

UNLV

UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts ~ Department of Music

Presents

UNLV Opera Theatre

An Evening of Opera Scenes

Luana DeVol, director

Martha Banks and Micheal Lee Smith, student directors

Michelle Latour, guest artist

Valeria Ore, piano

Tuesday, April 13, 2010

7:30pm

Doc Rando Recital Hall

Beam Music Center

PROGRAM

MIDSUMMER NIGHT'S DREAM (1960)

Act I: Ensemble, "Ill met by moonlight,"

Benjamin Britten (1913-1976)
Benjamin Britten and Peter Pears

Puck - Brian Myer
Tytania - Pei-Ning Ku
Oberon - Belinda Jackley
Fairies - Women of the UNLV Opera Theatre

FIDELIO (1805)

Act I: Duet, "Jetzt, Schaetzchen, jetzt sind wir allein"

Ludwig van Beethoven (1770 - 1827)
J. F. von Sonnleithner

Jacquino - John Mancheni
Marzelline - Suzanne Stone

DER FREISCHUETZ (1821)

Act II: Duet, "Schelm! Halt fest!"

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

Aennchen - Daniella Toscana
Agathe - Richelle Janushan

COSI FAN TUTTE (1790)

Act I: "E voi ridete?" and Recitativi

Wolfgang Amadeus Mozart (1756-1791)
Lorenzo da Ponte

Ferrando - John Mancheni
Guglielmo - Brian Myer
Don Alfonso - Randy Hughes

LE NOZZE DI FIGARO (1786)

Act I: Recitative and Duet, "To greet you, my lady"

Wolfgang Amadeus Mozart (1756-1791)
Lorenzo da Ponte

Marcellina - Stephanie Redman
Susanna - Casey Gardner

DER ROSENKAVALIER (1911)

Act III: TRIO, "Marie Theres, wie gut sie ist."
DUET, "Ist ein Traum"

Richard Strauss (1864-1949)
Hugo von Hofmannsthal

Octavian - Belinda Jackley
Die Marschallin - Isabella Ivy
Sophie - Tess Black

INTERMISSION

THE OLD MAID AND THE THIEF (1939)

Act I, Scene II, "Good day, Laetitia" and
Scene III, "Good Morning, Bob"

Gian Carlo Menotti (1911-2007)

Miss Todd - Nicole Harris
Laetitia - Kristina Newman
Bob - Michael Elliot

THE CRUCIBLE (1961)

Act III: Duet, "John, I knew you'd come back to me"

Robert Ward (b.1917)
Adapted from Arthur Miller
By Bernard Stambler

Abigail - Isabella Ivy
John - Michael Elliot

NORMA (1831)

Act II: Duet, "Mi chiama, Norma?"

Vincenzo Bellini (1801-1835)
Felice Romani

Adalgisa - Beverly Taflinger
Norma - Amanda Mura

LA BOHEME (1896)

Act I: Aria, "Che gelida manina"
Aria, "Si, mi chaimano Mimi"
Duet, "O, soave fanciulla"

Giacomo Puccini (1858-1924)
Luigi Illica and Giuseppe Giacosa

Rodolfo - Jahmaul Bakare
Mimi - Martha Banks
Student Director - Micheal Lee Smith

CENDRILLON (1899)

Act I: Trio, "Faites-vous tres belles, ce soir"

Jules Massenet (1842-1912)
Henri Cain

Mme. De la Haltiere: - Amanda Mura
Noemie - Alanna Gallo
Dorothee - Cady Marshall
Student Director - Martha Banks

Act I: Finale

Cendrillon - Janay Bombino
Fairy Godmother - Michelle Latour, Guest Artist, and Michelle Vance (April 17th)
Voix lontaines - Men of the UNLV OPERA THEATRE
Fairies - Women of the UNLV OPERA THEATRE

MIDSUMMER NIGHT'S DREAM (1960)

Act I: Ensemble, "Ill met by moonlight,"

Benjamin Britten (1913-1976)
Benjamin Britten and Peter Pears

Puck Brian Myer
Tytania Pei-Ning Ku
Oberon Belinda Jackley
Fairies Women of the UNLV Opera Theatre

Adapted from William Shakespeare's play of the same name, the opera begins at night with the gathering of the fairies. Puck disrupts their work and they reproach him for his mischief making in the village. Oberon and Tytania, King and Queen of the Fairies, approach furiously engaged in an ongoing battle of wills. Tytania has left Oberon's bed because of their dispute over a child who is under her protection. Oberon will have the child, but Tytania refuses. Oberon swears he will find a way to wrest the child from her.

FIDELIO (1805)

Act I: Duet, "Jetzt, Schaetzchen, jetzt sind wir allein"

Ludwig van Beethoven (1770 - 1827)
J. F. von Sonnleithner

Jacquino John Mancheni
Marzelline Suzanne Stone

Beethoven's only opera, FIDELIO, takes place in a prison in Seville, Spain. The opera begins with this duet between Jacquino and Marzelline, daughter of the jailor, Rocco. Jacquino, an employee at the prison, is working up the nerve to ask Marzelline to marry him, but her affections have turned to the newly hired Fidelio. Fidelio is actually Leonore, disguised as a young man to facilitate her search for her politically imprisoned husband, Florestan. Note: In a production in the late 1980's, in the Russian-occupied East Germany Berlin, a bold political statement was made against the socialist government. Remarkably, no censure followed and the Berlin Wall fell shortly thereafter-in 1989.

DER FREISCHUETZ (1821)

Act II: Duet, "Schelm! Halt fest!"

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

Aennchen Daniella Toscana
Agathe Richelle Janushan

A portrait of the cousins' ancestor has unexplainably fallen from its easel and Agathe is certain it is a bad omen on her impending marriage with her beloved Max. Aennchen repairs the easel and tries very hard to ease Agathe's fears. Agathe reflects that, while Aennchen always finds fun in every situation, she has a heavy heart as to what troubles the morning will bring.

COSI FAN TUTTE (1790)

Act I: "E voi ridete?" and Recitativi

Wolfgang Amadeus Mozart (1756-1791)
Lorenzo da Ponte

Ferrando John Mancheni
Guglielmo Brian Myer
Don Alfonso Randy Hughes

The entire, COSI FAN TUTTE, is based on a bet. Guglielmo and Ferrando are sure that their women would be faithful no matter what. Don Alfonso, who is much older and wiser than the young soldiers, proposes a bet that he can prove otherwise. As part of the bet Don Alfonso has disguised Ferrando and Guglielmo as Albanians. He then introduces the "Albanians" as old friends and wishes the women to be cordial to them. The women, however, haughtily reject the amorous advances of the disguised men. We are left with Ferrando and Guglielmo laughing at Don Alfonso and claiming he has already lost. Don Alfonso knows that with time, he will win.

LE NOZZE DI FIGARO (1786)

Act I: Recitative and Duet, "To greet you, my lady"

Wolfgang Amadeus Mozart (1756-1791)
Lorenzo da Ponte

Marcellina Stephanie Redman
Susanna Casey Gardner

Marcellina is an older woman who still believes herself young and attractive. She has designs on Figaro, the handsome servant of Count Almaviva, and intends to force Figaro to marry her as he has defaulted on a loan she made him. Marcellina encounters Susanna, the lovely young woman Figaro plans to marry, and begins to insult her. Susanna, however, emerges victorious in the battle of wits that follows.

DER ROSENKAVALIER (1911)

Richard Strauss (1864–1949)

Act III: TRIO, "Marie Theres, wie gut sie ist."
DUET, "Ist ein Traum"

Hugo von Hofmannsthal

Octavian Belinda Jackley
Die Marschallin Isabella Ivy
Sophie Tess Black

The Marschallin, a beautiful Austrian aristocrat, has taken her much younger cousin, Octavian, as a lover. She has chosen Octavian to deliver a silver rose to Sophie, daughter of a rich merchant and fresh from the convent. She is engaged to Baron Ochs, a relative of the Marschallin. Octavian and Sophie fall in love at first sight when the rose is delivered. The Marschallin gives up her Octavian to the young Sophie and says her farewell in dignity.

THE OLD MAID AND THE THIEF (1939)

Gian Carlo Menotti (1911–2007)

Act I, Scene II, "Good day, Laetitia" and
Scene III, "Good Morning, Bob"

Miss Todd Nicole Harris
Laetitia Kristina Newman
Bob Michael Elliot

Miss Todd (the old maid) and Laetitia (Miss Todd's young housekeeper) have recently harbored a handsome wanderer named Bob. The night before this scene the women had entertained him with a dinner and Bob had entertained them with some stories. Now, the morning after, Laetitia suggests asking him to stay longer.

Laetitia comes into Bob's room and wakes him with breakfast. Laetitia drops the idea of staying with them longer. After a little coaxing Bob agrees to stay but he will not involve himself with either of the women. Almost yielding to Laetitia's considerable charm, he recollects himself as Miss Todd calls impatiently for her housekeeper.

THE CRUCIBLE (1961)

Robert Ward (b. 1917)

Act III: Duet, "John, I knew you'd come back to me"

Adapted from Arthur Miller
By Bernard Stambler

Abigail Isabella Ivy
John Michael Elliot

This opera is based on the real-life Salem witch trials. Prior to this scene, Abigail has instigated trials against the women in her village accusing them of witchcraft. One of the women is Elizabeth, John Proctor's wife. John is coming to ask that Abigail confess everything she had done and save all of the women from execution. There is an underlying motive behind Abigail's actions. Abigail had once worked for the Proctors and was discharged by Elizabeth when she discovered that John and Abigail shared affection for each other. Abigail wishes to use the trials to eliminate Elizabeth thinking that John will then be hers. John is unable to sway Abigail's resolve.

NORMA (1831)

Vincenzo Bellini (1801–1835)

Act II: Duet, "Mi chiama, Norma?"

Felice Romani

Adalgisa Beverly Taflinger
Norma Amanda Mura

Norma, the Druid High Priestess, has discovered that her secret Roman lover, Pollione, the father of her two children, has betrayed her with a younger priestess, Adalgisa. In despair, Norma contemplated killing

the children but could not do so and has decided to take her own life instead. She sends for Adalgisa and tells her she is free to become Pollione's wife, and begs her to care for his children as well. Adalgisa instead declares that she will go to the Roman camp and implore Pollione to show compassion to his children and to Norma. The two women reaffirm their devotion to the Druids and to each other.

LA BOHEME (1896)

Act I: Aria, "Che gelida manina"
Aria, "Si, mi chaimano Mimi"
Duet, "O, soave fanciulla"

Giacomo Puccini (1858-1924)
Luigi Illica and Giuseppe Giacosa

Rodolfo	Jahmaul Bakare
Mimi	Martha Banks
Student Director	Micheal Lee Smith

Rodolfo is in his garret struggling with a poem before he meets with his friends to enjoy the evening at a café. There is a knock at his door and Mimi enters asking for a flame for her candle. They develop an attraction for each other very quickly. Rudolfo tells Mimi that he is a poet and then asks her to tell him something about herself. She says they call her Mimi, and she escapes from her modest life as a seamstress by fashioning silk flowers that remind her of the coming of spring. Embarrassed, she ends her story as modestly as she began. Rudolfo is enraptured with her as she is with him. Mimi boldly asks if she can join Rudolfo and his friends at the café and Rudolfo asks what will happen afterwards. Mimi coyly replies, "I'm curious." They leave arm in arm for the café.

CENDRILLON (1899)

Act I: Trio, "Faites-vous tres belles, ce soir"

Jules Massenet (1842-1912)
Henri Cain

Mme. De la Haltiere	Amanda Mura
Noemie	Alanna Gallo
Dorothee	Cady Marshall
Student Director	Martha Banks

In Massenet's version of the Cinderella story, Cendrillon's father has married a dreadful woman, Mme. De la Haltiere, who has two vicious and silly daughters. They have been invited to a ball where they will meet the Prince, and they are wild with excitement. Mme. De la Haltiere instructs her daughters in court etiquette. She informs them that being in society is like being on a battlefield, and demonstrates several moves they may find helpful. The girls take their mother's advice very seriously and try their best to follow instructions.

Act I: Finale

Cendrillon	Janay Bombino
Fairy Godmother	Michelle Latour, Guest Artist
	Michelle Vance (April 17th)
Voix lontaines	Men of the UNLV OPERA THEATRE
Fairies	Women of the UNLV OPERA THEATRE

Cendrillon is left behind to work at home. She imagines how it must be at Court and the adventure her stepsisters must be enjoying, decides its folly and tries to return to work. The stars seem particularly bright and she falls into a sudden and deep sleep. The Fairy Godmother appears and summons the Fairies to make Cendrillon the most beautiful belle at the ball. When they have finished their work, they wake Cendrillon who thanks the Fairy Godmother for her transformation. The Fairies send Cendrillon off to her destiny.

About the Artists

Michelle Latour, lyric coloratura soprano, is active as a singer and teacher. She has performed throughout Europe, including Italy, Greece, England, Austria and Germany. A versatile performer, Michelle's singing credits comprise of a variety of roles in opera such as Titania in *A Midsummer Night's Dream*, and the Queen in Mozart's *Die Zauberfloete*, as well as appearances with orchestra including Haydn's *Creation*, Handel's *Messiah*, Orff's *Carmina Burana* and Andrew Lloyd Webber's *Requiem*. An avid recitalist, Michelle has presented numerous art song concerts throughout California, Nevada, New York and the Midwest, performing works ranging from songs for voice and lute, to George Crumb's *Apparition* for voice and amplified piano. Most recently, she presented the world premiere of the song cycle *On the Green Trail*, which she commissioned by Lori Laitman. In addition to performing, Michelle has taught voice at the University of Southern California, San Diego State University, the University of San Diego, Bluffton University, Pasadena City College and others. Currently, she is Visiting Lecturer in Music and Voice at the University of Nevada, Las Vegas. She obtained her Doctorate of Musical Arts from the University of Southern California.

Luana DeVol, internationally renowned dramatic soprano, joined the UNLV voice faculty as an adjunct teacher of voice and teacher of Opera Workshop in the fall of 2008. She made her professional debut in 1983 with the San Francisco Opera as Ariadne in Strauss' opera *Ariadne auf Naxos*. Engagements as principal soloist with the Aachen Stadttheater and then the Mannheim Nationaltheater followed. She became a frequent guest artist with the major companies of Europe, such as the Vienna State Opera, Salzburg Festival, Bayerische Staatsoper, La Scala Milan, Teatro Liceu in Barcelona, and in Buenos Aires, Mexico City and Tokyo. Most recently, she appeared in Abu Dhabi of the United Arab Emirates. Conductors with whom she has sung include Lorin Maazel, Kurt Masur, James Levine, Wolfgang Sawallisch, Christian Thielemann, Daniel Barenboim and Donald Runnicles.

Martha Banks is in her first year of pursuing her Doctorate Degree in Vocal Performance. Roles that she is exploring include the Countess in Mozart's *Nozze di Figaro*, Mimi in Puccini's *La Boheme*, Cleopatra in Handel's *Julius Caesar* among others. Martha is a student of Dr. Alfonse Anderson.

Micheal Lee Smith debuted with UNLV Opera Theater last year, he performed as Rinuccio in Puccini's *Gianni Schicchi*. He is in his second year at the University of Nevada, Las Vegas, pursuing a Doctor of Musical Arts Degree and studies in the professional studio of Dr. Alfonse Anderson with a UNLV Graduate College Assistantship.

ACKNOWLEDGEMENTS

Dr. Michelle Latour, Visiting Lecturer in Music and Voice, UNLV

Shane Jensen, Pianist

Michael Elliot – Production and Program Assistant

Amanda Mura – Communications

Alanna Gallo – Conducting Assistance

Brian Myer – Conducting and French Diction

Martha Banks – French Diction

Tess Black for Cendrillon flowers, and students for their Props and Costumes

Michael Elliot, Jahmaul Bakare, Randy Hughes for their muscles

Stacey Bronk, Chris Meyer, Haik Goomroyan– Invaluable Music Department Staff



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