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
Program I

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
Joy Daniels
Samantha Giancola
Lohdi Gonzales
Karla Goudes
Kali Hanna
Holly Hayden

Chorus Gentlemen:
Joni Matthews
Kourtneye Monroe
André Donegan
Ivan Hardin
Noe Mata
Michael Posa

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 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 – 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 – Karla Goudes (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 ousts Marcellina out of her quarters.

Fidelio
Libretto by Joseph Sonnleithner
Wolfgang Amadeus Mozart

Act I, #1
Marcellina – 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. Marcellina, 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

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 Merryweathers and his Maid”. 

**** intermission ****

Fidelio
Libretto by Joseph Sonnleithner
Ludwig van Beethoven

Act II, #14
Susanna – Samantha Giancola (Christina Williams)
Cherubino – LaTeisha Baltimore (Lynne Ricci)

Director: Leslie Leytham

Cherubino, smitten with the Countess, was left alone with her prior to this duet. The Count returned home suddenly and found his wife’s door locked. She thrust Cherubino into her closet. When the Count asked why her door was locked, the Countess stated that Susanna was in the closet. Susanna entered, unseen by the arguing Count and Countess. The Count left to get tools to break down the door, taking the Countess with him. The following duet between Susanna and Cherubino is a fast-paced brainstorm to get Cherubino out of the room before the Count comes back.

Act III, #20
Countess – Lisa Porter (Holly Hayden)
Susanna – Kali Hanna (Lohdi Gonzales)

Director: Leslie Leytham

The Count has asked Susanna to meet him in the garden that night. The Countess has devised a plan: she will dress in Susanna’s clothing and meet the Count instead of Susanna. The Countess tells Susanna to write a letter to the Count confirming that Susanna will meet him for their rendezvous in the garden that night. Susanna, amazed at the Countess’s devious plan, repeats the text of the letter as she writes.
The Mikado
Libretto by W. S. Gilbert
Act I #7 “Three little maids from school are we”

Yum-Yum—Holly Hayden (Karisa Gulden)
Pee-Poo—Lohól Gonzales (Joy Daniels)
Pitti-Sing—Kourtneye Monroe (LaTeisha Baltimore)

The Mikado is the tale of the adventures of Nanki-Poo, son of the Mikado of Japan. Nanki-Poo has fled to Kao-Ko, the Lord High Executioner. In the trio, “Three Little Maids From School Are We”, Yum-Yum arrives with her sisters, Pitti-Sing and Pee-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.

The Mikado
Libretto by Felice Romani
Act II, chorus and quartet

Giacinta—Christine Williams (Heather Morrison)
Adina—Lamia Porter (Edina Thomas)
Nemorino—Michael Posa (Andrew Donegan)
Dulcamara—Noe Mata (Ivan Hardin)

Chorus Ladies:

LaTeisha Baltimore
Joy Daniels
Samantha Giancola
Karii Gudgen
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.

The Dollflugel
Libretto by Hugo von Hofmannsthal
Act I, excerpt from scene ii

Najade—Jennifer Bryant (Lorin Taylor)
Dryade—Leslie Leytham (La Wanda Spicer)
Echo—Elizabeth Sekora (Marilyn 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, Dryade 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.

Zerbinetta’s commedia troupe, Brighella, Harlequin, Scaramuccio, and Truffaldin, burst in with a buoyant, racket-y 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  
Antonín Dvořák 1901  
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  
Jules Massenet 1884  
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 lover. 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  
W. A. Mozart 1782  
Act II, #16 Quartet  
Constance - Suzana 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 Constance’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  
Richard Strauss 1911  
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 Osmin. 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 II, #15 Quintet  
Amelia - LaWanda Spicer (Jeanette Fontaine)  
Oscar - Emily Slade Lewitt (Jennifer Bryant)  
Renato - Renato Estacio (Kaymen Carter)  
Sam - Christopher Jordan  
Tom - Carmell 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  
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. Orphus 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 quintets  
Carmen - Leslie Leytham (Suzana Kotur)  
Frauquita - Marilyn Slade (Elizabeth Sekora)  
Mercedes - Colleen Dilts (Liz Ignatowicz)  
El Dancairo - Kaymen Carter  
Remendado - Jon Lee Keenan  
Frauquita 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. Frauquita 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:

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

Gentlemen:
Athena Rodis
Elizabeth Sekora
Marilyn Slade
Emily Slade-Leavitt
LaWanda Spicer
Lorin Taylor
Stephanie Thorpe
Douglas Carpenter
Kaymen Carter
Dominick Chenes
Renato Estacio
Carnell Johnson
Kristopher Jordan
Jon Lee Keenan
Bryce Myerhoff
Ryan Perez-Carrillo

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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