University of Nevada Las Vegas
College of Fine Arts
Department of Music

presents

The UNLV Opera Theatre

Lovers and Other Supernatural Beings
Two Nights of Opera in Las Vegas

CHRISTINE SEITZ, DIRECTOR
GARY THOMAS, MUSICAL COACH, PIANIST
LESLIE LEYTHAM, STUDENT DIRECTOR

Sunday, November 21, 2004, 7:30pm
Monday, November 22, 2004, 7:30pm

Doc Rando Recital Hall
Beam Music Center
UNLV Campus
Dido and Aeneas

Libretto by Nahum Tate
Act I

Dido opens in what will be Figaro and Susanna’s bedroom. He measures the space needed for their bed while Susanna tries on her wedding veil. She entices him to stop measuring and pay attention to her. Figaro tells her that the Count offered them this room and Susanna reacts with alarm. In the ensuing duet, Susanna mocks Figaro’s obedience to the Count. She tells him the only reason the Count has offered the room is because it is close to his own. Susanna ridicules him for his naivety, stating that when the Count sends Figaro on business, the Count will be free to visit her alone.

Act I, #5

Susanna finds Marcellina in her servant’s quarters and the two women unsheathe their claws in the recitative and duet. Marcellina has made Figaro promise to marry her to cancel a debt that he cannot repay. Marcellina believes that Figaro will marry her in the end, and Susanna thinks that Marcellina is a crazy old woman. In the duet, the two women trade degrading insults and venomous compliments. Finally, Susanna ousts Marcellina out of her quarters.

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Susanna – Samantha Giancola (Christina Williams)
Cherubino – LeTeisha Baltimore (Lynsey Ricci)

Director: Leslie Leytham

Cherubino, smitten with the Countess, was left alone with her prior to this duet. The Count returned home suddenly and found his wife’s door locked. She thrust Cherubino into her closet. When the Count asked why her door was locked, the Countess stated that Susanna was in the closet. Susanna enters, unseen by the arguing Count and Countess. The Count left to get tools to break down the door, taking the Countess with him. The following duet between Susanna and Cherubino is a fast-paced brainstorm to get Cherubino out of the room before the Count comes back.

Act II, #14

Susanna – Samantha Giancola (Christina Williams)
Cherubino – LeTeisha Baltimore (Lynsey Ricci)

Director: Leslie Leytham

The Count has asked Susanna to meet him in the garden that night. The Countess has devised a plan: she will dress in Susanna’s clothing and meet the Count instead of Susanna. The Countess tells Susanna to write a letter to the Count confirming that Susanna will meet him for their rendezvous in the garden that night. Susanna, amazed at the Countess’ devious plan, repeats the text of the letter as she writes.

**** intermission ****

Fidelio

Libretto by Joseph Sonnleithner

Act I

Marcelline – Stephanie Sanford (Kali Hannah)
Jaquino – Andre Donegan (Michael Posa)

The opera is set in eighteenth century Spain. The scene is in the courtyard of a prison. Marcelline, daughter of the jailer, Rocco, is doing housework and Jaquino presses her on the subject of marriage. She rejects his pleas, stating that she has fallen in love with her father’s new assistant, Fidelio.

The Yeomen of the Guard

Libretto by W. S. Gilbert

Act I, #7 “I have a song to sing, O!”

Elise – Joy Daniels
Jack Point – Ivan Hardin

The opera is set within the Tower of London during the sixteenth century. A crowd of boisterous men and women pursue a wandering jester, Jack Point, and his assistant, Elise Maynord. To calm over-enthusiastic members of the crowd, the two entertainers offer to perform the wildly popular song, “The Merry War and his Maid”.

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Act I, #7
The Mikado
Libretto by W. S. Gilbert
1885

Act I #7 "Three little maids from school are we"

Yum-Yum — Holly Hayden (Karisa Gulden)
Peep-Bo — Lohol Gonzales (Joy Daniels)
Pitti-Sing — Kourtneye Monroe (LaTeisha Baltimore)

The Mikado is the tale of the adventures of Nanki-Poo, son of the Mikado of Japan. Nanki-Poo has fled the court of his father to avoid marriage to the unattractive Katisha. He disguises himself as a wandering minstrel and falls in love with Yum-Yum, who is betrothed to Ko-Ko, the Lord High Executioner. In the trio, "Three Little Maids From School Are We", Yum-Yum arrives with her sisters, Pitti-Sing and Peep-Bo, followed by a procession of schoolgirls. The sisters tell all involved that they are fresh from the seminary, and that they have come to Titipu for Yum-Yum's wedding. The two sisters state that they, too, will not have long to wait to be brides themselves.

L'elisir d'amore (The Elixir of Love)
Libretto by Felice Romani
1832

Act II, chorus and quartet

Giannetta — Christine Williams (Heather Morrison)
Adina — Lamia Porter (Edina Thomas)
Nemorino — Michael Posa (Andre Donegan)
Dulcamara — Noe Mata (Ivan Hardin)

Chorus Ladies:

LaTeisha Baltimore
Joy Daniels
Samantha Giancola
Karisa Gulden
Kali Hanna
Holly Hayden

The town gossip, Giannetta, and the village girls chat about the millions which Nemorino has just inherited. Nemorino staggers in with his 'elixir' after spending his army enlistment money on the potion. The village girls express interest in him, and he believes that this is due to the 'elixir'. Dulcamara stands by, amazed at the reaction of the females. Nemorino's sudden popularity with Giannetta and the village girls makes Adina jealous and she angrily asks him about his enlistment in the army. Nemorino is sure that she is going to tell him that she loves him, but before he can talk to her, the throng of women carry him off to the dance.

Fiordiligi and Dorabella have been happily imagining their married lives with Guglielmo and Ferrando when Alfonso enters with terrible news. (He has devised a plan to win the wager made between himself and the two officers, proving that women are fickle and inconsistent.) He tells the sisters that their loves have been called away to their regiment. The two officers appear, apparently heartbroken, but trying to act as soldiers. The two women declare they will die if the men leave them, and the men promise to return soon. The couples make elaborate farewells, promising daily letters, languishing in their misery, all while Alfonso tries not to laugh in delight at his plan at work.

Selections from Ariadne auf Naxos
Libretto by Hugo von Hofmannsthal
1912

Act I, Trio

Najade – Jennifer Bryant (Lorin Taylor)
Dorabella – Leslie Leytham (LaWanda Spicer)
Echo – Elizabeth Sekora (Marilyn Slade)

Ariadne, abandoned by Theseus on the isle of Naxos, awaits her death. She is prostrate before her rocky cave, watched over by three nymphs- Najade, Dorabella and Echo - who sympathize with her grief over her lost love. The trio laments that Ariadne's ceaseless moaning has become as familiar to them as the lapping waves on the shore.

Act I, Quintet

Zerbinetta – Amy Mein (Stephanie Thorpe)
Brighella – Bryce Myerhoff
Scaramuccio – Jon Keenan
Harlekin – Ryan Perez-Carillo
Truffaldin – Kaymen Carter

Zerbinetta's commedia troupe, Brighella, Harlequin, Scaramuccio, and Truffaldin, burst in with a buoyant, raucous song-and-dance number, trying to cheer Ariadne up with their slapstick comedy. Zerbinetta enters, flirting with each man in turn, amused by their antics. When they fail to have any therapeutic effect she sends them off so that she can address Ariadne alone.
Dominick Chenes

**Rusalka**

Libretto by Jaroslav Kvapil

Act I, excerpt from scene i

Rusalka – Jeanette Fontaine

Water Gnome – Renato Estacio

The Water Gnome, ruler of the underwater realm of the lake, finds his daughter, Rusalka, a water-nymph, reposing sadly in the lake. When he questions her, Rusalka tells him she has fallen in love with a mortal, a prince who often-swims in the lake. Rusalka, unseen by all mortals, embraced the Prince as a wave but now longs to take on human form so that she may be seen and embraced in return. Her father angrily warns Rusalka against such a transformation saying that humans are full of sin. She counters that they are full of love. The Water-Gnome doubts Rusalka's fervent contractions but gives in to her pleas, advising her to consult the witch who lives at the edge of the lake.

**Manon**

Libretto by Henri Meilhac and Philippe Gille

Jules Massenet

Act III, sc. ii Duet

Manon – Ashanti Rodis (Amy Mein)

Des Grieux – Dan Ibeling

This duet takes place in the sacristy at St. Sulpice, where Des Grieux has decided to take Holy Orders. He prays for the strength to resist the memory of Manon, his former lover. But Manon arrives and breaks down his resolve with passionate pleas, persuading him to run away with her.

**Die Entführung aus dem Serail (The Abduction from the Seraglio)**

Libretto by Gottlieb Stephanie

W. A. Mozart

Act II, #16 Quartet

Constanze – Suzana Kotur (Mary Biggs)

Blonde – Lorin Taylor (Amy Mein)

Belmonte – Matt Husted

Pedrillo – Dominick Chenes

Constanze, a Spanish woman, her English maid, Blonde, and Pedrillo, servant of Constanze's fiancé, Belmonte, have been sold by pirates to a Turkish Pasha. Belmonte has tracked them to the Pasha's seaside palace and plans an escape.

**Un Ballo in Maschera (A Masked Ball)**

Libretto by Antonio Scarpa

Giuseppe Verdi

Act II Quintet

Amedeo – LaWanda Spicer (Jeanette Fontaine)

Oscar – Emly Slade Lewitt (Jennifer Bryant)

Renato – Renato Estacio (Kaymen Carter)

Sam – Christopher Jordan

Tom – Carnell Johnson

Renato, prime minister to Count Riccardo, is furious with his wife, Amelia. She has admitted that she is in love with the Count but has remained true to her husband. Renato, along with Samuel and Tom, enemies of the Count, conspire to assassinate him, terrifying Amelia. Oscar, page to the Count, brings an invitation to a masked ball which everyone accepts. The men are excited at the chance to execute their plan of assassination and Amelia is terrified and devises a plan to warn Riccardo.

**Orpheus in the Underworld**

Libretto by Hector Crémieux and Ludovic Halévy

Jacques Offenbach

Act II, #12 Fly Duet

English translation by Buck Ross

Eurydice – Athena Rodis

Jupiter – Dan Ibeling

In Offenbach's merry re-telling of this mythological tale, Eurydice and Orpheus are unhappily married and unfaithful to each other. Orpheus plots to kill his wife's lover with a field of snakes. Eurydice, trying to warn her lover, is bitten and taken to the Underworld by Pluto. Eurydice is sufficiently bored in Pluto's household to welcome even a fly, which she playfully chases. The fly is actually Jupiter, ruler of the gods, in disguise. Allowing himself to be caught, Jupiter identifies himself and suggests that Eurydice should flee with him to Olympus.

**Carmen**

Libretto by Henri Meilhac and Ludovic Halévy

Georges Bizet

Act II, #15 quintets

Carmen – Leslie Leytham (Suzana Kotur)

Frasquita – Marilyn Slade (Elizabeth Sekora)

Mercedes – Colleen Dilts (Liz Ignatowicz)

El Dancairo – Kaymen Carter

Remendado – Jon Lee Keenan

Frasquita and Mercedes, two gypsy girls, have found Carmen in the tavern outside Seville, where she has been living for the past two months. They are incredulous that Carmen, the consummate gypsy, has stayed in one place for so long. The smugglers Remendado and Dancairo fled Carmen and the girls in the tavern. The two men propose a smuggling raid that involves the women in their usual fashion. Frasquita and Mercedes are up to the plan but Carmen refuses to leave Seville because she is in love.
**Don Pasquale**
Libretto by Giovanni Ruffini

Act II Duet

Dr. Malatesta – Douglas Carpenter  
Don Pasquale – Carnell Johnson

**Don Pasquale**, an elderly bachelor, decides to marry to produce an heir worthy of his estates rather than rely on his nephew, Ernesto, who wants to marry the poor young widow, Norina. Dr. Malatesta is Pasquale’s confidante and physician, but he is also the friend of Ernesto and Norina. He plots with Norina to act the part of the bride to Don Pasquale in order to ultimately win Ernesto’s hand. Pasquale recounts all his problems with his new bride: her extravagance, her slap to his cheek and her apparent infidelity. Dr. Malatesta struggles to keep a straight face. The two men plot how they will catch the lovers red-handed in the famous patter duet, ‘Cheti, cheti, immantinente.’

**Macbeth**
Libretto by Francesco Maria Piave and Andrea Maffei

Act IV, scene i

**Macduff** – Dan Ibeling (Jon Lee Keenan)  
**Malcolm** – Mathew Husted (Dominick Chenes)

**Chorus:**

**Ladies:**  
Mary Biggs  
Jennifer Bryant  
Colleen Ditts  
Jeanette Fontaine  
Liz Ignatowicz  
Suzana Kotur  
Leslie Leytham  
Amy Mein

**Gentlemen:**  
Athena Rodis  
Elizabeth Sekora  
Marilyn Slade  
Emily Slade-Leavitt  
LaWanda Spicer  
Lorin Taylor  
Stephanie Thorpe  
Douglas Carpenter  
Kaymen Carter  
Dominick Chenes  
Renato Estacio  
Carnell Johnson  
Kristopher Jordan  
Jon Lee Keenan  
Bryce Myerhoff  
Ryan Perez-Carrillo

Survivors of the war stumble along the border between Scotland and England. They sing of their lost homeland, families, and belongings. In his aria, Macduff weeps for the loss of his wife and children who have been slain by Macbeth. He seeks vengeance and looks to Malcolm for help. Malcolm and Macduff draft the men and prepare for war.