

Fall 2012

UConn Opera Guild Newsletter Fall 2012

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UConn Opera Guild NEWSLETTER

2012-2013 FALL EDITION

August 28, 2012

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Maestro Willie A. Waters
Musical Direction
Dr. Jeffrey McEvoy
Stage Direction
Meredith Ziegler
Voice
Matthew Cimino
Voice
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Dear Friends of UConn Opera,

I hope this finds you well and enjoying these last fleeting days of summer. As we begin another new school year, I want to thank you for your continued support of the UConn Opera program.

This fall, we are thrilled to welcome our new Dean of Fine Arts, Brid Grant to UConn. Dean Grant comes to us from the Dublin Institute of Technology in Dublin, Ireland. She brings a wealth of administrative experience to this position, as well as an international perspective, which will enhance the UConn Opera program and the School of Fine Arts, as a whole.

I would like to take this opportunity to share with you some exciting summer highlights from the voice faculty, and to let you know what is in store for you this year from UConn Opera. The members of our voice faculty are enjoying being reunited, after having spent the summer participating in enriching musical activities throughout the United States and Europe. Our stage director and baritone teacher, Dr. Jeffrey McEvoy, spent his summer teaching on the faculty of Seagle Colony, an opera program in upstate New York; mezzo Meredith Ziegler was chosen from a wide field of applicants to participate in the teaching intern program with the National Association of Teachers of Singing in Colorado; Maestro Willie Anthony Waters conducted for *Prelude to Performance*, an opera program in

Welcome Back! *A Message from the Coordinator of Vocal Studies*

New York City; and, I spent five weeks teaching for the Franco-American Vocal Academy, an opera program in Perigueux, France. We are all returning to Storrs with renewed enthusiasm for this beautiful art form and excitement at the prospect of sharing wonderful music with all of you.

We are pleased to announce the expansion of our voice faculty as we welcome tenor, Matthew Cimino. One of UConn's own, Matt has degrees from both UConn and the New England Conservatory. We can already tell that he is going to be a wonderful addition to UConn voice and opera!

I invite you to join us as we welcome Matt and kick off the new school year with a voice faculty recital at the Benton Museum of Art on Sunday, September 9th at 5pm. This recital will feature music of Schubert, Debussy, Vaughan Williams and American composer, Jake Heggie.

Our season continues on Thursday, October 4th, when our students will have the privilege of working with the internationally acclaimed baritone, Nathan Gunn, in a master class open to the public, at 2PM in von der Mehden Recital Hall. And, of course, don't forget to mark your calendars for our celebration of autumn, our Halloween Frightfest, *Songs to Spook and Scare* on Sunday, October 21st at 3pm in von

der Medhen Recital Hall. The program features art songs and opera scenes, perfect for the Halloween season.

Thanks to the dedication of our talented students, as well as the generous contributions of donors like you, our 2012/2013 season will feature two full operatic productions. On November 9th and 11th, in Storrs Congregational Church, we will present Robert Ward's Pulitzer Prize-winning opera, *The Crucible*, based on the well-known play by Arthur Miller. We are proud to include this gem of American literature and opera in our mainstage offerings. Our 12/13 season will conclude with one of opera's most beloved works, Mozart's ever-popular and beautifully magical *Die Zauberflöte*, tentatively scheduled for early April, in the Nafe Katter theater.

I want to personally thank each of you for your support of our opera and voice programs. It is because of your continued generosity that we are able to expand the opportunities we offer to our passionate and gifted singers. We want to encourage you to continue your Guild membership by completing the enclosed enrollment form and returning it with your contribution today. I look forward to seeing you in the upcoming months!

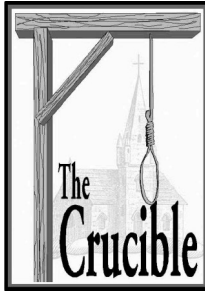
With sincere thanks,
Connie Rock

UConn Voice Faculty Recital

Dr. Constance Rock, soprano
Meredith Ziegler, mezzo-soprano
Matthew Cimino, tenor
Dr. Jeffrey McEvoy, baritone

Music of Debussy, Heggie, Schubert, and Vaughan Williams
September 9, 5:00pm at the Benton Museum of Art





For the first production of the 2012/2013 school year, UConn Voice and Opera is pleased to present Robert Ward's *The Crucible* on November 9th and 11th. We are proud to offer this contemporary American standard as part of our mainstage season. Join us prior to each performance as we welcome our special guest lecturers, Dr. Brenda Murphy, distinguished professor of English from UConn, and Dr. Gabriel Miller, professor of English from Rutgers University. They will be discussing the significant contribution of Arthur Miller's play to American literature.

Premiered in 1961, Robert Ward's *The*

Crucible won both the Pulitzer Prize for Music and the New York Critics Circle Citation the following year. Performed several hundred times since its premiere, it is one of the few contemporary American operas to have entered the standard repertory. Winthrop Sargeant of *The New Yorker* writes:

"At last week's performance... I was able to get a clearer idea of this opera, which is, of course, a study of the human conscience based on Arthur Miller's play. The beauty, nobility, skill, power, and utter sincerity of Mr. Ward's music bowled me over. If a finer opera has been written since the days of Strauss and Puccini, I have not heard it. ... The *Crucible* is comparable to the greatest masterworks of the classical repertory, and I like to think of it also as an example of the true music of the future. It is, in short, music of the most inspired sort, written by a master of his craft."

The Crucible is Arthur Miller's impas-

sioned parable of witchcraft and intrigue in colonial Salem. A story of good and evil in which bigoted men and women used the cry of "witch" to destroy those they hated or envied. The town of Salem has been seized by a wave of hysteria where the wily and pretty Abigail accuses Tituba of being a witch.

When the witch trial begins under the administration of the terrifying zealot, Judge Danforth, Abigail accuses Elizabeth, the wife of John Proctor, of witchcraft. Abigail hopes thereby to get Elizabeth out of the way and regain John's affection. John remains loyal to his wife, however, even admitting in court to his adultery with Abigail in order to expose her fraud. He is not believed, however, and is arrested along with Tituba and other innocents who are condemned to the gallows. In a blaze of courage at the opera's end, John refuses to sign the false confession that would free him.

Fall 2012 Calendar of Events

SEPTEMBER

Sunday, September 9 at 5:00pm

UConn Voice Faculty Recital

Benton Museum of Art, UConn Storrs Campus

www.theBenton.org

OCTOBER

Sunday, October 21 at 3:00pm

Fall Frightfest! Songs to Spook & Scare

von der Mehden Recital Hall, UConn Storrs Campus

NOVEMBER

Friday, November 9 at 7:30pm

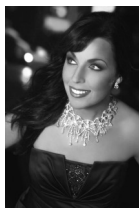
The Crucible

Sunday, November 11 at 3:00pm

Storrs Congregational Church

For more information email operaguild@uconn.edu or call (860)486-2684

Alumni Spotlight: Kelly Davis



I first began at the Metropolitan Opera in January of 2012 with an internship in arts administration which was made possible by a special relationship between the Metropolitan Opera and UConn. On June 26th, 2012 I became a full-time staff member of the Metropolitan Opera in the Artistic Administration. I now work directly with the Company Manager and the Contract Administrative Manager. My main duties involve arranging and managing all artist travel, including travel for all singers, production staff, music staff,

and Lindemann Young Artists.

The first time I was able to go to the Met was in October of 2007, as a freshman voice performance major. The relationship between the Met and UConn also extends to Opera Outreaches, where the voice department is able to attend a number of shows each semester. This opportunity to regularly see performances at the greatest opera house in the world is an undeniable privilege. Over the course of my undergraduate degree, I attended well over 30 performances at the Met, including both dress rehearsals and evening shows. I believe this constant contact to the world's greatest performing artists had a profound influence on my growth at UConn. The opportunity

to observe highly trained and successful professionals at the Met was very advantageous to my learning.

I believe my experience as a singer was crucial to my success during my internship. Having the background of a singer and knowing what the audition, rehearsal, and performance periods consist of was particularly useful. During the Live in HD rehearsal tapings I would normally stand in for the singers to answer the questions that they would be asked during the performance. Because of my music performance degree, I was able to answer these questions completely and accurately, while still maintaining poise. My experience at the Met is continually rewarding.