UNLV Opera Theatre presents

Cosi fan tutte

or

The School for Lovers

by W.A. Mozart

Directed by Christina Seitz
UNLV Symphony Orchestra
Conducted by Taras Krysa and Richard Brunson
UNLV Opera Theatre presents

Cosi fan tutte
or
The School for Lovers

Opera buffa in Two Acts, K588
Music by W.A. Mozart
(1756-1791)

Libretto by Lorenzo Da Ponte (1749-1838)

First performed at Burgtheater, Vienna, 1790

Friday & Saturday, March 14 & 15, 2008, 7:30pm
Sunday, March 16, 2008, 2:00pm

Judy Bayley Theatre
UNLV Campus

Sung in Italian with projected English supertitles

CAST
(in order of appearance)

Ferrando, Tenor
Dominick Chenes (Fri./Sun.)
Eldric Bashful (Sat.)
Mackenzie Gallinger, cover

Guglielmo, Bass
Brandon Teal (Fri./Sun.)
Luis Gonzalez (Sat.)
Grant Davis, cover

Don Alfonso, Bass
Kristopher Jordan
Michael Elliott, cover

Fiordiligi, Soprano
Michele-Bridget Ragsdale (Fri./Sun.)
Edina Alycia Flaathen (Sat.)
Mahina Johnson, cover

Dorabella, Mezzo
Lynne Marie Ricci (Fri./Sun.)
Georgia McQuade (Sat.)
Kailee Ann Albitz, cover

Despina, Soprano
Christina Williams (Fri./Sun.)
Amanda Mura (Sat.)
Marjorie Klespitz, cover

CHORUS

Kailee Ann Albitz
Michael Elliott
Rachel Espil
Erickson Franco
Sarah Fulco
Mackenzie Gallinger
Alanna Gallo
Felice Garcia
Samantha Giancola
Lyndsey Jamieson
Kyle Johnson

Daniel Jolly
Andy Kim
Marjorie Klespitz
Benjamin Lunn
Maria Pinegar
Dominique Pollina
April Rose
Maureen Seymour
Jennifer Turner
Michael Woxland
PRODUCTION CREW

Stage Director
Conductors
Rehearsal Pianist/Continuo
Scenic Design
Lighting Design
Costumes
Production Technical Director
Performing Arts Center Technical Director
Performing Arts Center Stage Crew
Production Stage Manager
Assistant Stage Manager
Scenic Painting
Set Building
Props Crew Chief
Light Board Operator
Supertitle Translation
Supertitle Cueing and Formatting
Poster/Program Cover Design
Publicity/Programs
Props, Set, Costume and Makeup Crews

Christine Seitz
Taras Krysa
Richard Brunson
Michelle Lee
Thom Bumblauskas
Michelle Warner
Rick Walsh
Southwest Costumes
Cristian Bell
Trent Downing
James Wolff
Joe Webb
Caitlin Holland
Mahina Johnson
Ashleigh Poteat
Jeff Chase
Lamia Porter
Rachel Lanyi
Christine Seitz
Mahina Johnson
Mahina Johnson
Mahina Johnson
Entire Cast

FLUTE
Farah Zolghadr
Claire Fransioli

OBOE
Alex Hayashi
Jong Yong Lee

CLARINET
Aki Oshima
Heidi Boothe

BASSOON
Brian Marsh
Eric Foote

HORN
Bryce Nakaoka
Fred Stone

TRUMPET
Travis Higa
Caro Sommers

TIMPANI
Daniel Alameida

CONTINUO
Michelle Lee

VIOLIN 1
Christina Riegert
Sandro Ladu
Alysson Maddalon
Thomas Keeley
Mina Park
Amanda Gentile

VIOLIN 2
Barbara Ellis
Zachary McBride
Angela Labella
Kellon Davis
Angela LaVan
Elaine Young

VIOLA
Merrieta Oviatt
John Pollock
Gerardo Polanco
Izzy Trinkle

CELLO
Jessika Soli
Courtney Waldron
Leigh Wardle
Joe Griego

BASS
Hayden Bryant
Cory Mueller
### Synopses

**Act I** At the local pool hall two young officers are boasting about the fidelity of their fiancées. Their friend, Don Alfonso, places a wager that Dorabella and Fiordiligi would be unfaithful if put to the test. Ferrando and Guglielmo indignantly accept the bet and agree to play by Don Alfonso's rules all day. The plan is to make it appear as if they have been called off to war and then return in disguise to try to seduce each other's betrothed. In their garden the sisters dream about their fiancées until Don Alfonso bursts in with the news that their men are to leave at once for the front. The men come in to say goodbye and are encouraged by their sweethearts' tears that they will win the bet. They are whisked away by the regiment who are actually the sisters' servants in disguise. Don Alfonso consoles the women and once alone goes into a tirade against the whole female sex. In the sisters' parlor the maid, Despina, offers them morning chocolate and advice on replacing old lovers with new ones, but they are inconsolable. Don Alfonso convinces Despina with a little bribe to help him introduce his two Albanian friends to the sisters. Despina does not recognize the lovers disguised in their outrageous garb and mustaches. The sisters, also thwarted by the disguises, are outraged to find strange men in their house. The men are encouraged by this proof of constancy and really start play-acting. Guglielmo tries to entice the sisters with talk of his manly attributes causing them to run off in a huff and the men engage in a rollicking laughing trio. The men really cause a ruckus when they burst in later pretending to drink poison and writhe on the floor. The sisters call for help and in comes Despina disguised as a doctor to restore the patients to life with a hocking contraption. The men are revived and demand a kiss to complete the cure. The sisters are outraged and the Albanians are sure they have won the bet.

**Act II** In the parlor Despina teases the sisters about having the wiles to handle men. It seems that Dorabella has already decided that she will flirt with one leaving the other to Fiordiligi. The Albanians meet the sisters in the garden with a serenade and pair off with fumbled attempts at conversation. Left alone, Dorabella is easily swayed by Guglielmo's advances and ends up giving him her locket (with Ferrando's picture inside) as a token. Fiordiligi is not so easily won. When the men meet to compare notes, Ferrando is outraged to find that his fiancée was unfaithful. Fiordiligi makes an attempt to extricate herself from temptation when Ferrando walks in and finally breaks her resolve. In the double wedding Don Alfonso has Despina (disguised as a notary) get the sisters to sign nuptial contracts, then they hear the sound of the regiment returning. The men quickly leave, change into their uniforms and come back in to greet their fiancées. Finding the signed contracts and the notary, the men pretend to rush off after the Albanians. They come back in the Albanian costumes and tell the whole truth. All is forgiven in the end.

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-Mahina Johnson

**Program Notes**

*Cosi fan tutte* was commissioned by Emperor Joseph II after a revival of *Le nozze di Figaro* in August 1789. It is rumored that he asked Lorenzo Da Ponte to base the libretto on a recent Viennese scandal; although, the plot is not new to literary history. This *opera buffa* premiered in Vienna at the Burgtheater on 26 January 1790 and received five performances before the emperor's death on 20 February when all the theaters closed; five more followed from June to August.

Performances of *Cosi fan tutte* spread to Prague, Leipzig and Dresden. It was translated into German and performed in Frankfurt, Mainz and Amsterdam. Its title went through many transformations even from Da Ponte's *La scuola degli amanti* (*The School for Lovers*). It is also known as *Liebe und Versuchung, Weibertreue, oder Die Mädchen von Flandern*, or the standard German *So machen es alle*. Mozart's mixture of *opera buffa* in the libretto and such glorious melody lines in the arias and ensembles enticed adaptations to the ending of the opera. Some productions have the sisters learn of the plot and then turn the tables on their lovers.

A favorite of opera enthusiasts, *Cosi fan tutte* has remained number fifteen on Opera America's list of the 20 most-performed operas in North America. It is our pleasure to present it to you tonight. Revel with us in the brilliance of Herr Mozart and laugh out loud if you must. I know I will.

-Mahina Johnson
Mozart’s brilliant comedy of manners has remained popular with audiences for over two hundred years. The music ranges from effervescent to stunningly beautiful and poignant, and the moments of comic chaos never cease to delight opera-goers. I have loved this work since I first became acquainted with it as an undergraduate music student, and it has been exciting to watch our young singers join the ranks of performers who have brought these characters to life on the stage. I am grateful to many people who contributed time, effort and funds to this enterprise. Taras Krysa and Richard Brunson have guided the musical rehearsal process with the singers and the UNLV Symphony Orchestra. Thom Bumbalaukas, the designer of our Alcina, La Bohème and Magic Flute productions, has again created an interesting and eclectic setting for the game-playing that goes on between our lovers. Michelle Warner has illuminated our topsy-turvy environment, and Cristian Bell and Jeff Chase constructed all the set pieces, bringing the design to reality. This is Caitlin Holland’s first production with us as stage manager, and she has kept track of all the aspects of the production with an intrepid sense of calm. I am extremely grateful for the donations of all the members of our Opera Amici, especially the Performing Arts Society of Nevada.

CONDUCTOR’S NOTES

Cosi fan tutte addresses the uncertainty and mystery of the hearts of men and women. Two pairs of lovers learn that the most robust relationship can deflate when pricked by outside influences. Mozart’s musical genius shines as he develops and twists the plot by taking the concept of an ensemble opera to an extreme. He contrasts twelve arias with fifteen ensemble numbers and two finales, all of which contain some of Mozart’s most sublime music.

This is my third collaboration with UNLV Opera Theatre and Director of Opera, Christine Seitz. It is such a joy and pleasure to work with her and with such a talented cast of young singers. I am very proud of UNLV Symphony Orchestra, who has accomplished so much in so little time.

BIOGRAPHIES

Eldric Bashful, Ferrando, (D.F.A. Louisiana State University, M.M. Arizona State University) is a native of New Orleans, Louisiana and made his debut performance with UNLV Opera Theatre last spring as Rodolfo in La Bohème. With ASU’s Lyric Opera Theatre he performed the leading roles in Les Dialogues des Carmelites, Amahl and the Night Visitors and Britten’s The Rape of Lucretia. From opera to musical theatre he has enjoyed a varied performing career appearing in such productions as Verdi’s Macbeth with Arizona Opera, and others such as Carmen, Tosca, Herodiade and La Bohème with New Orleans Opera Chorus, LSU Opera Theatre and Kansas City Civic Opera. As a soloist Mr. Bashful has taken the stages of New York City, France, Germany, Switzerland, Spain and made his Italian concert debut this past summer in Cortona and Subbiano. He is currently a doctoral student in vocal performance at UNLV under the tutelage of Dr. Alfonse Anderson.

Richard Brunson (Conductor) studied at Brigham Young University where he earned a B.M. in music education, and a M.M. in orchestral conducting. While there he received the MENC Professional Development Award. At BYU Richard met and married oboist Mika Vincent, who is currently the English hornist for the Las Vegas Philharmonic. Richard had a distinguished teaching career at Alm High School in Salt Lake for eight years. In Utah Richard was an associate conductor for the Jordan Youth Symphony Orchestra, the founder and director of the Taylorsville Symphony Orchestra and spent a year teaching music and directing the orchestra at Salt Lake Community College. His conducting teachers include Dr. Clyn Barrus, former principal violist of the Vienna and Minnesota Symphonies and Dr. Mack Wilberg, associate director of the Mormon Tabernacle Choir. Richard has also freelanced as a hornist in the Salt Lake and Las Vegas areas. He frequently subs with the Las Vegas Philharmonic horn section. Richard is currently finishing a DMA in orchestral conducting studying with Taras Krysa, former first violnist with the St. Louis and New World Symphonies. Richard and Mika are the proud parents of Rhianna, age 7, Ian, 5, and Alyson, 1.
Angel Bumblanskas (Scenic Designer) is a Chicago native, now residing in Las Vegas. Thom has recently designed the US premier of Tobias and the Angel, CATS for Las Vegas Academy Theatre, and The Prime of Miss Jean Brodie for Nevada Conservatory Theatre; this is his fifth production with Christine Seitz at UNLV. Thom has worked with many companies including: The Walnut Street Theatre (PA), The Maryland Arts Festival (MD), The Philadelphia Opera Company (PA), New Jersey Opera Theatre (NJ), North Shore Music Theatre (MA), Maine State Music Theatre (ME) Toby’s Dinner Theatre (MD). Thom is also the Production Designer for Christina Cook’s (PBS) and has designed and painted for a number of films including The Sixth Sense, The Village, Snips and Annopolis. Thom will be a guest artist in residence at North Dakota State University next fall. Thom is a member of IATSE Local USA 829.

Dominick Chenes, Ferrando, is a student of Dr. Alfonse Anderson at the University of Nevada Las Vegas, received his Bachelor’s Degree in Music-Vocal Performance in August 2007, and is currently working on his Master of Music in Vocal Performance. Roles with the UNLV Opera Theater include: Rodolfo, La Bohème, under the direction of Christine Seitz and conducted by Tara Krysa; Tamino, The Magic Flute, under the direction of Christine Seitz and conducted by Michael Feinstein; Mayor Uphold, Albert Herring, also under the direction of Christine Seitz and conducted by Wes Kenney; and roles with the UNLV Opera Theatre scenes programs include Rodolfo, La Bohème; Dr. Caius, Falstaff; Malcolm, Macbeth; Belmonte, Die Entführung aus dem Serail; Pedrillo, Die Entführung aus dem Serail. Other scenes Dominick has performed include: Alfredo, La Traviata, AIMS; Nemorino, L’élixir d’amore, IIIVARTS. While attending the AIMS program Dominick had the privilege of performing with the AIMS festival orchestra under the direction of Maestro Edoardo Müller, and has worked with Dr. Lori Mccann and Ms. Mignon Dunn.

Edina Atycia Flaathen, Fiordiligi, is a senior at UNLV and a vocal student of Dr. Alfonse Anderson. While working on her undergraduate degree, she has studied roles such as La Badessa in Suor Angelica. Ann Putnam in The Crucible, and most recent 2nd Lady in The Magic Flute. She has also performed in opera scenes with the UNLV Opera Workshop which have included Flaminia in Il Mondo della Luna, Adina in Le elisir d’ amore, and The Countess in Le nozze di Figaro. Edina’s talents have also taken her all over Europe performing on numerous choral tours. She’s received many scholarships and awards including First Place in the Sophomore Women’s division and Second Place in the Junior women’s division of The National Teacher’s Awards of Singing (NATS.)

Luis González, Guglielmo, is praised for his diligent musicianship and linguistic fluency, and continues to garner attention with a magnetic stage presence and unique vocal artistry. Las Vegas audiences have heard him in a variety of concerts, recitals and events, including his 2007 debut with UNLV Opera Theatre as Ruggiero in the Las Vegas-premiere of Handel’s Alcina. A native of the San Francisco Bay Area, González earned his Bachelor of Music (Vocal Performance) at San José State University under the tutelage of Dr. David Rohrbaugh and made his professional debut in 2005, singing the roles of Cheever (The Crucible) and Servo d’Amelia (Un ballo in maschera) for Opera San José. Other appearances with the company include recent productions of Don Giovanni, La Bohème, Der fliegende Holländer, Carmen, Tosca, and Le nozze di Figaro. The past summer brought the baritone to Graz, Austria, where he attended the American Institute of Musical Studies (AIMS) as a member of the 2007 Opera Studio. He is currently a candidate for the Master of Music degree (Vocal Performance) at UNLV and is a student of Dr. Alfonse Anderson.

Caitlin Holland (Stage Manager) is a Colorado native living in Las Vegas for the last twelve years. She fell into stage management in high school at the age of fifteen and has worked to progress her career ever since. She is currently in her senior year at UNLV working to complete her BA in Stage Management. Her recent credits include a production assistant position for Hairspray, lobby décor shopper for STOMP OUT LOUD, and stage manager for the Nevada Conservatory Theatre’s productions of The Logheheads of Lambhuna Drive and The Masks of Rikiona and CSN’s production of All My Sons. She is happy to return to the UNLV Opera Theatre after the success of Alcina and is very excited to make her debut as the stage manager for Così fan tutte.

Kristopher Jordan, Don Alfonso, is pleased to have performed with the UNLV Opera Theatre for the past five seasons. At UNLV, Mr. Jordan has performed the roles of The Speaker in The Magic Flute, Leporello in Don Giovanni, and Betto in Gianni Schicchi. He has also performed for Las Vegas Opera Festival and Opera Las Vegas in various events. He is a student of Serdar Iban.
Amanda Mura, Despina, has been singing and performing since the age of four. She is a junior at the University of Nevada Las Vegas studying opera and vocal performance under Professor Michael Cochran. Amanda’s previous roles at UNLV include: chorus in Mozart’s The Magic Flute, Puccini’s La Bohème and Handel’s Alcina. Amanda’s other roles include “The Spirit of Love” in the UNLV Opera Theatre’s adaptation of Schumann’s Dichterliebe, as well as Susannah in the UNLV Opera Workshop’s Le nozze di Figaro sextet. Amanda is also a member of the Honors College and a resident assistant at the Tonopah Residence Hall. This is her first principal role in a UNLV opera and she’s so excited to bring the character of Despina to life! She hopes to pursue a career in opera performance and would like to thank her family, friends and teachers for their tutelage and unwavering support.

Michele-Bridget Ragsdale, Fiordiligi, a native of San Jose, California, is currently completing a Master of Music Degree in vocal performance at the University of Nevada, Las Vegas where she studies with Christine Seitz. Ms. Ragsdale was last seen as Mrs. Herring with UNLV Opera Theatre’s production of Albert Herring. Prior to coming to UNLV, Ms. Ragsdale performed with several Bay Area opera companies as both soloist and chorus member including Ann Putnam in Opera San Jose’s critically acclaimed production of The Crucible. Other roles include Gabrielle from La Vie Parisienne, Rosalinda from Die Fledermaus, and Musetta from La Bohème. Ms. Ragsdale has participated in several prestigious summer opera programs including OperaWorks, Bay Area Summer Opera Theater Institute, American Institute of Musical Studies, and Opera Arts Training Program with Blanche Thebom.

Lynne Marie Ricci, Dorabella, is currently a senior majoring in both Vocal Performance and Music Education at the University of Nevada Las Vegas (UNLV). She has performed the roles of Rebecca Nurse in The Crucible, Third Lady in The Magic Flute, Florence Pike in Albert Herring, and Bradamante in Alcina with the UNLV Opera Theatre. In 2007, she placed in several competitions, most notably receiving first place in the Vocal Women divisions of the NATS Study Awards Competition and an honorable mention at the Coeur d’Alene Symphony Orchestra Young Artist Competition. Lynne attended the American Institute of Musical Studies (AIMS) this summer in Graz, Austria, where she studied with Galina Pisarenko from the Moscow Conservatoire of Music in the opera studio and performed as a soloist with the AIMS Symphony Orchestra. She has served as assistant conductor of the UNLV Concert Singers this year directed by Professor David Weillmer and is now student teaching in the Clark County School District for K-12 Music Certification. She has recently completed her senior voice recital and will be completing her bachelor degrees in May 2008. Lynne is a student of Professor Christine Seitz. Lynne would like to thank all of her family, friends, teachers, and co-workers for their continued support in her musical career.
Christine Seitz (Stage Director) joined the faculty of the University of Nevada Las Vegas in 2002, as Assistant Professor of Voice and Opera. This summer she will be in her third season with the Des Moines Metro Opera, serving as Stage Director for the Apprentice Artist Program. Prof. Seitz was also the founding Opera Director for the Pine Mountain Music Festival in Michigan, where she was Stage Director and Production Manager for festival productions from 1992 through 2002. As Director of the UNLV Opera Theatre she has presented productions of Don Giovanni, The Magic Flute, Suor Angelica and Gianni Schicchi, Die Fledermaus, Albert Herring and La Bohème and Alcina. She has also directed productions for Luther College, the University of Wisconsin-Madison, the University of Kentucky Opera Theatre and two productions for the Grand Opera House in Oshkosh, WI. Christine is also an established dramatic soprano, singing operatic roles throughout the United States and in Europe and her roles range from Brünnhilde to Lady Billows. She has performed with companies such as the Florentine Opera, Dallas Opera, Madison Opera, Los Angeles Opera, Seattle Opera, Wuppertaler Bühnen, Stadttheater Bern and Central City Opera.

Brandon Teal, Guglielmo, is a graduate Vocal Performance student at the University of Nevada Las Vegas under the instruction of Dr. Tod Fitzpatrick. Brandon’s prior opera roles include Simone in Puccini’s Gianni Schicchi and the role of Guglielmo in Mozart’s Così fan tutte. He has also performed as a soloist in the Fauré Requiem and the Verdi Requiem at the University of WI, Superior in Superior, WI.

Michelle Warner (Lighting Designer) is a second year graduate student in the Theatre department from Fremont, Nebraska. She graduated from the University of Nebraska-Lincoln and is excited to be working towards a Masters Degree. She has designed La Bohème and Albert Herring for the UNLV Opera Theatre as well as Mother Courage and The Fiddler on the Roof for the Nevada Conservatory Theatre at UNLV. She spent the summer in New London, NH at the New London Barn Playhouse where she designed Cabaret, The Odd Couple, and Cats.

Christina Williams, Despina, is currently a senior at the University of Nevada Las Vegas, pursuing a Bachelor of Music degree in Vocal Performance. Christina has sung many roles with UNLV Opera Theatre, including Papagena in The Magic Flute, Cie in Albert Herring, and Alcina in Alcina. Christina would like to thank her friends, family and the UNLV vocal staff for their continued support. Christina is a student of Dr. Alfonse Anderson.

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Juline Barol-Gilmore
Michael Cochran
Dr. Tod Fitzpatrick
Serdar Ilban
Dr. Jocelyn Jensen
Dr. Carol Kimball
Prof. Christine Seitz
Prof. David Weiller

We request that members of the audience refrain from using cameras or other recording devices during the performance.

Those carrying pagers and cellular phones must turn them off prior to the performance.

Please take time to locate the nearest emergency exit before the performance begins.

No smoking in the theatre auditorium or lobby.