UNLV OPERA THEATRE PRESENTS
DON GIOVANNI
AN OPERA BY WOLFGANG AMADEUS MOZART
UNLV Opera Theater
and
UNLV Symphony Orchestra
Present

Don Giovanni

By Wolfgang Amadeus Mozart
(1756-1791)

Libretto by Lorenzo da Ponte

Directed by Christine Seitz
Conducted by George Stelluto

First performed at the Prague National Theater
October 29, 1787

Friday, March 11th and Saturday, March 12th 7:30pm
Sunday, March 13th 2:00pm

Cast

Donna Anna
LaWanda Spicer (Fri., Sun.)
Amy Hunsaker (Sat.)
Lamia Porter (understudy)

Donna Elvira
Suzana Kotur (Fri., Sun.)
Mary Biggs (Sat.)
Jeanette Fontaine (understudy)

Zerlina
Amy Mein (Fri., Sun.)
Stephanie Thorpe (Sat.)
Athena Rodis (understudy)

Don Ottavio
Daniel Ibeling (Fri., Sun.)
Jon Lee Keenan (Sat.)
Matt Husted (understudy)

Don Giovanni
Douglas Carpenter (Fri., Sun.)
Kaymen Carter (Sat.)

Leporello
Carnell Johnson (Fri., Sun.)
Kristopher Jordan (Sat.)

Masetto
Renato Estacio (Fri., Sun.)
Noe Mata (Sat.)

Commendatore
Benjamin Smolder

Chorus

Women:
Kali Hannah
Lamia Porter
Elizabeth Rasmussen
Lynne Ricci
Elizabeth Sekora
Christina Williams

Men:
David Cheetham
Dominick Chenes
Grant Davis
Andre Donegan
Matt Husted
Bryce Myerhoff
Ryan Perez-Carillo
Production Staff

Stage Director
Conductor
Assistant Conductor
Rehearsal Pianist/Musical Coach
Set Design
Lighting Design
Sound Design
Costumes by
Wigs by
Fight Choreography by
Supertitle Translation and Formatting
Production Technical Director
Performing Arts Center Technical Director
Sound/Stage Crew Crew
Production Consultant
Stage Manager
Assistant Stage Manager
Publicity Crew Chief
Props Crew Chief
Costume Crew Chief
Light Board Operator
Lighting Crew
Poster/Program Cover Design
Program Layout/Production
Supertitle Preparation & Cueing
Projector Rigging
Run Crew/Scenery

Costume Crew
Props Crew
Makeup Crew
Publicity/Programs Crew

Christine Seitz
George Stelluto
Matthew Brooks
Gary Thomas
Steve Schepker
Vance McKenzie
Joe Kendall
Rick Walsh, Southwest Costumes, Inc.
Claire Moores
Sean Boyd
Christine Seitz
Dino Taronis
Joe Kendall
Sandra Brimer
Jennifer Bryant
Bryce Myerhoff
Stephanie Thorpe
Lynne Ricci
Lorin Taylor
Daniel Clayton
Lighting I and II classes
Michael Posa
Amy Mein
Jeanette Fontaine
Mark Ohran
David Cheetham, Grant Davis,
Matt Husted, Daniel Ibeling,
Carnell Johnson, Jon Lee Keenan,
Michael Posa
Dominick Chenes, Suzana Kotur,
Athena Rodis, Christina Williams
Kaymen Carter, Noe Mata, Ryan
Perez-Carillo, Elizabeth Rasmussen
Mary Biggs, Lamia Porter,
LaWanda Spicer
Douglas Carpenter, Renato Estacio,
Kali Hannah, Amy Hunsaker,
Elizabeth Sekora

UNLV Opera Theatre Orchestra
Directed by George Stelluto
Matthew J. Brooks, Assistant Conductor

Flute
Jeffrey Hsu
Megan Lanz

Oboe
Makoto Ochida
Nichollette Alumbaugh

Clarinet
Timothy Bonefant
Veronica Villegas

Bassoon
Shigefumi Yamaura
Jonathan Steveson

Horn
Daniel Schantol
Bruce Nakaoka

Trumpet
Richard De La Riva

Trombone
Hitomi Shoji
James Nelson

Viola
Nina DiGregorio
Crystal Yuan
Abe Gumroyan
Monique Olivas
Karalyn Owen
Herman Brumm

Viola
Lauren Jones
Danielle Thomas
Michelle Pardee

Cello
Aleks Tengesdal
Raymond Sicam
Annie Sparacino

Bass
Justin Peterson

Timpani
Eben Smith

Continuo
Gary Thomas
**Synopsis**

**Act I** Leporello, Giovanni’s man servant, complains about the late hours his master forces him to keep, while Don Giovanni is trying to force his way into Donna Anna’s bedroom. Her cries wake her father, the Commendatore, who pursues Giovanni and challenges him. Giovanni quickly dispatches the older man, and runs off with Leporello. Anna returns with her fiancé, Don Ottavio, only to find her father dead. She makes Ottavio swear to exact revenge against her unknown assailant. Donna Elvira arrives, looking for the lover who promised to marry her and then left her without saying goodbye. Giovanni, realizing that he is that faithless lover and totally unrepentant, instructs Leporello to inform Elvira of the complete list of his exploits. (“Madama! Il catalogo é questo”). Giovanni encounters a group of peasants preparing for a wedding, and he immediately becomes enamoured of Zerlina, the bride-to-be, thus incurring the wrath of her bridegroom, Masetto. Giovanni invites all the wedding guests to his palace for food and drink, and he makes sure to separate Zerlina from Masetto. Giovanni successfully woo’s Zerlina, but Elvira appears, and warns Zerlina not to believe Giovanni’s lies. Giovanni curses his luck, and Donna Anna and Don Ottavio arrive, both still mourning her father’s death. Elvira comes back, raving at Giovanni’s licentious behavior, and Giovanni tries to convince Anna and Ottavio that Elvira is truly mad. As he leaves, Anna recognizes him as her assailant, and describes the lurid episode to Ottavio. Leporello finds Giovanni and tells him that all the guests are enjoying themselves, and Giovanni sings to wine and cup as he anticipates an evening of multiple adventures (“Finch’ han dal vino”). Masetto argues with Zerlina about her behavior with Giovanni, but she pacifies him (“Batti, batti, o bel Masetto”). Masetto insists that Zerlina talk to Giovanni while he observes in secret. Giovanni again attempts to seduce Zerlina, but Masetto interrupts them. Three masked guests arrive (Donna Anna, Donna Elvira and Don Ottavio), and are invited in to the party. Giovanni tries to slip away with Zerlina, and her cries alert the assembled guests to the attempted seduction. The entire crowd, led by the three masked guests, face down Giovanni. Ottavio, Anna and Elvira unmask, and Giovanni accuses Leporello of the nefarious deed and throws him to the crowd, escaping in the ensuing confusion.

**Act II** Giovanni and Leporello exchange clothes, so that Giovanni can woo Elvira’s maid. Elvira appears at her balcony, still pining for the rake, and with Leporello miming, Giovanni sings his love for her. Elvira comes down to join the man she thinks is Giovanni, and Leporello takes her away under cover of darkness. Giovanni sings a serenade to Elvira’s maid (“Deh, vieni alla finestra”), but Masetto arrives with a band or armed peasants before Giovanni can complete his latest seduction. Giovanni sends the peasants off in all directions, and beats Masetto, leaving him moaning in the street. Zerlina finds Masetto and comforts him with her own brand of medicine (“Vedrai, carino”). Leporello tries to get away from Elvira, but is confronted by Zerlina, Masetto, Donna Anna and Don Ottavio, who think that he is Giovanni. He finally reveals his true identity and begs for mercy, finally managing to get away. Giovanni meets Leporello in the graveyard, near the statue of the Commendatore. When the statue answers one of Giovanni’s flippant questions, Giovanni proceeds to invite him to dinner, which the statue accepts. Don Ottavio tries one more time to convince Donna Anna to leave her mourning and marrying him, but she declares that she cannot forget until her father’s death has been avenged (“Crudele!... Non mi dir”). Giovanni begins his dinner alone, and Leporello tries to steal a bite to eat. Elvira arrives and tries to convince Giovanni to repent. The statue arrives and as Giovanni takes its hand, he is dragged into hell. Donna Anna and Don Ottavio arrive, too late to exact their vengeance, and join with Donna Elvira to declare that all evil seducers will meet a similar end.

**Program Notes**

Don Giovanni premiered in Prague on October 27, 1787, following the tremendous success of Mozart’s opera Le nozze di Figaro (The marriage of Figaro) that premiered in Prague the previous year. Uniquely dubbed a ‘dramma giocosa,’ Don Giovanni was formed by Mozart and the librettist Lorenzo da Ponte (who also collaborated on Le nozze di Figaro) into a two-act opera that focuses on Don Juan’s (Don Giovanni’s) last day on Earth. Da Ponte, who was inspired by content from other operas dealing with the same subject, was acquainted with the famous libertine, Casanova. Legends claim that Casanova worked a few of his own lines into the text. Myths also link the violent and depressing nature of Giovanni’s downfall with the recent death of Mozart’s father, Leopold. Don Giovanni was very successful in Prague, but the Viennese public had difficulty understanding the complex and dramatic nature of the music.

The overture begins with serious tones that foreshadow the eventual doom of Don Giovanni, but emerges into light bubbling music to remind the audience that this is, after all, a comic opera. Ensembles and energetic recitatives propel the action of the opera forward. The first act finale is pushed toward a climax as Mozart cleverly introduces three dances in different meters, playing simultaneously. Synthesized neatly together, the dances climax to a state of confusion as Zerlina is dragged offstage by Giovanni. Mozart also cunningly inserts the politically radical phrase, “Viva la liberta!” into the first act finale, as Anna, Ottavio, and Elvira come to the ball disguised as revolutionaries. Somehow escaping the attention of the censors, the declaration reflected the proletarian ideal of liberty which brought on the French Revolution.

The different castes of society are represented musically throughout the opera. The aristocrats Don Ottavio and Donna Anna are accompanied by regal, superfluous lines of melody, and always sing the highest notes of the ensemble numbers. Their calls for vengeance retain dignity with anger. Donna Elvira, a member of the middle class, sings complex rhythms and energetic lines that also represent the desperate nature of her relationship with Don Giovanni. The peasants, Zerlina and Masetto, possess melodies that are simple in nature. Masetto’s music reflects his frustration and inability to defy the aristocracy, while Zerlina’s beautiful melodies emulate a sweet innocence. Don Giovanni’s music includes short sporadic arias and vigorous recitatives that reflect the roving nature of his personality while retaining an air of sophistication and elegance. Leporello is a basso buffo, a comical voice type in Italian opera requiring extreme quickness of tongue and wit. As the servant of Don Giovanni and unwilling accomplice in his adventures, Leporello’s music reflects the Don’s, energetic, propelling, and rapid, but in a buffoonish style. Leporello’s aria, “Madaminal,” is a catalog aria, a common device utilized in eighteenth century opera buffa, which lists various articles, in this case the number of Giovanni’s conquests throughout Europe.

Although the opera concludes with Giovanni’s descent into Hell, classic ideals of balance and proportion required Mozart to wrap up the story on a positive note, and in a major key. Thus, all the characters come forward with a moral for the audience, “This is the end for those who do evil.”

Notes by Amy Hunsaker
Don Giovanni is the ultimate operatic morality tale. Mozart and Da Ponte took a hackneyed, often-ridiculed plot and transformed it into one of the first truly modern operas, complete with brilliant arias and ensembles, soul-shattering orchestral writing, stage combat and the manifestation of the supernatural. There are many compelling elements in this work, including the fascinating, contrapuntal way in which the characters interact with each other and with Don Giovanni throughout the opera. But most fascinating to me is the character of Don Giovanni himself—he is an engaging personage, handsome, athletic, swaggering, cultured, and very, very good with the ladies. We soon see his dark side however—and the morality tale concludes with the supreme punishment meted out as the statue of the Commendatore draws Don Giovanni into the flames of hell.

Creating this production was a year-long process, beginning last September with set design consultations, and continuing with vocal auditions, costume, lighting and wig design consultations and production meetings with the stage manager and technical director. The rehearsal process included many hours of musical preparation and language coaching, plus staging rehearsals. Everyone in the cast and crew has worked in various capacities to bring this work to the stage. I am thrilled to be working again with Maestro George Stelluto and the UNLV Symphony Orchestra, and I am thankful for the kind assistance of many on the UNLV campus, most notably Gary Thomas and the members of the Theatre Department Faculty and Staff.

Conductor's Notes

Welcome to this year's production by the UNLV Opera Theater—Mozart's Don Giovanni. Through his uncanny musical alchemy, Mozart rivals Shakespeare's ability to blend tragedy and comedy into one seamless context. What is light-hearted suddenly becomes frightening. Tender and plaintive sentiments morph instantly into heroic resolve. Our ears delighted and our guards down, we find ourselves (or different parts of ourselves) identifying with each character in the story. Such will be the plight, and delight, of tonight's audience. I am always impressed with the dedication, growth, and achievement of this company. Under the intrepid guidance of Director Christine Seitz, the cast and crew distinguish themselves both individually and collectively. As always, I thank the orchestra members for their professionalism and excellent musicianship in performing this difficult work for their vocal colleagues. Please give them all a worthy acknowledgment and enjoy the performance. - GS

Biographies

Mary Biggs (Donna Elmira, Sat.)
Mary Biggs, soprano, is getting her masters degree in vocal performance at UNLV. She is originally from Ellendale, ND, and graduated with a vocal/instrumental BME degree in 2002 from Northern State University in Aberdeen, SD. In 2004 she played the role of Nella in UNLV Opera Theatre's production of Gianni Schicchi. In the summer of 2004 Mary participated in the opera program, Bel Canto Northwest, where she played the role of Mother Gerald in Poulenc's Dialogues of the Carmelites, and played Romeo in a scene from I Capuletti ed i Montecchi by Bellini. Mary has also played Mrs. Nordstrom in Nordstrom's production of A Little Night Music by Sondheim.

Jennifer Bryant (Stage Manager)
Jennifer Bryant is currently the M.M. program at UNLV seeking a performance degree with an interest in stage direction. She has performed leading roles in numerous productions including, A Funny Thing Happened on the Way to the Forum, The King and I, Anything Goes, and “Maria” in the Koger Center for the Arts’ production of West Side Story with the South Carolina Philharmonic. Ms. Bryant has also appeared in operatic productions including, Mozart’s Der Schauspieldirektor, Duke’s Captain Lovelock, and scene productions of Ariadne auf Naxos, Carmen, Candide, The Medium, and Der Freischütz.

As the winner of the 2003 Concerto/Aria Competition, Ms. Bryant performed with the York River Symphony in Virginia. Also, she attended the highly regarded American Institute of Musical Studies in Graz, Austria. As a student of the opera studio, she worked closely with professional opera coaches, conductors, and stage directors from all over the world.

Douglas Carpenter (Don Giovanni, Fri./Sun.)
Douglas Carpenter, Bass-Baritone, is currently a music performance major at the University of Nevada Las Vegas where he studies with Dr. Tod Fitzpatrick. He has been seen in such roles as Simoone in Gianni Schicchi, Balthazar in Amahl and the Night Visitors, and most recently with Musica Nova in Phoenix as Simon in Judas Maccabaeus. Doug has been featured in several concerts with organizations including the Desert Spring Arts Orchestra and the Las Vegas Civic Symphony. In addition, he has won numerous awards including this year’s National Association of Teachers of Singing Las Vegas Chapter Study Awards in the Sophomore Men and Musical Theatre Men divisions. A special thanks to my parents, Tod Fitzpatrick, Christine Seitz, and Eric Fleischer.

Kaymen Carter (Don Giovanni, Sat.)
Kaymen Carter has appeared in many performances at UNLV and elsewhere, including Gianni Schicchi, Die Fledermaus, Smokey Joe’s Café, Once On This Island, and A Night with Ben Vereen. In 1999, Kaymen was honored to sing Silent Night at the White House. He currently works as the song leader at Lady of Our Skies Church, where he is responsible for selecting music literature for Mass and leading the congregation in song, and leading the children's choir.
Renato N. Estacio (Masetto, Fri./Sun.)
Renato N. Estacio, bass-baritone, is a 2001 graduate of Oberlin College (AB, English literature) and a 2004 graduate of the University of Nevada, Las Vegas (BM, Applied Voice, magna cum laude). He also studied tuba performance at the Oberlin Conservatory of Music before switching to classical voice. Currently, he studies voice performance (MMus) and business administration (MBA-Finance). Renato’s stage credits include the Tin Woodsman and Guardian of the Gates (Wizard of Oz), Stephon (Iolanthe), Luiz (Gondoliers), Marco (Gianni Schicchi), Brian Furman (Christmas Recaptured), Bovsky Dunbar (The War on Tetan), Epiemeus (Prometheus), and Henry Irving (The Actor’s Nightmare). He has stage managed The Medium, The Telephone, Gallantry, and Romeo et Juliette. Renato has had the opportunity to work with Stephen Philcox (Canadian Opera Company), Cynthia Hoffman, Edith Bers, George Shirley, Phyllis Bryn-Julson, and Stanley Connott at the ARIA International Summer Academy in Ontario, Canada, where he received a music scholarship. He also has studied at the Neighborhood Playhouse and Acting Studio, Inc., in New York City. Renato was a 2002 NATS Study Awards 1st Place recipient.

Amy Hunsaker (Donna Anna, Sat.)
Amy Jo Hunsaker grew up in Idaho, and in 1995 earned a Bachelor of Science degree in music with an emphasis on music history from Idaho State University. In 1994, Amy was chosen to participate in a series of vocal and choral summer programs at Cambridge University, England. She performed extensively with the St. George Musical Theater Company for five years, and has worked with Opera Las Vegas. Amy is currently working toward the Doctorate of Musical Arts degree at UNLV while also completing a Master of Library Science degree from the University of Northern Texas. She teaches voice and Music Appreciation at UNLV, and also works as a cataloger for the Music library. She is a member of the local NATS chapter (National Association of Teachers of Singing), and maintains an active studio. Amy has been involved with the production and performance of various recitals at UNLV including the “Words, Women and Song” concert series, Hugo Wolf’s complete Italianisches Liederbuch, and an offering of obscure works by Mozart for voice and bassett horn. Her versatility has allowed a mix of opera and Broadway roles in her repertoire including Maria, West Side Story, Laurie, Oklahoma; Lillit, The Old Maid and The Thief, and Adele, Die Fledermaus.

Daniel Ibeling (Don Ottavio, Fri./Sun.)
This is Dan Ibeling’s fifth year appearing in UNLV Opera Theatre. He has previously appeared as Donald in Gallantry, Eisenstein in Die Fledermaus, and Rinuccio in Gianni Schicchi. He will eventually graduate with a degree in Vocal Performance, and currently works as a singing gondolier at the Venetian Hotel and Casino.

Carnell Johnson (Leporello, Fri./Sun.)
CJ Johnson was born and raised in Las Vegas, Nevada. He lived with his mom and grandparents growing up. He really didn’t discover music until 4th grade when he joined the handbell choir at his school. In 6th grade, he found out that he had a love for the sax, and played in band for a year. Finally, in 7th grade, he met his true love: singing. He sang in choirs for the rest of junior high and high school. In high school, he was All-State Section Leader for four years in a row, the first person in Nevada to accomplish that feat for voice. He won command performance his junior and senior year of high school. He spent his first year of college at Arizona State University studying Music Education. Upon moving back to Las Vegas, he started his UNLV career as an undecided major. He took him two and a half years to realize that he wanted to go back to music. After returning, he continued as a Music Education major, and plans on graduating in Spring of 2006. Other shows he has appeared in include My Fair Lady, Kiss me Kate, Fiddler on the Roof, Guys and Dolls, and Smokey Joe’s Cafe.

Kristopher J. Jordan (Leporello, Sat.)
Kristopher J. Jordan, baritone, is a student of Dr. Tod Fitzpatrick, and is in his fourth year of vocal study at UNLV. Kristopher is pleased to be a member of the cast of Don Giovanni. He has also been in the UNLV Opera Theatre’s production of Gianni Schicchi as Betto, as well as in the opera scenes productions for the past three seasons.

Jon Lee Keenan (Don Ottavio, Sat.)
Jon Lee Keenan, tenor, is a senior at UNLV. Jon has performed a variety of roles and scenes including Rinuccio in Gianni Schicchi, Alfred in Die Fledermaus, Donald in Gallantry and Count Almaviva in The Barber of Seville. He is currently pursuing degrees in vocal music education, jazz studies (bas), and vocal performance. Last summer Jon was a member of the professional chorus, the Santa Fe Desert Chorale. Jon is a student of Dr. Alfonse Anderson.

Suzana Kotur (Donna Elvira, Fri./Sun.)
Suzana Kotur is a Graduate student at UNLV. Having finished her Undergraduate degree at UNLV, she has been involved in almost every production since 1998. Most recently, she was seen singing the Nursing Sister (and cover for Suor Angelica) in UNLV’s production of Suor Angelica, as well as Virgillina in UNLV’s production of La Perichole. Suzana is a student of Christine Seitz.

Noe Mata (Masetto, Sat.)
Noe Mata, Bass-Baritone, is in the first year of his Music Education degree. He sang the role of Guccio in Gianni Schicchi last year. Mr. Mata has been a member of the "Musical Arts Society" since 2000. He also plays trombone in the UNLV Brass Ensemble under the direction of Mr. Tad Suzuki and Symphonic Band under the direction of Mr. Tony Labounty. Noe is currently studying voice with Juline Barol-Gilmore.
Vance McKenzie (Lighting Designer)
Vance is a first year MFA candidate in Lighting Design at UNLV. He received his B.A. from the University of Northern Colorado and is originally from Carbondale, Colorado. His recent credits include Love's Labours Lost and Bed for the Nevada Conservatory Theatre and A Christmas Carol for the Greeley Stampede Troupe.

Amy Mein (Zerlina, Fri/Sun.)
Amy Mein received her bachelor's degree at Luther College in Decorah, Iowa. There she sang the roles of Despina in Così fan tutte and Mabel in The Pirates of Penzance. Last spring Amy appeared as Lauretta in the UNLV Opera Theater production of Gianni Schicchi. In 2002 and 2003 Amy sang with the New Opera Festival di Roma program in Rome, Italy where she performed the roles of Papagena and Barbarina while understudying the roles of Susanna and Pamina in Mozart's Le nozze di Figaro and Die Zauberflöte. Other notable roles performed in scene productions include Zerbinetta (Ariadne auf Naxos), Nannetta (Falstaff), and Amnchen (Der Freischütz) at UNLV and Violetta (La Traviata), Sandman (Hänsel und Gretel), Romilda (Sera), and Mrs. Fiorentino (Street Scene) at Luther. In 2003 Amy was presented with the prestigious Alan and Sally Brudos Scholarship for opera performance. She is a second-year graduate student and part-time vocal instructor at UNLV. Amy is a student of Christine Seitz.

Christine Seitz (Director) joined the faculty at UNLV in the fall of 2002 as Assistant Professor of Voice and Opera in the Department of Music. She has previously taught voice and opera at Luther College and the University of Wisconsin, Madison. She directed the UNLV Opera Theatre production of Puccini's Suor Angelica and Gianni Schicchi in March of 2004, and she directed Johann Strauss' Die Fledermaus in March of 2003. She was the founding Opera Director for the Pine Mountain Music Festival, where she directed and produced operas for the festival's first ten years, most recently (July 2002) directing a production of Mozart's Don Giovanni which saw performances in Calumet, Marquette and Norway, Michigan. In May 2002 she directed a production of Mozart's Così fan tutte at Luther College in Decorah, Iowa, and in March 2000 she was the stage director for the Florentine Opera's educational performances of Rossini's Barber of Seville at Cardinal Stritch College in Milwaukee, Wisconsin. She has also directed productions at the University of Wisconsin-Madison and at the restored Grand Opera House in Oshkosh, Wisconsin.

Ms. Seitz recently was the soprano soloist in the world premiere of Trety, by UNLV faculty composer Virko Baley, and she has appeared with the Las Vegas Philharmonic and the UNLV Symphony Orchestra. A dramatic soprano, Ms. Seitz has appeared with opera companies, orchestras and music festivals throughout the United States and in Europe, singing a wide range of repertoire, including Beethoven's Fidelio, Verdi's Macbeth, and the leading role of Anna Clemenc in the world premiere production of The Children of the Keweenaw by Paul Seitz, at the Pine Mountain Music Festival during the summer of 2001. She has appeared in recital with Jessica Paul at UNLV's Rando Recital Hall and at Luther College, and she has performed with Steven Blier on the New York Festival of Song recital series in New York City.

Benjamin Smolder (Commendatore)
Bass-Baritone Benjamin Smolder has enjoyed a varied regional and international performance career. He has performed opera in houses in the Czech-Republic, Italy, Spain, Vienna, and Cairo. He has performed roles with the Spoleto Festival, Des Moines Opera, and the Cincinnati Conservatory of Music, including Reverend Hale in Ward's The Crucible, Don Prudenzio in Rossini's Viaggio a Reims, Don Alfonso in Mozart's Così Fan Tutte, Death in Holst's Savitri, Collatinus in Britten's Rape of Lucretia, and Figaro in Le Nozze di Figaro. He has also gained a reputation regionally as an oratorio soloist and has performed with the Cincinnati Chamber Orchestra, West Virginia Symphony, Detroit Symphony, Wheeling Symphony, and the Lexington Philharmonic. Mr. Smolder is currently on the voice faculty at Miami University of Ohio. He has also taught voice for Cincinnati Conservatory of Music, University of Kentucky, University of Dayton, and was appointed as the youngest member of the voice faculty at the West Virginia Governor's School for the Arts.

La Wanda Spicer (Donna Anna, Fri/Sun.)
La Wanda Spicer started her journey in the arts by attending Suitsland High School for the Visual and Performing Arts in Forestville, Maryland. After graduating, Ms. Spicer attended Howard University and received a BFA in Art History. She briefly taught art in the D.C. Public School System.

Ms. Spicer attended UNLV to complete a second undergraduate degree in music. She is currently pursuing the degree of Master of Music, Vocal Performance at the University of Nevada Las Vegas where she teaches Voice Class and private voice lessons. She has performed in many recitals and was most recently seen in the UNLV production of Puccini's Suor Angelica. She is the recipient of the 2004 National Associations of Teachers of Singing Las Vegas Chapter Study Awards for the Graduate/Advanced Adult Division. She would like to thank God for the opportunity and her parents, George and Bette Spicer, for all of their love, encouragement, and support.

George Stelluto (Conductor)
American conductor George Stelluto is quickly becoming known for his engaging, insightful, and energetic performances. His artistry, broad knowledge, and dramatic intensity on the podium bring increasing demand for his services in repertoire ranging from the Baroque to present day. This year he celebrates his sixth season as Music Director of the Las Vegas Music Festival and his seventh as Music Director of the UNLV Symphony Orchestra. Both organizations have prospered under his artistic leadership. His 2004-2005 guest conducting engagements in the United States and Europe include debut appearances with the Kiev Chamber Orchestra and in New York for concerts at the Juilliard School and Symphony Space. In 2004, he was awarded the Bruno Walter Memorial Prize and became the first conductor ever invited to join The Juilliard School's prestigious Artist Diploma Program. As part of his responsibilities in the program, he often leads rehearsals of the Juilliard Orchestra and Symphony. He was recently engaged as cover conductor for the Juilliard Orchestra's 2005 European Tour to Switzerland, Germany, and England in celebration of the school's 100th Anniversary. In 2000, he made his international debut at the Kiev International Music Festival giving the Ukrainian premiere of
Samuel Barber's *Second Essay for Orchestra*. Recent past engagements include appearances with the Ukrainian National Orchestra, Transylvania State Philharmonic (Romania), Kiev Philharmonic, Wieniawski String Orchestra of Poland, Hartford Symphony Orchestra, Peter Britt Music Festival, and the Nevada Symphony Orchestra. Next season will include guest appearances in Ukraine, Bosnia, France, and New York as well as performances with the UNLV Symphony Orchestra and Las Vegas Music Festival. His concerts, interviews, and recordings have been broadcast on radio and television throughout the United States and Eastern Europe. 2005 marks George Stelluto's seventh year conducting opera productions for the UNLV Opera Theater. *Call Back Magazine*, a national musical trade publication, said of his performance of Mozart's opera *The Marriage of Figaro* (UNLV Opera Theater): "A Professional-level performance... Stelluto conducted with taste, balance, and firm control of players and singers".

Gary C. Thomas (Rehearsal Accompanist/ Musical Coach/ Continuo)
Gary C. Thomas is a native of Upstate New York where he studied at the Eastman School of Music and the SUNY College at Fredonia where he earned a B.M. in Piano Performance in 1979. The College Conservatory of Music at Cincinnati offered Gary a full tuition scholarship and graduate teaching assistantship in the opera/vocal department where he completed his M.M. in Opera/Vocal coaching in 1981. Gary has also studied at the Interlochen Arts Academy and at AIMS in Graz, Austria.

Mr. Thomas has worked professionally for the Cincinnati and Chautauqua Opera companies as well as the Dortmund City Opera (Germany) where he was engaged for three seasons. Gary has taught at the community college and high school levels as a vocal music/theory teacher and worked as a director of musical theatre for community and high school productions. Gary has also worked for many years as a minister of music in a variety of churches and he is a composer of Christian choral music.

Since moving to Las Vegas in November of 2003 Gary has been in constant demand by Opera Las Vegas, many local high schools and middle schools, UNLV and local professional singers.

Stephanie Thorpe (Zerlina, Sat.)
Stephanie R. Thorpe, soprano, is making her UNLV debut where she is pursuing her Doctor of Musical Arts degree in vocal performance. She received her Master of Arts from the University of Iowa and her Bachelor of Arts from Briar Cliff University in Sioux City, Iowa. Recently, Stephanie was awarded first place in the graduate division of the Las Vegas Chapter of the National Association of Teachers of Singing Competition. In January 2004, she was an Upper Midwest Regional Finalist in the Metropolitan Opera National Council Auditions. Stephanie has performed the roles of Susanna in *The Marriage of Figaro*, Adina in *The Elixir of Love*, Mariane in *Tartuffe*, Gianetta in *The Gondoliers*, Goldie in *Two by Two*, and Betsy in *Sweet Betsy from Pike*. She is currently preparing for her first doctoral recital in April 2005.

Special Thanks To:
Joe Aldridge
Larry Henley
Lori James
Melanie Johnson
Brackley Frayer
Katrina Hertfelder
Chuck O'Connor
Jennifer Vaughan

UNLV Voice and Choral Faculty:
Dr. Alfonse Anderson
Juline Barol-Gilmore
Dr. Tod Fitzpatrick
Warren Hettinga
Dr. Jocelyn Jensen
Dr. Carol Kimball
Prof. Christine Seitz
Prof. David Weiller

Refreshments in the lobby only.

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

No smoking in the theatre auditorium or lobby.