UNLV

UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts
Department of Music

UNLV Opera Theatre

Presents

An Evening of Opera Scenes

Luana DeVol and Serdar Ilban, directors

Valeria Ore and David Weiller, piano

Wednesday, November 26, 2008
7:30pm
Doc Rando Recital Hall
Beam Music Center

Program

Don Giovanni, Act I, Scenes 5-7
Directed by Luana DeVol

Wolfgang A. Mozart
(1756-1791)
Lorenzo da Ponte

Zerlina	Kristina Newman
Masetto	Grant Davis
Don Giovanni	Michael Elliot
Leporello	Walter L. Biggham
Villagers	Members of Opera Workshop II

Zerlina and Masetto, a young peasant pair, are celebrating their wedding day. Don Giovanni and his servant, Leporello, happen upon the celebration and the Don decides to add Zerlina to his long list of sexual conquests. He invites the wedding party to his chateau, instructing Leporello to depart immediately keeping the villagers and Masetto occupied, and leaving the Don alone with Zerlina. Masetto objects to this arrangement, but is powerless against the Don. Zerlina quickly begins to yield to Don Giovanni's powers of seduction.

Manon, Act I, Scene 1
Directed by Serdar Ilban

Jules Massenet
(1842-1912)
Henri Meilhac and Philippe Gille

Guillot	Erickson Franco
Brétigny	Nathan Van Arsdale
Poussette	Adriana Velinova
Javotte	Alanna Gallo
Rosette	Stephanie Redman
L'Hôtelier	Kyle Johnson

At the courtyard of a hotel in Amiens, Guillot and Brétigny joined by their three actress friends, Poussette, Javotte and Rosette, are loudly calling for a meal that has not yet appeared. They somewhat jokingly threaten to kill the innkeeper, who finally appears and produces a splendid meal!

Don Pasquale, Act I, Scene 2 - Duet
Directed by Luana DeVol

Gaetano Donizetti
(1797-1848)
Giovanni Ruffini

Norina	Marjorie Klespitz
Dr. Malatesta	Brandon Teal
Servant	Michael Elliot

Norina, a young widow, is awaiting the arrival of Dr. Malatesta. She has just received a note from her lover, Ernesto that tells her he has to leave the country because his uncle, Don Pasquale, has disinherited him. Malatesta arrives and makes light of her distress because he has a plan. He explains to her that he will arrange a bogus marriage to old Pasquale with Norina pretending to be a demure, religious young lady. After the "ceremony" she can then make Pasquale so miserable that he will gladly give his "bride" to his nephew, Ernesto, just to get rid of her.

Don Giovanni, Act I, Scene 9 - Quartet
Directed by Luana DeVol

Wolfgang A. Mozart
Lorenzo da Ponte

Don Giovanni	Grant Davis
Don Ottavio	Edwin Cotton
Donna Anna	Maureen Seymour
Donna Elvira	Ivanna Pyzhova

Donna Elvira, one of Don Giovanni's many amorous conquests, has just thwarted his attempted seduction of the peasant girl, Zerlina, removing her from the scene and leaving Giovanni angry and annoyed. His irritated musing is interrupted by the arrival of Donna Anna and Don Ottavio, who try to enlist his help in finding the villain who attached Anna in her bedroom the night before and murdered her father when he responded to her cries for help. Suddenly, a furious Elvira reappears and warns Anna and Ottavio about Giovanni, telling them the he has betrayed her and will do the same to them. Giovanni tries to convince them that Elvira is deranged, and Anna and Ottavio become confused, not knowing whom to believe.

Die Zauberflöte, Act I, Scene 7 - Quintet
Directed by Serdar Ilban

Wolfgang A. Mozart
Emanuel Schikaneder

Papageno	Randy Hughes
Tamino	Erickson Franco
First Lady	Isabella Ivy
Second Lady	Nicole Harris
Third Lady	Stephanie Redman

Being punished by the Queen of the Night for lying, Papageno hopelessly struggles to unlock the cursed mask with little help from Tamino. The Three Ladies appear and remove the mask. They give Tamino a magic flute to aid him in his quest to save the Queen's daughter, Pamina. To Papageno, who is commanded to accompany Tamino, they give a set of magic bells, to protect him on the journey. Tamino and Papageno note that they do not know the way to the evil Sarastro's realm. The Ladies instruct the two men to follow the advice of three young, wise, beautiful, wondrous spirits, who will guide them through their journey.

Faust, Act IV Finale
Directed by Luana DeVol

Charles Gounod
(1818-1893)
Charles-François Barbier and Michel Carré

Méphistophélès	Walter L. Biggham
Faust	MacKenzie Gallinger
Marguerite	Mahina Johnson
Angels	Sheronda McKee, Amanda Mura, Pier Lamia Porter
Chorus, offstage	Members of Opera Workshop II

Faust, an aging scholar, has sold his soul to Méphistophélès in exchange for youth and love. He meets and seduces an innocent village girl, Marguerite, who bears his child. Tormented by guilt and ostracized by the townspeople, Marguerite begins to lose her mind. In despair, she drowns her child and is sent to prison for the crime. Faust insists that Méphistophélès take him to Marguerite. Overcome with remorse at seeing the magnitude of her madness, he begs her to leave the prison with him. Marguerite recoils at the sight of Méphistophélès and, rejecting Faust's plea, calls upon the mercy of heaven to save her soul. She dies, and a choir of angels bears her to heaven as Méphistophélès escorts Faust to hell.

Don Giovanni, Act II, Scene 2 – Sextet
Directed by Serdar Ilban

Wolfgang A. Mozart
Lorenzo da Ponte

Leporello	Nathan Van Arsdale
Donna Elvira	Adriana Velinova
Don Ottavio	Timothy Mellon
Donna Anna	Isabella Ivy
Zerlina	Alanna Gallo
Masetto	Randy Hughes

A courtyard outside Donna Anna's house: Leporello, disguised as Don Giovanni, tries to free himself from Donna Elvira. Just as he sees a way to escape, he is interrupted first by Donna Anna and Don Ottavio, and then by Zerlina and Masetto. All of course take him for Don Giovanni and are astonished to find Elvira pleading on his behalf. Afraid of his life, Leporello throws off his disguise and tries to escape.

INTERMISSION

The Ballad of Baby Doe, Act I, Scene 5
Directed by Serdar Ilban

Douglas Moore
(1893-1969)
John Latouche

Augusta	Linda Jackley
Friends	Melody Wilson, Sierra Galhandro, Brittany Altman, Casey Gardner, Daniella Toscano

Abandoned by her husband Horace Tabor, Augusta lives alone in Denver. Upon a visit at her parlor, her friends inform her that Horace plans to divorce her to marry Baby Doe. She swears to ruin him.

Peter Grimes, Act I – Aria and Chorus, Act II - Quartet
Directed by Luana DeVol

Benjamin Britten
(1913-1976)
Montagu Slater

Peter Grimes	Eldric Bashful
Boles, Methodist Preacher	Edwin Cotton
Captain Balstrode	Michael Elliot
Ellen Orford	Amanda Mura
Niece	Christine Douglas
Niece	Sheronda McKee
Auntie	Kailee Ann Albitz
Villagers	Members of Opera Workshop II

Auntie owns and operates a pub in a small fishing village in England. Her two nieces who serve drinks and try to brighten the atmosphere for the lonely fishermen and townsfolk who frequent the pub assist her. Ellen Orford, the local schoolteacher, and Captain Balstrode have befriended Peter Grimes, a wild outcast fisherman, recently acquitted of the murder of his young apprentice. Both scenes take place in the pub. In Act I, while awaiting delivery of his next apprentice, Grimes sings a strange song aggravating Preacher Boles' and the villagers' suspicions. From Act II, after accusing Ellen of complicity, the townspeople leave the pub to confront Grimes. Left alone, the four women reflect on their relationships to men.

Vanessa, Act I - Duet
Directed by Luana DeVol

Samuel Barber
(1910-1981)
Gian Carlo Menotti

Baroness	Georgia McQuade
Erika	Sarah Fulco

Vanessa, a neurotic and delusional woman, has spent the last twenty years waiting for a man named Anatol whom she loved in her youth. When, after twenty years, a man named Anatol returns, it is not her Anatol, but his son. On the night of his arrival Anatol meets Vanessa's twenty-year-old niece, Erika, and seduces her. A month later, Erika confesses the seduction to her grandmother, the Baroness. The Baroness, who has not spoken to Vanessa for twenty years because she despises her inability to face reality, begins to fear the same weakness in Erika.

Der Freischütz, Act II - Trio
Directed by Luana DeVol

Carl Maria von Weber
(1786-1826)
Johann Friedrich Kind

Agathe	Amanda Mura
Aenchen	Sheronda McKee
Max	Stewart Cramer

Max, a young forester, and Agathe, the Chief Ranger's daughter, are in love and wish to marry. Agathe's father, however, has announced that Agathe's hand will be the prize for the winner of the next shooting contest. Max's marksmanship failed him in the most recent contest. In his desperation to win the next, he falls under the power of Kaspar, who has a bargain with the devil and is able to cast magic bullets, which he offers to Max. In order to obtain them, Max must come in secret to the Wolfsschlucht (Wolf's Glen) at midnight. Agathe and Aennchen have grown anxious while waiting for Max that evening and are dismayed when he tells them he must leave again to go to the Wolf's Glen.

Lakmé, Act I - Duet
Directed by Serdar Ilban

Léo Delibes
(1836-1891)
Edmond Gondinet and Philippe Gille

Lakmé	Adriana Velinova
Mallika	Isabella Ivy

Lakmé is set in British occupied India in the 19th-century. Nilakantha, a Brahmin priest, is bent on rebelling against the occupying British, who have forbidden him from practicing his religion. When Nilakantha goes to attend a gathering of the faithful, his daughter Lakmé and her servant Mallika are left behind. The two go off toward a river to gather flowers in a sacred garden and sing the famous "Flower Duet."

La Cenerentola, Act I Finale
Directed by Luana DeVol

Gioachino Rossini
(1792-1868)
Jacopo Ferretti

Prince Ramiro	Eldric Bashful
Dandini, his servant	Andy Kim
Clorinda	Pier Lamia Porter
Tisbe	Kailee Ann Albitz

Prince Ramiro has invited young women from throughout the land to a ball, and he intends to find among them one who is worthy to be his bride. At the ball, Cenerentola's two mean sisters, Clorinda and Tisbe, have been aggressively seeking Ramiro and Dandini. Prince Ramiro exchanges clothes with his valet, Dandini, so that he may better observe the true nature of the prospective brides. Once Clorinda and Tisbe catch them, the girls focus all their attention on Dandini, believing him to be the Prince. Dandini tells them he cannot have two spouses and suggests he will marry one of them, and the other shall marry his servant. The girls are horrified, the men delighted, as the girls run from the garden!

Rigoletto, Act III - Quartet
Directed by Luana DeVol

Giuseppe Verdi
(1813-1901)
Francesco Maria Piave

Rigoletto	Brandon Teal
Sparafucile	Grant Davis
Gilda	Christina Douglas
Duke	Micheal Smith, Jr.
Maddalena	Sarah Fulco

Earlier in the opera, the lecherous Duke of Mantua disguised himself as a student and seduced Gilda, the cherished daughter of Rigoletto. Rigoletto, the Duke's court jester, swears vengeance and has contracted the assassin, Sparafucila, to kill the Duke. In this scene we find the Duke at a local disreputable inn, planning to seduce Maddalena, the sister of the Sparafucile. Rigoletto has brought Gilda to the inn to observe the Duke with Maddalena through the window. Rigoletto hopes that she will realize that the Duke deserves the revenge Rigoletto has planned for him. She becomes so distraught at witnessing the seduction that Rigoletto pleads with her to leave and tries in vain to comfort her. Meanwhile, the Duke tries to convince the dubious Maddalena that his words of love are sincere.

UNLV Opera Theatre

Serdar Ilban – Interim Director
Luana DeVol – Instructor, Opera Workshop Division II
Serdar Ilban – Instructor, Opera Production & Opera Workshop Division I
Mahina Johnson – Graduate Teaching Assistant, Opera

2008-09 Season

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&
Gianni Schicchi by Giacomo Puccini

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Sunday, March 22, 2009, 2:00 p.m.
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We kindly request that the 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 time to locate the nearest emergency exit before the performance begins.
No Smoking in the auditorium or lobby.

About the Directors and Assistants

Luana DeVol, internationally renowned dramatic soprano, is the newest addition to the UNLV voice faculty. Born in California, she made her professional debut with the San Francisco Opera in 1983 when, as cover, she was called to sing for a sick colleague. The following year she left for Europe to accept her engagement as principal soloist of the Aachen Stadttheater. In 1987, she joined the roster of the Mannheim Nationaltheater, and since 1991 has appeared as guest artist with the major companies of Europe, such as the Vienna Staatsoper, Salzburg Festival, Bayerische Staatsoper, Semper Oper in Dresden, Deutsche Oper am Rhein, Nederlandse Oper, La Scala in Milan, Madrid Oper, Teatro Liceu in Barcelona, and Oper Zurich, as well as in the theaters of other World capitols such as Buenos Aires, Mexico City and Tokyo. Most recently, she appeared in Abu Dhabi of the United Arab Emirates in a Wagner concert, which featured artists of the Bayreuth Festival. Conductors with whom she has sung include Lorin Maazel, Kurt Masur, James Levine, Wolfgang Sawallisch, Christian Thielemann, Daniel Barenboim and Donald Runnicles.

A resident of Henderson since 1996, she is no stranger to UNLV having given Master Classes for the University in 1996, 2006 and 2007. Since 2005, she has given Master Classes to the winners of the annual Henry Holt Scholarship Fund Competition, held under the auspices of West Bay Opera of Palo Alto, California. DeVol has lectured for the University of Maryland Heidelberg, has been a panel member in discussions for the Bayreuth Young Artists as well as for the Wagner Society of New York City, and has provided a lecture and Q&A session for the San Francisco Conservatory.

Her many honors include Singer of the Year twice by Opernwelt, a magazine that conducts an annual survey of the leading critics of Europe, and was made an honorary member in the Wagner Societies of Trier and Karlsruhe. She has adjudicated for the San Francisco American Art Song competition, the Francisco Vinas Singing Competition in Barcelona, and for the National Association of Teachers of Singing. She is currently the Secretary for NATS, Las Vegas Chapter.

Serdar Ilban joined the faculty at UNLV in the fall of 2003 as a part time instructor and a doctoral candidate. Dr. Ilban completed his undergraduate studies in opera performance at the University of Istanbul, and earned his Master of Music degree from The Boston Conservatory with a full scholarship from The Turkish Educational Foundation.

As a performer, he appeared with many prestigious opera companies around the United States such as The New York City Opera National Tour, Sarasota Opera, Connecticut Grand Opera Touring Company, Opera Manhattan, The Bronx Opera, and Il Piccolo Teatro dell'Opera. Notable roles include Escamillo in *Carmen*, Silvio in *I Pagliacci*, The Professor in Carl Nielsen's *Maskerade*, Dr. Malatesta in *Don Pasquale*, and the title role in *Gianni Schicchi*. He also has been a frequent concert artist with such organizations as Performing Arts Society of Nevada, Southern Nevada Musical Arts Society, A Cappella Boston and the New York City Chorale.

Dr. Ilban was honored for his academic and performance achievements by many distinguished organizations such as The Turkish Educational Foundation, The Liederkranz Foundation, Phi Kappa Phi, Who's Who in American Universities and Colleges, and The National Scholars Honor Society.

As a teacher, his students have won awards in NATS Scholarship Auditions and have been accepted to various summer music programs including the American Institute of Musical Studies in Graz, Austria.

Dr. Ilban has been teaching the Division I Opera Workshop and directing its performances since 2004. In the fall of 2008, he was appointed as Visiting Assistant Professor of Voice and Opera in the Music Department at UNLV, and currently serves as the Interim Director of UNLV Opera Theatre. Dr. Ilban is an active member of the National Association of Teachers of Singing and a frequent adjudicator for regional and national competitions.

Mahina Johnson, a native of Hawaii, is a graduate student studying with Dr. Alfonse Anderson. As the Graduate Assistant to the Opera Department, she has designed the posters and programs for every production and concert since 2007. She has performed the roles of Desirée Armfeldt from *A Little Night Music,* Fiordiligi from *Così fan tutte,* Dido from *Dido and Aeneas*, and several scenes from *Faust, Die Fledermaus, La Traviata,* and *The Turn of the Screw*, among others. Mahina is a frequent concert artist in the cities of Las Vegas, San Diego, and her hometown, Honolulu. In the summer of 2008, she studied at the American Institute for Musical Studies (AIMS) in Graz, Austria in the opera studio. Mahina will graduate from UNLV with her Master of Music degree in Vocal Performance in 2009.

Valeria Ore, collaborative pianist, is a native of Ekaterinburg, Russia. She is a graduate of the P.I. Tchaikovsky Musical College where she received her Bachelor's Degree in Music with an emphasis in Choral Conducting and Voice. Ms. Ore is also a graduate of the M.P. Musorgsky Conservatoire where she received a Master's Degree in Music Education. She has performed as both a choir master and a member of choral groups that have toured the former Soviet Union, Germany and France.

In February 2005, Ms. Ore was a Second Place Winner in the Graduate Student/Advanced Adult Division of the National Association of Teachers of Singing, Las Vegas Chapter Competition. In May 2005, she performed the principal role of Mama Lucia in Opera Las Vegas' production of *Cavalleria Rusticana* by P. Mascagni.

In December of 2006, Valeria Ore graduated from the University of Nevada, Las Vegas; where she received a Masters of Music with a dual emphasis in Piano Accompaniment and Vocal Performance. She studied piano with Professor Carol Stivers and Dr. Enrico Elisi and voice with Dr. Carol Kimball and Dr. Alfonse Anderson.

In the summer of 2007, Ms. Ore was selected as one of ten pianists out of thirty five cities in the United States and Canada to attend the American Institute of Musical Studies in Graz, Austria. She participated as a collaborative pianist in the Opera Studio program.

Valeria Ore is currently an adjunct instructor and a collaborative pianist at UNLV.

David B. Weiller has served as Director of Choral Studies at the University of Nevada, Las Vegas since 1984. Under his leadership the university choral ensembles have established an outstanding reputation through their annual concert tours and festival performances. Professor Weiller currently conducts the University Concert Singers and Chamber Chorale. He teaches related courses in choral conducting, literature and pedagogy, and he plays an active role in furthering quality choral performances throughout the school district and community. Professor Weiller is a past recipient of the UNLV William Morris Award for Excellence in Teaching and the UNLV Alumni Association's Distinguished Faculty Award. Many of his former students are successful music teachers across the country.

UNLV choirs under David Weiller's direction have appeared by invitation at western division conventions of the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC), as well as state music educator conferences in Nevada, California and Utah. UNLV choirs have been hailed by adjudicators and critics for their "joyous singing, remarkable delicacy and poise, expressive fervor and thoughtful shading." Concert tours have taken the choirs throughout the western states as well as Hawaii, New York, Canada and Mexico.

David Weiller has appeared as a guest conductor of the Las Vegas Philharmonic and the Nevada Symphony Orchestra in major works for chorus and orchestra. During his career he has conducted over fifty musical theatre productions at the university and as a principal conductor for the College Light Opera Company at Highfield Theatre on Cape Cod, one of the most respected educational theatre companies in the country, where he specializes in Viennese and early American operetta.