

# "Volpone"

Music by John Musto

Libretto by Mark Campbell

Sung in English with English Subtitles

John McKeever, guest music director

Eve Summer, guest stage director

Agnes de Mille Theatre

April 20 & 22, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

*Presented By*

**UNC School of the Arts**

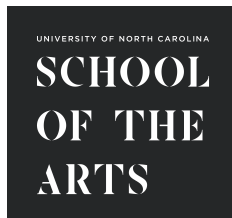
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**School of Music**

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Michael Kelley, Dean



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# "VOLPONE"

John McKeever, Guest Music Director

\*Eve Summer, Guest Stage Director

Daniel Inamorato, Music Preparation

Jessica Trementozzi, Scenic Designer

Sky Bento, Lighting Designer

Annika Low, Costumes Designer

Heather Hardin, Wig and Makeup Designer

Sandy Garcia, Sound Designer and Engineer

Evan Hausthor, Production Stage Manager

**\*James Allbritten Distinguished Guest in Opera**

## CAST LIST

Castrato, servant to Volpone.....Angelina Bassi

Epicine, servant to Volpone.....Spencer DesChenes

Nano, servant to Volpone.....André Peele\*

.Mosca, the fly, Volpone's manservant.....Toby Bradford

Volpone, the fox, master of the house and voluptuary.....Lawrence Hall

Voltore, the vulture, an oily lawyer.....Scott Lee

Corvina, the raven, Bonario's mother.....Joyner Horn\*

Bonario, the moralistic son Corvina.....Kameron Alston

Erminella, the Ermine, madame  
of successful brothel in Paris.....Danielle Romano

Cornaccio, the crow, recently married to Celia.....David Maize

Celia, virgin wife of Cornaccio and former nun.....Margaret Ann Zentner

Judge 1.....Gabi Meinke

Judge 2.....Carson Weddle

Judge 3.....André Peele\*

Police Captain.....Carson Weddle

Prison Matron.....Spencer DesChenes

Two Policemen.....Caleb Horner, Jack Sargeant

\*Guest Alumn

# UNCSA SYMPHONY ORCHESTRA

John McKeever, Guest Conductor

## **Violin**

Roni Shitrit, Concertmaster

Nathan Thomeer, Associate  
Concertmaster

Kennedy Graves, Assistant  
Concertmaster

Ruth Kelley, Principal Second

Sophie Anderson

Rosemarie Nelson

Raphael Papo

Zandra Sain

## **Viola**

Xue Mei, Principal

Amanda Harrell, Assistant Principal

## **Cello**

Elijah White, Principal

Noah Allemeier, Assistant Principal

## **Double Bass**

Emery Wegh

## **Flute**

Isabel Aviles, Principal

Sydney Horner (2nd and piccolo)

## **Oboe**

Kayla Bull

## **English Horn**

Robbie Burleson

## **Clarinet**

Trent Smart, Principal

Clara Ruiz Medina (2nd and bass)

## **Bassoon**

Baron Young, Principal

Thomas Austria (2nd and  
contrabassoon)

## **Horn**

Elijah Barclift, Principal

Cameron Pollard

## **Percussion**

Michael Cornwell

Garrett Strauss

## **Vocal Coach and Rehearsal Pianist**

Daniel Inamorato

## **Ensembles Staff**

Ken Wilmot. Director of Artistic  
Operations

## DIRECTOR'S NOTE

Ben Jonson's "Volpone" premiered at the Globe theater in 1606, a classic Jacobean city comedy, full of caustic satire. In this type of play, the events themselves as they unfold may be surprises, but the characters usually behave predictably, aligned with their archetype's typical traits. Musto and Campbell's operatic adaptation maintains the madcap drawing room comedy vibe, the mistaken identities, disguises, trickery, lust, greed, and of course, comeuppance, which are all woven through the opera in the spirit of those same audacious shenanigans we find in the play. I'm always most interested in how creative and interpretive exploration of music, text and character work, the collaboration that happens between artists in the rehearsal studio, transforms our preliminary expectations of how the characters will develop and navigate the storyline. And then how that growth impacts movement, physical comedy, musical interpretation and interpersonal connection.

To that end, I wanted to give these characters every opportunity to confound our expectations of them, to live in a comic reality as fully fleshed out people with free will, and in turn to give the singers the opportunity to interpret their roles with real latitude. This desire to explore the potential in each character unconstrained by archetypal convention was at the heart of our choice to design an imaginary world for "Volpone," a baroque inspired fantasy with modern lines and modern touches. We draw cues from the late renaissance and early baroque Venice of Ben Jonson's play, from Musto and Campbell's "unfaithfully based," whimsical 2004 approach, and we all enthusiastically bring our present-day lenses to these characters and their story.

We wanted to focus on relationships, physical comedy and storytelling in an elegant and heightened world for what we might typically think of as a raunchy comedy to give our characters a lofty lovely place from which to fall from grace. Our baroque inspired modern fairy tale frees us from the expectations that a true period piece puts on our physicality and our societal norms, as well as from the more literal contemporary sensibility that a true modern staging calls for. At the core of our production, in each discipline, is a directive to get to know these characters, and to keep their goals at the heart of their music, their movement, and their world.

# PRODUCTION STAFF

## Sound Designer and Engineer

Sandy Garcia

## Technical Director

Emily Weinberger

## Properties Director

Riley Lange

## Charge Scenic Artist

Jordan Taylor

## Production Manager

Cassidy Bowles

## Supertitles

Steve LaCosse

## Scenic Designer

Jessica Trementozzi

## Costume Designer

Annika Low

## Lighting Designer

Sky Bento

## Production Stage Manager

Evan Hausthor

Director of Production.....Joel Magill  
Assistant Production Manager.....Domantas Karalius  
Stage Manager.....Kayli Kimmerer  
Assistant Stage Manager.....Isabella Tapia  
Production Assistant.....Kelsey Forero  
Associate Scenic Designer.....Leo Murphy  
Scenic Design Assistant.....Mrinali Thanwani  
Assistant Lighting Designer.....Harrison Reid  
Assistant Technical Director.....Patrick Hearn  
Costume Design Assistant/Wardrobe Supervisor.....Maggie Tennant  
Wig & Makeup Assistant Designer.....Teagan Hamel  
Assistant Properties Director.....Meg Winkler  
Automation Engineer.....Hannah Stecklein  
Automation Operator.....Van Wei  
Lead Carpenter.....Cris George  
Draftsman.....Kris Spersrud  
Carpenters.....Kai Aquirre, Mel Davis, Chase Dietrich  
Logan Esco, James Goodson, Colleen Goropeushek  
AJ Helms, Ophelia Jackson, Meredith Laws  
Jamie Martinsen, Chris Mendell, Bill Nowlin  
Graham Savage, Kris Spersrud  
Felix Thompson, Jake Wales, Desmond Wood

# PRODUCTION STAFF

(continued)

Lead Painter.....Renae Losee  
Painters.....Brian Alcantara, Tess Crabtree, Lauren Eckard  
Anah Galinski, Sarah Ruth Glasl, Tessa Hager, Abrianna Harmon  
Jasmine Hernandez, Olivia Hill, Makenzie Lawson, McKenna Leach  
Katie Pulling, Clara Rimes, Paige Spizzo, Ross Stephens  
Bridgette Tran, Olivia Venable, Desmond Wood  
Production Electrician.....Jacob Grebber  
E1.....Liz Shekhterman-Baklar  
E2.....Trevor Kirschenheiter  
Programmer.....Darian Horvath  
Electricians.....Amanda Fisk, Angel Bell, KinBog  
Darian Horvath, Eric Nelson, Grey Nicholson  
Harrison Marcus, Jack Koch, Jake Jordan, Joey Todd  
Jordan Rodriguez, Julian Cordova, Mac McClary  
Eric Hill, Ophelia Jackson, Scott Carney, Willow Macivor  
Brian Alcantara, Camryn Banks, Ella Colbus, Emma Perch  
Garrett Deutsch, Hunter McCune, Jessica Maida  
Lauren Lee, Maggie Turoff, Sage Green, Wheeler Moon  
Costume Shop Manager.....Marie Lupia  
Assistant to the Costume Shop Manager.....Maki Niikura  
Drapers.....Hannah Andrews, Alex Brown, Quincy D'Alessio  
Molly Klemm, Lillian Murphy, Tsung-Ju Clark Yang  
First Hand.....Jemima Firestone-Greville, Zoe Gilreath  
Marquita Horton, Ella Moffly, Megan Peck, Will Wharton  
Stitchers.....Eliana Askren, Anna Casino, Five Dodge  
Isabel Egbert, Mackenzie Hughes, Isy Kessler  
Adeline Merson, Isabella Rebollo, Maggie Hammond  
Elliott Hunter, Mya Nunez, Alastair Shoulders  
Iris Barger, Miles Maline, Jenna Carroll, Evalynne Blackwood  
Cassandra Sisson, Erin Justice, Diana Ridge, Kira Miller  
Adriaen Hobgood, Maureen Wynne  
Costume Crafts Head.....Lily Mateus

# PRODUCTION STAFF

(continued)

Costume Crafts Assistant.....Johnna Presby  
Costume Crafts Artisans.....Delia Chavez, Bianca Decarli  
Wardrobe.....Ben Hirschfield, McKenna Leach, Bridgette Tran  
Special Thanks.....Molly Doan  
Wig & Makeup Build/Run Crew.....Abby Gragg, M Nottke, Josh Wisham  
Anna Burgess, Bo King  
Lead Properties Artisan.....Natalie Carney  
Properties Sculptor.....Emma Smith  
Glowsmith.....Henry Beard  
Blacksmiths.....Anna Bowdish, Tyler Offner  
Scenic Deck Chief.....Chase Dietrich  
Properties Deck Chief.....Mak Jordan  
Properties Run Crew.....Emma Smith, Renee Chasey  
Megan DeVolder, Grace DiMaio  
Properties Artisans.....Anna Baldwin, KitKat Gallegos  
Tyler Offner, Brady Flock, Anna Bowdish  
Josh Lawson, Kendall Myers, Allison Sorkin  
Nat Carreiro, Praveer Gangwani, Mackenzie Potter  
Emma Smith, Gabriel Weis, Kay Raff, Ross Stephens, Maya Batshoun  
Nikolas Serrano, Catherine Alvord, Nathan Bowden, Megan DeVolder  
Gwen Landrum, Grace DiMaio, Renee Chasey  
Jenna Carroll, Lyssa Troemel  
Assistant Sound Designer.....Robin Minowicz  
Venue Management and Backstage Video.....Brent Lafever

# SYNOPSIS

## ACT I

Scene 1. Volpone's house. 9 A.M.

For the past year, Volpone and his servant Mosca have perpetrated a swindle in which Volpone feigns mortal illness to extort extravagant gifts from a trio of legacy-seeking scavengers, promising that each would be named his heir. Having amassed a considerable fortune, Volpone, and Mosca plan to leave for Genoa in the evening. After Volpone is visited in turn by the lawyer Voltore, Corvina, and Cornaccio, each bearing gifts, he decides to advance the scheme further. Volpone asks Mosca to have Corvina disown her son Bonario and name himself as her heir, and to arrange a sexual rendezvous with Cornaccio's wife, Celia.

Scene 2. A bridge. 11 A.M.

Mosca succeeds: Corvina agrees to bring her revised will to Volpone, and Cornaccio agrees to bring Celia to Volpone later. When Bonario happens by, Mosca tells him about his mother's plans to disown him and deliver the revised will to Volpone that afternoon. He's shocked at first but vows to prove Mosca wrong. Erminella, the proprietress of a brothel in Paris, alone in the square, searches for clues to the whereabouts of the baby she abandoned there 30 years earlier.

Scene 3. Volpone's house. 12 P.M. Noon

Bonario arrives at Volpone's house, followed by Cornaccio and Celia. When Volpone tries to seduce Celia, her screams bring Bonario who accuses Volpone of attempted rape. Corvina rushes in with the revised will, and a shouting match erupts. The police round up everyone and take them to court.

Scene 4. The courtroom. 1 P.M .

Through Voltore's lawyerly machinations, the guilty parties are exonerated, and Bonario and Celia are thrown in jail, to be sentenced later that afternoon. As Voltore, Corvina and Cornaccio celebrate their victory, Volpone collapses and dies.



# SYNOPSIS

(continued)

## ACT II

Scene 1. Volpone's house. 2 P.M .

Not surprisingly, Volpone only faked his death, plotting to sign his will to Mosca so he can witness the anger of the trio when they realize that none of them were named his heir. After this is achieved, Volpone asks Mosca to prepare for Genoa. But Mosca has other plans. Now that Volpone is "dead" and Mosca holds the will naming himself as heir, he kicks Volpone out of his house and revels in his new station.

Scene 2. The bridge. 3 P.M .

Volpone encounters Erminella and realizes that the identity of the child she is searching for is Mosca. He offers to bring her to her son if she assists him in a scheme.

Scene 3. A Prison. 3:50 P.M.

Celia and Bonario, locked in separate cells, express their newfound love.

Scene 4. The courtroom, 4 P.M.; and on a boat approaching Genoa, several days later.

Celia and Bonario restate their innocence. Cornaccio, Corvina, and Voltore enter and accuse Mosca of deception. Mosca enters and exposes everyone's guilt, perjuring himself in the process. Erminella, Mosca, and Volpone sail to Genoa as the opera ends.

## STAGE DIRECTOR'S BIO

Described as having "a gift for translating classic symbolism into familiar detail with just enough flippancy to bring out the fun of the opera without skewing the emotional equation," **Eve Summer's** '21-22 directing season also includes "Tosca," Opera Columbus; "Don Giovanni," Opera Grand Rapids, Opera Carolina; "Così fan tutte," The Curtis Institute; "Lizbeth," Opera Orlando; and "The Barber of Seville," Opera Saratoga. Selected directing credits include "Trouble in Tahiti," The Glimmerglass Festival; "The Little Prince," Tulsa Opera; "Albert Herring," Curtis Institute; "Don Giovanni," Opera Columbus; "The Mikado," Opera Grand Rapids; "The Pearl Fishers," Opera Tampa, Opera in Williamsburg; "The Tales of Hoffmann," Opera Orlando; "Xerxes," Connecticut Early Music Festival; John Musto's "Later the Same Evening," Boston University; "Aida and Lucia di Lammermoor," Boheme Opera New Jersey; "Suor Angelica," Boston Symphony Orchestra; "The Magic Flute," Opera in Williamsburg, Hartt Opera Theatre; "Così fan tutte," Opera Grand Rapids, Connecticut Lyric Opera, Commonwealth Opera; "Bluebeard's Castle," Mid-Ohio Opera; "Le nozze di Figaro," dell'Arte Opera; "Carmen," MassOpera; and the world premiere of Larry Bell's opera "Holy Ghosts" at Berklee Performance Center.

A former professional ballet dancer, Eve's choreography credits include a commission of a new ballet by Mark Warhol, "Jeanne's Fantasy," with Contrapose Dance and Fort Point Theatre Channel, "Elektra," Des Moines Metro Opera; Falstaff, Opera Colorado; "Don Giovanni," Boston Opera Collaborative. Eve has been on the directing staff at The Glimmerglass Festival, Boston Lyric Opera, Des Moines Metro Opera, Opera Colorado, Tulsa Opera, Opera Saratoga and Opera Boston.

## MUSIC DIRECTOR'S BIO

**John McKeever** recently completed a Doctor of Musical Arts in Orchestral Conducting at the University of Colorado Boulder. As a graduate teaching assistant, he served as the Director of the Campus Orchestra. He also served as an Assistant and Cover Conductor for the Boulder Philharmonic. Currently, Dr. McKeever is a Performing Artist for the School of Dance at the UNC School of the Arts.

# MUSIC DIRECTOR'S BIO

(continued)

From 2012-2018, Dr. McKeever was the Assistant Conductor for Piedmont Opera in Winston-Salem, NC. In 2018, he made his conducting debut with the company in their production of "The Pirates of Penzance." Dr. McKeever is happy to be returning to Piedmont Opera as an assistant conductor for their 2021-22 season. In 2016, Dr. McKeever shadowed the American Ballet Theatre's spring season at the Metropolitan Opera at the invitation of the company's principal conductor, Charles Barker. He earned a Bachelor of Music in Double Bass Performance and a Master of Music in Instrumental Conducting at the UNC School of the Arts.

A native of Anchorage, Alaska, John is a woodworker who enjoys making batons. He also has a soft spot for musical theatre and co-hosts the podcast Musical Minutes with John and John.

# UNCSA MANIFESTO

## We Believe

**Artists** enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

**Arts organizations** improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

**UNC School of the Arts** nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

## THE SCHOOL OF MUSIC

On of the top-ranked music schools in the United States, the School of Music gives talented young students the opportunity to perfect their musical abilities and prepare for life as a professional musician. Students receive highly-personalized instruction from a major studio teacher who is an active performer, as well as distinguished guest artists. More than 200 recitals, concerts and operas are performed each year in state-of-the-art venues suitable for small ensembles to large orchestras. These performances – plus local gigs, tours, and career development opportunities – help students grow as artists.

## THE SCHOOL OF DESIGN & 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 sound 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.

# DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Lissy Garrison at 336-770-3330 or [garrisonl@uncsa.edu](mailto:garrisonl@uncsa.edu).

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# UPCOMING PERFORMANCES

## **Spring Dance**

April 21-23, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

Stevens Center

An exciting cross-pollination of classical ballet and contemporary dance, the varied program of Spring Dance will include five pieces highlighted by a brand-new reimaging of "The Seven Deadly Sins" by guest choreographer Gina Patterson.

## **UNCSA Piano Students in Recital**

Saturday, April 23, 2022 | 7:30 p.m.

Watson Hall

UNCSA piano students perform in recital.

## **A.J. Fletcher Opera Institute 20th Anniversary Gala Concert & NextNow Scholarship Fundraiser**

Saturday, April 30, 2022 | 7 p.m.

Stevens Center & Benton Convention Center

The A.J. Fletcher Opera Institute celebrates its 20th anniversary in a special gala concert concluding the performance season. Star alumni and current Fletcher Fellows will be joined by the UNCSA Symphony Orchestra, conducted by James Allbritten, in a program highlighting 20 years of great operatic selections including, "Don Giovanni," "La cenerentola," "L'elisir d'amore" and "Eugene Onegin." The event will include greetings by alumni from all over the world and a special announcement to kick off the next 20 years.

After the performance, empower the next generation of innovative artists at NextNow, the UNCSA scholarship fundraiser presented by Thomas S Kenan III. Join Fletcher Opera alumni and students from all five arts schools for an immersive cocktail soirée like only UNCSA can deliver.



A.J. FLETCHER OPERA INSTITUTE

*of the*  
University of North Carolina School of the Arts

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Steve LaCosse, \* Artistic Director

Mary Ann Bills, Education and Outreach

Marilyn Taylor, \*\* Soprano, Chair of the Voice/Opera Department

Phyllis Pancella, Mezzo-Soprano

Glenn Siebert, Tenor

**UNCSA**

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\*A.J. Fletcher Distinguished Endowed Professorship in Opera

\*\*Witherspoon and Wilder Endowed Professorship in Opera