

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

ORLANDO PALADINO

Feb. 3, 7 at 7:30 p.m.

Feb. 5 at 2 p.m.

STEVENS CENTER

James Allbritten
MUSIC DIRECTOR

Steven LaCosse
STAGE DIRECTOR

Lucas Wong
MUSIC PREPARATION

Gisella Estrada
SCENE DESIGNER

Logan Benson
COSTUME DESIGNER

Petko Novosad
LIGHTING DESIGNER

Alex Farlow
SOUND ENGINEER

Madi Pattillo
WIG & MAKEUP DESIGNER

Evan Hausthor
Robert Raso
FIGHT CHOREOGRAPHERS

Evan Hausthor
PRODUCTION STAGE MANAGER

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Saxton Rose
SCHOOL OF MUSIC, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

ORLANDO PALADINO

MUSIC BY

Joseph Haydn

LIBRETTO BY

Nunziato Porta

BASED ON THE LIBRETTO

“Le pazzie d’Orlando” by

Carlo Francesco Badini, inspired by Ariosto’s epic poem “Orlando furioso”

SUNG IN ITALIAN WITH ENGLISH SUBTITLES

“Orlando Paladino” edited for the Haydn Werke by Karl Geiringer.

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Executive Director: **Saxton Rose**

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

Voice Faculty: **Jodi Burns, soprano**

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

Voice Faculty: **Glenn Siebert, tenor**

*A.J. Fletcher Distinguished Professor of Opera

**Witherspoon and Wilder Distinguished Professor of Opera

ORLANDO PALADINO**CAST**

(IN ORDER OF VOCAL APPEARANCE)

Eurilla, a worker..... Jillian Hope Griffey
(February 3 &7)

..... Gabi Meinke
(February 5)

Licone, her father Jackson Ray

Rodomonte, a knight and King of Barbary..... Robbie Raso
(February 3)

..... Kevin Spooner
(February 5 & 7)

Angelica, Queen of Cathay, in love with Medoro..... Carolyn Orr

Alcina, a sorceress..... Danielle Romano

Medoro, in love with Angelica David Maize

Pasquale, Orlando's squire..... Toby Bradford

Orlando, a knight, obsessed with Angelica..... Kameron Alston

Caronte, ferryman of the underworld..... Ethan Wood

Workers, Attendants to Alcina, Dead Souls of Hades Bentley Dorics

..... Olivia Grocott, Karen Mason

Knights, Savages, Dead Souls of Hades..... Caleb Horner, Wyatt Johnston

Stage Manager: **Chloe Lupini**

Assistant Stage Manager: **AJ Helms**

Production Manager: **John F. O'Neil**

Production Assistant: **Aissata Alou**

Supertitles: **Nancy Goldsmith, Steven LaCosse**

ORLANDO PALADINO

ORCHESTRA

Violin

Nate Thomeer, Concertmaster

Elizabeth Lindley, Assistant
Concertmaster

Sebastian Leczky, Principal Second

Ryan Keith, Assistant Principal Second

Sophie Anderson

Ruth Kelley

Jose Olea-Vico

Zach Olsen

Isabelle Parker

Zandra Sain

Marina Zimmermann

Viola

Joshua Forbes, Principal

Amanda Harrell, Assistant Principal

Dylan Haines

Kate Middel

Yujie Wang

Cello

Johanna Di Norcia, Principal

Jake Anderson, Assistant Principal

Becca Fuller

Emma Smith

Double Bass

Emery Wegh, Principal

Zane Hollomon, Assistant Principal

Flute

Isabel Aviles, Principal

Oboe

Ger Vang, Principal

Maggie Williams

Bassoon

Tristen Craven, Principal

Brianna Cantwell

Horn

Myles Moore, Principal

Alex Partridge

Timpani

Benjamin Burson, Principal

Continuo

Lucas Wong

Rehearsal Pianists

Lucas Wong

Neil Mitchell

Director of Instrumental Ensembles: **Mark A. Norman**

Director of Artistic Operations, Orchestra Manager: **Ken Wilmot**

Production/Operations Graduate Assistants: **Tristen Craven, Jose Olea Vico**

Library Graduate Assistants: **Clara Ruiz Medina, Bo Boisen**

PRODUCTION STAFF

Technical Director.....	Ryan Phillip LeBlanc Lasich
Charge Scenic Artist.....	Clara Rimes
Properties Director.....	Natalie Carney
Automation Engineer.....	Nomi Frank
Lead Animatronics.....	Olivia Keserich
Costume Shop Manager.....	Lillian Murphy
Wardrobe Supervisors.....	Adrieann Hobgood, Alastair Shoulders
Production Electrician.....	Andrew Beauregard
Wig and Makeup Shop Manager.....	Teagan Hamel
Automation Project Manager.....	Van Wei
Director of Production.....	Jessica Holcombe
Assistant Scene Designers.....	McKenna Farlow, Jennifer Kroon-Nelson
Costume Design Assistants.....	Adriaen Hobgood, Alastair Shoulders
Assistant Lighting Designer.....	Emma Perch
Assistant Wig and Makeup Designer.....	Derrick Batten, Jr.
Assistant Technical Director.....	Christopher Hackett
Lead Carpenter.....	Graham Savage
Draftsperson.....	Chase Dietrich
Automation Draftsperson.....	Kaci Kidder
Automation Shop Foreman.....	Jack DeLorenzo
Lead Artist.....	Paige Spizzo
Assistant Properties Director.....	Mackenzie Potter
Lead Painter.....	Tessa Hager
Assistant Wig and Makeup Shop Manager.....	Brayden Pilson
Assistant Costume Shop Manager.....	Damarius Kennedy
Assistant Production Manager.....	Lani Skelley
Carpenters/Build Crew.....	Kaillou Aguirre, Brian Alexander Alcantara
.....	Brayden Pilson, Aissata Alou, Emmy J. Babyak
.....	Natalia Baez Ortiz, Angel Bell, Scott Carney
.....	Mel Davis, James Goodson, Patrick Hearn
.....	Ophelia Jackson, Andrew Johnson
.....	Liam Klingberg, Alyssa Landry, Anna Newlin
.....	Téa Elizabeth Olson, Sarai Powers, Kristoffer Spersrud
.....	Brianna-Denea Swanson, Jake Wales, Emily Weinberger
Painters.....	Sophie Frances Block, Sharon Murphy Boski, Delia Chavez
.....	Tess Crabtree, Elizabeth Dietze, Five Dodge
.....	Lauren Eckard, Sarah Ruth Glasl, Max S. Grenadler
.....	Jasmine Hernandez, Skylar James, Jeffery Lagarile
.....	Kenzie Lawson, McKenna Leach, Gamma Dominique Lister
.....	Renae Losee, Ad Merson, Jordan Taylor, Olivia Venable
Automation Welder.....	Hannah Stecklein
Deck Chief.....	Graham Savage
Deck Crew.....	Andrew Johnson, Anna Newlin
.....	Téa Elizabeth Olson, Sarai Powers
Lead Properties Artisans.....	Brady C. Flock, Nat Carreiro
Properties Run Crew.....	Eli Dills, Cameron Toler

PRODUCTION STAFF

Assistant Animatronics Designer.....Miles Maline
Automation Operator Jack DeLorenzo
Drapers Hannah Andrews, Alexandra Brown, Quincy D'Allesio
..... Molly Klemm, Ella Moffly, Megan Peck
First Hands Evan Michael Chesney, Catlin Dean, Hannah Ferkol
..... Emily Harris, Sarah McElcheran, BreAnne Servoss
Second Hands..... Eliana Askren, Iris Barger, Aman Mundle, Audrey Pugh
Stitchers..... Julia Aponte, Nahria Cassell, Inga Domenick
..... Sasha Goodner, Mackenzie Hughes, Maxine Rothstein
..... Alistair Shoulders, Avery Smith, Tez Weddle
..... Amber Wright, Ari Khavin, Wa Brown
..... Matias Kruse, Jeffrey Lagarile, Jason Kinsey
..... Kira Miller, Mars Bulluck, Elizabeth Dietze
..... Liam Klingberg, Cal Martine, Lee Sibley
..... Alex Warren, Whitney Fabre
Costume Collections Assistant..... Kira Miller
Costume Crafts Heads Zoe Gilreath, Maureen Wynne
Costume Crafts Assistants..... Tahtiana Bellins, Will Wharton
Wardrobe Crew..... Max S. Grenadier, Natalia Baez Ortiz, Lexi Roth
..... Max Simon, Avery Smith
Head Electrician Evie A. Nootenboom
Deck Electrician Inga Domenick, George Janikula
Programmer Kyle Munden
Supertitle Operator..... Neil Mitchell
Spotlight Operators..... Jesslynn Hurtado, Max Rothstein
Lighting Run Crew..... Inga Domenick, George Janikula
..... Jesslynn Hurtado, Maxine Rothstein
Electricians..... Camryn Banks, Nahria Cassell, Jade Caric
..... Garrett Deutsch, Inga Domenick, Isabel Egbert
..... Isaiah Gray, Sage Green, Abigail Hall
..... Jesslynn Hurtado, George Janikula, Trevor Kirchenheiter
..... Noelle Longenberger, Christopher Mendell, Kallie Miller
..... Grey Nicholson, Aidan T. Piontak, Lexi Roth
..... Maxine Rothstein, Liz Shekhterman-Baklar
..... Ashley Spear, Joey Todd, Cameron Toler
..... Tez Weddle, Noah Welby
Wig and Makeup Build Crew..... Victoria Ashmore, Kenzie Biundo
..... Kendall Brumley, Logan Esco, Em Fabricio
..... Abby Gragg, Bo King, Dustin Kirby
..... Abbey Maruyama, Hope Medwin, M Nottke
..... KC Paulson, Max Rothstein, Madison Skinner
..... Jade Soto, Mara Trefzger
Wig and Makeup Run Crew Victoria Ashmore, M Nottke, Josh Wishman
Animatronics Operator Murphy Sharon
Animatronics Crew Skyler James, Jason Kinsey

ORLANDO PALADINO

SYNOPSIS

Setting: A distant planet in a galax far, far away

Time: The Future

ACT I

Eurilla and her father Licone are alarmed by the appearance of the threatening knight Rodomonte, who is searching for Angelica and Medoro. Eurilla tells him of their love and that they have taken refuge in the nearby castle. The knight reveals himself the King of Barbary, infatuated with Angelica and intent on protecting her from Orlando's jealousy. Angelica laments that she has to live in hiding to avoid Orlando's mad frenzy. She summons the sorceress Alcina, who offers her protection. Medoro now enters with the unwelcome news that Orlando and his squire Pasquale have been sighted nearby but is unsure whether to stay or escape. Pasquale is discovered by Rodomonte, who proceeds to challenge him, but is distracted by Eurilla, who says that Orlando is nearby looking for him.

Alone with Eurilla, Pasquale explains that his life of adventure is blighted by a constant lack of food (and love). Medoro swears his fidelity to Angelica but despite her protests suggests that for her own safety he should leave her for a time. When they have gone, Orlando appears, cursing the obsession that drives him on, convinced that Medoro is the only obstacle to the fulfilment of his love. He sees that Medoro has carved Angelica's name on many objects and proceeds to destroy them. The braggart Rodomonte is still in pursuit of Orlando and narrowly misses him when he arrives to interrogate Eurilla, on the whereabouts of Medoro. Angelica's fearful premonitions are interrupted by Pasquale and Eurilla, who warn her of Orlando's approach. Rodomonte joins them, still eager to fight Orlando, and then the peace-loving Medoro, in fear of Orlando's prowess enters. Alcina appears and reassures the lovers, while warning Rodomonte that he cannot defeat Orlando. Orlando bursts in raving, but Alcina magically immobilizes him and imprisons him in a cage of light.

15 MINUTE INTERMISSION

ACT II

Orlando has been freed from the cage, but not from his madness. Rodomonte is once more about to attack him, but when Eurilla brings news that Medoro and Angelica have fled, Orlando dashes off in pursuit. Medoro seeks refuge by the sea, and at Eurilla's suggestion, conceals himself in a grotto, asking her to tell Angelica of his unhappy fate. Eurilla and Pasquale discover their love for one another as she invites him to follow her to a castle. Angelica laments her suffering. Alcina plans to resolve the lovers' difficulties. As Angelica is about the throw herself into the sea in despair, Medoro

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appears and they re-affirm their love. They are on the point of seeking a new refuge when Orlando appears, but Alcina intervenes again to allow the lovers to escape. Orlando is distracted by the sudden appearance of two sea-monsters. Rodomonte enters with Alcina, who invites all to her magic grotto. Orlando and Pasquale arrive in search of Alcina, and the paladin furiously insults the sorceress for protecting Medoro. She responds by turning him to stone. Angelica, Medoro, Eurilla and Rodomonte enter, marveling at this sight. Alcina restores Orlando to his human state, but his frenzy is unrelenting. Alcina's assistants take Orlando into her tower as the rest of the group begin to breathe a bit easier.

ACT III

Charon, the infernal ferryman, watches over the sleeping Orlando. Alcina commands him to wash away Orlando's madness with water from the river of forgetfulness, and Orlando awakens confused. Pasquale, now dressed in some of Medoro's clothing impresses Eurilla with his musical gifts as a violinist and a singer.

Angelica is pursued by wild savages. Medoro rushes to her assistance but is wounded and dies. Rodomonte and Orlando engage in a duel. Angelica is delirious, believing that Medoro is dead. Alcina assures her that this is not so, but that he is healed of his wounds. Rodomonte and Orlando enter together, now comrades. The waters of Lethe have blanked from Orlando's mind both his love for Angelica and his hatred of Medoro. Angelica and Medoro can now love one another without fear, Pasquale and Eurilla are united, and Orlando may go in search of fresh deeds of valor.

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PROGRAM NOTES

Proud Orlando, loving Angelica, and arrogant Rodomonte have been roaming over mountain, river, and grotto for centuries. Here are the facts: late in the eighth century the armies of Charlemagne, Holy Roman Emperor and King of the Franks, are engaged in a struggle against the Moors, or Saracens, for dominion of the Spanish peninsula and a foothold in the rest of Europe. The monarch orders his nephew, the knight

Roland, (Orlando in Italian), to hold a deep valley on the Franco-Spanish border called Roncesvalles. Orlando is ambushed by superior forces and killed in action; the Iberian peninsula falls to the Moors and remains under their control for the next 700 years.

These historical events inspired song and legend, and centuries later one of the greatest poetic works of the middle ages: the early 12th century Chanson de Roland or Song of Roland. In this French classic, Roland's stepfather is jealous of both Roland's superior prowess and Charlemagne's favor towards him. Roland is betrayed by his relation, who knowingly sends him to the valley to his death.

The tales of the French paladins fired listeners' imaginations with their eternal themes of courage and betrayal linked to the continuous struggle between Christian and Moorish forces; during these same eras Crusader knights were engaged far to the east to recapture Jerusalem from the Muslims. Troubadours performed the Song of Roland in all the courts of Europe and imitations inevitably followed.

Years pass. Our story now shifts to the great Renaissance court of the Este dukes of Ferrara in the Italian peninsula. It is an age when art, music, and literature celebrate the potential—and failings—of the human spirit. The count and scholar Matteo Maria Boiardo writes a romance of chivalry titled Orlando Innamorato, or Roland in Love. Although still filled with exploits and heroism, the poet adds elements from the Arthurian tales of Britain: magic, enchantments, and Orlando's love for Angelica, the beautiful queen of Cathay come to pay a visit to the court of Charlemagne. Rodomonte, who later inspires the fine old English term "rodomontade," (vainglorious boasting or bragging) enters the fray. Boiardo also introduces the powerful Alcina as the sister of Morgan le Fay, the sorceress who tends King Arthur after his final battle. In this poem many paladins are in love with Angelica; just at the point when there is to be a contest for her hand, Boiardo dies and leaves the work unfinished.

Still later another courtier to the Ferrarese court, Ludovico Ariosto, takes up the tangled threads where Boiardo left off. His version of the story is called the Orlando Furioso, or Orlando the Mad. It is a rare case of the sequel surpassing the original. Ariosto's tale is filled with new characters, magical deeds and travels, praises of contemporary rulers, artists and writers, and a gentle humor in which the author constantly pokes fun at himself. The ardent

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and faithful Saracen knight Medoro makes his appearance. Like an indulgent father Ariosto treats all his characters, be they Christian or “pagan,” with the same bemused tolerance, a tone that infuriated some of his contemporaries. In this poem the valiant Orlando has become so human that his jealous love drives him insane.

Ariosto summarizes his themes in the first of 46 cantos:

Le donne, i cavalier, l'arme, gli amori	Of ladies, knights, arms and loves
Le cortesie, l'audaci imprese io canto	Of courtesies and daring feats I sing
Che furo al tempo che passaro i Mori	Of the times when the Moors crossed
D'Africa il mare, e in Francia nocquer tanto,	the sea from Africa and did so much harm in France,
[...]	
Dirò d'Orlando in un medesimo tratto	I will tell of Orlando in one same passage
Cosa non detta in prosa mai nè in rima,	Something never said in prose nor in rhyme,
Che per amor venne in furor e matto,	How because of love he became enraged and insane,
D'uom che sí saggio era stimato prima;	From the man respected as so wise before;

The *Furioso* had a lasting influence. It came out in several versions, the last in 1532; by the year 1600 the work had gone through 154 published editions. Imitators tried to equal or outdo its fame. The 8-line stanza form favored by Boiardo and Ariosto was extremely musical and parts of the *Furioso* were not only read but performed, exploiting the ancient relationship between word spoken and word sung. More time gallops by. As all great literary works should be, the *Furioso* is mined for lyric opera.

Libretto adaptations begin early in the 17th century. These characters just could not stay put. They kept dashing all over Europe, as we see from just a few examples: Jean-Baptiste Lully performed his opera *Roland* for the first time at Versailles in 1685; Vivaldi premiered his *Orlando* in Venice in 1727; Handel in London wrote three operas based on exploits from the *Furioso*: *Orlando* for the King's Theater in London in 1733; *Ariodante*, performed at Covent Garden in 1735; and *Alcina* also for Covent Garden, in 1735.

The glorious multiplicity of plots, characters, and author's asides must naturally be pared down for the stage audience. Lyric adaptations of the *Furioso* center on one or two strands of the action with several characters; the theme is most often the painful effects of love. For example, one of the central passages of the *Furioso* takes place when Orlando's jealousy rises to a fevered pitch at seeing Angelica and Medoro's entwined names lovingly carved on the trees of a meadow and riverbank:

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Angelica e Medor con cento nodi	Angelica and Medoro, he sees with a hundred knots
Legati insieme, e in cento lochi vede:	Tied together, and in a hundred places
Quante lettere son, tanti son chiodi	As many letters as there are, are that many shafts
Coi quali Amore il cor gli punge e fiede:	With which Love pierces and wounds his heart:
Va col pensier cercando in mille modi	In thought he goes seeking in a thousand ways
Non creder quel ch'al suo dispetto crede	To disbelieve what in spite of himself he believes
Ch'altra Angelica sia creder di sforza,	He strains to think that it is another Angelica
Ch'abbia scritto il suo nome in quella scorza	Who has written her name on that bark

Orlando attempts to metaphorically crush his rising tide of fury by going on a rampage and destroying every inscription of the lovers' names on rock, tree, and fountain. The romance draws out his progression of recognition, fear, terror, and efforts at self-delusion for approximately 40 stanzas of poetry. What is lost in length is heightened by the music in Orlando's emotional recitative and aria towards the end of Act I of Haydn's opera. Although the scene is much condensed, the motivations are clear to the audience. For as the poet of the Orlando Furioso explains to his readers, we are all lost in the wood of love:

Chi mette il piè su l'amorosa pania,	He who sets his foot into the snare of love,
Cerchi ritrarlo, e non v'inveschi l'ale;	Should try to pull it out without entangling his wings;
Che non è in somma amore, se non insania	For what, in sum, is love but insanity
A guidizio de savi universale:	By universal judgment of the wise:
[...]	
Varii gli effetti son, ma la pazzia	Its effects are varied, but madness
È tutt'una però, che li fa uscire;	Is always what makes them emerge;
Gli è come una gran selva, ove la via	It is like a vast forest, where he who enters
Conviene a forza, a chi vi va, fallire:	Must always fail to find the way out:
Chi su, chi giù, chi qua, chi là travia	Some up, some down, some here, some there go astray

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Composer Joseph Haydn (1732-1809) was active in Vienna, Prague, and London, but spent most of his glorious career as director of music at Eszterháza (Hungary) in the service of princes Paul Anton and Nikolaus. This magnificent country estate, renowned as a “second Versailles,” boasted two theatres which had to be kept supplied with musical entertainments for a stream of distinguished visitors. Although Haydn is perhaps chiefly known today as a composer of instrumental works, he wrote a series of operas for Eszterháza.

Added for comic contrast are Orlando’s cowardly squire Pasquale, clearly related to Leporello in Mozart’s *Don Giovanni* of just a few years later; the clever and flirtatious shepherdess Eurilla, another familiar character; and for moral weight Charon (Caronte in Italian), dread ferryman of condemned souls to the underworld. Charon too, has long and noble antecedents, from Greek mythology to the *Divine Comedy* of Dante.

Our production is a link in the long and celebrated adventures of Orlando. Now come and take a refreshing dip in the sweet waters of Lethe, the river of forgetfulness. Sit back, clear your mind of all care, and enjoy the enchanting melodies of Haydn’s *Orlando Paladino*.

-Nancy Goldsmith

UNCSA MANIFESTO

We Believe

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

Integrative **ART 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.

ART 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

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.

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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WATSON

Pacifica Quartet with New York Philharmonic Guest Anthony McGill, Clarinet

Feb. 21 at 7:30 p.m.

WATSON HALL

The Pacifica Quartet is joined by New York Philharmonic principal clarinetist Anthony McGill in a program of music by Brahms and Dvořák, plus new music. Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award.

Undergraduate Opera Scenes

Mar. 26 at 2 p.m.

AGNES DE MILLE THEATRE

Undergraduate opera students perform one-act operas from the repertory.

A.J. Fletcher Opera Institute: The Rivals

Apr. 19 & 21 at 7:30 p.m.

Apr. 23 at 2 p.m.

AGNES DE MILLE THEATRE

"In spirit, 'The Rivals' harks to Rossini and Donizetti; in sound, it weds Puccini's generous lyricism to the dancing meters of Bernstein's 'Candide,'" wrote The New York Times of this opera, praising it for its "buoyant melodies, supple harmonies and perky rhythms." Kirke Mechem's "The Rivals" is a bright and witty comedy full of love, mistaken identities, duels, and misunderstandings in the household of Mrs. Malaprop. In Mechem's libretto, based on an 18th-century comedy by Sheridan, the action moves from the English town of Bath to Newport, Rhode Island, at the beginning of the 20th century.