UNLV Opera Theatre presents Giacomo Puccini's La Bohème
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Presents

La Bohème

An Opera in Four Acts
Music by Giacomo Puccini
(1858–1924)
Libretto by Giuseppe Giacosa and Luigi Illica
Based on “La Vie Bohême”
By Henri Murger

First performed at
Teatro Regio, Turin, Italy, 1896

Friday, March 9, 2007 at 7:30pm
Saturday, March 10, 2007 at 7:30pm
Sunday, March 11, 2007 at 2:00pm

Judy Bayley Theatre
UNLV Campus

Cast (in order of appearance)

Marcello
Rodolfo
Colline
Schaunard
Benoit
Mimi
Musetta
Parpignol
Alcindoro
Custom House Sergeant

Douglas Carpenter
Dominick Chenes (Fri., Sun.)
Eldric Bashful (Sat.)
Noe Mata (Fri., Sun.)
Walter Biggham (Sat.)
Christopher Reames
Ryan Perez-Carrillo
Tabitha Liggett (Fri., Sun.)
Joanne Jennett (Sat.)
Athena Rodis (Fri., Sun.)
Sarah Kim (Sat.)
Michael Posa
Ryan Perez-Carrillo
Andy Kim

Chorus

Soprano
Mezzo
Tenor
Bass
Kailee Ann Albitz
Rachel Espil
Carlos Carrasco
Grant Davis
Samantha Giancola
Felice Garcia
Erickson Franco
Bill Flaxa
Lohol Gonzales
Audrey Hansen
Daniel Jolly
Andy Kim
Maria Pinegar
Amanda Mura
Michael Posa
John Peck
Molly Prout
Lynne Ricci
Patrick Lynch
Lynne Ricci
Whitney Rasmussen
Sabrina Wilson

Children’s Chorus

Dylan Arredondo
Emily Buer
Brett Bushell
McKenna Gatski
Peter Goomroyan

Patrick Lynch
Theofania Mavrintonis
Whitney Rasmussen
Sarah Scow
Sabrina Wilson
Production Staff

Stage Director
Conductor
Chorus Conductor
Assistant Conductor
Rehearsal Pianists
Scenic Design
Lighting Design
Costumes
Wigs
Fight Choreography
Production Technical Director
Performing Arts Center Technical Director
PAC Stage Crew
Production Stage Manager
Assistant Stage Manager/Props Crew Chief
Build/Run Crew Chief
Scenic Painter
Build Assistants
Lighting Crew

Synopsis

Act I opens in a garret apartment on a cold Christmas Eve in Paris. The painter Marcello and his poet roommate Rodolfo are both suffering from lack of artistic inspiration. In an effort to stay warm, Rodolfo throws the pages of his novel into the fire. Their friend, Colline, joins the two, bringing nothing but his philosophical cynicism to the cold apartment. Schaunard arrives with food, wine, and firewood, and a strange tale about how he suddenly
came into such riches. Showing the money earned from his latest job, Schaunard proposes that they enjoy some wine and then spend the evening at Café Momus. They prepare to leave as the landlord, Benoit, arrives to collect the rent. To distract him, Marcello invites Benoit in for a drink, turning the conversation to women. When Benoit regales the men with his favored female forms, preferring plump women to his skinny, overbearing wife, they pretend to be shocked by his exploits and throw him out of the loft without his money. The Bohemians prepare to leave for the café, but Rodolfo decides to remain behind to finish writing. As he begins to work, there is a knock at the door. Fearing Benoit’s return, Rodolfo hastily opens the door to find, Mimi, a neighbor. Her candle has been blown out by the cold drafts in the building. As she comes into the apartment, she is struck by a fit of coughing. Rodolfo quickly catches her as she faints and drops her key. When she and Rodolfo look for the key, both candles are blown out. Finding the key, Rodolfo quickly slips it into his pocket. Continuing to search together, their hands meet in a moment of tenderness. Rodolfo, overcome with emotion, tells her of his dreams (“Che gelida manina”), and in return she tells him of her simple life embroidering flowers (“Mi chiamano Mimi”). Rodolfo declares his love for Mimi, and the pair leave to join the rest of the group at Café Momus (“O soave fanciulla”).

Act II finds Rodolfo and Mimi on their way to Café Momus. The streets are filled with partygoers, last-minute shoppers and vendors, and Rodolfo purchases a hat for Mimi. Parpignol arrives in the streets with his toy cart, followed by a crowd of clamoring children and their mothers. Amused by the scene, Rodolfo and Mimi continue on their way to the café. Welcomed by Marcello, Schaunard, and Colline, they begin to eat. As they dine, Musetta, Marcello’s former flame, enters with her wealthy older benefactor, Alcindoro. She and Marcello struggle to appear indifferent to one another when they are obviously still equally infatuated. A hopeless flirt, Musetta captures the attention of every occupant of the café when she sings “Quando m’en vo.” Having sufficiently tortured her former lover during the aria, she reigns a pain in her foot, sending Alcindoro on a fool’s errand to the local cobbler. As soon as Alcindoro leaves, she and Marcello reunite. The Bohemians carry Musetta off in triumph, leaving their bill for the unsuspecting Alcindoro to pay.

Act III begins two months later in February at a tavern on the outskirts of Paris. Mimi has arrived in the early morning hours, searching for Marcello. She tells him Rodolfo has left her in a fit of jealousy (“O buon Marcello, aiuto!”). Mimi sees Rodolfo approaching and hides. She hears Rodolfo tell Marcello that he is leaving Mimi because of their frequent quarrels. Disbelief prompts Marcello to question Rodolfo’s true motives. Rodolfo reluctantly tells Marcello that Mimi’s deteriorating health is his main concern. He discovers Mimi as Marcello hears Musetta’s laughter echoing in the tavern. Marcello and Musetta stage a mock duel to entertain Rodolfo and Marcello. Musetta enters and destroys their good mood by singing the aria, “Sono andati?”). Alone in the apartment, Rodolfo and Mimi reminisce about their past happy relationship (“Vecchia zimarra”). Rodolfo, the last one to realize that Mimi is dead, is overwhelmed with grief, and cries out her name.

Program Notes

One of the most popular and beloved operas of all time, La Bohème was composed in December 1895 by Giacomo Puccini. He became interested in the Scènes de la vie de Bohème, a novel by Henri Murger in the winter of 1892-3, before the premiere of Manon Lescaut. His intention to base an opera on Murger’s novel involved him in controversy with Leoncavallo, who claimed precedence on the novel in 1893 in his publisher’s periodical, Il secolo. Leoncavallo asserted that he already had artists in mind and that this fact was well known by Puccini. This assertion was quickly rebutted by Puccini, writing the next day to Il corriere della sera. His letter stated that he welcomed the chance to compete with his rival while allowing the public to judge the better composer.

Tito Ricordi II, Puccini’s publisher, attempted to secure the exclusive rights to Murger’s Scènes de la vie de Bohème, but the novel was part of the public domain and his attempts were unsuccessful. Puccini’s composition of La Bohème was slow as he was traveling for two years to various European cities supervising productions of Manon Lescaut. Librettist Luigi Illica was given the duty of scripting a dialogue from Murger’s novel while his partner, Giuseppe Giacosa, completed the task of turning Illica’s prose into verse. After much deliberation and dispute between Puccini, Illica, and Giacosa, composition of La Bohème began in the summer of 1894. The opera received its premiere in 1896 in Turin, Italy at the Teatro Regio under the direction of Arturo Toscanini. La Bohème quickly traveled through Italy, moving from Rome to Palermo. Covent Garden mounted its own production in 1897 while the Parisian première occurred in 1898.

Compositonally, Puccini was leagues ahead of his rivals. While they were creating formless operas of plot linked by aria and recitative, Puccini was organizing his acts through the use of motives. In La Bohème, Puccini fully employs his motivic skills by interweaving them throughout the opera, bringing to mind a character, mood, or scenario. His compositional fingerprint consisted of diatonic melodies without chromatic inflection that move mostly by step while incorporating frequent descending 5th’s, sequences with a heavy subdominant bias, successions of parallel, and often unrelated chords. He was also known for frequent use of added notes and unresolved dissonances, climaxies built on alternating progressions, and a habit of doubling the outer parts with harmonies interspersed within the chord structure.

- Stephanie Thorpe

1 Julien Budden, “Giacomo Puccini,” Grove Music Online.
2 Ibid.
Director's Notes

It has been an exciting journey to bring Puccini's masterwork to life with this cast and crew. So many people contributed time, effort and funds to this enterprise. Taras Krysa has helped create a wonderful synergy between singers and orchestra, with constant attention to the myriad of musical details in this beautiful score. Thom Bumblauskas has created a steamilynked design, framing our production in turn-of-the-twentieth-century Paris. David Tolin organized the set build, bringing the design to life, and Carla Siller painted the beautiful vista of the city of Paris and the Eiffel Tower. Michelle Warner has brought her eye for beautiful moods to the lighting design, and Rusty Tenant gave fight choreography lessons to Schaunard and both Collines, introducing them to the exciting world of stage combat. The intrepid Molly Goodwin, as Production Stage Manager, kept us all on task. The members of our Children's Chorus are already busy members of the University Children's Chorale, and they and their parents have devoted many extra hours to rehearsals for this production. I am extremely grateful for the donations of all the members of our Opera Amici, especially the Performing Arts Society of Nevada.

Conductor's Notes

Puccini's stirring melodies take us through this irresistible tale of non-conformists and star-crossed lovers in bustling late nineteenth-century Paris. The influence of Puccini in the Verismo (meaning "realism" in Italian) movement is clearly exhibited in La Bohème, and Christine Seitz brings the story to life in her earnest and compelling production at UNLV. The cast is exquisite and their love and sympathy for the characters shine through in every act. It has been my great pleasure to work with everyone involved, and I invite you to fall in love with this intoxicating and compelling masterpiece of music and drama. Enjoy!

Biographies

Eldric Bashful, Rodolfo (Sat.) tenor, is a native of New Orleans, LA. Eldric makes his debut performance with UNLV Opera Theatre in the role of Rodolfo in La Bohème. He comes to us as a recent graduate of Arizona State University where he performed leading roles in Les Dialogues des Carmélites, Amahl and The Night Visitors and Britten's The Rape of Lucretia. From Opera to Musical Theatre he has enjoyed a varied performing career appearing in such productions as Macbeth with Arizona Opera Chorus, Carmen, Tosca, Herodiade and La Bohème with New Orleans Opera Chorus and Louisiana State University Opera Chorus. As a soloist Eldric has also been seen on the concert stages in Kansas City, New York City and Vero Beach, Florida. Other concert soloist and ensemble performances in such venues as the Metropolitan Museum, Avery Fisher Hall and numerous stages across Germany, France, Spain and Switzerland.

Walter Biggham, Colline (Sat.) baritone, is a student of Dr. Alfonse Anderson, completing his Bachelor of Music in Vocal Performance and Vocal and Instrumental Education degrees. Walter is a Junior in the College of Fine Arts and recently competed in the National Association of Teachers of Singers vocal competition and won first place in the Junior men's division. Other roles with the UNLV Opera Theatre and scenes programs include; Count Robinson, il matrimonio segreto by Domenico Cimarosa; Armored man, The Magic Flute by W.A. Mozart; Ernesto, il mondo della luna by Haydn. This summer, Walter will be traveling to the AIMS-in Graz summer study program where he will be given the opportunity to work with some of the country's finest musicians and instructors. Walter is also an employee of the Clark County School District, as a paraprofessional for Legacy High School in the Band department, and also offers his time and support to some of the choral programs around the valley.

Thom Bumblauskas (Scenic Designer) My design credits include: resident scenic designer for The Media Theatre (PA), Opera ViVente (MD), designing for The Maryland Arts Festival (MD), Maine State Music Theatre (ME), Act II Playhouse (PA) as well as designing productions Off Broadway. While the resident designer and scenic artist for the Walnut Street Theatre (PA), during which time I earned my affiliation with USA 829 as a Scenic Designer and Scenic Artist, I designed a number of world premiers, most prominently "Old Wicked Songs" by John Marans. I assisted Tony Walton on Philadelphia production of "Laughter on the 23rd Floor" and did much of the research for his Broadway production of "1776" at the same time as designing my own production in Philadelphia. While designing at Maine State Music Theatre I collaborated with Tony Award winning Maury Yeston his new musical "In The Beginning". Also notable was a production of THE SWORD AND THE STONE at Theatre IV (VA) for which I won a Phoebe Award for outstanding scenic design. I recently designed ULYSSES RETURNS TO HIS HOMELAND for Opera ViVente, and I am currently the production designer and resident designer for the New London Barn Playhouse in New London, New Hampshire. My film and television credits include scenic artist, art director and production designer.
As Art Director, my work on the film SNIPES helped it to be: Winner Best Feature - Fest Indies, 2002 Philadelphia Festival of World Cinema Official Selection; 2001 Toronto International Film Festival Official Selection 2002 Gen Art. My production Design for “Christina Cooks” on PBS is seen in 1700 markets and has branched into a spin off series “Christina Cooks Live at Whole Foods” which I also served as the production designer. In January of 2006 my work as Set Designer was seen in the Touchstone film ANnapolis which opened on screens around the world. This season I was also the scenic charge for QUEER EYE FOR THE STRAIGHT GUY, Las Vegas, as well as worked with Bruce Reinen on COMIC RELIEF 2006 at Caesar’s Palace in Las Vegas for HBO.

Douglas Carpenter, Marcello, baritone, is currently a senior studying with Dr. Tod Fitzpatrick. This past fall Doug was a runner-up in Palm Springs Opera Guild Competition. In 2006, Doug was a finalist in the Utah District Metropolitan Opera Auditions where he received a study award for his progress. He placed first in the Junior Men’s Division, second place in Men’s Musical Theater at NATS Study Awards, and was a winner of the Huntzinger Concerto Competition. Doug has performed as Zuniga in Opera Las Vegas’ Carmen, the title role in UNLV’s Don Giovanni, and Papageno in The Magic Flute. He has also worked with Utah Festival Opera as the Mandarin in Turandot and Tommy Keeler in Annie Get Your Gun. Most recently, he performed in Opera Las Vegas’ La Bohème as Marcello and UNLV Opera Theatre’s production of Albert Herring as the Vicar.

Dominick Chenes, Rodolfo (Fri./Sun.) tenor, is a student of Dr. Alfonse Anderson at the University of Nevada, Las Vegas and will complete his Bachelor degree in Music-Vocal Performance in spring 2007. In 2006 Dominick received an encouragement award from the Metropolitan Opera National Council Auditions in Salt Lake City, Utah. Other awards include first place in the sophomore men and junior men divisions of the National Association of Teachers of Singers (NATS) competition. Past roles with the UNLV Opera Theater and scenes programs include: Mayor Ulfeld, Albert Herring; Tamino, The Magic Flute; Rodolfo, La Bohème; Dr. Caius, Falstaff; Malcolm, Macbeth; Pedrillo, Die Entführung aus dem Serail; Ecclestone, Il mondo della luna. Dominick attended the American Institute of Musical Studies (AIMS) 2005 and 2006 in Graz, Austria, where he studied with Dr. Everett McCorvey and Dr. Alfonse Anderson. While attending the AIMS program Dominick had the privilege of performing with the AIMS Festival Orchestra under the direction of Maestro Eduard Mühle, Roland Seifarth, and Alexander Kalajdzic. Dominick was a finalist in the 2006 AIMS Meistersinger Competition and recently won the Senior Men’s Division at the 2007 Las Vegas Chapter NATS Study Award Competition.

Molly Goodwin, Production Stage Manager is a Midwesterner hailing from Davenport, Iowa. She is currently a third year MFA stage management candidate at UNLV. Molly received a BA in Theatre/Dance and a minor in music from Luther College (Decorah, IA) in May of 2002. Her recent stage management credits include UNLV Theatre Department’s productions of The Laramie Project, Pluck the Rose, and Criminal Conversation, UNLV Opera Theatre’s productions of Albert Herring and The Magic Flute, and a recent internship with Celine Dion’s A New Day. Prior to attending UNLV, Molly stage managed productions for several regional theatres including: Timber Lake Playhouse, The Commonweal Theatre Company, The Creede Repertory Theatre, and The Warehouse Theatre. She’d like to thank all her wonderful friends and family for their overwhelming patience, love, and support.

Joanne Jonnett, Mimi (Sat.) soprano, completed her Bachelor’s of Music in Vocal Performance and Pedagogy from Oakland College. She is currently pursuing a Master of Music degree in Vocal Performance at the University of Nevada Las Vegas. Joanne has recently sung the role of First Lady in The Magic Flute, the cover for the role of Lady Billows in Albert Herring, and other opera roles in Madama Butterfly, The Marriage of Figaro and Falstaff. She has also appeared in concerts and recitals in Alabama, Kentucky, and Las Vegas. Joanne is currently studying voice with Dr. Alfonse Anderson.

Andy Kim, Custom House Sergeant, baritone, is a sophomore studying with Michael Cochran and is pursuing a B.M. in Music Education. Andy’s first performance at UNLV was with the Opera Workshop in fall 2006 singing the Poet in a staged version of Robert Schumann’s song cycle “Dichterliebe.” He recently placed second in the Sophomore Men Division of the NATS Study Awards. La Bohéme is Andy’s first opera and is delighted to understudy Marcello. He would like to thank Michael Cochran, all his friends, and family.

Sarah Kim, Musetta (Sat.) soprano, is a native of Portland, OR pursuing her Master of Music Degree in Vocal Performance at University of Nevada, Las Vegas, where she studies with Professor Christine Seitz. She completed her Bachelor of Music in Vocal Performance at Northern Arizona University. With UNLV Opera Theatre, she was last seen as 1st Spirit in The Magic Flute and Nora in Don Pasquale in the opera scenes and school outreach performances. Her other opera roles include: Susanna in Le nozze di Figaro, La tasche chinoise and La libellule in L’enfant et les sortileges, and Belinda and 1st Nereid in Dido and Aeneas. Her opera scenes credits include: Musetta in La Bohéme, Cleo San in Madama Butterfly, and Fiordiligi in Così fan tutte. For concert performance, she has performed Pierrot lunaire by Schoenberg, “Bachianas Brasileiras No.5” by Villa-Lobos, and has been a soloist for Händel’s “Messiah”, and Vivaldi’s “Gloria”. Her past summer programs include: Intermezzo, Seagle Music Colony, and Bel Canto Northwest Voice Institute. In addition, she was a past Arizona Opera League of Northern Arizona Artist Scholarship recipient.
Taras Kyrsa (Conductor) was born in Kiev, Ukraine to a musical family. He began his formal studies as a violinist at the Moscow Conservatory. After moving to the United States, Mr. Kyrsa continued his studies at Indiana University and Northwestern University both in violin and conducting. His conducting teachers have included Victor Yampolsky, Jorma Panula and David Zinman. As a violinist, Mr. Kyrsa won positions with the New World Symphony Orchestra and St. Louis Symphony Orchestra. In 2002, Mr. Kyrsa left the St Louis Symphony Orchestra to focus on conducting full time. In recent seasons his conducting appearances have included the St. Louis Symphony Orchestra, National Ukrainian Symphony Orchestra, Orchestra von het Oosten, New World Symphony, St. Petersburg Symphony, Moscow Soloists, Slovak Sinfonietta, Spoleto Festival Chamber Orchestra, Kiev Chamber Orchestra and the Lublin Philharmonic Orchestra. Mr. Kyrsa has made three critically acclaimed recordings for the Brilliant Classics label. In addition, he has served as principal conductor of the Ukrainian State Pops Symphony Orchestra. Currently, Taras Kyrsa is Director of Orchestras at the University of Nevada – Las Vegas and Music Director of Henderson Symphony Orchestra.

Michelle Lee (Rehearsal Accompanist) started studying piano at the age of five in Las Vegas. Two years later she joined Roger Bushell's studio, where she remained a student for the next 11 years. Ms. Lee performed and competed on a regular basis, winning various local and state piano competitions (Bolognini, All-State, MTNA). She performed piano concertos on several occasions with the Youth Camerata Orchestra and Henderson Civic Symphony. At the age of 13, Ms. Lee began studying violin with Oscar Carrescia and served as concertmistress of the Youth Camerata Orchestra for three years. Ms. Lee graduated from the Las Vegas Academy for the Performing Arts as a valedictorian in 1997 and then studied piano performance with Gary Amano at Utah State University. During college, she worked as a rehearsal and performance pianist for the Utah State Opera program. In 2001 Ms. Lee graduated with a Piano Pedagogy Diploma and a Bachelor's in Accounting. She then joined the Seattle office of Ernst & Young as an auditor for the next two years and became a licensed CPA. She returned to Las Vegas at the beginning of 2004 to pursue teaching, accompanying, and performing.

Tabitha Liggett, Mimi (Fri./Sun.) soprano, was born in Chicago and raised in Williamstown, Kentucky. She received a Bachelor of Music in voice performance from the University of Kentucky, where she studied with Dr. Everett McCorvey. She is currently pursuing her Master's degree in voice at the University of Nevada, Las Vegas (UNLV) where she studies with Dr. Alfonse Anderson. She made her UNLV debut with the role of Pamina in Mozart's Die Zauberflöte in March 2006. Currently she teaches voice classes and private voice lessons at UNLV. Recently, Tabitha was awarded first place in the senior women division in the National Association of Teachers of Singing Competition. She has also participated in many programs nationally and internationally, including American Singer's Opera Project in New York City and the American Institute of Musical Studies in Graz, Austria.

Noe Mata, Colline (Fri./Sun.) bass-baritone, was born in Mexico, and currently resides in Las Vegas, where he is a junior pursuing a vocal performance-music education degree at UNLV. He made his UNLV Opera Theatre debut in 2004 as Masetto in Don Giovanni. Noe studies with Serdar Ilbani, and he is preparing his Junior recital for Spring 2007. He appreciates his family and friends for much support and love.

Valerie Ore, Rehearsal Accompanist 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. 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. She holds a Masters of Music from UNLV with a dual emphasis in Piano Accompaniment and Vocal Performance. She has studied with Professor Carol Stivers (Piano), Dr. Enrico Eliis (Piano) and Dr. Carol Kimball (Voice).

Christopher Reames, Schaufan, baritone, is a native of Raytown, MO. His most recent performance was in the fall of 2006 when he played the role of Sid in the UNLV Opera Theatre production of Albert Herring. Other recent performances include: Papageno in Mozart's The Magic Flute, Richard in Barab's Fortune's Favorites, Perich in Bock and Harnick's The Fiddler on the Roof, and Snoopy in Gensler's You're a Good Man Charlie Brown. Some of his recent solo performances were with The Village Church Choir and Orchestra under the direction of Mr. Mark Ball in such works as: Vaughan Williams' Five Mystical Songs, and Finzi's In Terra Pax. He is currently enrolled in the Master of Music degree program at UNLV, where he is a student of Dr. Tod Fitzpatrick. Christopher is a two-time winner in the Graduate division of the 2006 and 2007 NATS Study Award Competitions. In 2006, he received a Graduate Assistantship in Music from UNLV, where he is also employed as a vocal instructor. Christopher began his work toward his Master's degree after completing a Bachelor of Science degree with an emphasis in vocal performance at William Jewell College in Liberty, MO. Prior to his undergraduate work, Christopher sang with various honor choirs, church choirs, and school choirs throughout the Kansas City area.

Ryan Perez-Carrillo, Benoit/Alcindoro, baritone, is currently in his fifth year of study towards a Bachelor of Music in vocal performance at UNLV. Ryan was last seen on stage with the UNLV opera theater as Francis Nurse in Robert Ward's The Crucible in the spring of 2005, he has performed with UNLV as Maestro Spinelloccio in Puccini's Gianni Schicchi in the Spring of 2004, and he has been an active member with the Opera Department's scenes program since 2003. Ryan aspires to be a performer and voice teacher on the collegiate level and would like to earn further degrees in Vocal Pedagogy, Music Education, and would also like to gain certification in the Alexander technique. Ryan is a student of Serdar Ilbani.

Michael Posa, Parpignol, tenor, is pursuing a Bachelor of Music degree in Vocal performance at the University of Nevada Las Vegas where he studies voice with Dr. Alfonse Anderson. He recently sang the role of Monasatos in The Magic Flute. Other roles include Ezekiel Cheever in The Crucible, Nemorino in L'elisir D'amore, Bardolfo in Falstaff, and Puck in A Midsummer Night's Dream.
Athena Rodis, Musetta (Fri./Sun.) soprano, is currently pursuing her M.M. in vocal performance at UNLV and studies with Dr. Alfonse Anderson. She recently received her B.M. in music education at UNLV. She is a winner of the 2006 Nevada District National Association of Teachers of Singing Artist Awards (NATSAA). Other awards include the Metropolitan Opera National Council Auditions Encouragement award in 2004 and first place in the 2003 National Association of Teachers of Singing (NATS) Study Awards. Athena participated in the American Institute of Musical Studies 2005 Summer Festival where she performed with the AIMS Festival Orchestra. She toured with the Lexington Opera Outreach Program, singing the role of Little Red in Little Red's Most Unusual Day. Her roles with the UNLV Opera Theatre include Pamina in The Magic Flute, Abigail in The Crucible, and Nella in Gianni Schicchi.

Christine Seitz (Director) joined the faculty at UNLV in the fall of 2002 as Assistant Professor of Voice and Opera in the Department of Music. She made her directing debut with the Des Moines Metro Opera in summer of 2006 as stage director for the Apprentice Artist Program, and she will be returning there for summer 2007. She also recently (October 2005) was guest director for the University of Kentucky Opera Theatre's production of Puccini's Suor Angelica and Gianni Schicchi. She has directed the UNLV Opera Theatre productions of Britten's Albert Herring, Mozart's The Magic Flute and Don Giovanni, Puccini's Suor Angelica and Gianni Schicchi, and Johann Strauss' Die Fledermaus. Ms. Seitz was the founding Opera Director for the Pine Mountain Music Festival, where she directed and produced operas for the festival's first ten years, most recently (July 2002) directing a production of Mozart's Don Giovanni which saw performances in Calumet, Marquette and Norway, Michigan. In May 2002 she directed a production of Mozart's Così fan tutte at Luther College in Decorah, Iowa, and in March 2000 she was the stage director for the Florentine Opera's educational performances of Rossini's Barber of Seville at Cardinal Stritch College in Milwaukee, Wisconsin. She has previously taught voice and opera at Luther College and the University of Wisconsin, Madison, and she has directed productions at the University of Wisconsin-Madison and at the restored Grand Opera House in Oshkosh, Wisconsin. Ms. Seitz was the soprano soloist in the world premiere of Trety, by UNLV faculty composer Virko Baley, and she has appeared with the Las Vegas Philharmonic and the UNLV Symphony Orchestra. A dramatic soprano, Ms. Seitz has appeared with opera companies, orchestras and music festivals throughout the United States and in Europe, singing a wide range of repertoire, including Beethoven's Fidelio, Verdi's Macbeth, and the leading role of Anna Clemenc in the world premiere production of The Children of the Keweenaw by Paul Seitz, at the Pine Mountain Music Festival during the summer of 2001. She has appeared in recital with Jessica Paul at UNLV's Rando Recital Hall and at Luther College, and she has performed with Steven Blier on the New York Festival of Song recital series in New York City.

Rusty Tennant (Fight Choreographer) is a certified Actor/Combatant and a member of the Society of American Fight Directors and Choreographers. He is the 2005 recipient of the Kennedy Center/ACTF Fellowship for excellence in stage combat and has won Best Actor and Best Scene honors at the SAFD's National Stage Combat Workshop. He has choreographed fights from Off-Broadway to found space. Currently he is a faculty member with the UNLV Department of Theatre and Scene Shop Supervisor for the Nevada Conservatory.

David Tolin (Technical Director) is a senior undergraduate student from Casper, Wyoming. At UNLV, he is studying Theatre under the Design/Technology concentration and will be graduating in May 2007. Besides investigating graduate schools, he is also currently working on the set design for the new play, The Masks of Rividora, which opens in April 2007. His recent credits include the Projection Engineer for the Playwright's/Repertory, Set Designer for Projects Shakespeare's A Midsummer Night's Dream, and Set Designer for Ragtime, Pluck the Rose, and The Loggerheads of Lambhuna Drive. This is David's very first opera.

Michelle Warner (Lighting Designer) is from Fremont, Nebraska. She is a first year MFA Lighting Design Candidate at UNLV. She received her BFA in Technical Theatre with a minor in Studio Art at the University of Nebraska-Lincoln. She has recently designed Mother Courage and Her Children for the UNLV Theatre Department and Albert Herring for the Opera Department. She spent her summer in Columbia, Missouri designing for the Stephens College Summer Dance Program. The past year she spent her time working aboard the Carnival Elation as a Lighting Technician and taking the American Indian Dance Theatre on their spring tour as the Lighting Director.

David B. Weiller (Chorus Conductor) celebrates his twenty-third year as Director of Choral Studies at the University of Nevada, Las Vegas. Under his leadership the university choral ensembles have established an outstanding reputation through their annual concert tours, festival performances and choral convention presentations. Professor Weiller currently conducts the University Concert Singers and Chamber Chorale and co-directs the University Children's Chorale. He teaches related courses in choral conducting, literature and pedagogy. Many of his former students are now successful music teachers in the Clark County School District and throughout the country. 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. He maintains an active schedule as a guest conductor, clinician and adjudicator, and he is president-elect of the Nevada chapter of the American Choral Director's Association. He has conducted over fifty musical theatre productions during his tenure at UNLV and as a principal conductor for the College Light Opera Company at Highfield Theatre on Cape Cod, and he has appeared as a guest conductor of the Las Vegas Philharmonic and the Nevada Symphony Orchestra in major works for chorus and orchestra. David Weiller holds degrees from Occidental College in Los Angeles and the University of Illinois at Urbana-Champaign; he completed further studies in music education at California State University, Fullerton. He pursued doctoral study at the University of Oklahoma with Dennis Shroe and participated in Helmut Rilling's master classes at the Oregon Bach Festival. As a "life-long learner" Professor Weiller has done intensive summer training at Westminster Choir College (Franke Haasemann, Howard Swan, Robert Shaw, Sir David Willcocks) and the University of Nevada, Reno (Bruce Mayhall, Donald Brinegar). Recent studies include training in Dalcroze Eurythmics at Carnegie Mellon University. His teaching mentors include Harold A. Decker, Thomas Somerville, Drins Frenzel and James A. Young.
Special Thanks To:
Ryan Barnum
Corey Behm
Cristian Bell
William Flaathen
Brackley Frayer
Haik Goomroyan
Scott Hansen
Larry Henley
Lori James
Chuck O'Connor
Rusty Tenant
Laura Turner
Jennifer Vaughan
Edward and Valinda Williams

UNLV Voice and Choral Faculty:
Dr. Alfonse Anderson
Juline Barol-Gilmore
Michael Cochran
Dr. Tod Fitzpatrick
Serdar Ilban
Dr. Jocelyn Jensen
Dr. Carol Kimball
Prof. Christine Seitz
Arsenia Soto
Prof. David Weiller

We request that 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 the time to locate the nearest emergency exit before the performance begins.

No smoking in the theatre auditorium or lobby.