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
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Sunday, November 21, 2004, 7:30pm
Monday, November 22, 2004, 7:30pm

Doc Rando Recital Hall
Beam Music Center
UNLV Campus
Sunday, November 21, 7:30pm
MUSE 104 Class

**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 - Joni Matthews
Joy Daniels - Kourtneye Monroe
Samantha Giancola - Lamia Porter
Lohdi Gonzales - Stephanie Sanford
Kari'sa Gulden - Edina Thomas
Kali Hanna - Christine Williams
Holly Hayden -

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.

**Duet 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** - Noe 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 naivety, stating that when the Count sends Figaro on business, the Count will be free to visit her alone.

Act I, #5

**Susanna** - Kari'sa 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 urges Marcellina out of her quarters.

**Fidelio**
Libretto by Joseph Sonnleithner
Wolfgang Amadeus Mozart
Act I, #1

**Marcelline** - Stephanie Sanford (Kali Hanna)
**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 household and Jaquino press 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, O!"

**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 Merrywrens and his Maid."
The Mikado
Libretto by W. S. Gilbert

Arthur Sullivan
1885

Act I "Three little maids from school are we"

Yum-Yum – Holly Hayden (Karisa Gulden)
Peep-Bo – Lohud Gonzales (Joy Daniels)
Pitti-Sing – Kourtenaye Monroe (LaTeesha 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, the 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

Gaetano Donizetti
1832

Act II, chorus and quartet

Giannetta – Christina Williams (Heather Morrison)
Adina – Lambda Porter (Edina Thomas)
Nemorino – Michael Posa (Achiere Donegan)
Dulcamara – Noe Mata (Juan Hardin)

Chorus Ladies:
LaTeesha Baltimore
Joy Daniels
Samantha Giancola
Lohud 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.

Selections from Ariadne auf Naxos
Libretto by Hugo von Hofmannsthal

Richard Strauss
1912

Act I Trio

Najade – Jennifer Bryant (Lorin Taylor)
Dorabella – Leslie Leysham (LaWanda Spicer)
Echo – Elizabeth Sekora (Mary Slade)

Ariadne, abandoned by Theseus on the isle of Naxos, awaits her death. She is prostrate before her rocky cave, watched over by three nymphs- Najade, Dorabella and Echo - who sympathize with her grief over her lost love. The trio laments that Ariadne’s ceaseless moaning has become as familiar to them as the lapping waves on the shore.

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.

Program II

Monday, November 22, 7:30pm
MUSE 404/ MUS 630 Class

Costa fan tutte
Libretto by Lorenzo da Ponte

Wolfgang Amadeus Mozart
1790

Act I, excerpt from scene ii

Fiordiligi – Mary Biggs (Emily Slade Leavitt)
Dorabella – Jeanette Fontaine (Colleen Dilla)
Ferrando – Jon Lee Keenan (Bryce Myerhoff)
Guglielmo – Doug Carpenter (Ryan Perez-Carillo)
Don Alfonso – Christopher Jordan (Renato Estacio)

Fiordiligi and Dorabella have been happily imagining their married lives with Guglielmo and Ferrando when Alfonso enters with terrible news. (He has devised a plan to win the wager made between himself and the two officers, proving that women are fickle and inconsistent.) He tells the sisters that their loves have been called away to their regiment. The two officers appear, apparently heartbroken, but trying to act as soldiers. The two women declare they will die if the men leave them, and the men promise to return soon. The couples make elaborate farewells, promising daily letters, languishing in their misery, all while Alfonso tries not to laugh in delight at his plan at work.
Rusalka  
Libretto by Jaroslav Kvapil  
Antonín Dvořák  
1901

Act I, excerpt from scene i

Rusalka – Jeannette 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.

Die Entführung aus dem Serail (The Abduction from the Seraglio)  
Libretto by Gottlieb Stephanie  
W. A. Mozart  
1782

Act II, #16 Quartet

Konstanze – Suzanne Kotur (Mary Biggs)  
Blonde – Lorin Taylor (Amy Mein)  
Belmonte – Matt Husted  
Pedrillo – Dominic Chenes

Constance, a Spanish woman, her English maid, Blonde, and Pedrillo, servant of Constanze’s fiance, Belmonte, have been sold by pirates to a Turkish Pasha. Belmonte has tracked them to the Pasha’s seaside palace and plans an escape. They suddenly remember that the women have been in a harem and wonder if the they remember the memory of Manon, his former lover. But Manon arrives and breaks down his resolve with passionate pleas, persuading him to run away with her.

Manon  
Libretto by Henri Meilhac and Philippe Gille  
Jules Massenet  
1884

Act III, sc. ii Duet

Manon – Ahsme Rodis (Amy Mein)  
Des Grieux – Dan Boeling

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 lover. The two lock gazes amid the crowd of people watching and listening. They are both confused over their sudden formality to Sophie, the bride-to-be of Baron Ochs. Sophie, fresh from the convent, stutters 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 Somma  
Giuseppe Verdi  
1859

Act III Quintet

Amelia – LaWanda Spicer (Jeannette Fontaine)  
Oscar – Emily Slade Lewitt (Jennifer Bryant)  
Renato – Renato Estacio (Kaymen Carter)  
Sam – Christopher Jordan  
Tom – Carmel 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  
Jacques Offenbach  
1858

Act II, #12 Fly Duet

Euridice – Athena Rodis  
Jupiter – Dan Boeling

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  
Georges Bizet  
1875

Act II, #15 quintes

Carmen – Leslie Leytham (Suzanne Kotur)  
Francisca – Marilyn Slade (Elizabeth Sekora)  
Mercedes – Colleen Dilts (Liz Ignatowicz)  
El Dancairo – Kaymen Carter  
Remendado – Jon Lee Keenan

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

Women:
Mary Biggs
Jennifer Bryant
Colleen Ditts
Jeanette Fontaine
Liz Ignatowicz
Suzana Kotur
Leslie Leytham
Amy Mein

Men:
Athena Rodis
Elizabeth Sekora
Marilyn Slade
Emily Slade-Leavitt
LaWanda Spicer
Lorin Taylor
Stephanie Thorpe

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.

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