt
Jim Winfield
Ron Crawford
Susan Patterson-Sumwalt
Melissa Cardamone
Ken Futterer
Karen Futterer
Woody Hodges
Jenifer Cooper
Ed Skinner
Kathryn Cowdrick
Garrett Obrycki
Caitleen Kahn
Max Potter
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Calvin Griffin
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