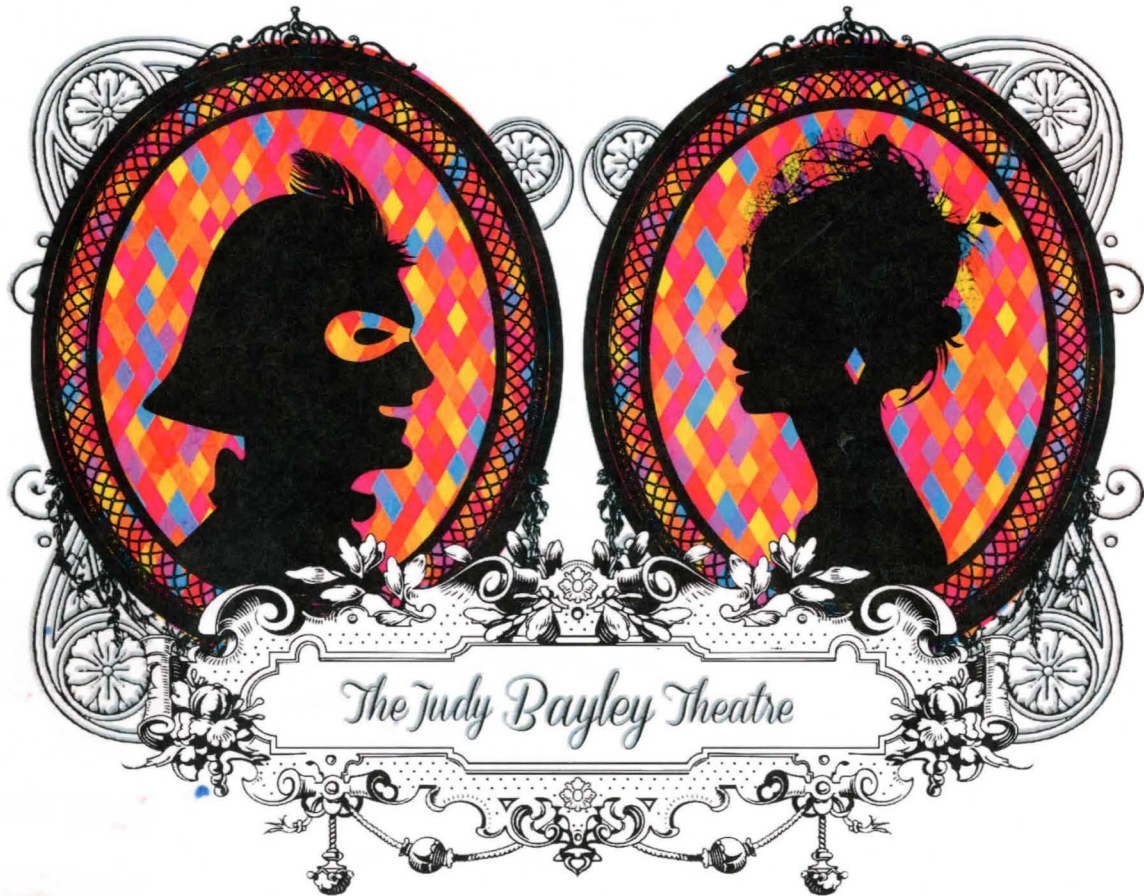


UNLV
OPERA
THEATER

UNLV OPERA THEATER AND SYMPHONY ORCHESTRA
LINDA LISTER, DIRECTOR & KOSTA POPOVIC, CONDUCTOR

AN OPERA BY RICHARD STRAUSS
ARIADNE AUF NAXOS



APRIL 4 + 5, 7:30 and APRIL 6, 2:00

\$25 GENERAL, \$15 SENIORS/MILITARY/STAFF, \$5 STUDENTS WITH ID
FOR TICKET INFO, CALL BOX OFFICE (702) 895 - ARTS

UNLV Opera Theater
presents

Ariadne auf Naxos

Music by Richard Strauss

Libretto by Hugo van Hofmannsthal

CAST

The Major Domo	Anthony Barone
The Music Master	Jonathan Baltera
A Lackey	Kyle Johnson (April 4, 6)
	Ianrod Gargantiel (April 5)
An Officer	Miguel Alasco
The Composer	Stephanie Weiss
The Tenor/Bacchus	William McCullough (April 4, 6)
	Daniel Hunter (April 5)
The Wigmaker	Jordan Madagame
Zerbinetta	Isabella Ivy (April 4, 6)
	Bonita Bunt (April 5)
The Primadonna/Ariadne	Lillian Roberts (April 4, 6)
	Sheronda McKee (April 5)
The Dance Master	Alfredo Martirena
Najade	Lindsay Cunningham (April 4, 6)
	Cheyne Alexander (April 5)
Echo	Carolina Gamazo (April 4, 6)
	Stephanie Redman (April 5)
Dryade	Nicole Thomas (April 4, 6)
	Nicole Harris (April 5)
Harlequin	Xavier Brown
Scaramuccio	Jonathan Mancheni
Truffaldin	David Casey
Brighella	Faustino Solis III (April 4, 6)
	Erickson Franco (April 5)

Nymph Dancers

Kaileigh O'Neill
Cassandra O'Toole
Meimei Valenzuela

Covers

Ariadne: Carrie Wachsberger
The Composer: Nicole Harris
Najade: Suzanne Stone
Echo: Cassandra O'Toole
Dryade: Breanna Lesure
Scaramuccio: Erickson Franco
Officer/Dance Master: Barry Abarquez
Wigmaker/Truffaldin: Ianrod Gargantiel
Harlequin: Kyle Johnson
Major Domo: Richelle Janushan

Special thanks to

Jonathan Good, Jeffrey Koep,
Alfonse Anderson, Tod Fitzpatrick,
Michelle Latour, Nate Bynum,
Brackley Frayer, Dana Moran Williams,
Dave Shouse, Dolly Kelepecz
Judith Ryerson, Katrina Hertfelder,
Scott Hansen, Haik Goomroyan,
Parwin Bakhtary, Karen Kita,
Sandra De Borger, Elaine Fitzpatrick,
Amanda Johnston, Luana DeVol

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Production Staff

Director/Choreographer: Linda Lister

Music Director/Conductor: Kosta Popovic

Orchestral Preparation/UNLV Symphony Conductor: Taras Krysa

Rehearsal Pianists: Kosta Popovic, Jae Ahn-Benton

Stage Manager: Gianni Becker

Scenic Designer: Arick Cunningham

Lighting Designer: Manuel Ramirez

Costume Designer: Daniella Toscano

Poster Designer: Daniella Toscano

Technical Director: Camren Wakefield

Assistant Director: Richelle Janushan

Assistant Stage Manager: Suzanne Stone

Master Electrician: Matt Howard

Electricians: Ed Yetso, Megan Littrell, Taylor Ryberg

Painter/Carpenter: Shannon Bradley

Carpenters: Anais Melendez, Tatiana Cogley, Matt Kilwein

Supertitles: adapted from Nico Castel by Suzanne Stone

Supertitle Operator: Richelle Janushan

Publicity Photographer: Gianni Becker

Videographer: Alfredo Montenegro

Dance Master: Carolina Gamazo

UNLV Symphony Orchestra

Violins

Dmytro Nehrych
Samantha Ciarlo
Tammy Hung
Sarah Wright
Braydon Pikyavit
Marlo Zemartis

Violas

David Chavez
Dalton Davis
Valeria Rieves
Micaela Nielsen

Cellos

Maren Quanbeck
Jeremy Russo
Katharine Smith
Lindsay Johnson

Basses

Tim Harpster
Ed Lacala

Flutes

Carmella Cao
Lynn Tsai

Harp

Emily Montoya

Oboes

Chris Fujiwara
Sharon Nakama (EH)

Clarinets

Erin Vander Wyst
Jennifer Isles

Bassoons

Kevin Eberle
Brock Norred

Horns

Linnie Hostetler
Jon Holloway

Trumpet

Juanpablo Macias

Trombone

Daniel Musso

Percussion

Manny Gamazo
Eddie Yervinyan
Christopher Dye
Bronson Purdy

Piano

Jae Ahn-Benton

Harmonium/Celeste

Albina Asryan

DIRECTOR'S NOTE

“Musik ist eine heilige Kunst. (Music is a holy art.)”-The Composer, *Ariadne auf Naxos*

Ariadne auf Naxos is an opera within an opera, a show within a show not unlike the musical *Kiss Me, Kate*, the play *Noises Off*, or the TV show *Smash*. We see behind-the-scenes as singers in a mythological opera seria are forced to perform simultaneously with a commedia dell'arte troupe. It's "high art" vs. "low art" as diva and clown must collaborate. Amid this absurdity, the sublime music of Richard Strauss runs the gamut from the fiendish vocal fireworks of Zerbinetta's fifteen-minute aria to the ethereal Nymph trios and the quasi-Wagnerian duet between Bacchus and Ariadne. In the words of Strauss himself, "The human voice is the most beautiful instrument of all, but the most difficult to play." And his opera *Ariadne* is a glorious showcase of vocal facility and beauty. May you revel in the "süße Stimme" or sweet voice of Strauss as we celebrate the 150th anniversary of his birth with this UNLV Opera Theater production. --Linda Lister

SYNOPSIS

THE PROLOGUE [40 minutes]

The richest man in town has commissioned a gifted young composer to write a new opera, *Ariadne auf Naxos*, which will be presented this evening for the entertainment of his guests. Preparations are underway as the opera singers discover to their consternation that a troupe of local comedians is also scheduled to perform on the same program. How will the two shows possibly work together as one evening's entertainment? Everyone's confusion increases when they receive the news that since fireworks are set to go off at precisely nine o'clock that night, the two performances will have to take place simultaneously in order to save time. At first despairing of ever being able to present the opera as conceived, the Composer is eventually convinced by Zerbinetta, the free-thinking leader of the comedians, that all will be well. The Composer falls under her spell and, believing that music will always reign supreme, agrees to the proposed union of the two performances.

Intermission (15 minutes)

THE OPERA [70 minutes]

As the opera begins, three nymphs—Naiad, Dryad, and Echo—sing of the sorrow of Ariadne, who has been abandoned on the island of Naxos by Theseus. He brought her there after she helped him defeat the Minotaur at her father King Minos's palace on Crete. Ariadne mourns her fate. Zerbinetta and her colleagues, notably Harlequin, try in vain to amuse Ariadne. Ariadne has loved one man and one man alone, and now that he has abandoned her, she can hope only for death. Zerbinetta urges her to forget him and find another lover. She sings at length about her own experiences with men—she loves them and leaves them, and another always shows up, each seeming like a god at first blush. Ariadne remains steadfastly miserable until the nymphs announce the arrival of the youthful god Bacchus, fresh from his dalliance with the enchantress Circe. Ariadne persists in believing that he is the messenger of death, come to free her. He agrees that he will transform her, but through love, not death. In their final duet, Ariadne sings of her wonder at the change occurring within her, while Bacchus assures her of his devotion. Zerbinetta points out that "a new god" has indeed come, just as she predicted. A wondrous transformation has occurred through the power of music.

-Seattle Opera (with revisions by Linda Lister)

Linda Lister (Stage Director) has directed the UNLV Opera Theater productions of *La canterina*, *The Impresario*, *Carmen*, *The Fairy Queen*, *L'elisir d'amore*, *Suor Angelica*, and *Sancta Susanna*. She has also 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*, *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). She serves on the summer faculty of the Druid City Opera Workshop in Tuscaloosa, Alabama. As a singer, she has performed with the Dvořák Symphony Orchestra, Rome Bach Festival, Washington Symphony Orchestra, Evansville Philharmonic, Las Vegas Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Long Leaf Opera, Cambridge Gilbert and Sullivan Society, and Maine State Music Theatre. She counts Musetta, Adina, Adele, and Cendrillon among her favorite roles. Of her portrayal of Madge in the world premiere of *Picnic*, composer Libby Larsen wrote, "She glows, as do you." 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)

Kosta Popovic (Music Director) has worked as an assistant conductor with the Metropolitan Opera for eleven seasons, of which the last six (2002 to 2008) as an Assistant Chorus Master. In Europe, Mr. Popovic has worked as a Chorus Master with Teatro Nacional de São Carlos, Lisbon, Portugal, and, with Sächsische Staatsoper in Dresden, Germany. For five summers Kosta served on the music staff of the Spoleto Festival, Italy, where he had the honor of assisting the renowned composer Gian Carlo Menotti. Additionally, he has collaborated with Opera Pacific, Houston Grand Opera, Santa Fe Opera, Washington Opera, San Diego Opera, and internationally with Teatro Municipal in Santiago, Chile, and Teatro La Fenice in Venice, Italy. As a pianist/accompanist Mr. Popovic has performed on concerts and recitals in Europe, the United States and Canada. Highlights include performances at the Kennedy Center in Washington DC, Alice Tully Hall in New York, Theatre de la Monnaie in Brussels, La Sainte Chapelle in Paris, Teatro Caio Melisso in Spoleto, and the Ford Centre in Toronto. As a teacher, Kosta enjoys every opportunity to impart his experience, passion, and expertise to the future generations of young musicians. In addition to University of Nevada, Las Vegas, he has taught at the Belgrade Music Academy, University of California, Santa Barbara, and CSU San Bernardino. Mr. Popovic holds a Bachelor of Music degree from Belgrade Music Academy and a Master of Music degree from The Juilliard School. He has completed all the course work for the DMA degree at University of Southern California, Los Angeles, with concentration in Keyboard Collaborative Arts and Choral Music.

Anthony Barone (Major Domo) joined the faculty of UNLV in 2006. A musicologist and pianist, he specializes in studies of European nineteenth- and early twentieth-century repertoires. Dr. Barone teaches a broad spectrum of undergraduate and graduate courses in music history, including seminars on topics such as Richard Wagner, Romanticism, and the Baroque. Prior to UNLV, he taught music history at Manhattan School of Music, Rutgers University, Manhattan College, and Columbia University. His research has focused on Richard Wagner, but his scholarly interests extend to seventeenth- and eighteenth-century repertoires, English music, critical theory, and reception history. His editorial and scholarly work includes past editorship of *Current Musicology* and articles in *Cambridge Opera Journal*, *Music & Letters*, and *The Musical Quarterly*. He has lectured internationally and nationally on topics including Wagner, Fauré, and Vaughan Williams. He has a B.A. from Cornell University, an M.A. from the Eastman School of Music, and a Ph.D. from Columbia University.

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Scenes featuring Pants Roles-The Sequel

including excerpts from
Le nozze di Figaro, *Orfeo ed Euridice*,
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Friday April 25 at 7:30 pm

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