UNLV Opera Theater & Symphony Orchestra
Presents W.A. Mozart's
The Magic Flute

Friday-Saturday
March 19+20
7:30pm

Sunday
March 21
2:00pm

Dawn Harte, director
Taras Kupyza, conductor
Illustration by: Maria Benecke

UNLV
Performers

Principals

Micheal Smith, Tamino (19, 20, 21)
Elias Notus, Sarastro (19, 20, 21)
Brian Myer, Papageno (19, 21)
Jonathan Napier-Morales, Papageno (20)
Sheronda Mckee, Queen (19, 21)
Wendy Moss, Queen (20)
Cecilia Lopez, Pamina (19, 21)
Elizabeth Rasmussen, Pamina (20)
Beverly Taflinger, First Lady (20)
Lisa Eden, First Lady (19, 21)
Isabella Ivy, Second Lady (19, 21)
Amanda Mura, Second Lady (20)
Belinda Jackley, Third Lady (19, 20, 21)
Erickson Franco, Monostatos (19, 20, 21)
Alanna Gallo, 1st Spirit (19, 21)
Stephanie Redman, 1st Spirit (20)
Daniella Toscano, 2nd Spirit (19, 21)
Kristina Newman, 2nd Spirit (20)
Sarah Fulco, 3rd Spirit (19, 21)
Nicole Harris, 3rd Spirit (20)
Genesis Brown, Speaker of Temple (19, 21)
Michael Elliot, Speaker of Temple (20)
Daniel Jolly, 2nd Priest/chorus (19, 20, 21)
Jahmaul Bakare, 1st Priest (19, 20, 21)
Christina Douglas, Papagena (19, 21)
Dominique Pollina, Papagena (20)
Jon Mancheni, Armored Man/chorus (19, 20, 21)
Andy Kim, Armored Man/chorus/Priest (19, 20, 21)
David Casey, Slave 1 (19, 20, 21)
Brian Myer, Slave 2 (20)
Amanda Mura, Slave 2 (19, 21)
Carolina Gamazo, Slave 3/chorus (19, 20, 21)

Michael Elliot, 3rd Priest (19, 21)
Genesis Brown, 3rd Priest (20)
Travis Bernan, priest (19, 20, 21)

Villagers (chorus)

Jillian Jorgenson
Lakesha Harden
Richelle Janushan
Cady Marshall
Jon Mancheni
Suzanne Stone
Edward Cotton
Taylor McCadney
Andy Kim
Travis Bernan
David Casey

Fauna (dancers)

Michael Coleman
Jesus Nanci
Jaleesa Staten
Jennie Carroll
Candace Hanson
Oliva Hernando

In memory of
Ruth Jacobson
Production Staff:

Stage Manager: Erica Courtney
Scenic Designer: Ashleigh Poteat
Technical Director: Jeremy Luce
Lighting Designer: Jeremy Hodges
Costume Designer: Ashleigh Poteat
Assistant Costume Designers: Isabella Ivy, Mariya Radera-Nedyalkova, Denise Ishewiat
Master Electrician: Adam Piotrowski
Electrician: Jeremy Hodges
Scenic Charge Artist: Don Roose III
Stitchers: Kari Eilers, Kiani Reyes, and Kehler Relick
Production Assistant: Barron Coleman

Special Thanks to: UNLV Dance, UNLV Theatre, UNLV Vocal Area Scott Hansen, Judith Ryerson, Katrina Hertfelder, Peter Jakubowski, Jeff Chase, David Shouse, and Dr. Alfonse Anderson

UNLV Symphony Orchestra

First Violins
Elaine Thomas
Roxanne Hidalgo
Thomas Keeley
Sandro Ladu
Matthew Tsai
Zach McBride

Second Violins
Brandie Frias
Marla Huizar
Debra Yavitz
Christina Riegert
Cameron Hanson
Samanta Alterman

Violas
Merietta Oviatt
Gerardo Polanco
John Pollock

Cellos
Courtney Waldron
Dominique Jackson
Anthony Rodriguez
Eddie Yue

Double Basses
Blake Riley
Cory Mueller

Flutes
Donnie Malpass
Carmella Cao
Jessika Kahal

Oboes
Alex Hayashi
Mark Runkles

Clarinets
Aki Oshima
Bryan Wente

Bassoons
Eric Foote
K.C. Chai

Horns
Fred Stone
Chris Kase

Trumpets
Travis Higa
Allison McSwain
Megumi Kurokawa

Trombones
David Jackson
Russel Koester
Paul Munger

Percussions
Corene Peltier
Glockenspiel
Chérie Renée Roe
ACT I

The story of “The Magic Flute” opens Act I, with Tamino endeavouring to escape from a huge snake. He trips in running and falls unconscious. Hearing his cries for help, three black-garbed Ladies-in-Waiting of the Queen of the Night appear and kill the snake with their spears. Quite unwillingly they leave the handsome youth, who, on recovering consciousness, see dancing towards him an odd-looking man entirely covered with feathers. It is Papageno, a bird-catcher. He tells the astonished Tamino that this is the realm of the Queen of the Night. Nor, seeing that the snake is dead, does he hesitate to boast that it was he who killed the monster. For this lie he is immediately punished. The three Ladies-in-waiting reappear and place a padlock on his mouth. Then they show Tamino the miniature of a maiden, whose magical beauty at once fills his heart with ardent love. Enter the Queen of the Night. She tells Tamino the portrait is that of her daughter, Pamina, who has been taken from her by a wicked sorcerer, Sarastro. She has chosen Tamino to deliver the maiden and as a reward he will receive her hand in marriage. The queen then disappears and the three Ladies-in-waiting come back. They take the padlock from Papageno’s mouth, give him a set of chimes and Tamino a golden flute. By the aid of these magical instruments they will be able to escape the perils of their journey, on which they will be accompanied by three youths or genii.

Change of scene. A richly furnished apartment in Sarastro’s palace is disclosed. A brutal Moor, Monastatos, is pursuing Pamina with unwelcome attentions. The appearance of Papageno puts him to flight. The bird-catcher recognizes Pamina as the daughter of the Queen of the Night, and assures her that she will soon be rescued. In the meantime the Three Youths guide Tamino to a grove where three temples stand. He is driven away from the doors of two, but at the third there appears a priest who informs him that Sarastro is no tyrant, no wicked sorcerer as the Queen had warned him, but a man of wisdom and of noble character.

The sound of Papageno’s voice arouses Tamino from the meditations inspired by the words of the priest. He hastens forth and seeks to call his companion by playing on his flute. Papageno is not alone. He is trying to escape with Pamina, but is prevented by the appearance of Monostatos and some slaves, who endeavour to seize them. But Papageno sets the Moor and his slaves dancing by playing on his magic chimes.

Trumpet blasts announce the coming of Sarastro. Pamina falls at the feet of the High Priest and explains that she was trying to escape the unwelcome attentions of the Moor. The latter now drags Tamino in, but instead of the reward he expects, receives a sound flogging. By the command of Sarastro, Tamino and Pamina are brought into the Temple of Ordeals, where they must prove that they are worthy of the higher happiness.
ACT II

In the Palm Grove. Sarastro informs the priests of the plans which he has laid. The gods have decided that Pamina shall become the wife of the noble youth Tamino. Tamino, however, must prove, by his own power, that he is worthy of admission to the Temple. Therefore Sarastro has taken under his protection Pamina, daughter of the Queen of the Night, to whom is due all darkness and superstition. But the couple must go through severe ordeals in order to be worthy of entering the Temple of Light, and thus of thwarting the sinister machinations of the Queen.

In the succeeding scenes we see these fabulous ordeals, which Tamino, with the assistance of his magic flute and his own purity of purpose, finally overcomes in company with Pamina. Darkness is banished and the young couple enter into the light of the Temple of the Sun. Papageno also fares well, for he receives Papageno for wife.

There is much nonsense and even buffoonery in "The Magic Flute"; and, in spite of real nobility in the role and music of Sarastro, Mr. Krehbiel's comment that the piece should be regarded as somewhat in the same category as a Christmas pantomine is by no means far-fetched. It lends itself to elaborate production, and spectacular performances of it have been given at the Metropolitan Opera House.

Its representation requires for the role of Astrofiammante, Queen of the Night, a soprano of extraordinarily high range and agility of voice, as each of the two great airs of this vengeful lady extends to high F and are so brilliant in style that one associates with them almost anything but the dire outpouring of threats their text is intended to convey. They were composed because Mozart's sister-in-law, Josepha Weber (Mme. Hofer) was in the cast of the first performance and her voice was such as has been described above. The Queen has an air in Act I and another in Act II. A quotation from the second, the so-called "Vengeance aria," will show the range and brilliancy of voice required of a singer in the role of Astrofiammante.
Elizabeth Rasmussen (Pamina) is in her final year of her undergraduate program here at UNLV. She will be receiving duel degrees in Vocal Performance and Music Education in December of 2010. Elizabeth is currently studying with Dr. Alfonse Anderson.

Sheronda McKee (Queen of the Night) is a Graduate student in Vocal Performance under the direction of Dr. Alfonse Anderson. Roles she has performed include The Queen of the Night (Die Zauberflöte) in Fidenza, Italy with the Flagstaff in Fidenza summer program, Nella (Gianni Schicchi) and Romilda (Serse).

Daniel Jolly (Priest 2) - Daniel is a senior at UNLV majoring in Music Education. He has been in 8 opera productions over his 5 year stay and has loved every one of them. Daniel is currently studying with Dr. Tod Fitzpatrick.

Andy Kim (Armored Man), baritone, is studying with Luana DeVol and is pursuing a B.M. in Vocal Performance. Andy’s first performance at the University of Nevada Las Vegas was with the Opera Workshop in Fall 2006 singing the Poet in a staged version of Robert Schumann’s song cycle Dichterliebe.

Elias Notus (Sarastro) Bass-Baritone makes his operatic debut in the UNLV Opera Theatre production of Mozart’s The Magic Flute. During his undergraduate studies at Florida State University he sang as a member of the Florida State Opera chorus.

Sarah Fulco (Third Spirit), mezzo-soprano, is a junior studying under Dr. Alfonse Anderson and is pursuing a B.M. in Vocal Performance at the University of Nevada, Las Vegas. Sarah has won first place in the NATS Las Vegas Chapter Awards Program consecutively for three years and has also performed many staged scenes for UNLV’s Opera Workshop ranging from operas such as Cendrillon, Vanessa, Rigoletto, L’Italiana in Algeri, Le Nozze di Figaro and Il Matrimonio Segreto.

Brian Myer (Papageno), baritone, is a junior at the University of Nevada, Las Vegas currently studying music education and romance languages. He has always had a love for music and has taken piano and cello lessons along with his vocal studies under Dr. Tod Fitzpatrick. His previous roles include Betto di Signa from Puccini’s Gianni Schicchi and Kristina Newman, soprano, is in her fourth year at the University of Nevada, Las Vegas as a Music Education major. Kristina performed the role of Ida in this past fall semester’s production of Die Fledermaus at UNLV. rank in Johann Strauss’ Die Fledermaus.

Beverly Taflinger (First Lady) graduated Summa Cum Laude from Fort Lewis College in Durango, CO where she earned her Bachelor of Arts in music and interdisciplinary studies. In 2008 she sang her first operatic role of Belinda in Fort Lewis College’s fully staged performance of Purcell’s Dido and Aeneas and the part of Rosalinda in a performance of excerpts of Strauss’ Die Fledermaus with the Fort Lewis College Concert Choir. In 2009, Ms. Taflinger showed her versatility in the role of Mama Morton in the Fort. Beverly is currently studying with Dr. Tod Fitzpatrick.
Micheal Smith (Tamino), returns to the stage of the UNLV Opera Theater as Tamino. In his debut with UNLV Opera Theater last year, he performed as Rinuccio in Puccini’s Gianni Schicchi. He is in his second year at the University of Nevada, Las Vegas, pursuing a Doctor of Musical Arts Degree and studies in the professional studio of Dr. Alfonse Anderson with a UNLV Graduate College Assistantship.

Amanda Mura (Second Lady), soprano is a senior majoring in vocal performance at the University of Nevada Las Vegas. Amanda has appeared in numerous operas, concerts and recitals with UNLV Opera Theater. She has performed the role of Despina in Così fan tutte, Zita in Gianni Schicchi, and Mrs. Anderssen in A Little Night Music. is currently studying with Dr. Alfonse Anderson.

Lisa Eden (First Lady) soprano, has been described by Plácido Domingo as “... a well rounded artist: she has a lovely voice, is an excellent actress, and a dedicated colleague.” Her promising career is gaining momentum with her recent European operatic debut as Donna Anna in Teatro dell’Opera di Milano’s production of Don Giovanni. Other opera credits include Melisande, Violetta, Rosalinde, Euridice, Fiordiligi, and Roggero. Lisa is currently studying with Dr. Alfonse Anderson.

Nicole Harris (Third Spirit) is in her fourth year at UNLV, majoring in vocal performance. She is currently studying with Dr. Michelle Latour.

Daniella Toscano (Second Spirit) soprano is a third-year student at UNLV. She is performing the role of the Second Spirit from The Magic Flute on Friday night, and also on Sunday during the matinee performance. She has performed opera scenes with UNLV’s Opera Workshop, exploring the roles of Cherubino and Susanna from Mozart’s Le Nozze di Figaro, Giulietta from Offenbach’s Les Contes d’Hoffman, and Vera Boronel from Menotti’s The Consul. Daniella is currently studying with Dr. Michelle Latour.

Stephanie Redman (First Spirit), soprano is a junior majoring in Music Education at the University of Nevada, Las Vegas. Stephanie has performed in numerous symphony and oratorio concerts with the Las Vegas Philharmonic in UNLV’s Concert Choir. Stephanie is currently studying with Dr. Michelle Latour.

Dominique Pollina (Papagena) (Saturday night) Dominique is in her third year at UNLV, studying for her Bachelor’s in Vocal Performance under Dr. Alfonse Anderson.

Christina Douglas (Papagena) soprano is an active performer in recital, concert and opera. Originally from Whitewater, Wisconsin, Christina completed her undergraduate work in May of 2008 from Luther College in Decorah, Iowa. At Luther, Christina was a participant in the opera, choral and French program. In 2007 Christina covered the role of Adina in The Elixir of Love and in 2008 performed the Queen of the Night in The Magic Flute. Christina is currently studying with Dr. Tod Fitzpatrick.

Cecilia López (Pamina) soprano is a senior double majoring in Vocal Music Education and Vocal Performance. Cecilia’s previous roles include Nella from UNLV’s 2009 production of Giacomo Puccini’s Gianni Schicchi. Cecilia is currently studying with Dr. Tod Fitzpatrick.
Wendy Moss (Queen of the Night), soprano. Wendy’s role with UNLV Opera include “Madame de la Haltière” in Massenet’s Cendrillon, “Königin der Nacht” in Mozart’s Die Zauberflöte, “Elizabeth’Baby’ Doe Tabor” in Moore’s The Ballad of Baby Doe and “Amy March” in Adamo’s Little Women. Other roles include “Monica” in Menotti’s The Medium, “Queen of the Fairies” in Gilbert & Sullivan’s Iolanthe, “Dame Hannah” in G & S’s Ruddigore, “Marcellina” in Mozart’s The Marriage of Figaro, “Madame Goldentrill” in Mozart’s The Impresario, “Modestina” in Rossini’s Il viaggio a Reims, and “Sarraghina” in Maury Yeston’s Nine. Wendy is currently studying with Dr. Tod Fitzpatrick.

Jonathan Napier-Morales (Papageno) baritone has appeared as Dr. Falke (Fledermaus) with UNLV Opera and UOP Opera Theater, Brundibar (Brundibar) Mikado (Mikado) with University of the Pacific’s Opera Theatre, and Marquis D’Obigny in Pacific Orchestra’s concert production of La Traviata. He is currently pursuing a MM at UNLV studying with Dr. Alfonse Anderson.

Genesis Ledezmine Brown (Priest/Speaker) Baritone is a senior at the University of Nevada Las Vegas working toward degrees in music education and vocal performance. A voice student of Dr. Alfonse Anderson, Genesis appeared previously in performances of the University’s UNLV Opera Theatre in the role of “Colline” in Puccini’s La Boheme, and “an armored man” in Mozart’s Magic Flute. Genesis is currently studying with Dr. Alfonse Anderson.

Michael Elliot (Priest/Speaker), Baritone, is a Senior at UNLV studying with Dr. Alfonse Anderson, and pursuing a B.M. in Vocal Performance. In the spring of 2008 he covered Don Alfonso in UNLV opera theatre’s production of Così Fan Tutte.

Isabella Ivy (Second Lady) soprano is a Sophomore Vocal Performance major. She covered for the roles of Lauretta and Nella in the 2009 spring production of Gianni Schicchi, as well as being the stage manager. She recently attended the summer program at AIMS in Graz, and performed in many operetta concerts. Isabella is currently studying with Dr. Alfonse Anderson.

Erickson Franco (Monostatos) tenor is a senior at the University of Nevada, Las Vegas pursuing a Bachelor of Arts degree with a Recital Concentration. His most current involvement includes Dr Blind in Die Fledermaus, the role of Gherardino in Puccini’s Gianni Schicchi, and chorus in Mascagni’s Cavalleria Rusticana. Erickson is currently studying with Dr. Michelle Latour.

Belinda Jackley (Third Lady), mezzo-soprano, is originally from Seattle (WA) and has been singing her whole life. Originally a Musical Theater major, she switched to general voice studies and is excited for what the future will bring. Belinda is currently studying with Dr. Alfonse Anderson.

Alanna Gallo (First Spirit) soprano is currently a senior at University of Nevada, Las Vegas, pursuing her Bachelor’s Degree in Music Education, Voice. Her recent opera roles are chorus member in Die Fledermaus, Cavalleria Rusticana, Così fan tutte, and Alcina. Alanna is currently studying with Dr. Michelle Latour.
Jahmaul Abiodun Bakare (Priest) started his classical training at Morehouse College under the vocal faculty of Dr. Uzée Brown, Dr. Mel Foster, and Dr. David Morrow. Bakare has sung with various opera choruses which include Indianapolis Opera, Atlanta Opera, and the Lyric Opera. Bakare continues his classical study at UNLV, under the strict direction of Dr. Alfonse Anderson.

**Directors Notes**

I am extremely happy to be making my debut with UNLV Opera Theatre directing Mozart's *THE MAGIC FLUTE*. During my career, this masterpiece has been a favorite of mine and several years ago I had the fortune to have sung the role of Papagena at Utah Festival Opera opposite, UNLV Professor and Baritone, Tod Fitzpatrick.

While approaching my concept for the opera, I looked at the masonic motifs that help to define the story and music. It is well documented that Mozart was a member of a Masonic Lodge in Vienna for a total of seven years. During this time he attained the rank of “Master Mason”, and during this period he composed many musical pieces for the brotherhood. However, it was Mozart’s final opera, *The Magic Flute*, that some have described as “an Enlightenment allegory, veiled in Masonic ritual.” The story, based on a fable by Wieland, contains characters and circumstances that involve the mysterious worship of Isis, the deity of the ancient Egyptians. Although the libretto is full of fantasy, improbable happenings and absurdities, it is full of symbols and references of actual rituals of Freemasonry. The number three, for example, has a significant importance to the Masons and is evident throughout the opera (3 ladies, 3 spirits, 3 temples, 3 trumpet calls, pyramids). In addition, there are many “pairs of opposites” woven into the story and music. The struggle between evil and good; light and dark; silence and idle chatter; youth and age coupled with Mozart’s writing for the Queen of the Night, which utilizes the opera’s highest most extreme vocal type: the coloratura soprano, contrasting the High Priest Sarastro, the lowest of operatic voice types: the bass.

Following the fantasy, extreme contrasts and mysterious symbolism in this story, I chose to set the opera in the original time period, in Ancient Egypt. To offset the Egyptian and Masonic elements of the story, I have created “classical muses”, 6 dancers, who serve to give a “nod” to the 18th Century, add a visual and physical dimension to the staging and serve as scenic movers. Finally, I believe the key themes of the story to be: Love, Forgiveness, Tolerance and the Brotherhood of Man. I have enjoyed working with this talented cast and staff to create characters, staging, movement and scenic elements that all support these major themes. It is my wish that you will enjoy this delightful, moving and beautiful opera.
Dawn Harris, Director

**Biography**

Director, Dawn Harris, is currently Instructor of Voice, Co-Director of Opera Studio and on the directing staff for the Opera Theatre at the University of Illinois School of Music in Urbana-Champaign. Prior to her appointment at UIUC in 2005, Ms. Harris was the Director of Opera and Assistant Professor of Voice at DePauw University and was on the Voice and Opera faculty at Illinois Wesleyan University from 1990-2004. *The Magic Flute* marks her directorial debut with UNLV Opera Theatre.

Ms. Harris is a versatile artist who has won critical acclaim for her performances of opera, operetta, concerts and musical theatre works in a wide range of repertoire. Performance highlights include the title role in Massenet’s *Manon* with Baton Rouge Opera and Zerlina in *Don Giovanni* with Arizona Opera, both under the direction of bass Giorgio Tozzi; dancing Jerome Robbins’ original choreography alongside Broadway veteran Bebe Neuwirth in Cleveland Opera’s production of *West Side Story*; and singing the soprano solos in Poulenc’s *Gloria* with the New Orleans Symphony. In her many seasons at Ohio Light Opera, Ms. Harris was featured in over 30 roles written by major operetta composers. Some of her most memorable roles include Fiametta in *Boccaccio*, Kathy in *The Student Prince*, Pepi in *Weiner Blut*, Christel in *Der Vogelhaendler*, Natalie in *The Merry Widow* (opposite Paul Groves), Bessie in *Merry England* and Gabrielle in *La Vie Parisienne*. Having distinguished herself as an expert interpreter of the Gilbert and Sullivan comic operas, Ms. Harris has sung nearly all the female roles. She is most noted for her portrayal of Yum-Yum in *The Mikado*, a role she has performed more than 50 times at Ohio Light Opera, as well as, Toledo Opera and at the Grant Park Music Festival. Other operatic and concert highlights include roles with the Utah Festival Opera, Eugene Opera, Opera Theatre of San Antonio and Arkansas Opera Theatre; creating the role of Lola Lopez in the world premiere of Robert Ward’s *Lady Kate* at Triangle Opera; soloist in Handel’s *Messiah* with the Utah Symphony performed in the Mormon Tabernacle; and soloist in Mozart’s *Requiem* with the Baton Rouge Symphony; concert pops with New Orleans, Dayton, Champaign-Urban, Sinfonia da Camera, Illinois Chamber Orchestra and Heartland Philharmonic. Ms. Harris has appeared as Desiree in *A Little Night Music*, Abigail Adams in 1776, Francisca in *West Side Story*, Mary in *Merrily We Roll Along*, Anna Held in *Tintypes*, Pam in *Baby* and Cinderella’s *Mother in Into the Woods* with equity and non-equity theatre companies.

Her vast experience as a director and choreographer has resulted in her directing full productions of *Die Fledermaus*, *Gianni Schicchi*, *Trouble in Tahiti*, *Orpheus in the Underworld*, *Gallantry*, *South Pacific*, *Man of La Mancha*, *Babes in Toyland* and *Oh, Coward!* for Prairie Fire Theatre, C-U Theatre, Illinois Wesleyan University, DePauw University, University of Illinois Opera Studio and Opera Theatre. As Artistic Director of Prairie Fire Theatre and Stage Director, Ms. Harris launched a ten year Gilbert and Sullivan Festival and directed *The Mikado*, *Pirates of Penzance*, *H.M.S. Pinafore*, *The Gondoliers*, *Ruddigore* and *Iolanthe*. Nationally, she was invited as a guest director to stage *The Yeomen of the Guard* at the prestigious Brevard Music Festival in North Carolina and has worked as a choreographer at Eugene Opera (Trial by Jury/The Mikado), Opera Cleveland (Pirates of Penzance), Ohio Light Opera (The Gondoliers), The North Carolina School of the Arts (La Perichole), and Bowling Green State University (*Orpheus in the Underworld*). Most recently, Ms. Harris made her Krannert Center for the Performing Arts directorial debut for the University of Illinois Opera Theatre’s Production of *South Pacific*. Upcoming engagements include choreography for Heidelberg College Opera Theatre’s production of *Pirates of Penzance*.

Taras Krysa

**Biography**

Taras 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 United States, Mr. 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, Mr. Krysa has performed with the New World Symphony orchestra and St. Louis Symphony Orchestras.

His conducting appearances have included 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, Mr. Krysa has served as Principal Conductor of the Ukrainian State Symphony Orchestra, which he led on the several European tours with the appearance at the Concertgebouw Hall.

Currently Taras Krysa is serving as the Director of Orchestras at the University of Nevada, Las Vegas and Music Director of Henderson Symphony Orchestra.
Chérie Reneé Roe

Biography

Chérie Roe is a graduate of the Cleveland Institute of Music with a Master’s of Music in Collaborative Piano and a minor in voice.

Chérie got her start in opera as a chorus soprano and dancer in productions of The Tenderland and Die Fledermaus at Youngstown State University. Since then, Mrs. Roe’s love of opera has grown tremendously as pianist, singer, and coach.

Chérie moved to Nevada from Norfolk, Virginia where she was vocal coach and rehearsal pianist for The Virginia Opera. While at Virginia, she coached productions of Carmen, Agrippina, Eugene Onegin, Tales of Hoffman, and Susannah. She was also the music director of the Virginia Opera education outreach program.

Chérie has also been the vocal coach and rehearsal pianist for Ashlawn Opera in Charlottesville, Virginia. While there, she coached La Bohème, The Sound of Music, and the opera scenes program.

Mrs. Roe was a pianist for Cleveland Opera on Tour’s 2005-2006 season. She was also the vocal coach and rehearsal pianist for Cleveland Opera’s production of the Barber of Seville.

Chérie spent 2005-2006 coaching and teaching opera workshop at the University of Akron. She coached opera scenes for their winter gala as well as their production of Amahl and the Night Visitors. In addition, she spent the summer of 2005 in Center Lovell, Maine as the musical director for Gianni Schicchi at Quisisana Resort.

Chérie was the assistant pianist and vocal coach at the Cleveland Institute of Music during the 2004-2005 season. It was here that she coached La Finta Giardinera, the CIM Opera Gala, and accompanied the opera scenes program.

Mrs. Roe also enjoys the musical theater scene. She has directed I Love you, You’re Perfect, Now Change, Joseph and the Amazing Technicolor Dreamcoat, How to Succeed in Business Without Really Trying, and played piano for productions of Riverwind, A Little Night Music, and South Pacific.

Chérie has had the wonderful opportunity to perform art song at masterclasses with Warren Jones, Janet Bookspan, Janet Maltby, and Derek Lee Ragin.

In addition to Chérie’s knowledge of opera and art song, Mrs. Roe enjoys working with instrumentalists on chamber music in her spare time. Chérie is thrilled to be performing the Petrushka with UNLV symphony orchestra this April.
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