

# UNCSA

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## LO FRATE 'NNAMORATO

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

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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 Marcaniello and that of the Roman bourgeois Don Carlo, who have agreed, against the feelings of the ladies concerned, to celebrate several arranged marriages. Marcaniello 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 Marcaniello's daughter, Lugrezia.

As the opera begins, Vannella, Carlo's maid, and Cardella, Marcaniello'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, Marcaniello's daughter enters and announces that she refuses to marry Don Carlo.

Marcaniello, 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 Marcaniello, 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.

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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.

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## 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.

# LO FRATE 'NNAMORATO

ASSISTANT DIRECTOR: **Eva Schramm**

STAGE MANAGER: **Chloe Lupini**

ASSISTANT STAGE MANAGER: **Arden Jakobovic**

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

# LO FRATE 'NNAMORATO

UNCSA SYMPHONY ORCHESTRA

Conductor: **James Allbritten**

## **Violin**

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

## **Viola**

Ava Hirko, Principal  
Hehe Qi, Assistant Principal  
David Rankin

## **Rehearsal Pianists**

Polina Khatsko  
Daria Ruzhynska

## **Cello**

Elijah White, Principal  
Andrew Cho, Assistant Principal

## **Double Bass**

Simon Vazquez-Carr

## **Flute**

Ariel Collins

## **Continuo**

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 Mendoz, Olga Zaiats and Yiming Zhao**

Library Graduate Assistants: **Chase Thornhill, Marina Zimmerman**

# PRODUCTION STAFF

Production Assistant.....	Kristen Wright
Supertitles .....	Nancy Goldsmith, Steven LaCose
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  
..... Beth Dietze, Ad Merson, Paige Spizzo  
..... 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, Elliott 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  
..... Cebastian 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 Kirschenheiter, 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 ALLBRITTEN, 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 led 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.

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## **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)

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## **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.

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## **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.

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## **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](http://www.uncsa.edu/associates) or email them at [UNCSAassociatesportal@uncsa.edu](mailto: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](mailto:wrights@uncsa.edu) or 336-770-1427.

### **DEAN'S CIRCLE FOR THE SCHOOL OF MUSIC**

Ms. Amelia Hope Adams

Dr. and Mrs. Malcolm M. Brown

Mr. and Mrs. F. Hudnall Christopher, Jr.

Ms. Jean C. Davis

Mr. Geoffrey N. Edge, '97 and Mrs. Erin E. Edge, '97

Lynn and Barry Eisenberg

Mrs. Katherine B. Hoyt

Dr. and Mrs. Frederic R. Kahl

Mr. Thomas S. Kenan III

Mr. Robert G. McNair and Mrs. Judy H. McNair

Dr. and Mrs. Kathy and Michael Norins

Dr. Jane Pfefferkorn and Mr. William G. Pfefferkorn

Dr. Krista Rankin and Mr. Mason Rankin

Mr. and Mrs. William R. Watson

Mr. and Mrs. John D. Wigodsky

Mr. Johnathan Yao

### **DEAN'S CIRCLE FOR THE SCHOOL OF DESIGN AND PRODUCTION**

Melissa Black

Dr. and Mrs. Malcolm M. Brown

Mr. and Mrs. F. Hudnall Christopher, Jr.

Mr. and Mrs. David P. Clawson

Ms. Jean C. Davis

Lynn and Barry Eisenberg

Mrs. Sharon D. Johe

Mr. Thomas S. Kenan III

Mrs. Emily Fox Martine & Mr. Michael J. Martine

Mr. Kevin A. Meek '89

Ms. Tamara Michael

Dr. Barbara Bennett

Ms. Gina Phillips

Dr. Christine Vidouria

Mr. and Mrs. William R. Watson

**UNCSA**

**A.J. FLETCHER  
OPERA INSTITUTE**

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 Pancella, mezzo-soprano**

Voice Faculty: **Glenn Siebert, tenor**

\*A.J. Fletcher Distinguished Professor of Opera

\*\*Witherspoon and Wilder Distinguished Professor of Opera



# Winston-Salem

## **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.