

UNLV Opera Theatre

Presents

# ALCINA

BY G.F. HÄNDEL





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Presents

# ALCINA

An Opera in Three Acts  
Music by George Frideric Händel  
(1685-1759)

Libretto based on *Orlando furioso*  
By Ludovico Ariosto

First performed at  
Covent Garden Theatre, London, 1735

Tuesday, November 27, 2007 at 7:30pm  
Wednesday, November 28, 2007 at 7:30pm  
Black Box Theatre  
Ham Fine Arts Building  
UNLV campus

Sung in Italian with projected English supertitles

## CAST (IN ORDER OF APPEARANCE)

<b>Bradamante</b> , Ruggiero's wife	Lynne Ricci
<b>Melisso</b> , Bradamante's governor	Noe Mata
<b>Morgana</b> , Alcina's sister	Athena Mertes
<b>Alcina</b> , a sorceress	Christina Williams
<b>Oberto</b> , a boy	Emily Slade
<b>Ruggiero</b> , Bradamante's husband	Luis González
<b>Oronte</b> , Alcina's advisor	Stewart Cramer

## CHORUS

Amanda Mura, soprano  
Maria Pinegar, soprano  
Jennifer Turner, soprano  
Alanna Gallo, mezzo-soprano  
Georgia McQuade, mezzo-soprano  
Erickson Franco, tenor  
Daniel Jolly, tenor  
Michael Elliot, baritone  
Michael Woxland, baritone

## DANCERS

Keely Bond  
Courtney Cooke  
Alicia Meyer

## PRODUCTION STAFF

Stage Director	Christine Seitz
Conductors	Taras Krysa Phillip Lenberg
Rehearsal Pianist, Harpsichord Continuo	Michelle Lee
Cello Continuo	Jessika Soli
Scenic Design	Thom Bumblauskas
Lighting Design	Christopher Treviño
Costumes	Rick Walsh, Southwest Costumes
Additional Costume Design and Construction	Christine Seitz Margot Mink Colbert
Wig and Makeup Design	Morgen Teal
Choreography	Margot Mink Colbert
Production Technical Director	Cristian Bell
Performing Arts Center Technical Director	Trent Downing
Performing Arts Center Stage Crew	James Wolf
Production Stage Manager	Molly Goodwin
Assistant Stage Manager/Props Crew Chief	Caitlin Holland
Light Board Operator	Amanda Kraft
Supertitle Translation	Christine Seitz
Supertitle Cueing and Formatting	Mahina Johnson
Poster/Program Cover Design	Mahina Johnson
Publicity/Programs	Mahina Johnson Sarah Kim
Props, Set, Costume and Makeup Crews	Entire Cast

## UNLV CHAMBER ORCHESTRA

Directed by Taras Krysa  
and Phillip Lenberg

### FIRST VIOLIN

Thomas Keeley  
Zachary McBride  
Megan Wingerter  
Jonallee Collier

### SECOND VIOLIN

Christine Riegert  
Mina Park  
Hermann Brumm

### VIOLA

Gerard Polanko  
Brittini Kimble

### CELLO

Jessika Soli  
Thomas Choi

### KEYBOARD

Michelle Lee

## SYNOPSIS

### ACT ONE

The sorceress Alcina lures men to her island where they are transformed into wild beasts, stones, trees or waves when she is done with them. Now she has the knight Ruggiero in her clutches, but this time she has fallen for her victim. Bradamante, Ruggiero's wife, has disguised herself as her brother Ricciardo in order to free her lover from Alcina's spell with the help of her governor, Melisso. When they arrive at Alcina's palace they are met by her sister, Morgana, who falls in love with 'Ricciardo.' Alcina enters with a besotted Ruggiero who has completely forgotten about his love for Bradamante. The young boy Oberto, who is looking for his father, is on the steps pleading for help. Melisso introduces himself and 'Ricciardo' to Alcina, who welcomes them and tells Ruggiero to show them around the palace. When alone, Bradamante confronts Ruggiero to no avail. Alcina's servant, Oronte, discovering Morgana's transfer of affections to the new visitor, threatens 'Ricciardo' and argues with Morgana. Hoping to dispose of his rival, Oronte maliciously tells Ruggiero that Alcina herself is in love with 'Ricciardo.' Alcina denies this accusation and promises to transform 'Ricciardo' into a wild beast as a sign of her love for Ruggiero. Morgana warns 'Ricciardo' of this plan and declares her love for him.

### ACT TWO

Melisso breaks Alcina's spell over Ruggiero with a magic ring. Ruggiero remembers his love for Bradamante and devises a plan of escape. Bradamante reveals herself to Ruggiero, but he is confused and thinks it is another trick. When Alcina appears to transform 'Ricciardo,' Ruggiero stops her and assures her that he no longer suspects her of loving 'him.' He pledges fidelity to his true love, but in an aside adds 'ma non a te' ('but not to you'). Oberto is still looking for his father and Alcina gives him false hope. Oronte enters with news of Ruggiero's plan of escape with 'Ricciardo' and Melisso. Alcina is heartbroken. Oronte tells Morgana that 'Ricciardo' is leaving her, but she doesn't believe him. Oronte vows to rid himself of his love for Morgana. Ruggiero, reunited with Bradamante, bids farewell to the illusory beauty of Alcina's magic world. Alcina tries in vain to prevent his escape, and despairs at the loss of her powers.

### ACT THREE

Morgana, after discovering she had been deceived by Bradamante, tries to win back Oronte's affections. Alcina vows vengeance, but will forgive Ruggiero if he returns to her. In desperation, she orders Oberto to kill his transformed father, but the young boy threatens her instead. As Bradamante and Ruggiero are about to leave, Alcina begs her lover one last time to stay. He refuses. Alcina's magic is destroyed and the transformed men are restored including Oberto's father.

- Mahina Johnson

## PROGRAM NOTES

*Alcina* was written at a time in Händel's career in London when the company faced competition from a rival company and a resulting financial pinch. There was no loss in the master's artistry, however. Premiered at the new theatre at Covent Garden in 1735, *Alcina* was sufficiently successful to be revived for the following two seasons. It inexplicably fell into an extended period of neglect thereafter, to be revived once again by Franco Zeffirelli for the young Joan Sutherland in 1957.

Drawn from Ariosto's Italian Renaissance epic poem, *Orlando Furioso*, *Alcina* is one of those operas with a plot of somewhat daunting complexity. His operas are sometimes categorized into three groups: the heroic, the anti-heroic, and the magic. Most of the heroic ones date from the 1720s or early 1730s, the time when opera in London was underwritten by a company called the Royal Academy of Music (unrelated to the later institution of that name). The heroic operas include the most well-known, *Giulio Cesare* (1724), and several others including: *Tamerlano* (1724), *Rodelinda* (1725), *Scipione* (1726), and *Admeto* (1727). The anti-heroic ones mostly came towards the end of his time of composing operas in the late 1730s, the most prominent of them being *Serse* (1728). The magic operas consist of a fairly small group, which are all mostly based on the epic Italian poetry of Ariosto or Tasso and depend on some transformation or similar happening for their dénouement or indeed for other events in their plots. This means they are less concerned with dramatic realism than with providing situations that give rise to strong and contrasting emotions. This also includes the exploitation of the baroque theatre's capacity for the spectacular. Spectacle was a significant part of the attraction to audiences during that time period. All this applies to *Alcina*, the tale of a sorceress on an enchanted island. *Orlando* (1733) is another example which falls under the magic category.

Unlike most of Händel's operas, *Alcina* includes ballet, not because of inner dramatic demands but because Händel was eager to outshine the rival opera company that had lately been established. He was working with the famous French dancer Marie Sallé and her troupe during the 1734-5 season, and it could be quite possible that their availability led him to this particular plot, where they were able to serve a worthy dramatic purpose. The opera is also exceptional in calling for a true chorus, not just an ensemble of soloists. The opera has had numerous revivals over the last few decades, not only for the striking quality of its music but also for the brilliant and demanding central role of the sorceress Alcina herself.

- Sarah Kim

## DIRECTOR'S NOTES

Welcome to what I believe is the first performance of a Händel opera in the city of Las Vegas. Our production seeks to integrate the grand spectacle of an early 18<sup>th</sup> century work with our modern sensibilities. Alcina's realm is a place of fantasy outside of normal time and space, and the Black Box Theatre seems the perfect environment for this special world. I am grateful to many people who contributed time, effort and funds to this enterprise. Taras Krysa and Philip Lenberg have guided the musical rehearsal process, a new and exciting exploration for both our singers and chamber orchestra. Margot Mink Colbert has created elegant choreography for the ballets, and spent extra time training our singers, so they could be incorporated into one of the dance numbers. Thom Bumblauskas, the designer of both our *La Bohème* and *Magic Flute* productions, has created a stylized world that perfectly frames the work, and Cristian Bell constructed all the set pieces, bringing the design to reality. Christopher Treviño has envisioned all the lighting and special effects that emanate from this fantastic world. This is Molly Goodwin's last production with us, as she has completed her MFA this semester, and we have been honored to have her keep us all on task for the past four productions. 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

Händel's ability to transform a story from text and concept to the intangible and sometimes ambiguous world of sound is exemplified throughout Alcina. He has a keen sense of exploring characters' emotions, adhering to and being inevitably influenced by a late 17th century theory of subliminal psychology called The Doctrine of Affections. Händel, along with the majority of composers in the late Baroque period, believed that through specific musical devices and techniques music is capable of arousing a specific emotional reaction in the listener.

It was a Baroque convention to address one emotional state per aria, alternating from recitative to aria almost throughout the entire opera. Händel develops his characters with the utmost care and grace, and Christine Seitz's impassioned production unfolds the deepest meanings of his score, revealing not only a great composer but a perceptive and intensely observant psychologist. I am perpetually impressed with Christine's realizations of a composer's work, and have enjoyed the opportunity to collaborate with her on another opera production at UNLV. I applaud the students involved for their refined sense of musicianship, and I thank you for joining us in this special performance of one of the greatest masterpieces of Baroque opera.

## BIOGRAPHIES

**KEELY BOND, DANCER**, is a senior at UNLV, majoring in Communication with a minor in Dance. She recently performed in Tony Zuick's Spanish Show at the Fiesta and was a featured dancer in UNLV's musical Carnival. Keely looks forward to what leaps and pirouettes are ahead after graduation.

**THOM BUMBLAUSKAS (SCENIC DESIGNER)** a Chicago native, called Philadelphia home for over ten years and now resides in Las Vegas, NV. Thom is currently designing the US premier of *Tobias and the Angel*, and *Orpheus in the Underworld* for Opera Vivente (MD), *CATS* for Las Vegas Academy Theatre, and has just completed *A Christmas Carol* for the Jenny Wiley Theatre in KY, and *The Prime of Miss Jean Brodie* for Nevada Conservatory Theatre. Other credits include *1776* and *Old Wicked Songs* (Walnut Street Theatre) *Arsenic and Old Lace* (Bristol Riverside, Inquire nominated Best Scenic Design), *Wild Party* (Inquire Nominated Best Scenic Design). Thom's other credits include *Grandma Sylvia's Funeral* (off Broadway/ Philadelphia), *Miss Saigon* (Toby's Diner Theatre) *Brigadoon* (Maine State Music Theatre), to list a few. 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*, *Snipes* and *Annapolis*. Thom is a member of IATSE Local USA 829.

**MARGOT MINK COLBERT (CHOREOGRAPHER)** is Assistant Chairperson, Associate Professor, and Director of Ballet in the Dance Department. Her artistic career spans the professional, independent and academic milieus. She has choreographed over seventy original ballets in styles ranging from classical to post modern, including theatrical, site specific, and video-dance works. The founder and director of Ballet Mink Colbert, inc., her choreography encompasses works drawn from literature (*Alice In Wonderland*, *Golem*, *Little Prince*), original scenarios (*Rice In My Socks*, *L'Hotel du Chevre*, *Domestic Flight*), abstract works (*Today...*, *Colour of Eyes*, *Cityscape*, *Catch As Catch Can*), site specific works (*Arrival*, *Dance Performance in the Capitol Rotunda*), and collaborations with theatre, opera, and music ensembles. Ms. Mink Colbert, a native New Yorker, trained in Russian ballet as a child, attended New York's High School of Performing Arts, and holds a Bachelor of Science degree in Ballet and Modern Dance Performance from the Juilliard School of Music.

**COURTNEY COOKE, DANCER**, is a graduate of the UNLV Dance Department with a BFA degree in Choreography and Dance Performance. She is currently teaching in Las Vegas, choreographing her own work, and dancing with the Las Vegas Contemporary Dance Theater. Courtney, an accomplished gymnast, contributed a few acrobatic moves to the *Alcina* choreography.

**STEWART CRAMER, ORONTE**, tenor, is currently a Master's Student in Voice at UNLV studying with Dr. Alfonse Anderson. A native of Indiana, he earned his Bachelor's of Music in Voice from Indiana University in Bloomington. Mr. Cramer has performed in many venues as a church and concert soloist, and has also been a member of many vocal ensembles. He has performed with San Diego Opera, the Indianapolis Symphony with Garrison Keillor, Indiana University Opera, and the KomischeKammerOper in Germany. His roles include Dr. Cajus in *Falstaff*, Spoletta in *Tosca*, tenor soloist in Bernstein's *Mass*, Dickon in *The Secret Garden*, Charlie Dalrymple in *Brigadoon*, The Wiz in *The Wiz*, and the Angel City Four tenor in the *City of Angels*. He has also performed with small ensembles appearing throughout Southern California, including a performance for the Shakespeare Festival at The Old Globe Theater in San Diego. In addition, he received a District NATS award and was invited to sing in a masterclass with pianist, Dr. Alan Smith. In December, he will be performing in UNLV's Winter Concert of *The Messiah* by Händel as the tenor soloist.

**LUIS GONZÁLEZ, RUGGIERO**, baritone, makes his company debut with UNLV Opera Theatre singing the role of Ruggiero. Las Vegas audiences have previously heard him in a variety of performances and events with local organizations, including the UNLV Opera Workshop, UNLV Opera Theatre's 2007 Community Outreach Tour, the American Cancer Society's 2007 Relay for Life, the Performing Arts Society of Nevada and the 2007 UNLV African-American Heritage Festival. A native of the San Francisco Bay Area, González earned his Bachelor of Music (Vocal Performance) at San José State University and made his professional debut in 2005, singing the roles of Ezekiel 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*. This past summer brought González to Graz, Austria where he attended the American Institute of Musical Studies (AIMS) as a member of the 2007 AIMS Opera Studio. Mr. González is a student of Dr. Alfonse Anderson.

**MOLLY GOODWIN (STAGE MANAGER)** is a Midwesterner hailing from Davenport, Iowa. After spending the summer working at The Santa Fe Opera as the Production Services Supervisor, she has returned to UNLV for her final semester as an MFA Stage Management candidate. Molly received a BA in Theatre/Dance and a Minor in Music from Luther College (Decorah, IA) in May of 2002. Her recent stage management credits include The Nevada Conservatory Theatre's productions of *You're a Good Man, Charlie Brown*, *The Laramie Project*, *Pluck the Rose*, and *Criminal Conversation*; UNLV Opera Theatre's productions of *La Bohème*, *Albert Herring* and *The Magic Flute*; and an internship with Celine Dion's *A New Day* at Caesar's Palace. Molly is graduating this December and *Alcina* will be her last

University production. She would like to say a very heart-felt "thank you" to Christine and the UNLV opera singers for making her feel at home during the past three years.

**CAITLIN HOLLAND (ASSISTANT 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 toward this 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 Theater's productions of *The Loggerheads of Lambhuna Drive* and *The Masks of Rioclora* and CCSN's production of *All My Sons*. *Alcina* is her first experience stage managing Opera and she hopes it will not be her last. She is very excited to experience this new medium and she thanks all involved for guiding her on this journey.

**TARAS KRYSA (MUSIC DIRECTOR & CONDUCTOR)** was born in Kiev, Ukraine to a musical family and began his formal studies as a violinist at the Moscow Conservatory. After moving to the United States, Mr. Krysa continued his studies at Indiana University and Northwestern University both in violin and conducting. His conducting teachers have included Victor Yampolsky, Jorma Panula and David Zinman. As a violinist, Mr. Krysa has won positions with the New World Symphony orchestra and St. Louis Symphony Orchestras. In 2002, Mr. Krysa left the St. Louis Symphony Orchestra to focus on conducting full time. In recent seasons his conducting appearances have included National Ukrainian Symphony Orchestra, Orchestra van het Osten, New World Symphony, St. Petersburg Symphony, Moscow Soloists, Slovak Sinfonietta, Spoleto Festival Chamber Orchestra, Kiev Chamber Orchestra and the Lublin Philharmonic Orchestra. He has made three critically acclaimed recordings for the Brilliant Classics label. In addition, Mr. Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on the several European tours with the appearance at the Concertgebouw Hall. Currently, Taras Krysa is serving as a Director of Orchestras at the University of Nevada Las Vegas.

**MICHELLE LEE (REHEARSAL ACCOMPANIST)** started studying piano at the age of five in Las Vegas. Two years later she joined Roger Bushell's studio, where she remained a student for the next 11 years. Ms. Lee performed and competed on a regular basis, winning various local and state piano competitions (Bolognini, All-State, MTNA). She performed piano concertos on several occasions with the Youth Camerata Orchestra and Henderson Civic Symphony. At the age of 13, Ms. Lee began studying violin with Oscar Carrescia and served as concertmistress of the Youth Camerata Orchestra for three years. Ms. Lee graduated from the Las Vegas Academy for the Performing Arts as a valedictorian in 1997 and then studied

piano performance with Gary Amano at Utah State University. During college, she worked as a rehearsal and performance pianist for the Utah State Opera program. In 2001 Ms. Lee graduated with a Piano Pedagogy Diploma and a Bachelor's in Accounting. Ms. Lee currently has a studio of 40 students and is a staff accompanist for the UNLV Opera Program and Nevada School of the Arts.

**PHILLIP LENBERG (CONDUCTOR)** is currently in his second year of the Orchestral Conducting Master's degree at UNLV after completing undergraduate studies in classical guitar performance and composition at The Royal Conservatory of Music in Toronto and SUNY Stony Brook. Prior to UNLV, Mr. Lenberg served as Chair of the music department at Woodside International School in San Francisco, and Music Director of The SGIA International Chamber Orchestra. Mr. Lenberg has performed with orchestras and soloists as a conductor and guitarist in London, Paris, Toronto, New York and San Francisco. As a composer he has written soundtracks for films premiered at Sundance and CineVegas. Mr. Lenberg has studied conducting with Taras Krysa, David Lockington, Leon Fleisher and George Hurst.

**NOE MATA, MELISSO**, bass-baritone, was born in Mexico, and currently resides in Las Vegas, where he is a senior pursuing a vocal performance-music education degree at UNLV. He played the roles of Masetto in *Don Giovanni* and Colline in *La Bohème* with the UNLV Opera Theatre. Noe studies with Serdar Ilban.

**ATHENA MERTES, MORGANA**, soprano, is currently pursuing her MM in vocal performance at UNLV and studies with Dr. Alfonse Anderson. She received her BM in music education at UNLV. She is a winner of the 2006 Nevada District National Association of Teachers of Singing Artist Award (NATSAA) and first place winner of the 2007 Dean Allen Scholarship Competition. Other awards include the Metropolitan Opera National Council Auditions Encouragement award in 2004 and first place in the 2003 National Association of Teachers of Singing (NATS) Study Awards. Athena participated in the American Institute of Musical Studies 2005 Summer Festival where she performed with the AIMS festival orchestra. She toured with the Lexington Opera Outreach Program, singing the role of Little Red in *Little Red's Most Unusual Day*. Her roles with the UNLV Opera Theatre include Masetto in *La Bohème*, Pamina in *The Magic Flute*, Abigail in *The Crucible*, and Nella in *Gianni Schicchi*. This season, she will make her debut with the Las Vegas Philharmonic in their Holiday Concert.

**ALICIA MEYER, DANCER**, is a UNLV Freshman from Cody, Wyoming. An undecided major, she is dancing with the majors, in ballet, modern and jazz classes. She has trained at the Rocky Mountain School of the Arts with Elizabeth Cowan in Cody, Wyoming and in New York in a summer dance intensive. This is her first performance at UNLV.

**LYNNE RICCI, BRADAMANTE**, mezzo-soprano, 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*, and Florence Pike in *Albert Herring* with the UNLV Opera Theatre. This year, she has placed in several competitions, most notably receiving first place in the Musical Theatre and second place in the Senior 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 in the opera studio and performed as a soloist with the AIMS Symphony Orchestra. This semester she has served as assistant conductor of the UNLV Concert Singers directed by Professor David Weiller. She has recently completed her senior voice recital and will be completing her 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. She has been on the staff at the Des Moines Metro Opera for the past two seasons, 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*. 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.

**EMILY SLADE, OBERTO**, soprano, is a native of Las Vegas. She completed her Bachelor of Music in Vocal Performance and her Bachelor of Music Education in Choral Conducting at Northern Arizona University. Emily completed her Master of Music in Vocal Performance at the University of Nevada, Las Vegas in 2004. She was last seen on the operatic stage as Lauretta in UNLV's 2004 production of *Gianni Schicchi*. A student of Professor Christine Seitz, Slade is currently working on a Master of Music in Music Education. Ms. Slade maintains a private voice studio out of her home and is a member of the National Association of Teachers of Singing.

**MORGEN TEAL (WIG AND MAKEUP DESIGN)** Her love affair with the stage began when she was a small child. This love has led her to become involved in all aspects of theatre. Her past experiences include playing the lead in Agatha Christie's *Mouse Trap* at Lake Superior College, stage managing for *Waiting for Lefty* at The University of Wisconsin-Marathon County, designing make-up for *Macbeth* at the University of Wisconsin-Superior and directing an original script by Margaret Flamingo at UWS. Morgen loves a challenge and is pleased to work with the University of Nevada Las Vegas for the first time.

**CHRISTOPHER TREVIÑO (LIGHTING DESIGNER)** is from Arlington, Texas and is currently pursuing an MFA degree in the UNLV Theatre Department. Mr. Treviño received a BFA degree in Lighting and Design from the Cincinnati Conservatory of Music in 2007, where he was the lighting designer for *The Cradle Will Rock*, *The Dangerous Liaisons*, *Pajama Game*, *Hedda Gabler*, *Babette's Feast*, *Noises Off*, and *Side Show*. He also worked as both lighting designer and master electrician with the Santa Fe Opera, Moody Gardens Convention Center in Galveston, Texas, the Quad C Theatre in Plano, Texas, and Six Flags Over Texas in Arlington, Texas.

**CHRISTINA WILLIAMS, ALCINA**, soprano, is currently a full time student at UNLV pursuing a Bachelor of Music degree in vocal performance. She has played the role of Papagena in the UNLV Opera Theatre production of *The Magic Flute* as well as Cis in *Albert Herring*. She looks forward to performing in many other roles and would also like to thank her family, friends, and UNLV's vocal staff for their continued support. Christina is currently a vocal student of Dr. Alfonse Anderson.

## SPECIAL THANKS TO:

Stacy Bronk  
Heather Caliguire  
Brackley Frayer  
Jonathan Good  
Rob Goodale  
Haik Goomroyan  
Phil Hacker  
Scott Hansen  
Larry Henley  
Katrina Hertfelder  
Lori James  
Diane Lorelli  
Chris Meyer  
Chuck O'Connor  
Shannon Sumpter  
Jennifer Vaughan

## UNLV VOICE AND CHORAL FACULTY:

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



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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.