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 II scene 1
Sorceress – Lynsey Rosenbaum (Joni Matthews)
1st Witch – Heather Morrison (Stephanie Sanford)
2nd Witch – Lynne Ricci (Kourtneye Monroe)
Chorus Ladies:
LaTeisha Baltimore
Joy Daniels
Samantha Giancola
Leslie Gonzales
Kali Hanna
Holly Hayden
Chorus Gentlemen:
Joni Matthews
Kourtneye Monroe
Stephanie Sanford
Edina Thomas
Christina Williams

Act II begins in the cave of the Sorceress with her coven of witches who are plotting Dido's death. Her recitatives are answered by her cackling acolytes in 'Ho, ho, ho!' choruses. The Sorceress unfolds a plot. She will conjure a storm to the ruin the royal couple's hunting party and send them back to Carthage. One of her witches will appear to Aeneas in the form of Mercury and command him to sail away. The concluding chorus 'In our deep vaulted cell' is cast in the popular form of a series of echoes.

Duets from Le Nozze di Figaro (The Marriage of Figaro):
Libretto by Lorenzo da Ponte
Wolfgang Amadeus Mozart
Act I, #1 & #2
Susanna – Edina Thomas (Samantha Giancola)
Figaro – Noel Mata (Ivan Hardin)

Act I 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 naivete, stating that when the Count sends Figaro on business, the Count will be free to visit her alone.

Act I, #5
Susanna – Karisa Gulden (Kali Hanna)
Marcellina – Joni Matthews (Lynsey Rosenbaum)

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 orders Marcellina out of her quarters.

Program I
Sunday, November 21, 7:30pm
MUSE 104 Class

Henry Purcell

Dido and Aeneas
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Fidelio
Libretto by Joseph Sonnleithner
Ludwig van Beethoven

Act I, #1
Marzelline – 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. Marzelline, 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
Arthur Sullivan

Act I, #7 "I have a song to sing, Oh"
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 Maynard. To calm over-enthusiastic members of the crowd, the two entertainers offer to perform the wildly popular song, "The Merry Wives and his Maid".
The Mikado
Libretto by W. S. Gilbert

Act I #7 “Three little maids from school are we”

Yum-Yum – Holly Hayden (Karisa Gulden)
Peep-Bo – Lohél Gonzales (Joy Daniels)
Pitti-Sing – Kourtenaye 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, 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

Act II, chorus and quartet
Giannetta – Christina Williams (Heather Morrison)
Adina – Lamia Porter (Edina Thomas)
Nemorino – Michael Posa (Amber Donegan)
Dulcamara – Noe Mata (Ivan Hardin)

Chorus Ladies:
LaTeisha Baltimore
Joy Daniels
Samantha Giancola
Lohél Gonzales
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.

Ariadne auf Naxos
Libretto by Hugo von Hofmannsthal

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.
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 contradictions 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
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 love. 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
Act II, #16 Quartet
Konstanze – Suzana Kotur (Mary Biggs)
Blonde – Lorin Taylor (Amy Mein)
Belmonte – Matt Husted
Pedrillo – Dominick Chenes

Konstanze, 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. Upon seeing each other, Constanze and Belmonte eagerly embrace, expressing their joy. Blonde and Pedrillo retreat to the background to express their emotions. Suddenly both men anxiously remember that the women have been in a harem and wonder if they have remained faithful. Blonde reacts quickly and slaps Pedrillo and angrily informs him of her fidelity. Constanze, hurt, informs Belmonte that she has been true. The misunderstanding is cleared up quickly and both couples sing of their undying love for each other.

***** intermission *****

Der Rosenkavalier
Libretto by Hugo von Hofmannsthal
Act II, Presentation of the Rose
Sophie – Stephanie Thorpe (Athena Rodis)
Octavian – Liz Ignatowicz (Leslie Leytham)
Supernumeraries – members of the class

Octavian enters the Faninal household as the emissary of the Silver Rose, an engagement token, which he presents in polite formality to Sophie, the bride-to-be of Baron Ochs. Sophie, fresh from the convent, stares nervously and attracts Octavian’s attention. The two lock gazes amid the crowd of people watching and listening. They are both confused over their sudden attraction to each other and sing a beautiful duet of their newfound feelings.

Un Ballo in Maschera (A Masked Ball)
Libretto by Antonio Scotti
Act III Quintet
Amelia – LaWanda Spicer (Jeanette Fontaine)
Oscar – Emily Slade Lewitt (Jennifer Bryant)
Renato – Renato Estacio (Kaymen Carter)
Sam – Christopher Jordan
Tom – Cornell 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
Act II, #12 Fly Duet
English translation by Buck Ross
Euridice – Athena Rodis
Jupiter – Dan Ibeling

In Offenbach’s merry re-telling of this mythological tale, Euridice and Orpheus are unhappily married and unfaithful to each other. Orpheus plots to kill his wife’s lover with a field of snakes. Euridice, trying to warn her lover, is bitten and taken to the Underworld by Pluto. Euridice 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 Euridice should flee with him to Olympus.

Carmen
Libretto by Henri Meilhac and Ludovic Halévy
Act II, #15 quintes
Carmen – Leslie Leytham (Suzana Kotur)
Frauquina – Marilyn Slade (Elizabeth Sekora)
Mercedes – Colleen Dilts (Liz Ignatowicz)
El Dancairo – Kaymen Carter
Remendado – Jon Lee Keenan

Frauquina 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 find Carmen and the girls in the tavern. The two men propose a smuggling raid that involves the women in their usual fashion. Frauquina 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:

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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.

**SUPERTITLE TRANSLATING AND FORMATTING:** Christine Seitz  
**SUPERTITLE TYPING:** Kristopher Jordan  
**SUPERTITLE CUEING:** Stephanie Thorpe, Lamia Porter, Heather Morrison  

**PROGRAM SYNOPSIS:** Stephanie Thorpe  
**POSTER DESIGN AND LAYOUT:** Stephanie Thorpe, Michael Posa  

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