LO FRATE ‘NNAMORATO

Apr. 24 & 26 at 7:30 p.m.
Apr. 28 at 2 p.m.

AGNES DE MILLE THEATRE

James Allbritten
MUSIC DIRECTOR

Steven LaCosse
STAGE DIRECTOR

Mrinali P. Thanwani
SCENIC DESIGNER

Nikki M. Harada
COSTUME DESIGNER

Stephen Smart
LIGHTING DESIGNER

Bo King
WIG AND MAKEUP DESIGNER

Olivia Kurima
PRODUCTION STAGE MANAGER

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN
LO FRATE ‘NNAMORATO

SET IN THE 1950’S IN CAPODIMONTE, ITALY

MUSIC BY
Giovanni Battista Pergolesi

LIBRETTO BY
Gennarantonio Federico

BASED ON THE CRITICAL EDITION BY
Francesco Degarada

SUNG IN ITALIAN WITH ENGLISH SUPERTITLES

ACT ONE

Spending their summer holidays in Capodimonte Hill are two families; that of an old Neapolitan Marcianiello and that of the Roman bourgeois Don Carlo, who have agreed, against the feelings of the ladies concerned, to celebrate several arranged marriages. Marcianiello longs to marry Nina (Carlo’s niece) and to assign her sister, Nena, to marry his son Don Pietro. In exchange, Don Carlo would marry Marcianiello’s daughter, Lugrezia.

As the opera begins, Vannella, Carlo’s maid, and Cardella, Marcianiello’s maid, are talking about the preparations for the imminent weddings. Don Pietro appears, admiring himself in a mirror and brazenly flirts with Vannella.

Don Carlo enters and begins discussing the upcoming marriages. Cardella reminds the two men, who pay her not the slightest attention, to remember that she too would like to get married. The maids announce that both Nina and Lugrezia do not wish to see their betrothed. Don Pietro leaves in a huff while Don Carlo reminds his nieces that any attempt to shirk their arranged marriages will be useless.

Nena and Nina talk about losing their father and been thrown upon the cruel authority of their uncle Don Carlo. Moreover, they had a brother of whom they have heard nothing since he was taken away from them at a very early age. To make matters worse, they are both in love with the same young man, Ascanio. Lugrezia, Marcianiello’s daughter enters and announces that she refuses to marry Don Carlo.

Marcianiello, a gouty old man, flies into a rage, since her refusal means he can no longer marry his beloved Nina. But she too loves Ascanio whose refusal is causing her great suffering. But Ascanio, in turn, was adopted by Marcianiello, who brought him up as a son, though he loves her tenderly, he regards Lugrezia as his own sister.

Nevertheless, he does love her. These contrasting sentiments and the impossibility of solving the situation perturb him deeply.
Not in the least touched by this simmering of passions, the ineffable Don Pietro pretends to be madly in love with Vannella, who encourages him. While they are flirting, they are surprised by Marcaniello and, worse, by Nena, who cannot believe her luck in stumbling on this pretext for a row and a breach. She scolds Vannella, who defends herself by protesting innocence and rudely dismisses Don Pietro.

But the Don laughs in delight, convinced that both Nena and Nina are secretly in love with him. Marcaniello, in his turn ill-treated by Nena, almost believes him and, further exasperated by the pain inflicted on him by his gout makes a terrible scene.

INTERMISSION - 15 MINUTES

ACT TWO

Lugrezia complains disconsolately of her love sickness. Cardella realizes that she must have rejected Don Carlo because she is in love with another.

Marcaniello is seriously worried about the prospects of celebrating the marriages as arranged and goes off to Carlo’s house. He encounters Vannella who makes fun of his ripe old age and his gout. Nina pretends to be jealous of Vannella and quickly dismisses Marcaniello who tries to protest.

Vannella comments to herself on the truth of the proverb that women have always been up to more tricks than the devil.

Don Pietro arrives and begs Ascanio to intercede on his behalf with Nena. Nena, Nina, and Ascanio talk to each other in secret, but their conversation takes quite a different turn from the hoped for by Don Pietro: Nena confesses her love for Ascanio and chases off her astonished suitor. Don Pietro asks Ascanio to explain himself. Ascanio is embarrassed and confused.

Cardella enters and sees Don Pietro. She comments on his appearance and offers to make him more attractive with some makeup. They go into her house.

Nena and Nina confront Ascanio by asking him to make up his mind at once and choose one or the other. But Ascanio protests: He loves them both equally. How could he choose one over the other?

Lugrezia, who has overheard this conversation, is consumed with jealousy and sends Ascanio away. Don Carlo enters and witnesses Lugrezia’s behavior and begins to have uneasy feelings about his upcoming wedding.

Cardella enters with Don Pietro, now in full makeup and is overjoyed by his new appearance.

Marcaniello and Vannella appear. Marcaniello vents his anger on Ascanio, and sees Vannella with Don Pietro. Don Carlo enters wanting to speak with Marcaniello about Lugrezia when he notices Don Pietro in full make-up.

The act concludes where it would appear that none of the marriages will take place.
LO FRATE ‘NNAMORATO

ACT THREE

Nena laments over the pangs of love. Ascanio enters and is incapable of understanding his passion for three women at once.

Marcaniello and Don Pietro arrive, depressed, just in time to witness an argument between Cardella and Vannella. Cardella leaves in a huff.

Don Pietro consoles Vannella. He tries to teach her how to make love. She shows him that she already knows plenty.

Ascanio is provoked into a duel with Don Carlo for the honor of his nieces. He is wounded. While treating his wound, Don Carlo notices a birth mark that identifies him as his late brother’s son.

After being kidnapped by pirates, Ascanio was adopted by Marcaniello, so Ascanio is no other than the long-lost brother of Nena and Nina. He explains that this was the reason he felt so much tender passion for them.

Ascanio asks for Lugrezia’s hand in marriage. Don Pietro, Marcaniello, and Don Carlo relinquish their matrimonial plans for matrimony.
ASSISTANT DIRECTOR: Eva Schramm
STAGE MANAGER: Chloe Lupini
ASSISTANT STAGE MANAGER: Arden Jakubovic
PRODUCTION MANAGER: Lani Skelley Yeatts

CAST
(IN ORDER OF VOCAL APPEARANCE)

Vannella, Don Carlo’s Maid.................. Carolyn Orr (4/24/24; 4/26/24), Jillian Griffey (4/28/24)
Cardella, Marcaniello’s Maid.......................... Danielle Romano
Don Pietro, engaged to Nena.......................... Kevin Spooner
Don Carlo, engaged to Lugrezia.......................... Toby Bradford
Nina, Carlo’s Niece in love with Ascanio.......................... Callie Iliff
Nena, Carlo’s Niece in love with Ascanio.......................... Claire Griffin
Lugrezia, Marcaniello’s daughter in love with Ascanio............ Olivia Grocott
Marcaniello, engaged to Nina.......................... Robbie Raso
Ascanio, Marcaniello’s adopted son .................. Davie Maize (4/24/24; 4/28/24)
........................................................................ Jackson Ray (4/26/24)
Servants................................................................ Tommy Johnston, Alicia Bivona
Conductor: James Allbritten

**Violin**
- Gabriel Mendoza, Concertmaster
- Yaru Zhou, Associate Concertmaster
- Isabelle Parker, Assistant Concertmaster
- Sophie Anderson, Principal Second
- Sara Krank, Assistant Principal Second
- Eva Okhotina
- Sara Palacios
- Julian Walther

**Cello**
- Elijah White, Principal
- Andrew Cho, Assistant Principal

**Double Bass**
- Simon Vazquez-Carr

**Flute**
- Ariel Collins

**Viola**
- Ava Hirko, Principal
- Hehe Qi, Assistant Principal
- David Rankin

**Continuo**
- Daria Ruzhynska

**Rehearsal Pianists**
- Polina Khatsko
- Daria Ruzhynska

Director of Instrumental Ensembles: Mark A. Norman

Director of Artistic Operations, Orchestra Manager: Ken Wilmot

Production/Operations Graduate Assistants: Daniel Peña Cruz, Gabriel Mendoza, Olga Zaiats and Yiming Zhao

Library Graduate Assistants: Chase Thornhill, Marina Zimmerman
PRODUCTION STAFF

Production Assistant .............................................................. Kristen Wright
Supertitles ............................................................................ Nancy Goldsmith, Steven LaCosse
Technical Director .................................................................. Jamie Martinsen
Scenic Charge Artist .............................................................. Gamma Lister
Properties Director .................................................................... Emma Gold Anderson
Costume Shop Manager .......................................................... Alex Brown
Wardrobe Supervisor ............................................................. Avery McLintock Smith
Production Electrician .......................................................... Rocco Turano
Production Sound Engineer .................................................. Alexander G. Farlow
Wig and Makeup Shop Manager ............................................. Jasper Somers
Director of Production .......................................................... Lauren C. Wieland
Associate Scenic Designer ..................................................... Ben Hirschfield
Assistant Scene Designer ........................................................ Isabella Rebollo Colón
Costume Design Assistant .................................................... Avery McLintock Smith
Assistant Lighting Designer ..................................................... George Janikula
Assistant Wig and Makeup Designer ........................................ Anna Newlin
Assistant Technical Director .................................................. Alyssa Landry
Lead Carpenter ............................................................... James Goodson
Draftsperson ........................................................................ Andrew Johnson
Lead Scenic Artist .............................................................. Delia Chavez
Assistant Properties Director ................................................ Ross Stephens
Lead Properties Artisan ......................................................... Delenn Pascarelli
Assistant Wig and Makeup Shop Manager ............................... Victoria Ashmore
Assistant Production Manager .............................................. Alexys Porter
Carpenters ............................................................................. Kaillou Aguirre
...................................................................................... Chase Dietrich, Christopher Lopez
.............................................................................. Andrew Johnson, Kallie Miller, Merrell Merrell
PRODUCTION STAFF

.................................................... Natalie Juran, Makaylah Scobee, Kiley Mullins
......................................................... Nicole DaSilva, Bex Dawn, Ella Nagengast
............................................ Brenda Mendez-Maria, Brian Alcantara, Jake Wales
Welders......................................................... Kaillou Aguirre
......................................................... Christopher Lopez, Andrew Johnson
......................................................... Kallie Miller, Merrell Merrel, Kris Spersrudl
Deck Crew .................................................. Ace Feher, Gavin Flory, Julia Nelson
Scenic Artists .................................................. Olivia Venable, Logan Stam
......................................................... Natalia Baez Ortiz, Sophie Block, Jordan Taylor
......................................................... Sarah Crawford, Ollie Payne, Kenzie Lawson
......................................................... Sarah Ruth Glasl, Jami Duncan, Max Grenadier
Properties Artisans .................................................. Liv Bast, Brady C. Flock
......................................................... Becky Hicks, Meg Winkler, Madison Carpenter
......................................................... Mahalet Andargachew, Renee Chasey
......................................................... Grace DiMaio, Willow MacIvor, Dani Austin
......................................................... Nahria Cassell, Lydia Eldredge, Gabriel Kipp
......................................................... August Fern Le-Hoang, Alex Warren
......................................................... Rose Whitman, Madeline Wade
Drapers ................................................................ Eliana Askren, Iris Barger
......................................................... Catlin Dean, Mackenzie Hughes, Elliot Hunter
......................................................... Mya Nunez, Megan Peck, Audrey Pugh
First Hands ................................................... Arianna Baird, Logan L. Benson
......................................................... Inga Domenick, Hannah Ferkol, Sasha Goodner
......................................................... Adriaen Hobgood, Kira Miller, Lauren Patrick, Ella Moffly
Stitchers ................................................................ Madison Anysz, Trudy Campbell
......................................................... Lorelei Conte, Elianna Gretok
......................................................... Deandra Bromfield, Serenity Briles
......................................................... Carly Seto, Alice Yu, Patrick Zeigler
......................................................... Sebastian Gomez, EM Wood, Gavin Flory
......................................................... Natalie Juran, Zoe Rose, Sara Grace Walker
Costume Crafts Head............................................ Quincy D’Alessio
Costume Crafts Assistant ....................................... Marquita Horton
Wardrobe Crew ............ Madison Anysz, Bishop Strasburg, Emma Stellmach
Head Electrician ........................................................ Cameron Toler
Programmer ................................................................. Bill Nowlin
PRODUCTION STAFF

Light Board Operator ................................................................. Cameron Toler

Supertitles Operator ................................................................. Mary Ann Bills

Follow Spot Caller ................................................................. Aidan T. Piontak

Follow Spot Operators .............. Tierney Brennan, Zachary Holditch, Ryan Hedrick

Electricians ........................................ Arthur Adcock-Vidouria, Brooke Santiago
.......................................................... Kd Borden, Max Humphrey, Alex Marshall
............................................................... Jake Jordan, Katherine Pearsall-Finch
............................................................ Chris Mendell, Jade Caric, Sienna Bacon
............................................................. Tierney Brennan, Iz Egbert, Noah Welby
............................................................. Trevor Kirschneider, Liz Shekhterman-Baklar
.............................................................. Logan Whitten, Makaylah Scobee
.............................................................. Julian Cordova, Ryan Hendrick

Comm. and Video Engineer ................................................ Alexander G. Farlow

Wig and Makeup Build Crew ........................................ Mars Morton, Mace Marley
....................................................... Tez Weddle, Vernon Fabricio, Hope Medwin
.......................................................... Abbey Mauryama, M Nottke, Madi Patillo

Wig and Makeup Run Crew ........................................ Mars Morton, Mace Marley,
................................................................. Tez Weddle, Vernon Fabricio

SPECIAL THANKS
MOLLY DOAN
AND
PIEDMONT OPERA FOR USE OF KEYBOARD
BIOGRAPHIES

JAMES ALLBRETTEN, MUSIC DIRECTOR

James Allbritten is in his 20th season as Artistic Director for Piedmont Opera. His work for the company has received considerable critical acclaim. Of PO’s “Madama Butterfly,” Opera Lively said, “Jamie Allbritten does understand it, and his conducting, if we need to define it by one word, is elegant.” The New York Wagner Society had this to say of his “Flying Dutchman”: “The joy of the afternoon was Allbritten's finely modulated conducting, which brought out the varying moods of the score.” Of the company’s “Un ballo in maschera,” Opera News said, “The musical excellence for the entire evening was the work of the conductor, James Allbritten ... His tempos were well chosen, attacks were precise, and coordination and balance with the singers was exemplary.”

He has led a wide range of repertoire, from Mozart to nineteenth century standard repertoire, to the opera house premiere of Adam Guettel’s “The Light in the Piazza.” He was fortunate to have worked with some of the greatest names in opera, including Boris Goldovsky, Brian Balkwill, James Lucas, Nicola Rossi-Lemeni, Virginia Zeani, Giorgio Tozzi and Margaret Harshaw.

Allbritten came to North Carolina to join the faculty of the University of North Carolina School of the Arts (UNCSA), where he has served for 20 years. He lead the school’s Cantata Singers, Orchestra and was the founding Artistic Director of the A.J. Fletcher Opera Institute where he has returned as music director. He has also led performances for Opera Theater of the Rockies, Opera Carolina, the Carolina Chamber Symphony, the Mozart Club of Winston Salem and the Winston-Salem Symphony.

STEVEN LACOSSE, STAGE DIRECTOR

Steven LaCosse has a repertoire that spans “Le nozze di Figaro” to “The Fantasticks” and has directed over 100 productions. He recently directed “Il trovatore” for Piedmont Opera, Haydn’s “Orlando Paladino” for the A.J. Fletcher Opera Institute, “Nixon in China” for the Princeton Festival and “Gianni Schicchi” for Opera Theatre of the Rockies where he was recently appointed Artistic Director of the Vocal Arts Festival.

A committed educator, he has been a resident opera stage director for the UNCSA for over 25 years and currently serves as the artistic director of the A.J. Fletcher Opera Institute. He was awarded the University Of North Carolina Board Of Governor’s Teaching Award in 2011.
UNCSA MISSION
The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state’s unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate, and master’s levels for professional careers in the arts. (Approved by the UNC Board of Governors 2/2014)

THE SCHOOL OF MUSIC
The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than 150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.

THE SCHOOL OF DESIGN AND PRODUCTION
Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

THE ASSOCIATES
The Associates, UNCSA’s volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.
DEAN’S CIRCLES

The Dean’s Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean’s Circle members support the school of their choosing with an annual gift of $5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school’s dean, faculty and students. If you are interested in joining one or more UNCSA Dean’s Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or 336-770-1427.

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Mr. Kevin A. Meek ’89  
Ms. Tamara Michael  
Dr. Barbara Bennett  
Ms. Gina Phillips  
Dr. Christine Vidouria  
Mr. and Mrs. William R. Watson
Executive Director: **Saxton Rose**

Music Director: **James Allbritten**

Artistic Director: **Steven LaCosse***

Principal Vocal Coach: **Daria Ruzhynska**

Voice/Opera Department Chair**: **Marilyn Taylor, soprano**

Voice Faculty: **Jodi Burns, soprano**

Voice Faculty: **Phyllis Pancelia, mezzo-soprano**

Voice Faculty: **Glenn Siebert, tenor**

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*A.J. Fletcher Distinguished Professor of Opera

**Witherspoon and Wilder Distinguished Professor of Opera*
Reynolda Quartet
Apr. 28 at 2:30 p.m.
REYNOLDA HOUSE MUSEUM OF AMERICAN ART

The Reynolda Quartet is set to ignite the stage this spring at Reynolda House, presenting a captivating program spotlighting the brilliance of Dvorák and Beethoven at critical junctures in their careers. The Reynolda Quartet, comprising esteemed faculty artists from the School of Music, was established in 2019 through a collaboration between two of Winston-Salem’s cultural pillars: Reynolda House Museum of American Art and UNCSA.

UNCSA Cantata Singers in Concert
May 5 at 2 p.m.
CRAWFORD HALL

Spring is in the air! Welcome the season with the UNCSA Cantata Singers, led by acclaimed faculty artist James Allbritten. This concert is sure to be a captivating evening of beloved repertoire, stunning voices and dynamic range.