Fall 2022 Concert  
UT Dallas Wind Ensemble, String Orchestra, and University Orchestra  

Sunday, November 13, 2022  
University Theatre, 3:00 PM  

UT Dallas Wind Ensemble  
Dr. Bobby Lapinski, Director  
Dr. Linda Salisbury, Assistant Director  

American Overture for Band (1955)                Joseph Willcox Jenkins (1928-2014)  
Pageant (1953).................................................................................. Vincent Persichetti (1915-1987)  
Irish Tune from County Derry (1911)…….                           Percy Grainger (1882-1961)  
ed. Mark Rogers  
Shepherd’s Hey (1911).........................................................Percy Grainger (1882-1961)  
ed. Mark Rogers  

Dr. Linda Salisbury, Conductor  
Nobles of the Mystic Shrine (1923)..............     John Philip Sousa (1854-1932)  
Vesuvius (1999)......................................................................................... Frank Ticheli (b. 1958)  

***** Brief Intermission *****
UT Dallas String Orchestra
Adron Ming, Director

Suite from the Dramatic Music of Henry Purcell (1921). Henry Purcell (1659-1695)
arr. Albert Coates (1882-1953)

I. Rondeau
II. Slow Air
III. Air


III. Sentimental Saraband

Romanian Folk Dances for Orchestra Sz. 68 (1917) Béla Bartók (1881-1945)
arr. Arthur Willner (1881-1959)

V. Poargă Românească (Allegro)
VI. Mărunțel (L’istesso)
VII. Mărunțel (Allegro vivace)

***** Brief Intermission *****

UT Dallas University Orchestra
Bobby Lapinski and Adron Ming, Directors

Overture to Egmont, Op.84 (1809-10) Ludwig van Beethoven (1770-1827)

Peer Gynt Suite No.1, Op.46(1875) Edvard Grieg (1843-1907)

I. Morning Mood
II. The Death of Åse
III. Anitra’s Dance
IV. In the Hall of the Mountain King

Overture to Orpheus in the Underworld (1858) Jacques Offenbach (1819-1880)

Sleigh Ride (1948) Leroy Anderson (1908-1975)
arr. Jason Wu (b. 1995)
Asphyxia by Nicole Chamberlain

Nicole Chamberlain (b. 1977) has a varied artistic background in classical flute, composition, and animation. As an accomplished flutist herself, she is able to push the boundaries of what the instrument is capable of in her music. The word “Asphyxia” describes the inability to breathe. The flute is a demanding instrument in terms of breath support, and the numerous extended techniques employed by this piece, including flutter tonguing, stomping, and percussive effects, exacerbate this demand. The title “Asphyxia” not only describes the primary challenge of playing this piece, but the intense, breathless mood of the music itself.

Flute Sonata in G Major by Anna Bon

Anna Bon (1738-1769) was a composer and performer born into a family of successful Italian musicians. She received her training at the Ospedale della Pieta in Venice, a girls’ orphanage that doubled as a prestigious music school boasting teachers such as Antonio Vivaldi. Her Sonata in G Major is one of six flute sonatas that she composed at the age of sixteen and bears hallmarks of the late Baroque/early Classical style. It begins with a stately Adagio, proceeds into a lively Allegro and ends with a Menuet organized in the theme and variations style.

Variations for Flute and Piano, Op. 39 by Leopoldine Blahetka

Leopoldine Blahetka (1809 – 1887) was an Austrian pianist and composer. In her time, she was best known a concert pianist, touring Europe with her mother, who was her first piano teacher. However, she also composed works as diverse as a romantic opera, salon pieces for piano, and this theme and variations for flute and piano. The piece begins with a grand introduction, then develops the theme in increasingly virtuosic variations.

Fanmi Imen by Valerie Coleman

American flutist and composer Valerie Coleman was commissioned to write this piece by the National Flute Association for its 2018 High School Soloist Competition. “Fanmi Imen” is Haitian Creole for “Human Family,” a reference to Maya Angelou’s famous work by the same name. The piece travels through themes from African, Middle Eastern, French, and Asian cultures before bringing them together in a musical demonstration of human unity through diversity.
Sonatina by Shulamit Ran with guest artist Nathan Le

Shulamit Ran is an Israeli-American composer, pianist and winner of the 1991 Pulitzer Prize in composition. This “Sonatina” for two flutes is her first composition for an instrument that she does not play herself. The piece employs a distinctly Israeli/Mediterranean style and is inspired by Ran’s encounters with Israeli street musicians, who frequently performed as duos.

The Bird and His Flock by Smrithi Upadhyayula

Smrithi Upadhyayula has composed many works for voice and piano through her work with Melodies For Math, but this is her first work for her own instrument. The idea for “The Bird and His Flock” was born when Upadhyayula observed a flock of birds along with one stubborn bird that refused to join in their orderly formation. Thus, the piece exists in constant conflict between the rhythmic melody of the flock and free, improvisatory sections in which the bird forges his own trail.

Smrithi Upadhyayula

BIOGRAPHY

Smrithi Upadhyayula is a senior Cognitive Science major and music minor at the University of Texas at Dallas. She has been studying flute for 9 years, and her teachers include Cecilia Hamilton, Won Lee, and Min Hee Kim. She is a winner of the 2022 Texas Flute Society Collegiate Masterclass Competition and has performed twice at the National Flute Association’s annual convention. She is an alumna of the Greater Dallas Youth Orchestra and the Dallas Asian American Youth Orchestra. As an amateur composer, her works are featured by Melodies For Math, an organization that writes songs to help middle and high school students learn basic math concepts. After graduating in Spring 2023, she plans to attend medical school.
THE GOOD WOMAN OF GRANADA

Program Information

CAST LIST (in order of appearance)

Angustias Charidan Matties
Clavela/Nun Jessica Laskey
Mariana Briana Sÿ
Amparo/Novitiate Wania “Nia” Sheikh
Lucía/Novitiate Racheal Travis
Federico/Voice Ryan Polasky
Pedro/Judge Jon Wagner
Alegrito Juan Alvarado
Pedrosa Max Fairweather
Carmen Lucien “Lucí” Agejo

CREATIVE TEAM

Director & Translator Patrick Joshua Laskey
Playwright Federico García Lorca
Assistant Director & Stage Manager Jessica Laskey
Composer & Musical Director Jessica Laskey
Costume & Prop Designers Patrick Joshua Laskey & Jessica Laskey
Guitarist Ryan Polasky
THANK YOUS

Everyone involved with The Good Woman of Granada would like to thank UTD’s Center for Translation Studies and especially its director (and Joshua’s dissertation committee chair), Professor Rainer Schulte, for support of this project—a work in translation in more ways than one. We would further like to thank Professor Kathy Lingo (also on Joshua’s dissertation committee) for her ongoing and steadfast support of this project, especially in its theatrical and practical elements. We would also like to thank UTD’s School of Arts, Humanities, & Technology (AHT) for hosting and supporting this project, especially those professors who are serving on Joshua’s dissertation committee—including Professors Towner, Hatfield, and Ogbaa—without whom the conception of this idea for a staged translation would never have come to fruition.

DIRECTOR’S NOTE

Tragedies are hard, but best when they resist easy answers. The story of Mariana Pineda is one sewn into the fabric of Spanish national life, but one largely unknown in the United States. She is honored as a heroine of European ideals with a hall named for her inside the European Union’s Parliament building (among other more local tributes), but exactly what makes her heroic remains elusive the more you ponder the nuances of her stirring story. Like Hamlet, or Hedda, or Medea, she deserves to be enshrined in the pantheon of Western dramatic literature precisely because she is so complex a character—just as the real Mariana must have been an even more complex person walking the streets of Granada in 1831. Tragedies are hard not because they are sad, but because they always raise the question “What would I have done in those circumstances (or similar ones)?” and then refuse to offer answers that permanently satisfy the soul hungry for static simplicity and unerring eternal truth. Tragedies are hard because life is complex. Tragedies are hard because we are complex. What would you have done up there on the scaffold in 1831?

BIOGRAPHY

Originally from Sacramento, California, Patrick Joshua Laskey is currently a Ph.D. candidate in the Humanities at UT Dallas. He is also Associate World Literature Editor for The Literary Review as well as a Fellow at the UTD Center for Translation Studies. Together with his wife, Jessica, he founded Theater Galatea, and, in 2023, the pair will become Co-directors of Stories on Stage Sacramento, a live literary event where professional actors perform published writing aloud. As a writer himself, Joshua has published award-winning creative work including original, adapted, and translated plays as well as original and self-translated short stories, flash fiction, and poetry. Find out more at www.pjoshualaskey.com.
“Napoli Milionaria” by De Filippo
Adapted by Peter Tinniswood
Reader’s Theatre Class, University of Texas at Dallas
Performance Hall JO 2.604
7:30 p.m., Wednesday, Nov. 30, 2022

Directed by Kathy Lingo
Supported by The Center for Translation Studies, Dr. Rainer Schulte
Costumed by Michael Robinson, Dallas Costume Shoppe

“During the tough days of World War II, a feisty, Neapolitan mother sets up a lucrative black-market business to get her family out from under the boots of fascism and poverty. She prospers, but maybe a bit too much---compelling her husband to ask hard questions about their motives, morality, and the state of their society. A dark and robust comedy”….“is a masterful blend of humor and pathos---and a miraculous tale about a wildly entertaining family who is determined to survive at any cost.” https://sanfranciscoitaly.com

Special Thanks:

To: Michael Robinson and the Dallas Costume Shoppe

Your knowledgeable insight, experience and professionalism has always made my work richer. I will always be thankful to Jeff Stover for bring you into my life. You make my shows and students beautiful in so many ways. We are so grateful to have you.

To: Center for Translation Studies, Dr. Rainer Schulte

Thank you for allowing us to study and perform plays from all over the world.

To: My students

Thank you for stepping up to challenges, being so kind to each other and always laughing with me.

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<table>
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<th>Character</th>
<th>Actor</th>
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<tr>
<td>Gennaro Jovine</td>
<td>Quentin Lee</td>
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<td>Amalia Jovine</td>
<td>Haley Stone</td>
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<td>Maria Rosaria</td>
<td>Courtney Cochran</td>
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<td>Amedeo</td>
<td>Luis Rodulfo</td>
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<td>Donna Peppenella</td>
<td>Wania Sheikh</td>
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<td>Adelaide Schiano</td>
<td>Bree Saavendra</td>
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<td>Federico</td>
<td>Bishma Ikram</td>
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<td>Errico</td>
<td>Katrina Maggard</td>
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<td>Peppe ‘the jack’</td>
<td>Morgan Cooper</td>
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<td>Riccardo Spasiano</td>
<td>Vincent Pham</td>
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<td>Brigardier Cappa</td>
<td>Landon Kuiper</td>
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<td>Franco</td>
<td>Bishma Ikram</td>
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<td>Pascalino</td>
<td>Kush Patel</td>
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<td>Assunta</td>
<td>Jaida Holley</td>
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<td>Teresa</td>
<td>Wania Sheikh</td>
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<td>Margheria</td>
<td>Bree Saavendra</td>
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<td>Wine Man</td>
<td>Morgan Cooper</td>
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<tr>
<td>Doctor</td>
<td>Morgan Cooper</td>
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Elizabeth Bordelon
Capstone Performance
Friday, December 1st, 2022
Jonsson Performance Hall | 7:00 PM

Art Opening Reception
Friday, December 1st, 2022
6:30PM-8:30PM | SP/N Gallery

Musica Nova
Friday, December 1st, 2022
7:30 PM | University Theatre
Piano Recital (Piano I, Piano II, and Applied Piano Students)  
Dr. Domi Oh, Mr. Artem Arutyunyan, Instructors  
Jonsson Performance Hall  
December 3, 2022 2:00 p.m.

Quadrille Nader Ghassemini Joseph Haydn
The Harp. Jared Grady Ludwig Schytte
Little Mazurka Deepika Krishnan John Thompson
Fiesta Binnie Yoon William Gillock
The Gigue Ananya Chaawla Samuel Arnold
The Clown Op. 29, No 20 Henry Dodds Dmitriy Kabalevsky
Night Train Rose Gittinger Chris Goldston
Enchantment Hannah Bursley Howard Hanson
Arietta, Op. 12 No. 1 Cris Chou Edvard Grieg
Carol of The Bells arr. Ivan Lohvin Traditional Ukrainian Carol Nathaniel Brim
Arabesque, Op; 100, No. 2 Joshua Durana Friedrich Burgmüller
Sonatina in C Major, Op. 36, No. 1 Andante Justin Tran Muzio Clementi
Waltz in a minor B. 150, Op. Posth
Jewel Schmidt

I. Danza del Viejo boyero, from *Danzas Argentinas* Alberto Ginastera
Anthony Chen

Atrevidinha
Jonah Getz

Ernesto Nazareth

Maple Leaf Rag for 1 piano 4 hands
Nathaniel Brim, Jonah Getz

Scott Joplin arr.

Arabesque No. 1 in E Major
Dominique Nanquil

Claude Debussy

Graceful Ghost Rag
Semy Matney

William Bolcom

Nocturne in c-sharp minor, Op. Posth
Jahnavi Arun

Frédéric Chopin

The Dragonfly
Christine Trinh

Selim Palmgren

Waltz in b minor, op.69 no. 2
Minjun Joung

Frédéric Chopin

Impromptu in G-Flat Major, Op. 90, No. 3
Sadie Halleck

Franz Schubert

Sonata in F Major, Op. 10 No. 2
Anne Hwang

Ludwig van Beethoven

Sonata in G Major, K. 283, 1st mvt
Novin Nekouei

Wolfgang Amadeus Mozart

Waltz in c-sharp minor, Op. 64 No. 2
Andrew Clarke

Frédéric Chopin
Piano Recital (Piano I, Piano II, and Applied Piano Students)  
Dr. Domi Oh, Mr. Artem Arutyunyan, Instructors  
Jonsson Performance Hall  
December 3, 2022 4:00 p.m.

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<tr>
<th>Piece</th>
<th>Performer</th>
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<tr>
<td>On the Irish Green</td>
<td>Zaki Khan</td>
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<td>Family Holiday</td>
<td>Liam Ruchhoeft</td>
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<td>Minuet</td>
<td>Nik Vadovaria</td>
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<td>Bagatelle</td>
<td>Jennifer Bracewell</td>
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<td>German Dance</td>
<td>David Matthews</td>
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<td>Ecossaise in G</td>
<td>Christopher Fealy</td>
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<td>Arabesque</td>
<td>Anuja Sahu</td>
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<td>Festive Dance</td>
<td>Christy Lee</td>
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<td>Musette in D Major</td>
<td>Sam Carter</td>
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<td>Dreamscape</td>
<td>Kevin Liang</td>
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<tr>
<td>Elegy</td>
<td>Nasif Mahmood</td>
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<td>Adagio</td>
<td>Laurencia Invedy</td>
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<td>Toccataina</td>
<td>Mike Yu</td>
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<td>Christopher Norton</td>
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<td>J.C. Bach</td>
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<td>Anton Diabelli</td>
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<td>Joseph Haydn</td>
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<td>Ludwig van Beethoven</td>
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<td>Cornelius Gurlitt</td>
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<td>George Peter Tingley</td>
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<td>George Peter Tingley</td>
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<td>Daniel Steibelt</td>
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<td>Susan Ogilvy</td>
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Secrets, Op. 25 No. 5
  Amy Beach
  Eric Deicaza

Limpid Stream, Op 100, No 7
  Friedrich Burgmüller
  Kenny Ngo

Innocence, Op. 100, No. 5
  Friedrich Burgmüller
  Maikhanh Ho

Prelude in e minor, Op. 28, No. 4
  Frédéric Chopin
  Blake Hagins

Fly Me to the Moon
  arr. Ryan Germann
  Bart Howard
  Michael Menjivar

Happy Time Jazz
  Martha Mier
  Ethan Duong

Kobold, from Lyric Pieces, Op. 71
  Edvard Grieg
  Willie Lin

Introducción from Valses Poéticos
  Enrique Granados
  Aaron Hu

Sonata in d minor, K. 213
  Domenico Scarlatti
  Alexander Skerbitz

Nocturne in f minor, Op. 55 No. 1
  Frédéric Chopin
  Ian Miller

La Priere D’une Vierge
  Tekla Badarzewska-Barabowska
  Caitlyn Nguyen

Arabesque No. 1 in E Major
  Claude Debussy
  Jordan Van Gulick
Magnificat! Choral Concert
December 3rd, 2022
Moody Performance Hall | 7:00 PM*
*This event will be taking place off campus

TAYLOR SCOTT DAVIS
MAGNIFICAT
FANTASIA ON CHRISTMAS CAROLS
RALPH VAUGHAN WILLIAMS

UT Dallas Choirs
Credo Community Choir of Dallas
Festival Orchestra of Dallas
with Frederica von Stade, mezzo-soprano
Conducted by Jonathan Palant

Saturday, December 3 at 7:30 p.m.
Moody Performance Hall, Dallas
For tickets, visit TicketCentral.com or call (214) 871-8000
$25 Reserved Seating | $50 Premium Seating | $100 VIP Seating
*Includes backstage reception with the artists after the concert!
Free Admission with UTD Comdent Card and those 18 and younger

More Information
Scan here or visit aht.utdallas.edu/events
Horn Ensemble

Finale from Symphony No. 1 (1876). Johannes Brahms (1833-1897)  
arr. Bruno Peterschmitt

Frippery No. 5 (c.1967)……………………Lowell E. Shaw (b. 1930)

Low Brass Ensemble

Ricercar (1589)........................................Andrea Gabrieli (1533-1583)  
arr. Richard Barth

Mameluco (2019).............................................Thiago Osório (b. 1982)

UT Dallas Brass Ensemble

Quintet No.3 Op.7 (1912).........................Victor Ewald (1860-1935)

I. Allegro Moderato
II. Intermezzo
III. Andante
IV. Vivo

Killer Tango (1984).................................Sonny Kompanek (b. 1943)

Farewell to Red Castle (2004)......................Kerry Turner (b. 1960)
UT Dallas Brass Ensemble Personnel
Fall 2022

**Horn**
Brionna Adams
Isaac Fowler
Alexander Lemma
Lindsey Magee
Pranav Nandula
Hayden Zahler

**Trumpet**
Andrew Clarke
Alexis Guzman-Ortiz
Brennan Herring
Jack Wittenbrook

**Trombone**
Daniel Judy
Renny Hoang
Kanthaprasad Kathiravan
Udit Lal
Blaine White

**Bass Trombone**
Austin Girouard
Colby Ruane

**Euphonium**
Alan Almazan
Grace Moore
Anand Vemuganti

**Tuba**
Neelesh Iyer
SONGS FROM OPERA AND ART SONG

Donde Lieta from The Marriage of Figaro  W. A Mozart (1756-91) 
Semy Matney, soprano
Susanna is waiting in a dark garden, to meet with the Count. But her boyfriend Figaro is hiding also, and gets very jealous of her supposed encounter. In truth, she will change places with the Countess to catch the Count in the act. She sings of love and waiting for delight.

Batti, batti from Don Giovanni  W. A Mozart 
Elaine Wu, soprano
Zerlina has resisted the advances of Don Giovanni, but her boyfriend Masetto does not believe her. Here she asks for his “forgiveness” so they can live in love all day and night.

Ach, ich fühls from the Magic Flute  W. A Mozart 
Kiana Opie, soprano
Pamina thinks that Tamino does not love her because he won’t respond to her entreaties. In truth, he has been bewitched and cannot speak.

Rusalka’s Aria from Rusalka  Antonín Dvořák (1841-1904) 
Celina Cruz-Messaros, mezzo-soprano
Rusalka is a water nymph who falls in love with a mortal man. She begs the moon to tell the Prince of her love.

The Vagabond from Songs of Travel Ralph Vaughan-Williams (1872-1958) 
Brent Fields, baritone
The song cycle “Songs of Travel” speaks of the delight of wandering through the woods and enjoying nature and freedom. Brent Fields, baritone
Gulgiermo’s Aria from Cosi Fan Tutte  
W. A. Mozart

Novin Nekoui, baritone

*Gulgiermo has to give his friend Ferrando the bad news that his girlfriend has not been faithful to him. But, he tells us, women are just like that – you can't live with them and you can’t live without them!* 

In Praise of Women from A Little Night Music  
Stephen Sondheim (1973)

Moazzum Naqvi, baritone

*The Count is suspicious that his mistress may have been unfaithful, and says she must be true to him – just as is his loyal wife!* 

**JAZZ STANDARDS**

Someone to Watch Over Me  
George and Ira Gershwin (1926)

Moazzum Naqvi, baritone

Dream a Little Dream of Me  
Andre, Schwandt and Kahn (1931)

Semy Matney, soprano

Love is Here to Stay  
George and Ira Gershwin (1938)

Elaine Wu, soprano

Fly Me To the Moon  
Bart Howard (1954)

Kiana Opie, soprano

Luck Be a Lady Tonight  
Frank Loesser (1950)

Brent Fields, baritone

I’ve Got You Under My Skin  
Cole Porter (1936)

Novin Nekoui, baritone

At Last  
Gordan and Warren (1941)

Celina Cruz-Messaros, mezzo-soprano

Please join us for the senior recital of Carlos Martinez, directly following at 8:30 pm.
Senior Recital
Carlos Martinez

Monday, December 5, 2022
8:30 p.m., Jonsson Performance Hall

“Se Il Cor Guerriero” from Tito Manlio
Antonio Vivaldi (1678-1741)

“Votre Toast, Je Peux Vous Le Rendre” From Carmen
Georges Bizet (1838-1875)

“Sorge Infausta Una Procella” from Orlando
George Frideric Handel (1685-1759)

“Eri Tu Che Macchiavi Quell’anima” from Un Ballo In Maschera
Guiseppe Verdi (1813-1901)

“Erlkönig”
Franz Schubert (1797-1828)

“Infin Che Un Brando Vindice” from Ernani
Guiseppe Verdi (1813-1901)

“Come Dal Ciel Precipita” from Macbeth
Guiseppe Verdi (1813-1901)

“Give A Man A Horse He Can Ride”
Geoffrey O’Hara (1882-1967)

“El Vito”
Fernando Obradors (1897-1945)

“Son Lo Spirito Che Nega” from Mefistofele
Arrigo Boito (1842-1918)

“Ecco Il Mondo” from Mefistofele
Arrigo Boito (1842-1918)

“Le Veau D’or” from Faust
Charles Gounod (1818-1893)

“Largo Al Factotum” from Il Barbiere di Siviglia
Gioachino Rossini (1792-1868)
“Se Il Cor Guerriero” from Tito Manlio  
Antonio Vivaldi (1678-1741)

Tito Manlio was a last-minute commission to celebrate Philip of Hesse-Darmstadt, the Imperial Governor of Mantua’s upcoming marriage to the Princess Eleonora di Guastalla early in 1719. Vivaldi managed to complete the opera in five days, but unfortunately the wedding was suddenly called off. The opera tells the story of Titus Manlius Torquatus, consul of Rome and the conflict between him and the region of Latium. The opera begins with Roman council Tito warning his son to go peacefully into Latin territory by singing “Se Il Cor Guerriero.” Melismas, or long strings of notes sung on one syllable, are typical of baroque music and are displayed in this piece several times.

“Votre Toast, Je Peux Vous Le Rendre” From Carmen  
Georges Bizet (1838-1875)

Carmen is a four act French opera by Georges Bizet, with a libretto by Henri Meilhac and Ludovic Halevy. Musically, Carmen has been wildly acclaimed for its melody, harmony, atmosphere and orchestration and the emotional depth of character that Bizet manages to portray through the roles onstage. Today, it has become one of the most popular and frequently performed works in the entire opera repertoire. “Votre toast, je peux vous le rendre,” also commonly known as “The Toreador Song,” is a prominent aria from Act II. The bullfighter Escamillo entertains the patrons of a crowded inn and draws the attention of Carmen. It is a grand piece that grows larger as Escamillo tells of the glory, excitement, and danger in the bullring.

“Sorge Infausta Una Procella” from Orlando  
George Frideric Handel (1685-1759)

Born the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as Messiah, Water Music, and Music for the Royal Fireworks remaining increasingly popular. Handel’s Orlando is an opera seria based loosely on the Italian epic poem by Ludovico Ariosto entitled Orlando Furioso. In this story, Orlando falls in love with the pagan princess Angelica, who is in turn in love with another man, Medoro. Orlando cannot accept this and is then driven to madness. The magician Zoroastro tries to mend the circumstances that have caused Orlando to go insane. As Zoroastro sings “Sorge Infausta Una Procella,” he declares that it is possible for Orlando’s sorrow to one day become his greatest joy.

“Eri Tu Che Macchiavi Quell’anima” from Un Ballo In Maschera  
Guiseppe Verdi (1813-1901)

Un ballo in maschera (A Masked Ball) is an 1859 grand opera in three acts by Giuseppe Verdi. The text, by Antonio Somma, was based on Eugène Scribe’s libretto for Daniel Auber’s 1833 five act opera, Gustave III, ou Le bal masqué. The plot concerns the assassination in 1792 of King Gustav III of Sweden who was shot, as the result of a political conspiracy, while attending a masked ball, dying of his wounds thirteen days later. In the beginning of Act III, Renato wrongfully believes that his wife Amelia was involved with a love affair with his best friend Riccardo. Because of this, Renato resolves to kill his wife Amelia for the dishonor she has brought on him. Amelia then protests her innocence and begs to see her son one last time. Renato relents, and declares that it is Riccardo, not Amelia, who deserves to die.
“Erlkönig”
Franz Schubert (1797-1828)

“Erlkönig” was one of Schubert’s first published works, written at the age of eighteen. The text comes originally from a poem by Johann Goethe inspired by a Danish myth. In this poem, an anxious young boy is being carried at night by his father on horseback. As the poem unfolds, the son claims to be tormented by a supernatural being called the “Erlkönig” (Erl-King), the king of the elves. His father claims to not see or hear the creature, and he attempts to comfort his son, asserting natural explanations for what the child sees – a wisp of fog, rustling leaves, shimmering willows. The singer for this piece is tasked with frequently switching between the distinct roles in the story including the narrator, the father, the son, and the Erl-King. We also hear the hoofbeats of the horse in the accompaniment.

“Infin Che Un Brando Vindice” from Ernani
Giuseppe Verdi (1813-1901)

Ernani is a grand opera in four acts by Giuseppe Verdi using an Italian libretto by Francesco Maria Piave, based on the 1830 play Hernani by Victor Hugo. Ernani was first performed on 9 March 1844 and was met with immense popularity. It became Verdi’s most popular opera until it was superseded by Il Trovatore after 1853. In 1904 it became the first opera to be recorded in its entirety. Originally, this opera did not include Infin Che un Brando Vindice. This aria was added later into vocal scores about six years after its premiere and would be sung in productions that boasted a star bass singer. In this scene, Spanish nobleman Don Ruiz Gomez de Silva enters his fiancée’s room and finds her with another man. With sword in hand, he declares that he will get vengeance and challenges Ernani to a duel.

“Come Dal Ciel Precipita” from Macbeth
Guiseppe Verdi (1813-1901)

Macbeth is a grand opera in four acts by Giuseppe Verdi, with an Italian libretto by Francesco Maria Piave and additions by Andrea Maffei, based on William Shakespeare’s play of the same name. In Act II, Macbeth is told of a prophecy by three witches that Banco would become king if nothing is done. Macbeth then invites Banco and his son to a banquet in hopes of killing them on their way there. A gang of murderers lie in wait outside the castle. Banco, sensing danger, shares his misgivings with his son with the aria “Come dal ciel precipita.” Soon after, the murderers attack and stab Banco to death.

“Give a Man a Horse he Can Ride”
Geoffrey O’Hara (1882-1967)

O’Hara was born in Chatham, Ontario, Canada and initially planned a military career. He entered the Royal Military College of Canada in Kingston, Ontario at age 18 and trained with the 1st Hussars until he eventually had to abandon his military career after the death of his father. He moved to the United States in 1904, where he undertook the recording of various traditional Indian songs on behalf of the American government. During World War I, he was a singing instructor of patriotic songs for American troops. O’Hara composed over five hundred popular and patriotic songs, and hymns including such pieces as “Give a Man a Horse he Can Ride.”
Fernando Jaumandreu Obradors was a Spanish composer best known for his four volumes of arrangements of classic Spanish poetry, "Canciones Clásicas Españolas". “El Vito” is the final piece of the third volume of these arrangements. “El Vito” is a traditional folk song and dance of Andalusia whose origins can be traced back to the 16th century. It was created in the nineteenth century as a dancing song typical of the bolero. Its name refers to Saint Vitus, patron of dancers. Many versions of El Vito have been created, but this version by Fernando Obradors remains as one of the most frequently performed.

A Note on Mephistopheles:
Mephistopheles is an all-powerful deceiver and the true king of all evil. He is Satan. There is no greater villain in all of opera than Mephistopheles, and as such I have decided to showcase three of my favorite arias of this character. Mephistopheles exists as the main antagonist in Charles Gounod's opera Faust, and in Arrigo Boito's opera Mefistofele. Moments before suicide, the scholar Faust curses God for his old age and calls upon Satan for assistance. Satan appears before Faust as Mephistopheles, and grants Faust's wishes in exchange for his soul.

“Son lo Spirito Che Nega” from Mefistofele
Arrigo Boito (1842-1918)

Mefistofele is an opera in five acts and is the only one ever made by the Italian composer-librettist Arrigo Boito. The opera is a retelling of Goethe's most celebrated drama, Faust, a tale of a man selling his soul to Satan. The most popular earlier work based on this legend was Charles Gounod's opera Faust, which Boito regarded as a superficial and frivolous treatment of a profound subject. Furthermore, Boito was contemptuous of what he saw as the low operatic standards prevailing in Italy at that time, and he was determined to make Mefistofele distinctive, both musically and intellectually, different from anything that had been heard before. Near the end of the first act, Mefistofele appears before Faust and introduces himself singing “Son lo Spirito Che Nega” (I am the spirit that denies all). In as many colorful ways as possible, Mefistofele makes it clear to Faust that before him stands Satan himself. This piece has gained the nickname of “The Whistle Aria” because of the two handed whistle that Boito specified to be performed. Mefistofele's whistle continues to be showcased throughout the opera for seemingly no reason. One might suspect that whistling is simply in Satan's nature.

“Ecco il Mondo” from Mefistofele
Arrigo Boito (1842-1918)

In the second act of the opera, Mefistofele carries Faust away to the top of Brocken Mountain to witness satanic rituals and orgies involving many of Mefistofele's worshipers. Mefistofele, declaring himself king, commands everyone in attendance to bow down before him. The devil mounts his throne and proclaims his contempt for the World and all its worthless inhabitants by singing “Ecco il Mondo.”
Charles Gounod was born June 17, 1818, in Paris. Though he had extensive training, his first operas were not met with great acclaim. His success truly began in 1859 with his opera Faust, a retelling of Johann Wolfgang von Goethe’s tale of a man selling his soul to the Devil. “Le veau d’or” or “the golden calf” references the biblical tale in which the Israelites melted down all their gold during Moses’s absence on Mount Sinai to then cast as a large golden bull as their new god. Mephistopheles sings this piece early in Act II and demonstrates Satan’s power to seduce humans by exploiting their natural susceptibility to greed.

“Largo al Factotum” from Il Barbiere di Siviglia
Gioachino Rossini (1792-1868)

Il Barbiere di Siviglia is an opera buffa in two acts composed by Gioachino Rossini with an Italian libretto by Cesare Sterbini. Rossini's opera recounts the events of the first of the three plays by French playwright Pierre Beaumarchais that revolve around the clever and enterprising character named Figaro, the barber of the title. Mozart's opera The Marriage of Figaro, composed 30 years earlier in 1786, is based on the second part of the Beaumarchais trilogy. The opera's overture and this aria have been famously performed by many of the most beloved cartoon characters of the 20th century including Bugs Bunny, Porky Pig, Daffy Duck, Sylvester, Tom and Jerry, Butch dog, and Woody Woodpecker. These cartoons are a large part of why many people associate opera with the singing of “Figaro.” Figaro is a handyman with endless skills. He is a barber, a doctor, a matchmaker, and anything else one can imagine. Everybody wants him and everybody needs him. With guitar in hand, Figaro sings about his many talents.

Special Thanks:
I would like to thank Dr. Kathryn Evans for teaching me most of what I know about singing, and for providing UT Dallas students a chance to learn about the music they are most passionate about whether it be Disney music, anime music, or opera. Thank you, Min Ryu, for learning a difficult recital program with me in such a short amount of time, and for always looking for ways to make the music more beautiful and expressive. Thanks to Michael McVay, William Hughes, and Mikhail Berestnev for providing vocal instruction and piano accompaniment for the last few years. Thanks to all the vocal instruction students of William Hughes, all advanced voice students of Dr. Kathryn Evans and all other singers of any description that I have met during my time at UT Dallas for being amusing to be around.
Biography:
Carlos earned his Bachelor of Music degree in Classical Guitar Performance from the University of Texas at Austin where he studied in one of the nation’s most competitive guitar studios led by Adam Holzman. During his time at UT, Carlos was part of The University of Texas Guitar Quartet. After winning several national competitions and concertizing across Texas, they were invited to perform in an ensemble showcase at the prestigious Guitar Foundation of America Festival as one of the top university ensembles in the nation. Carlos has performed in masterclasses for some of the world’s most influential guitarists such as Pepe Romero, David Russell, Eliot Fisk, Grisha Goryachev, LAGQ, the Assad Brothers and many others. He is also one of the few recipients of the University of Texas Board of Regents Outstanding Student Award in the Arts and Humanities, an award and monetary prize given out once every four years to outstanding musicians among all of the eight universities of the UT system.

At UT Dallas, Carlos began his vocal studies with William Hughes. Since then, he has been a part of the UT Dallas Chamber Singers under the direction of Dr. Kathryn Evans and sung the role of Leonato in Comet Opera’s first ever production of Much Ado About Nothing. He is currently part of Dr. Evans’ Advanced Voice studio. When not playing music, Carlos enjoys playing video games, mountain biking, and practicing all types of skill toys including yoyos, spin tops, spin pens, Rubik’s cubes, finger skateboards, juggling balls, devil sticks, diabolos, and kendamas.

As a Software Engineering student at UT Dallas, Carlos has had the privilege of working on software projects with several companies including USAA, JP-Morgan Chase & Co, Tyler Technologies, and General Dynamics. He was also employed by UT Dallas as a Mathematics Supplemental Instruction Leader for two semesters. Carlos will graduate this year with a Master of Science degree in Software Engineering.
“Laugh Long Lessons” Improv Show  
Monday, December 5, 2022  
7:30 pm, University Theatre  
*One Night Only!*  
Free Admission and Open to the Public  
Directed by Kathy Lingo, Hosted by Troy Murray and Daniel Underwood

**Cast List:**

**Improv 1 (2:30 p.m. class)**  
Ayub, Rizvee  
Cao, Eric  
Chung, Christin  
Hurst, Kyle  
Joshi, Varun  
Juliano, Matt  
Juneja, Rajmeet  
Mcclellan, Felicia  
Murray, Troy  
Nallamothu, Shreya  
Overton, Dallas  
Sridhar, Aadi  
Thompson, Eddie  
Tsang, Esmond

**Improv 1 (4:00 p.m. class)**  
Afzal, Maham  
Bergstron, Hannah  
Bowman, Rachel  
Dao, Tyler  
Edler, Maddie  
Garimalla, Shruthi  
Macbride, Rian  
Martin, Christin  
Menken, Charissa  
Morgan, Alex  
Sompaili, Suhas  
Tomlin, Nicholas  
Vemugunta, Sri

**Advanced Improv 11 (5:30 p.m. class)**  
Alvarado, Juan  
Bedran, Joshua  
Bursley, Hannah  
Fairweather, Max  
Furman-Smilansky, Ariel  
Gupta, Vihaan  
Marquez, Jose  
Park, Eugene  
Tran, Kenneth

Thank you to our audience. You validate our work and fulfill our dreams. Your laughter is what we work for and is our greatest joy.  
**Warning:** Potential mature language and subject matter.

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UTD Jazz Ensemble
Wednesday, December 7, 2022
7:00 pm, Jonsson Performance Hall

Saamir Ahmed          Keyboard (bass)
Elisabeth-Ann Bordelon Vocals
Andrew Clarke         Tenor Sax
Sami Frascoli         Trumpet
Joey Garvey           Tenor Sax
Jocelyn Heckenkamp    Alto sax, flute
Ethan Iwama           Alto sax
Jacob Kulcak          Drums
Michael Ross          Piano
Ollie Watson          Bari Sax
Lily Webb             Trumpet

Directed by Kelly Durbin

Selections to be announced
Vanessa Corder’s MUSI 2315.001
Guitar I class - Mon/Wed 4:00 pm
December 8th, 2022
Jonsson Performance Hall | 6:00 PM

Selections:
“La Pastoreta”..........................Catalan Folk Song
Arranged by E. Thorlaksson

“Allemana de Amor”..................Anonymous (16th century)

“Carol of the Bells”....................Mikola Leontovich
Arranged by Don Miller

Performers:
Pablo Campos Amaya, Saul Correa, Celina Cruz-Messaros, Tony
Debroi, Natavia Ellis, Aiden Escamilla, Ayush Gopisetty, Estevan
Guerra, Shoaib Huq, Kawal Khan, Jason Kluge, Xinrui Liu, Francis
Masangcay, Connor Montenegro, Ritthikha Vijayaragavan, Sofia
Wendlandt, Jinyong Weng

Vanessa Corder’s MUSI 2315.001
Guitar I class - Mon/Wed 5:30 pm
December 8th, 2022
Jonsson Performance Hall | 6:00 PM

Selections:
“Pretty Little Ring”........................Norwegian Folk Song
Arranged by Don Miller

“El Noi de la Mare”......................Catalonian Carol
Arranged by Don Miller

“House of the Rising Sun”...... Traditional Folk Song (20th century)
Arranged by Vanessa Corder

Performers:
Zachary Alonzo, Sean Carey, Alexander Celino, Alaa Jalali, Sabik
Karki, Jarrett Kinard, Chinh Le, Brady Lewis, Christian Martin,
Elizabeth Morgan, Mai Pham, Vivan Shah, Grace Sullivan, Faith
Tung, Viswajith Rahagopalan, Jihee Yoon
I. Didactic Music for ensemble:

Melody playing: Cowboy Song, Sharps and Flats, a bit of Bach

Catalan folk song, Irish Tune, Elizabethan Ayre, Frederic Noad, Solo Guitar Playing Text

II. Repertory for ensemble:

Musette - JS Bach & Farewell to Stromness (Theme) Peter Maxwell Davies - arr. by James Wilder

Andalusian Melody, Noches de Espana - Donald Miller

Playful Polka - John Duarte & Danza Breve - Maria Linnemann

La Cumparsita (tango) Matos Rodrigues - arr. Randall Nye

Solos and duos:

Prelude.........................JS Bach arr. John Duarte
Logan Brazeal

Capriccio Arabe..............Francisco Tarrega
Edgar Martinez

Western Vista............. Chris Unzicker

Members:
Logan Brazeal, Pranav Krishnan, Adam Mondragon, Hayeon Lee, Edgar Martinez Nathan Tompkins, Austin Hunt, Malcolm Hoffman, Suvanee Chirachanchai, Jerrett Kinard, Enric Madriguera
SCHOOL OF ARTS, HUMANITIES, AND TECHNOLOGY
Dr. Nils Roemer, Dean

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