



School of Music PRESENTS
University of Northern Iowa

OPERA GALA

UNI Opera presents scenes by Handel,
Mozart, Beethoven, and Bernstein

Under the direction of
Dr. Mitra Sadeghpour
and Dr. Korey Barrett

SATURDAY
NOVEMBER 3
7:30 PM

BENGTSON
AUDITORIUM

TICKETS REQUIRED

For tickets, call (319) 273-4TIX or
visit unitix.uni.edu and click
"Buy Tickets" under the School
of Music heading.

UNI OPERA GALA

KOREY BARRETT, PIANO

Don Giovanni

W.A.Mozart

Duet and Chorus: Giovinette, che fate all'amore

Aria: Ho capito, Signor, si

Duet: Là ci darem la mano

Aria: Ah, fuggi il traditor

Zerlina: Taylor McKimmey

Masetto: Caleb Self

Don Giovanni: Adrian Horras

Leporello: Tyler Browne

Donna Elvira: Elizabeth Wiley

Wedding Guests:

Abbey Danowsky, Taylor Dengler, Mary Funk, Madeleine Marsh, Blair DeBolt,
Emma Saskowski, Crystal Spencer, Sam Stevens, Shannon Yocum, Han Sealock,
Jenna Skarphol, Deanna Eberhart, Madeline Langlitz, Lauren Lemman, Addie Radcliffe,
Athena-Sadé Whiteside, Anna Zetterlund, Aricson Knoblock, Brennan Steele, Noah Vaassen,
Andrew Oleson, Bradley Krug

Set in seventeenth century Spain, *Don Giovanni* follows the exploits of the title character and his manservant, Leporello. Don Giovanni, also known as Don Juan, has made a past time out of seducing women of all types across Europe, and today he has set his sights on the peasant girl Zerlina. It is Zerlina's wedding day, and as the guests sing and dance, Don Giovanni successfully separates Zerlina from her husband-to-be Masetto. As they are on the way to the Don's nearby castle, they are interrupted by his past lover Donna Elvira who is determined to separate the predator from his newest prey.

La clemenza di Tito

W.A. Mozart

Duet: Ah, perdona al primo affetto

Annio: Han Sealock

Servilia: Hannah Miedema

Annio and Servilia, secretly betrothed, both live in the court of Emperor Tito. Tito unknowingly selects Servilia as his bride, and sends his loyal subject Annio to deliver the news. Annio is torn between loyalty to Tito and his love for Servilia.

Candide

Leonard Bernstein

Duet: *We are Women*

Cunegonde: Taylor Dengler
Old Lady: Madeline Langlitz
Men: Noah Vaassen and Han Sealock

Bernstein's *Candide* is based on the French satire first published in 1759 by Voltaire, a philosopher of the Age of Enlightenment. The lead characters traverse the world, entering into and escaping many perils. In this Act II duet, Cunegonde and the Old Lady are currently captives in Montevideo, Uruguay. They work as prostitutes in a saloon, but maintain their morale by voicing and executing their power over men.

Fidelio

Ludwig van Beethoven

Duet: *Jetzt, Schätzchen, sind wir allein*

Jaquino: Aricson Knoblock
Marzelline: Siena Fah

In this opening number from *Fidelio*, Jaquino tries once again to convince Marzelline to marry him. He corners her as she works in the courtyard of the Spanish prison where they both live and work. Jaquino's words fall on deaf ears, as Marzelline has fallen in love with a new employee of the prison: Fidelio.

Così fan tutte

W.A. Mozart

Aria: *Una donna a quindici anni*

Duet: *Prenderò quel brunettino*

Despina: Taylor Dengler
Fiordiligi: Blair DeBolt
Dorabella: Jenna Skarphol

The major premise of *Così fan tutte* is that a woman's heart can be easily changed. On a bet, the fiancés of sisters Fiordiligi and Dorabella pretend to be deployed to war, and then return to attempt to seduce the others' fiancée. The sisters' maid Despina is offered money to help in the deception, and in this scene she tries several tactics to convince Dorabella and Fiordiligi to play while the boys are away.

Duet: *Son nata a lagrima*

Cornelia: Anna Zetterlund

Sesto: Athena-Sadé Whiteside

Guards: Bradley Krug, Andrew Oleson, Brenan Steele

"Julius Caesar is embroiled in a bitter struggle with Pompey the Great for control of the Roman world. In their most recent battle, at Pharsalus (48 BCE), Caesar defeated his rival, who subsequently fled to Egypt, which is under the joint rule of Ptolemy and his sister, Cleopatra. Caesar has pursued Pompey to Alexandria.

Cornelia and Sesto, Pompey's wife and son, request that peace be made between the two Romans, and Caesar agrees. Just then the Commander of the Egyptian army enters with a gift for Caesar from Tolomeo, the King of Egypt: the head of Pompey...Cornelia and Sesto vow revenge, and as punishment for their bold words, the king orders Sextus confined to the palace and Cornelia to the harem garden. In this duet, mother and son to bemoan their cruel fate." Metropolitan Opera Guild

Make Our Garden Grow

Cunegonde: Sam Stevens

Candide: Aricson Knoblock

Old Lady: Madeline Langlitz

Paquette: Anna Zetterlund

Maximillian: Adrian Horras

Pangloss: Noah Vaassen

Ensemble

Taylor Dengler, Taylor McKimmey, Hannah Miedema, Blair DeBolt, Siena Fah,
Madeleine Marsh, Emma Saskowski, Jenna Skarphol, Shannon Yocum, Crystal Spencer,
Mary Funk, Abbey Danowsky, Elizabeth Wiley, Deanna Eberhart, Lauren Leman,
Addie Radcliffe, Han Sealock, Anna Zetterlund, Athena-Sadé Whiteside, Brenan Steele,
Andrew Oleson, Tyler Browne, Caleb Self, Bradley Krug

In the end, it is the simple things that matter.

FROM THE DIRECTOR

The opera scenes are an eclectic mix, and were selected specifically to address the skills and needs of the cast members. When Dr. Burkhardt told me about the Spanish theme of their program, both *Fidelio* and *Candide* came instantly to mind. *Fidelio* is set in a Spanish prison: additionally, in this “Beethoven year” at UNI which culminates in the spring with a performance of Beethoven’s Ninth Symphony, many ensembles and studios are including music by Beethoven on their programs, and this is our contribution to the celebration. In *Candide*, the characters traverse the world, and key scenes are in Spain and Uruguay (?!). 2018 also marks the 100-year anniversary of Leonard Bernstein’s birth, so the inclusion of two scenes from *Candide* on our program is fitting.

UNI Opera will be performing the baroque opera *Serse* on April 12 and 13, 2019, conducted by Dr. Burkhardt and with members of NISO in the pit. In preparation for the musical challenges of baroque vocal music--the “speech-like” recitative in particular--we have programmed the Mozart and Handel scenes. Both composers are also central in the standard operatic repertoire, and essential for our students to study and perform.

Again, thank you for being here, and supporting opera and orchestra at UNI!

- Mitra Sadeghpour

PRODUCTION PERSONNEL

Stage and Artistic Director	Mitra Sadeghpour
Music Director and Coach	Korey Barrett
Stage Manager	Arlina Miller
Production Manager	Gretchen Koinzan
Rehearsal Pianist	James Jenkins
Lighting Design	Chris Tuzicka
Costume Design	Michaela Savage
Props Design	Gretchen Koinzan
Set Designers	Mitra Sadeghpour and Gretchen Koinzan
Supertitle Creation	Jenna Skarphol
Technical Assistant	Shawn Poellet
Light board operator	Chris Tuzicka
Supertitle Operator	Kayla Schmitz
Poster Design	Libby Schwes
Program	Caroline Francis
Opera Graduate Assistants	Taylor Dengler, Elizabeth Wiley, Anna Zetterlund
Voice Faculty	Elisabeth Bieber, Jeffrey Brich, John Hines, Jean McDonald, Michelle Monroe, Katherine Osborne, Mitra Sadeghpour
Director, School of Music	Jeff Funderburk

SPECIAL THANKS:

Sarah Pauls, Caroline Francis, Dean Fritch, Gallagher Bluedorn Performing Arts Center, Steve Carignan, Sandy Nordahl, Chuck Pugh and Crew, Tom Barry, UNI Theatre Department, Ron Koinzan, Jenn Sheshko-Wood, Matt Weedman, NISO and Dr. Rebecca Burkhardt

