The UNLV Rebels are ready for another rousing year of opera, thus UNLV Opera Theater is pleased to announce its 2012-13 season, which opens with The Fairy Queen November 8-10 in the Paul Harris Theatre. Based on Shakespeare’s A Midsummer Night’s Dream, this chamber opera by Henry Purcell is full of fairies and florid singing. The singers will negotiate Baroque coloratura, hornpipe dances and iambic pentameter.

The fall opera scenes program is inspired by the tradition of pants roles, where girls play the parts of young boys. On December 3 in Doc Rando Recital Hall, She Wears the Pants will feature excerpts from Un ballo in maschera, Hansel and Gretel, Die Fledermaus, and Orpheus in the Underworld.

This spring will bring the showcase of the year, The Elixir of Love. Donizetti’s opera is famous for the haunting tenor aria “Una furtiva lagrima.” UNLV Opera Theater’s production in Hix Hall March 15-17 will be updated to a modern Vegas setting.

Finally, the season closes with an opera scenes program featuring operatic excerpts about beauty and vanity. Familiar selections from Faust, West Side Story, Ma-

ton, and A Streetcar Named Desire will be performed in addition to a world premiere opera scene by Linda Lister based on the play Steel Magnolias. Join us for I Feel Pretty April 26 in Doc Rando Recital Hall. -LL

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**Opera Rebels**

**UNLV Opera Theater announces 2012-13 Season**

When you hear “toi, toi, toi” at an opera, do you wonder if someone is saying "you" three times in French, banishing the devil in German, or spitting?

Before actors go on stage in the theater world, they wish each other luck by saying “break a leg.” In the world of opera, we wish each other luck by enthusiastically saying “toi, toi, toi.”

You are not the only one to wonder what it means. When I asked some of my fellow opera students, they didn’t know exactly what it meant either. We all picked up on the lingo to act like we knew what we were saying and doing.

However, the origin of this phrase is somewhat difficult to determine. Most internet sources claim it is a corruption of “Teufel” (pronounced TOY-fell), the German word for devil, or a more refined way of spitting to wish someone luck as in the ancient ritual of embracing someone and spitting three times over their shoulder.

So instead of saying “break a leg” or “break a vocal cord,” try “toi, toi, toi” [pronounced TOY] before the opera overture. -SS
“It was an awesome performance. I was glad there was good acting all through.”

Jocelyn Land, review of Carmen in Circles Magazine, issue no. 7

UNLV Opera Theater presented Bizet’s classic opera Carmen in Artemus Ham Hall March 16-18. Audiences were moved by the passion of the opera, even Rebel Yell reviewer Danny Webster:

“As tears were flowing and emotions were boiling in the final act where Don José killed Carmen, you could truly feel the intensity that you wouldn’t feel in any other setting. There’s something about an opera that lets emotions out better than what a play would do. The crowd had risen to a standing ovation that was well-deserved.”

Carmen proved to be a crowd-pleaser for all ages, from the vivacious children’s chorus of Gilbert Magnet School to the astute audience members from Sun City. Under the baton of Maestro Taras Krysa, the UNLV Symphony Orchestra brought to life the tuneful melodies of the Habanera, Seguidilla, and the Toreador Song.

UNLV Opera Alum Update

*Cecilia Lopez (BM 2011) is a resident artist with Opera San Jose. Known for her UNLV Opera portrayals of Pamina and Gasparina, she debuts as Leïla in Bizet’s Les pêcheurs de perles this fall.

*Dominick Chenes, who was one of our Don Josés, won a full scholarship to the esteemed Academy of Vocal Arts in Philadelphia.

*Martha Banks, who sang both Cio-Cio San and Micaëla at UNLV, will spend the year in Italy studying with acclaimed soprano Mirella Freni.

*LaToya Lain (DMA 2012), our recent Carmen, sang in the world premiere of The Mask in the Mirror by Richard Thompson presented by Trilogy Opera Company in Newark, NJ.
**Divo in Training: Nathan Van Arsdale**

You may remember Nathan from UNLV Opera Theater’s updated production of Mozart’s *The Imper- sario*, in which he played Steve Wynn as casino mogul turned vegan farmer. Nathan is pursuing a Master of Music in voice performance under the tutelage of Dr. Tod Fitzpatrick. A bass-baritone, Nathan had a busy summer playing Il Commendatore in *Don Giovanni* presented by Opera Las Vegas and performing at the Hawaii Music Festival.

But Nathan is not your typical opera singer; he is an avid hiker and yogi, not to mention a poet and accomplished photographer. (You can view his fine art prints at www.nathanvanarsdale.com).

This season Nathan will be busy with UNLV Opera Theater, playing Oberon in *The Fairy Queen* as well as Doctor Dulcamara in *The Elixir of Love*. In addition, he sings as the bass section leader at the University United Methodist Church.

Some poetry by Nathan:

“I wake up in a land where everywhere I look is a postcard, bidding me well-­wishes for another day born free, libero.

I think of times ago, of whom, I thought, who I was. Not a different person, but I am…”

**Opera Quiz**

1. In the movie *Pretty Woman*, what do Richard Gere and Julia Roberts see at the San Francisco Opera?
   a. Carmen
   b. La Traviata
   c. The Pirates of Penzance
   d. Manon

2. What is the name of the page boy in Mozart’s *Le nozze di Figaro*?
   a. Oscar
   b. Orlofsky
   c. Cherubino
   d. Stéphano

**Gilbert Children’s Chorus steals the show in Carmen**

One of the highlights of UNLV Opera Theater’s production of *Carmen* was the involvement of young singers from the Gilbert Magnet School for Communication and Creative Arts. Under the direction of Kay Lehto, this talented elementary school choir ably portrayed the gamine children of Seville, singing in French, marching, and dancing with élan.

They say never work with children or animals, because they always steal the spotlight, but we were thrilled to have the youthful energy of twenty young people in the show. It was also great to introduce opera to them. In making their operatic debuts, they had an insider’s point of view! Their enthusiasm was infectious, and their thank you notes reflect their insights into what it was like for them to perform in their first opera:

“Thank you for letting us be in Carmen. It was so fun!”

“Being great doesn’t mean you need talent. You need determination!”

“Thanks for the part. I really appreciate it!”

“Linda Listor demonstrated admirable creativity as she wraps up her first year as the company's director.”

Steve Bornfeld,

Vegas Seven,

May 31/June 6, 2012
After last spring’s opera scenes production *Everybody Ought to Have a Maid*, cast members mingle in the lobby of Doc Rando Recital Hall.

From left to right:


Front row: Andrew Macadangdang, Cheyna Alexander, Linda Lister.