UNLV OPERA THEATER + SYMPHONY ORCHESTRA PRESENT

CARMEN
BY GEORGES BIZET

FRIDAY + SATURDAY
MARCH 16 + 17 7:30PM

SUNDAY
MARCH 18 3:00PM

LINDA LISTER, DIRECTOR
TARAS KRYSA, CONDUCTOR
ARTEMUS HAM HALL

UNLV

$25 ADULTS | $15 SENIORS/MILITARY/UNLV STAFF/FACULTY | $5 STUDENTS W/ID
TICKETS AVAILABLE AT UNLV BOX OFFICE: (702) 895-ARTS

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UNLV Opera Theater presents
Georges Bizet's
Carmen

Cast (in order of appearance)

Morales
Jonathan Napier-Morales

Micaëla
Martha Banks (Mar. 16, 18)
Cecilia Lopez (Mar. 17)

Zuniga
Victor Romero

Don José
Dominick Chenes (Mar. 16, 18)
Barron Coleman (Mar. 17)

Carmen
LaToya Lain (Mar. 16, 18)
Kathleen McNicker (Mar. 17)

Lillas Pastia
Xavier Brown

Frasquita
Amanda Mura (Mar. 16, 18)
Charlie Rolison (Mar. 17)

Mercedes
Bénya Jackley (Mar. 16, 18)
Stephanie Redman (Mar. 17)

Escamillo
Daniel Hunter (Mar. 16, 18)
Carnell Johnson (Mar. 17)

Le Dancairo
Brian Myers

Le Remendado
Jonathan Mancheni

Cigarette girls:
Carolina Gamazo, Casey Gardner, Nicole Harris, Isabella Ivy,
Carla Lopez, Cady Marshall, Lamia Porter, Daniella Toscano

Chorus:
Barry Abanez, Miguel Alascos, Cheyna Alexander, Kathryn Bervilt,
Xavier Brown, David Casey, Edwin Cerna, Anthony DeFelice,
Andrew Dziewich, Christopher Vazquez, Erickson Franco,
Carolina Gamazo, Casey Gardner, Brian Angelo Guido II,
Nicole Harris, Elizabeth Hughes, Jonathan Jefferson,
Rhelle Janashian, Carla Lopez, Cady Marshall, Lamia Porter,
Megan Schnilein, Sean Smith, Barry Stanton, Suzanne Scott,
Cody Stover, Melissa Sugarman, Daniella Toscano

Children's Chorus:
Gilbert Magnet School for Communication and Creative Arts
Dena Baughn, Evelyn Blomsquist, Sydney Brents Pawlak, Faith Brown,
Meya Dicks, Madison Gomez, Stela Licheva, Jac Masino,
Kaleb Quinn, Ben Randolph, Alyssa Romeo, Lauryn Selby,
Willow Seymour, Najay Shakir, Destiny Small, Natasha Soriano,
Emily Vasquez, Gabriel Villareal, Haley Yance, Tanya Yap

Covers:
Frasquita/Mercedes Isabella Ivy
Micaëla Lamia Porter

Special thanks to:
Dr. Alfonse Anderson, Dr. Jonathan Good,
Mr. and Mrs. Robert Houssels, Anne-Marie Somers,
Jonna Hayden/Eugene Opera, Costco-Summerlin,
Jackie and Sonia Berg, Nathau Van Artsdale, Firefly,
and the UNLV Theatre Department
Production Staff
Stage Director/Choreographer: Linda Lister
Conductor: Taras Krysa
Chorus Master: David Weiller
Assistant Director/Supertitles: Beverly Taflinger
Assistant Conductor: Rachel Waddell
Vocal Coach/Rehearsal Pianist: Karen McCann
Scene Designer: Dana Hall
Assistant Scene Designer: Alex Andres
Lighting Designer: Jeremy Hodges
Costume & Wig Coordinator: Daniella Toscano
Poster Designer: Daniella Toscano
Stage Manager: Eddie Goodman
Technical Director: Megan Morey
Guest Vocal Coach: Susanna Lemberskaya
Artist-in-Residence Coach: John Churchwell
Fight Choreographer: John Evenden
Children’s Chorus Director: Kay Lehto
French Language Coach: Manuela Carrescia
Opera Graduate Assistant: Barron Coleman
Prop Construction: Isabella Ivy, Lamia Porter
Assistant Stage Manager: Megan Strickley
Assistant Technical Director: Peter Suardi
Carpenters: Tom Egan, Scott Hines
Painter: Jason Wright

UNLV Symphony Orchestra

Violin I
Dmytro Hnedych, Concertmaster
Suzani Casto
Sarah Wright
Marko Zemantis
Debra Yavitz
Elizabeth Bedrossian
Paris Griffith

Violin II
Samantha Altermann*
Belinda Martinez
Braydon Pkyavis
Megan Hemmansen
Keegan Bonahian
Kevin Reilly

Viola
David Chavez*
Valerie Rieves
Rosemary Fajardo
Youngmee Menuick
Shelby Rosten
Joshua Sjoen

Cello
Rebecca Gray*
Anthony Rodriguez
Eddie Yue
Dominique Jackson
Bradley Taylor
Robert Chavet
Jeremy Russo
Corinne Hymel

Bass
Timothy Harper*
Zuriel Santos
Issa Acosta

Flute
Chrisy McHugh*
Carmella Cao

Oboe
Alexandra Gilroy*
Chris Fujiwara

Clarinet
Jennifer Ira*
Jonathan Cannon

Bassoon
K.C. Oul* 
Brook Norred

Horn
Erin Paul*
Jordan Rush
Kyle Tolstyka
Michael Villareal

Trumpet
Allison McSwain*
Kyle Overlay

Trombone
Keith Larsen*

Tuba
Luigi Nit*

Percussion
Christopher Dye
Max Feld
Bronson Purdy

* Principal
DIRECTOR’S NOTE
"Character is destiny." - Heraclitus

The music of Carmen has infiltrated modern popular culture thanks to its inclusion in numerous commercials (most recently Subway), films (Carmen Jones), and television shows (even a notable episode of Gilligan’s Island). The appeal of Georges Bizet’s tuneful melodies seems universal. The basic story of Carmen is also familiar: girl meets boy, girl and boy fall in love, boy loses girl, boy kills girl. But in reality, the story is much more complicated than love gone wrong. The juxtaposition of fate versus free will permeates the opera. Although their relationship seems to bring out the worst in both of them, Don José chooses to love the gypsy Carmen. He rejects his mother’s advice to marry the good girl Micaela and loves Carmen, asking, “Why was it that destiny put her there, on my path?” Even as their love crumbles and she falls for Escamillo, Carmen does not fight against what she believes is her fated path. Don José tries to overpower her, saying, “I will force you to submit to the destiny that links your fate to mine.” Despite her strong will and all her talk of liberty, Carmen takes no action to avoid her own demise because she believes the cards of fortune don’t lie (“Destiny is the master”). To tarot, the death card does not actually imply death, instead a transformation or new beginning. But Carmen takes her fate literally, and so it is written. Today, I predict you are faced to enjoy the very talented singers of UNLV Opera Theater as we begin a new era of collaboration celebrating the magical mixture of music and theater that is opera. And Carmen, with its passion and pageantry, is grand opera at its grandest.

--Linda Lister

SYNOPSIS

ACT I. A square in Seville [cira 40 minutes]

Corporal Moralés and the soldiers while away the time watching the passers-by, among whom is Micaela, a peasant girl from Navarre. She asks Moralés if he knows Don José, and is told that he is a corporal in another platoon expected shortly to relieve the present guard. Avoiding their invitation to step inside the lieutenant in command of the new troops explains why he has come to Seville. Carmen watches the passers-by, among whom is Mercedes, one of her fellow workers. Carmen approaches the factory. The factory bell rings and the men of Seville gather round the female workers as they take their break. The gypsy Carmen is awaited with anticipation. When the men gather round her, she tells them how she has come to Seville to meet the man she once loved. Mercedes enters on a reconnaissance mission. Carmen and José quarrel, and José gazes regretfully down to the valley where his mother is living. Carmen advises him to join her. The women turn the cards to tell their fortunes: Frasquita and Mercedes interpret the cards spell death, for her and for José. She accepts the prophecy. Micaela appears, saying that she fears nothing so much as meeting the woman who has turned the man she once loved into a criminal. But she hurries away in fear when a shot rings out. It is José firing at an intruder, who turns out to be Escamillo, transporting bulls to Seville. When he refers to the soldier whom Carmen once loved, José reveals himself and they fight. Carmen and the smugglers return and separate them. Escamillo invites everyone, especially Carmen, to be his guests at the next bullfight in Seville. Micaela is discovered, and she begs José to go with her to his mother but he firmly refuses. Micaela then reveals that his mother is dying. José promises Carmen that they will meet again. As José and Micaela leave, Escamillo is heard singing in the distance.

ACT II. Lillas Pastia’s Tavern [35 minutes]

Carmen and her friends Frasquita and Mercedes entertain Zuniga and other officers. Zuniga tells Carmen that José has been released this very day. A process in honor of the bullfighter Escamillo is heard, and the officers invite him in. He describes the excitements of his profession, in particular the amorous rewards that follow a successful bullfight. Escamillo then propositions Carmen, but she replies that she is engaged for the moment. He says he will wait. Carmen refuses to leave with Zuniga, who threatens to return later. When the company has departed, the smugglers Dancaire and Remendado enter. They have business in hand for which their regular female accomplices are essential. Frasquita and Mercedes are game, but Carmen refuses to leave Seville: she is in love. Her friends are incredulous. José’s song is heard in the distance. The smugglers withdraw. Carmen tells José that she has been dancing for his officers. When he reacts jealously, she agrees to entertain him. Bugles are heard sounding the retreat. José says that he must return to barracks. Stupefied, Carmen mocks him, but he answers by producing the flower she threw and telling her how its faded scent sustained his love during the long weeks in Seville. But she replies that she doesn’t love him; if he did he would desert and join her in a life of freedom in the mountains. Tom with doubts, he finally refuses, and she dismisses him contemptuously. As he leaves, Zuniga bursts in. In a jealous rage, José attacks him. The smugglers return, separate them, and put Zuniga under temporary constraint. José now has no choice but to desert and join the smugglers.

*Intermission*

ACT III. In the Spanish mountains [30 minutes]

The gang enters with contraband and pauses for a brief rest while Dancaire and Remendado go on a reconnaissance mission. Carmen and José quarrel, and José gazing regretfully down to the valley where his mother is living. Carmen advises him to join her. The women turn the cards to tell their fortunes: Frasquita and Mercedes foresee rich and gallant lovers, but Carmen’s cards spell death, for her and for José. She accepts the prophecy. Micaela appears, saying that she fears nothing so much as meeting the woman who has turned the man she once loved into a criminal. But she hurries away in fear when a shot rings out. It is José firing at an intruder, who turns out to be Escamillo, transporting bulls to Seville. When he refers to the soldier whom Carmen once loved, José reveals himself and they fight. Carmen and the smugglers return and separate them. Escamillo invites everyone, especially Carmen, to be his guests at the next bullfight in Seville. Micaela is discovered, and she begs José to go with her to his mother but he firmly refuses. Micaela then reveals that his mother is dying. José promises Carmen that they will meet again. As José and Micaela leave, Escamillo is heard singing in the distance.

ACT IV. A square in Seville [20 minutes]

As the excited crowd cheers on the bullfighters, Carmen enters on Escamillo’s arm. Frasquita and Mercedes warn Carmen that José has been seen in the crowd. She says that she is not afraid. José enters. He is surprised to find the past and start a new life with him. She tells him calmly that everything between them is over. She will never give in: she was born free and free she will die. While the crowd is heard cheering Escamillo, José tries to prevent Carmen from joining her new lover. Carmen finally refuses her temperament, takes from her finger the ring that José once gave her, and throws it at his feet. José stabs her, and then confesses to the murder of the woman he loved.

--Rodney Milnes, Metropolitan Opera
Linda Lister (Stage Director/Choreographer), in her first year as Director of UNLV Opera Theater, has directed La Canterina and The Impresario, for which she wrote a new Vegas-themed libretto. She has directed productions of The Merry Widow, Hänsel und Gretel, Cendrillon, The Medium, The Old Maid and Thief, Die Fledermaus, Dialogues of the Carmelites, Orpheus in the Underworld, Bastien and Bastienne, Suor Angelica, Gianni Schicchi, Orpheus and Eurydice, Dido and Aeneas, Roman Fever, and The Gondoliers, as well as her own one-act operas Tryst and Thereafter, Love Theories, and How Clear She Shines! She wrote the libretto for Your Time Calling: Composing in the Shadow of Schumann, Mendelssohn and Mahler and directed its premiere in 2005. In addition, she has choreographed HMS Pinafore (State University of New York-Fredonia), The Tender Land (Rochester Chamber Opera), South Pacific (Gallery Players), Grease (Lenox Theater), Charlotte's Web (University of Utah), The Merry Widow and Picnic (University of North Carolina-Greensboro). As a singer, she counts Musetta, Adina, Adele and Pamina among her favorite roles. A Phi Beta Kappa graduate of Vassar College and the Eastman School of Music, Dr. Lister is author of the book Yoga for Singers: Freeing Your Voice and Spirit through Yoga. (www.yogaforsingers.com)

Taras Krysa (Conductor) serves as the director of orchestras at UNLV. Krysa was born in Kiev, Ukraine to a musical family and began his formal studies as a violinist at the Moscow Conservatory. After moving to the United States, Krysa 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, Krysa won positions with the New World Symphony Orchestra and St. Louis Symphony Orchestras. In recent seasons his conducting appearances have included the National Ukrainian Symphony Orchestra, Orchestra van het Osten, New World Symphony, St. Petersburg Symphony, Moscow Soloists, Slovak Sinfonietta, Spoleto Festival Chamber Orchestra, Kiev Chamber Orchestra and the Lublin Philharmonic Orchestra. He has made three critically acclaimed recordings for the Brilliant Classics label. In addition, Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on several European tours with their appearance at the Concertgebouw Hall, and he also conducts the Henderson Symphony Orchestra.