

UNI OPERA PRESENTS

AN EVENING OF ARIAS

from the operas of
WOLFGANG AMADEUS MOZART

TUESDAY, FEB. 11, 7:30PM
BENGTSON AUDITORIUM,
RUSSELL HALL

This event is free and
open to the
public.



University of Northern Iowa.
School of Music

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AN EVENING OF ARIAS

Kathryn Saulsbury, Music Director & Pianist
Jeffrey Brich, Stage Director
Fernando Parra Borti, Visiting Stage Director

“Voi che sapete” from *Le nozze di Figaro*

Gina Bawek, mezzo-soprano

Cherubino, a teenage boy, has become wrapped up in Susanna and the Countess’s scheming. They are planning to trick the Count, who has expressed his desire to seduce Susanna. Susanna and the Countess thus devise a plan for Cherubino to dress in woman’s clothing as part of their scheme. When Cherubino enters, Susanna urges him to sing the Countess a song he’d written that morning. The song tells of his new and strange feelings that he thinks may be love. Nervously, Cherubino agrees to sing.

W.A. Mozart
(1756-1791)

“La vendetta, oh, la vendetta!” from *Le nozze di Figaro*

Jon Turner, bass

Susanna and Figaro are set to be married. Bartolo has teamed up with Marcellina to interfere with the wedding plans and ultimately force Figaro to marry Marcellina. Dr. Bartolo, an attorney, holds a grudge against Figaro for persuading the Countess to marry the Count rather than himself, and so is more than happy to assist Marcellina with her plan to marry Figaro.

“Una donna a quindici anni” from *Così fan tutte*

McKensie Miller, soprano

Ladies Dorabella and Fiordiligi have just been unsuccessfully wooed by two would-be suitors, but are stubborn in their loyalty to their fiancées, who they believe to be off at war. Here, their maid Despina confronts them to argue the merit of her personal philosophy: abandon fidelity and embrace frivolous flirtation.

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“Dies Bildnes ist bezaubernd schon” from *Die Zauberflöte*
Spencer Anderson, tenor

W.A. Mozart
(1756-1791)

The Three Ladies have presented Tamino with a picture of Pamina. He looks at her image in the locket and falls in love instantly. At this moment, he knows he must find her, with the hope that they will love each other forevermore.

“Va l'error mio palesa” from *Mitridate, re di Ponto*
Aygul Garryeva, mezzo-soprano

Mitridate, the King of Pontus, returned to his homeland after a battle in Rome, with Ismene, a Parthian princess. His plan was for her to marry his oldest son, Farnace. However, Farnace decided to usurp his father and marry his father's fiancé, Aspasia. Ismene finds out about Farnace's love for Aspasia and confronts him. Farnace is indifferent, and Ismene threatens to reveal the truth about Farnace to his father. Farnace isn't intimidated, and encourages Ismene to go to his father but promises that if she does, she will pay the cost.

“Ruhe sanft, mein holdes Leben” from *Zaide*
Maria Casady, soprano

Zaide, a European slave in the sultan's harem, discovers the slave Gomatz asleep under a tree. She instantly falls in love and leaves him her portrait and a note requesting him to meet her later in that same spot.

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"Son reo, l'error confesso" from *Mitridate re di Ponto*

Grace Dinneen, soprano

W.A. Mozart
(1756-1791)

Farnace, the eldest son of the King, has been conspiring with the Romans in hopes of taking the throne for himself. However, his betrayal has been discovered, and he is confronted about his treachery. Farnace openly admits his guilt but attempts to justify his actions, arguing that he acted out of hopelessness rather than malice. His fate, however, remains uncertain as tensions between loyalty and ambition continue to unfold.

"Frisch zum Kampfe, Frisch zum Streite" from *Die Entführung aus dem Serail*

Aaron Copic, tenor

Pedrillo has decided to set his daring plan into motion, which is to rescue Konstanze, (Belmonte's betrothed), and escape from Pasha Selim's estate. Determined to overcome his fear, Pedrillo comically steels himself with a martial theme, resolving to risk his life for his comrades rather than shrink from the challenge.

"Come scoglio" from *Così fan tutte*

Eileen Gavin, soprano

After pretending to leave for war, Ferrando and Guglielmo return in disguise to seduce their fiancées, Dorabella and Fiordiligi. Fiordiligi, not recognizing them, is furious and orders the strange men to leave immediately, stating angrily that she will remain faithful to her love Guglielmo, and mocks their foolish advances.

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“Vedrai Carino” from *Don Giovanni*

Katy Price, soprano

Zerlina’s new husband, Masetto, decided to try and kill Don Giovanni because he had seen Giovanni flirting with Zerlina. His plans were found out however, and Giovanni beat Masetto up instead. Zerlina now sings to calm Masetto’s jealousy while assuring him of her loyalty and love.

W.A. Mozart
(1756-1791)

“Hai già vinta la causa” from *Le nozze di Figaro*

Marcos Antunez, baritone

The authoritarian Count Almaviva is convinced he can legally stop Susanna, his love interest, from marrying Figaro. However, he soon realizes that the servant couple is attempting to outsmart him when he overhears Susanna tell Figaro that they have already won their legal case. In disbelief, the Count repeats her words, “Hai già vinta la causa!” and begins his irate and vindictive aria.