UNLV Opera Theatre presents Giacomo Puccini's La Bohème
UNLV Opera Theater
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 Bohème”
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)

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Marcello</td>
<td>Douglas Carpenter</td>
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<tr>
<td>Rodolfo</td>
<td>Dominick Chenes (Fri., Sun.)</td>
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<td>Colline</td>
<td>Eldric Bashful (Sat.)</td>
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<td>Schaunard</td>
<td>Noe Mata (Fri., Sun.)</td>
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<td>Benoit</td>
<td>Walter Biggham (Sat.)</td>
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<td>Mimi</td>
<td>Christopher Reames</td>
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<td>Musetta</td>
<td>Ryan Perez-Carrillo</td>
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<td>Parpignol</td>
<td>Tabitha Liggett (Fri., Sun.)</td>
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<td>Alcindoro</td>
<td>Joanne Jennett (Sat.)</td>
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<tr>
<td>Custom House Sergeant</td>
<td>Athena Rodis (Fri., Sun.)</td>
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<td>Sarah Kim (Sat.)</td>
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Chorus

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<tr>
<td>Soprano</td>
<td>Kailee Ann Albitz</td>
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<td>Mezzo</td>
<td>Rachel Espil</td>
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<td>Tenor</td>
<td>Carlos Carrasco</td>
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<td>Bass</td>
<td>Grant Davis</td>
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<td>Samantha Giancola</td>
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<td>Felice Garcia</td>
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<td>Erickson Franco</td>
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<td>Bill Flaxa</td>
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<td>Andy Kim</td>
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<td>Maria Pinegar</td>
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<td>Jocey Peck</td>
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<td>Children’s Chorus</td>
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<td>Sarah Scow</td>
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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

Supertitle Translation and Formatting
Supertitle Cueing
Poster/Program Cover Design
Publicity/Programs
Props, Set, Costume and Makeup crews

Christine Seitz
Taras Krysa
David B. Weiller
Phillip Lenberg
Michelle Lee
Valerie Ore
Thom Bumblyauskas
Michelle Warner
Richard Walsh,
Southwest Costumes
Claire Moores
Rusty Tenant
David Tolin
Trent Downing
David Gruzin
Joe Kendall
Molly Goodwin
Lamia Porter
Chuck Scarpiniti
Carla Siller
Cristian Bell
Laura Turner
Lighting Grad students and
student assistants
Obadiah Harvey
Ken Weinberg
Christine Seitz
Stephanie Thorpe
Stephanie Thorpe
Stephanie Thorpe
Entire Cast

UNLV Opera Theatre Orchestra
Directed by Taras Krysa
Phillip Lenberg, Assistant Conductor

Flute
Bradford Malbon

Oboe
Makoto Ochida

Clarinet
Veronica Villegas
Kanade Oi

Bassoon
Shigefumi Yamaura

Horn
Bruce Nakaoka
Fred Stone

Trumpet
Megumi Kurokawa
Philip Garber

Trombone
James Nelson

Percussion
Ryan Shaffer
Joseph Hennigan

Violin I
Adrienne Schreiner (*)
Sandro Ladu
Hermann Brumm
Megan Wingerter

Violin II
Thomas Keeley
Angela LaBella
Jamie Webster

Viola
John Pollock
Lauren Jones
Izzy Trinkle
Danielle Thomas

Cello
Aleks Tengesdal
Rob Chavez
Leigh Wardle

Bass
Matt Oakden

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 CaféMomus. 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 CaféMomus (“O soave fanciulla”).

Act II finds Rodolfo and Mimi on their way to CaféMomus. The streets are filled with partygoers, last-minute shoppers and vendors, and Rodolfo purchases a hat for Mimi. Papignol 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 tormented her former lover during the aria, she leaves a 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 have a bitter argument and leave each other in a fury. Seeing their friends’ relationship fall apart, Rodolfo and Mimi resolve to keep their love alive, at least until spring (“Addio dolce svegliare”).

Act IV opens months later in Marcello and Rodolfo’s apartment, as the friends share their feelings of loneliness (“O Mimi, ti piu non torni?”). Colline and Schaunard burst in upon the pair, bringing a simple meal of bread and one salted fish. The two friends stage a mock duel to entertain Rodolfo and Marcello. Musetta enters and destroys their good mood when she tells Rodolfo that Mimi is dying and wants to see him. The men bring Mimi into the apartment and try to make her comfortable. Marcello and Musetta leave to sell her jewelry for medicine, while Colline makes the decision to sell his overcoat (“Vecchia zimarra”). Alone in the apartment, Rodolfo and Mimi reminisce about their past happy relationship (“Sono andati?”). The others come back with a muff to warm Mimi’s hands, but they see that nothing will help her. Rodolfo, the last one to realize that Mimi is dead, is overwhelmed with grief, and cries out her name.

- Stephanie Thorpe
**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 steamily stained 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 Schauard 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!
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 ANNAPOULS 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 the 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 Zuni 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 Keefer 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 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 Upfold, 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 Edoardo Müller, 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 Jennett, Mimi (Sat.) soprano, completed her Bachelor’s of Music in Vocal Performance and Pedagogy from Oakwood College. She is currently pursuing a Master of Music degree in Vocal Performance at the University of Nevada Las Vegas. Joanne 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 Madame Butterfly, The Marriage of Figaro and Falsstaff. 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 Bohème 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 Norina in Don Pasquale in the opera scenes and school outreach performances. Her other opera roles include: Susanna in Le nozze di Figaro, La tasse chinoise and La libellule in L’enfant et les sortilèges, and Belinda and 1st Nereid in Dido and Aeneas. Her opera scenes credits include: Musetta in La Bohème, Clo cio San in Madame Butterfly, and Fiordiligi in Così fan tutte. For concert performance, she has performed Pierrot lunaire by Schönberg, “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.
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 Ilban, 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 Elisi (Piano) and Dr.Carol Kimball (Voice).

Christopher Reames, Schaunard, 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, Perchik in Bock and Harnick’s The Fiddler on the Roof, and Snoopy in Gsner’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 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/AIcindoro, 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 Spinellocio 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 Ilban.

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 Treny, 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 Riocorda, 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 Choir. 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 Shrock and participated in Helmuth 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 Eurhythmics at Carnegie Mellon University. His teaching mentors include Harold A. Decker, Thomas Somerville, Drinds Frenzel and James A. Young.
Special Thanks To:
  Ryan Barnum
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  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.