



UNLV OPERA THEATER +  
SYMPHONY ORCHESTRA PRESENT

# CARMEN

BY GEORGES BIZET

FRIDAY + SATURDAY MARCH 16 + 17 7:30PM SUNDAY MARCH 18 3:00PM

LINDA LISTER, DIRECTOR | TARAS KRYSA, CONDUCTOR  
ARTEMUS HAM HALL

**UNLV**

\$25 ADULTS | \$15 SENIORS/MILITARY/UNLV STAFF/FACULTY | \$5 STUDENTS W/ ID  
TICKETS AVAILABLE AT UNLV BOX OFFICE: (702) 895-ARTS

POSTER DESIGN BY DANIELLA TOSCANO

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UNLV Opera Theater presents

Georges Bizet's

*Carmen*

Cast (in order of appearance)

Moralès	Jonathan Napier-Morales
Micaëla	Martha Banks (Mar. 16, 18) Cecilia Lopez (Mar. 17)
Zuniga	Victor Romero
Don José	Dominick Chenes (Mar. 16, 18) Barron Coleman (Mar. 17)
Carmen	LaToya Lain (Mar. 16, 18) Kathleen McVicker (Mar. 17)
Lillas Pastia	Xavier Brown
Frasquita	Amanda Mura (Mar. 16, 18) Charlie Rolison (Mar. 17)
Mercédès	Belinda Jackley (Mar. 16, 18) Stephanie Redman (Mar. 17)
Escamillo	Daniel Hunter (Mar. 16, 18) Carnell Johnson (Mar. 17)
Le Dançaire	Brian Myer
Le Remendado	Jonathan Mancheni

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**Cigarette girls:**

Carolina Gamazo, Casey Gardner, Nicole Harris, Isabella Ivy,  
Carla Lopez, Cady Marshall, Lamia Porter, Daniella Toscano

**Chorus:**

Barry Abarquez, Miguel Alasco, Cheyna Alexander, Kathryn Bertini,  
Xavier Brown, David Casey, Edwin Cerna, Anthony DeFelice,  
Andrew Driovich, Christopher Espinoza, Erickson Franco,  
Carolina Gamazo, Casey Gardner, Brian Angelo Guido II,  
Nicole Harris, Elizabeth Hughes, Jonathan Jefferson,  
Richelle Janushan, Carla Lopez, Cady Marshall, Lamia Porter,  
Megan Schnizlein, Sean Smith, Barry Stanton, Suzanne Stone,  
Cody Stover, Melissa Sugarman, Daniella Toscano

**Children's Chorus:**

*Gilbert Magnet School for Communicative and Creative Arts*

Dena Baughn, Evelyn Blomquist, Sydney Brents Pawlak, Faith Brown,  
Meya Dicks, Madison Gomez, Stela Licheva, Jae Masino,  
Kaleb Quinn, Ben Randolph, Alyssa Romero, Lauryn Selby,  
Willow Seymour, Najiya Shakir, Destiny Small, Natalie Soriano,  
Emily Vazquez, Gabriel Villarreal, Haley Yanez, Tanya Yap

**Covers:**

Frasquita/Mercédès      Isabella Ivy  
Micaëla                      Lamia Porter

**Special thanks to:**

Dr. Alfonse Anderson, Dr. Jonathan Good,  
Mr. and Mrs. Robert Houssels, Anne-Marie Somers,  
Jonna Hayden/Eugene Opera, Costco-Summerlin,  
Jackie and Sonia Berg, Nathan Van Arsdale, Firefly,  
and the UNLV Theatre Department

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**Production Staff**

Stage Director/Choreographer: Linda Lister  
Conductor: Taras Krysa  
Chorus Master: David Weiller  
Assistant Director/Supertitles: Beverly Taflinger  
Assistant Conductor: Rachel Waddell  
Vocal Coach/Rehearsal Pianist: Karen McCann  
Scenic Designer: Dana Hall  
Assistant Scenic Designer: Alex Andres  
Lighting Designer: Jeremy Hodges  
Costume & Wig Coordinator: Daniella Toscano  
Poster Designer: Daniella Toscano  
Stage Manager: Eddie Goodman  
Technical Director: Megan Morey  
Guest Vocal Coach: Susanna Lemberskaya  
Artist-in-Residence Coach: John Churchwell  
Fight Choreographer: John Evenden  
Children's Chorus Director: Kay Lehto  
French Language Coach: Manuela Carrescia  
Opera Graduate Assistant: Barron Coleman  
Prop Construction: Isabella Ivy, Lamia Porter  
Assistant Stage Manager: Megan Strickley  
Assistant Technical Director: Peter Suardi  
Carpenters: Tom Egan, Scott Hines  
Painter: Jason Wright

**UNLV Symphony Orchestra**

**Violin I**

Dmytro Hnedych, *Concertmaster*  
Sammi Ciarlo  
Sarah Wright  
Marlo Zemartis  
Debra Yavitz  
Elizabeth Bedrossian  
Paris Griffin

**Violin II**

Samantha Altermann\*  
Belinda Martinez  
Braydon Pikyavit  
Megan Hermansen  
Keegan Bonabian  
Kevin Reilly

**Viola**

David Chavez\*  
Valerie Rieves  
Rosemary Fajardo  
Youngmee Merrick  
Shelby Rosten  
Joshua Sjoen

**Cello**

Rebecca Gray\*  
Anthony Rodriguez  
Eddie Yue  
Dominique Jackson  
Bradley Taylor  
Robert Chavez  
Jeremy Russo  
Corinne Hymel

**Bass**

Timothy Harpster\*  
Zuriel Santoya  
Issa Acosta

**Flute**

Chrissy McHugh\*  
Carmella Cao

**Oboe**

Alexandra Gilroy\*  
Chris Fujiwara

**Clarinet**

Jennifer Iles\*  
Jonathan Cannon

**Bassoon**

K.C. Chai\*  
Brock Norred

**Horn**

Erin Paul\*  
Jordan Rush  
Kyle Tolstyka  
Michael Villarreal

**Trumpet**

Allison McSwain\*  
Kyle Overlay

**Trombone**

Keith Larsen\*

**Timpani**

Luigi Ng\*

**Percussion**

Christopher Dye  
Max Feld  
Bronson Purdy

\* Principal

## DIRECTOR'S NOTE

"Character is destiny." -Heraclitus

The music of *Carmen* has infiltrated modern popular culture thanks to its inclusion in numerous commercials (most recently Subway), films (*Carmen Jones*), and television shows (even a notable episode of *Gilligan's Island*). The appeal of Georges Bizet's tuneful melodies seems universal. The basic story of *Carmen* is also familiar: girl meets boy, girl and boy fall in love, boy loses girl, boy kills girl. But in reality, the story is much more complicated than love gone wrong. The juxtaposition of fate versus free will permeates the opera. Although their relationship seems to bring out the worst in both of them, Don José chooses to love the gypsy Carmen. He rejects his mother's advice to marry the good girl Micaëla and loves Carmen, asking, "Why was it that destiny put her there, on my path?" Even as their love crumbles and she falls for Escamillo, Carmen does not fight against what she believes is her fated path. Don José tries to overpower her, saying, "I will force you to submit to the destiny that links your fate to me." Despite her strong will and all her talk of liberty, Carmen takes no action to avoid her own demise because she believes the cards of fortune don't lie ("destiny is the master"). In tarot, the death card does not actually imply death, instead a transformation or new beginning. But Carmen takes her fate literally, and so it is written. Today, I predict you are fated to enjoy the very talented singers of UNLV Opera Theater as we begin a new era of collaboration celebrating the magical mixture of music and theater that is opera. And *Carmen*, with its passion and pageantry, is grand opera at its grandest.

--Linda Lister

## SYNOPSIS

### ACT I. A square in Seville [circa 40 minutes]

Corporal Moralès and the soldiers while away the time watching the passers-by, among whom is Micaëla, a peasant girl from Navarre. She asks Moralès if he knows Don José, and is told that he is a corporal in another platoon expected shortly to relieve the present guard. Avoiding their invitation to step inside the guardroom, Micaëla escapes. A trumpet call heralds the approach of the relief guard. As the guards are changed, Moralès tells José that a girl is looking for him. Zuniga, the lieutenant in command of the new guard, questions Corporal José about the tobacco factory. The factory bell rings and the men of Seville gather round the female workers as they take their break. The gypsy Carmen is awaited with anticipation. When the men gather round her, she tells them love obeys no known laws. Only one man pays no attention to her - Don José. Carmen throws a flower at him. After the women go back into the factory and the crowd disperses, Micaëla returns. José's mother has sent Micaëla, who lives with her, to give him a letter. When he starts to read her letter, Micaëla runs off in embarrassment since it suggests that he marry her. At the moment that he decides to obey, a fight is heard from within the factory. The girls stream out with sharply conflicting accounts of what has occurred, but it is certain that Carmen and one of her fellow workers quarreled and that the other girl was wounded. Carmen refuses to answer any of Zuniga's questions. José is ordered to tie her up and take her to prison. Carmen entices him to go dancing at Lillas Pastia's tavern outside the walls of Seville. Mesmerized, José agrees to help her escape. He unties the rope and, as they leave for prison, Carmen slips away. Don José is arrested.

### ACT II. Lillas Pastia's Tavern [35 minutes]

Carmen and her friends Frasquita and Mercédès entertain Zuniga and other officers. Zuniga tells Carmen that José has been released this very day. A procession in honor of the bullfighter Escamillo is heard, and the officers invite him in. He describes the excitements of his profession, in particular the amorous rewards that follow a successful bullfight. Escamillo then propositions Carmen, but she replies that she is engaged for the moment. He says he will wait. Carmen refuses to leave with Zuniga, who threatens to return later. When the company has departed, the smugglers Dancaire and Remendado enter. They have business in hand for which their regular female accomplices are essential. Frasquita and Mercédès are game, but Carmen refuses to leave Seville: she is in love. Her friends are incredulous. José's song is heard in the distance. The smugglers withdraw. Carmen tells José that she has been dancing for his officers. When he reacts jealously, she agrees to entertain him. Bugles are heard sounding the retreat. José says that he must return to barracks. Stupefied, Carmen mocks him, but he answers by producing the flower she threw and telling her how its faded scent sustained his love during the long weeks in. But she replies that he doesn't love her; if he did he would desert and join her in a life of freedom in the mountains. Torn with doubts, he finally refuses, and she dismisses him contemptuously. As he leaves, Zuniga bursts in. In a jealous rage, José attacks him. The smugglers return, separate them, and put Zuniga under temporary constraint. José now has no choice but to desert and join the smugglers.

\*Intermission\*

### ACT III. In the Spanish mountains [30 minutes]

The gang enters with contraband and pauses for a brief rest while Dancaire and Remendado go on a reconnaissance mission. Carmen and José quarrel, and José gazes regretfully down to the valley where his mother is living. Carmen advises him to join her. The women turn the cards to tell their fortunes: Frasquita and Mercédès foresee rich and gallant lovers, but Carmen's cards spell death, for her and for José. She accepts the prophecy. Micaëla appears, saying that she fears nothing so much as meeting the woman who has turned the man she once loved into a criminal. But she hurries away in fear when a shot rings out. It is José firing at an intruder, who turns out to be Escamillo, transporting bulls to Seville. When he refers to the soldier whom Carmen once loved, José reveals himself and they fight. Carmen and the smugglers return and separate them. Escamillo invites everyone, especially Carmen, to be his guests at the next bullfight in Seville. Micaëla is discovered, and she begs José to go with her to his mother but he furiously refuses. Micaëla then reveals that his mother is dying. José promises Carmen that they will meet again. As José and Micaëla leave, Escamillo is heard singing in the distance.

### ACT IV. A square in Seville [20 minutes]

As the excited crowd cheers on the bullfighters, Carmen enters on Escamillo's arm. Frasquita and Mercédès warn Carmen that José has been seen in the crowd. She says that she is not afraid. José enters. He implores her to forget the past and start a new life with him. She tells him calmly that everything between them is over. She will never give in: she was born free and free she will die. While the crowd is heard cheering Escamillo, José tries to prevent Carmen from joining her new lover. Carmen finally loses her temper, takes from her finger the ring that José once gave her, and throws it at his feet. José stabs her, and then confesses to the murder of the woman he loved.

--Rodney Milnes, Metropolitan Opera

**Linda Lister (Stage Director/Choreographer)**, in her first year as Director of UNLV Opera Theater, has directed *La Canterina* and *The Impresario*, for which she wrote a new Vegas-themed libretto. She has directed productions of *The Merry Widow*, *Hänsel und Gretel*, *Cendrillon*, *The Medium*, *The Old Maid and Thief*, *Die Fledermaus*, *Dialogues of the Carmelites*, *Orpheus in the Underworld*, *Bastien and Bastienna*, *Suor Angelica*, *Gianni Schicchi*, *Orpheus and Eurydice*, *Dido and Aeneas*, *Roman Fever*, and *The Gondoliers*, as well as her own one-act operas *Tryst and Thereafter*, *Love Theories*, and *How Clear She Shines!* She wrote the libretto for *Your True Calling: Composing in the Shadow of Schumann, Mendelssohn and Mahler* and directed its premiere in 2005. In addition, she has choreographed *HMS Pinafore* (State University of New York-Fredonia), *The Tender Land* (Rochester Chamber Opera), *South Pacific* (Gallery Players), *Grease* (Lenox Theater), *Charlotte's Web* (University of Utah), *The Merry Widow* and *Picnic* (University of North Carolina-Greensboro). As a singer, she counts Musetta, Adina, Adele and Pamina among her favorite roles. A Phi Beta Kappa graduate of Vassar College and the Eastman School of Music, Dr. Lister is author of the book *Yoga for Singers: Freeing Your Voice and Spirit through Yoga*. ([www.yogaforsingers.com](http://www.yogaforsingers.com))

**Taras Krysa (Conductor)** serves as the director of orchestras at UNLV. Krysa 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, 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, Krysa won positions with the New World Symphony Orchestra and St. Louis Symphony Orchestras. In recent seasons his conducting appearances have included the 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, Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on several European tours with their appearance at the Concertgebouw Hall, and he also conducts the Henderson Symphony Orchestra.