

Title: UNCG Logo Corrected
Creator: FreeHand 3.1
Preview: This EPS picture was not saved with a preview (TIFF or PICT) included in it
Comment: This EPS picture will print to a postscript printer but to other types of printers.



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 12,700 university students, the UNCG School of Music serves over 575 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point "Triad" area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world's major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/

Patrons are encouraged to take note of the exits located on all levels of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one through which you entered.

Patrons are requested to turn off all watch alarms, beepers, or cellular telephones. If you are expecting a call, please inform the house manager in the Auditorium lobby and leave your beeper or telephone with him/her. The house manager will note your seat location and notify you in case of a call.

The use of audio or video recording devices, as well as photography of any kind, is strictly prohibited. Thank you.



and

— Musical Arts Guild —

present

Amahl



and the Night Visitors

by Gian-Carlo Menotti

November 15-17, 2002
Aycock Auditorium

Title: UNCG Logo Corrected
Creator: FreeHand 3.1
Preview: This EPS picture was not saved with a preview (TIFF or PICT) included in it
Comment: This EPS picture will print to a postscript printer but to other types of printers.

The UNCG Musical Arts Guild
and
School of Music
present

AM AHL AND THE NIGHT VISITORS
by Gian-Carlo Menotti

Musical Director/Conductor David Holley
Assistant Musical Director Heather Hamilton
Stage Director Reneé Sokol
Technical Director/Lighting Designer James R. Hulihan
Chorus Master Randy R. Price
Scene Designer Robert Hansen
Costume Designer Deborah Bell
Choreographer John Gamble
Choreography Rehearsal Director Virginia Ray Freeman

Cast

(in order of vocal appearance)

Mother Nicole Elizabeth Asel+
Allison Elaine Bailey*
Amahl Michael Vine+
Brennon D. Gindlesperger*
Kaspar Jeffery Maggs+
Reginald L. Hayes, Jr.*
Melchior Sidney Outlaw+
Charles Stanton*
Balthazar Josh Alexander+
Jeffrey Carlson*
The Page Steven J. Martin+
Wade Elkins*

Dancers

Jason Roach
Jennifer Sherman
Ashley West

Shepherds and Shepherdesses

Katie Brotherton	Dena Fauske	Caroline Miller
Nicolina Burriesci	Daphne Franklin	Iloria Phoenix
Emilie Campbell	Deirdre Gilmore	Christy Pulliam
Pat Cross	Kelly Krepelka	Allison Ring
Cathy Crotty	Matthew Lawing	Sarah Roche
Jeffrey Danielson	Parker Lievsay	P. Jane Smith
Elena DeAngelis	Stephanie Lilly	Robby Swab
Josquin Dejean	Adrian Lipscomb	Meghann Vaughn
Nathan Dellinger	Niccolina Mann	Hadley Whittemore, Jr.
	Renata McCurley	

+performing November 15 and November 17

*performing November 16

By arrangement with G. Schirmer, Inc., publisher and copyright owner

Musical Arts Guild Officers 2002-2003

President Fred Lopp
President-Elect Richard Cox
Vice President/Membership Chair Florence Young
Secretary Vivian Dula
Treasurer Bob Carter

Special Thanks

Charles Angel	Dr. John J. Deal	Phi Mu Alpha
Neil Shepherd	Prof. Mark Gottsegen	Cathryn Speckman
Jody Cauthen	Brian French	John Wolf
Carolina Voices	Scot Weir	Dr. Jay Lambeth
Dianna Carter	Dr. Deborah Egekvist	Dr. Carol Marsh
Ann Doyle	Richard Cook	Fred Rubeck
Butch Sutton	Aurelia Hepler	Elon University
Joe Gardner	Ericka Stringer	Bob Cavin
Jeanne Hassell	Tiffany Aumann	Sherri MacCheyne
Jan Hulihan	Wyndell Earles	Steve Gilliam
Dr. Cort McClaren	Michael Kelly	Moore Music
Cathy Gant Hill	Shannon Davis	Laura Holley
ESP Magazine	Jeff Neubauer	William Murphy

The Music Academy of North Carolina

**upcoming
performances**

uncg opera theatre

February 6-9, 2003

Gilbert & Sullivan's

The Pirates of Penzance

Elliott University Center Auditorium

April 3, 4 & 6, 2003

The Merry Wives of Windsor

Aycock Auditorium

Please contact the University Box Office by visiting Aycock Auditorium or
Room 215 of the School of Music weekdays from Noon-5 pm,
or by calling (336) 334-4849.



WMAQ is a proud sponsor of *Amahl and the Night Visitors*

Production Staff

Producer	David Holley
Lighting Designer/Technical Director	James R. Hulihan
Production Manager	Janet R. Hulihan
Repetiteurs	Heather Hamilton Carmine Mann
Light Board Operators	Brannan Givens Alison Monsees
Flyrail Operators	Jeff Hutchens Chris Carey Eric Tysinger
Props	Kelli Jo Claxton
Sound Engineers	Caná Gyongyos Ben King Alicia Jordan Julian Cheek Tiffany Swann
Amahl Logo Design	Betsey Wells
Opera Theatre Graduate Assistants	Allison Bailey L. Erin Cates
Chorus Costumes	Westover Church
Stage Crew	Jasmeen Baidwan Gini Benson Cristina Borisoff Holly Burgess Dan Craig Nathan Crocker Russell Hill Beth Phillips Doug Reynolds Jen Szescula
Assistant Stage Manager	Erin Doll
Publicity	Tiffany Aumann David Holley Allison Bailey L. Erin Cates Aurelia Hepler Richard Cook Laura Holley

Orchestra

David Holley, conductor

Violin Eve Hubbard, concertmistress Theresa Fox Amanda Matthews Marta Richardson Amanda Judd	Double Bass Charles Gambetta	Horn Jack Masarie
Viola Diane Phoenix-Neal Alvoy Bryan	Flute/Piccolo Emily Orr	Trumpet Edward Bach
Violoncello Gayle Masarie Kay Fitzpatrick Meaghan Skogen	Oboe Anna Lampidis Heather Hamilton	Percussion Jane Whichard
	Clarinet Luc Jackman	Harp Bonnie Bach
	Bassoon Elaine Peterson	Piano Carmine Mann

The Story of Amahl

Amahl is a crippled shepherd boy of twelve who lives with his mother, an impoverished widow, in a nearly empty hut. They face a bleak future with little food to eat or wood for fire. The three Wise Men, on their way to Bethlehem, stop at the hut and request lodging for the night. Amahl and his mother welcome them and offer to share what little they have. They are astonished at the splendor of the Kings' robes and the gifts being brought to the newborn child, whom the mother, in her mind, identifies with her own son. The shepherds, led by Amahl, approach and offer gifts and dances for the Kings. Following the departure of the shepherds, all retire for the night. The mother sings of the unfairness of the gifts going to a child who the Kings do not know, when she has a child who is starving. Under cover of darkness, while the three Kings are asleep, the mother steals some of the gold and is caught in the act by the Page. Amahl awakens and comes to her defense, beating on the Page and urging Kaspar, one of the Kings, to intercede. Kaspar orders the Page to release the mother, and Melchior says that she may keep the gold since the Child they seek has no need of it. The mother is moved by Melchior's description of the Child and returns the gold while lamenting that she does not have a gift of her own to give. Amahl offers his crutch which he lifts and, in so doing, takes a step without it. The Kings give thanks to God for this miracle, and Amahl convinces his mother that he should go with the Kings to present the crutch to the Child himself. As dawn approaches, Amahl sets off with the Kings, and, as the procession moves away, he plays on his pipe the tune with which the opera began.

Notes

What accounts for the popularity of *Amahl* over *fifty* years after its premiere on NBC television on December 24, 1951? It continues to receive more performances than almost any other standard or contemporary opera. I would imagine that the circumstances under which it was first presented have something to do with its continuing popularity. Rather than a premiere attended by a few hundred or even several thousand, the Hallmark Hall of Fame was watched by millions in 1951 and the following seven years when the opera was given live televised performances. Few, if any, operas have been afforded such a launching. But beyond that first decade, it has continued to hold the imagination of a public, that, I suspect, wants desperately to believe the opera's essential message of hope. Amahl's crippled leg does not prevent his portrayal as one to whom both parents and children can relate and empathize. The widowed mother's unswerving love for her son, even in the midst of poverty and his tendency to fabricate stories, is as poignant and relevant today as when it was written. Certainly the opera's brevity and reduced forces expand both the potential audience, through its appeal to children, and the number of groups that can successfully mount a production of *Amahl*. But beyond these factors, I remain convinced that Gian-Carlo Menotti has fashioned a miniature masterpiece that holds our attention dramatically and lifts our spirits musically ... all around a central theme that suggests that it is through giving that we receive. Do you believe in miracles?

-William W. McIver

Josh Alexander (Balthazar), baritone, is a member of the UNCG Chorale and Madrigal Singers and is a Junior Vocal Performance major from Chapel Hill. Josh performed the roles of Balthazar in UNCG's *Amahl and the Night Visitors* (2000) and Vulcan in *Orpheus and the Underworld* at UNCG, and he was a member of the ensemble for Greensboro Opera Company's production of *Un Ballo in Maschera*. Other performing credits include Hero in *A Funny Thing Happened on the Way to the Forum*, King Herod in *Jesus Christ Superstar*, and Jesus in *Godspell*. On the UNCG campus, Josh serves as a Community Advisor and Peer Academic Leader for Grogan Residence Hall, a member of the Spartan Orientation Staff, and is actively involved in Wesley-Luther Campus Ministries.

Nicole Elizabeth Asel (Mother), a first year MM student in Vocal Performance at UNCG, is a mezzo-soprano from Ithaca, NY. She received her BM in Vocal Performance and Music Education from Ithaca College, where she performed the roles of Second Lady in Mozart's *The Magic Flute* and Virtu in *L'Incoronazione di Poppea*. Nicole is a member of the UNCG Chamber Singers and, earlier this month, made her debut with the Greensboro Opera Company in the ensemble of *La Bohème*. In April, Nicole will appear as Mrs. Page in UNCG Opera Theatre's *The Merry Wives of Windsor*.

Allison Elaine Bailey (Mother) is a soprano from Rock Hill, S.C. studying for her Master's degree in Vocal Performance. She graduated in June with a Bachelor's degree in Music Education from Furman University, where she appeared as alto soloist in Handel's *Messiah*, and in two of her most beloved roles: Eliza Doolittle in *My Fair Lady* and Pitti Sing in *The Mikado*. Allison made her UNCG stage debut this fall as Sister Berthe in *The Sound of Music*. She is currently a member of the UNCG Chamber Singers and is appearing as the Narrator/Giant's Wife in the UNCG Opera Theatre's 2002 "Tour to the Schools" production of *Jack and the Beanstalk*.

Jeffrey Carlson (Balthazar) is a first year Master's student in Vocal Performance at UNCG and a graduate of the University of St. Thomas in St. Paul, MN. He has performed the roles of Un frati in *Don Carlos*, Hell in *Luther*, Dr. Jaspas Jones in *Fisherman's Dock*, and in the ensembles of Greensboro Opera (*La Bohème*) and Minnetota Opera (*Il barbiere di Siviglia*, *Carmina Burana*, and *Countess Maritza*). Mr. Carlson also has appeared as the baritone soloist for oratorios, such as the Faure *Requiem*, Bach *Cantata 78*, Schubert *Mass in G*, and *Five Selections from Walt Whitman's Drum Taps*. In addition to performing, Jeffrey plays classical guitar, designs web-pages, plays golf, and is a carpenter.

Wade Elkins (Page), tenor, is a junior Vocal Performance major from Greensboro, N.C. Wade performed the role of Amahl in the UNCG Opera Theatre's 1994 production of *Amahl and the Night Visitors*. He is a member of the UNCG Chamber Singers, and has appeared in the ensembles of the UNCG Opera Theatre's *Orpheus and the Underworld* and Greensboro Opera's *La Bohème*. Wade has performed the role of the Baker in *Into the Woods* with Western Guilford High School and the role of John the Baptist/Judas Iscariot in *Godspell* with Southeast Baptist Church. Wade sings and plays keyboard in various worship bands.

Brennon D. Gindlesperger (Amahl), an 11 year-old Faith Baptist Academy student from Gibsonville, is no stranger to the stage. Brennon has performed many roles with Elon University, including Winthrop in *The Music Man*, David in *RAGS*, Colin in *The Secret Garden*, and a turtle in *Children of Eden*. In addition, he has also performed in *The Music Man* with Paramount Theatre Gallery Players. Brennon has appeared with the Elon Jazz Group and sings with the Men of Faith Quartet at his church. He recently wrote a column for the Reidsville Times Newspaper.

Heather Hamilton (Assistant Musical Director/Repetiteur) is pursuing a DMA in Piano Performance at UNCG. Originally from Texas, Heather has a BM in Piano and Oboe from Sam Houston State University, as well as a MM in Oboe from Northwestern University, where she was an assistant to Ray Still of the Chicago Symphony. Ms. Hamilton was on the faculty at Sam Houston State for ten years, where she was the coordinator of the class piano and accompaniment programs, coach/accompanist of the Opera Workshop, and the recipient of two teaching awards. In 2001, she was the Musical Director for and accompanied the UNCG Opera Theatre's production of Robert Ward's *Roman Fever*. Her numerous solo appearances (on piano and oboe) include engagements with the Dallas, Amarillo, Waco, and Northwestern Symphony Orchestras.

Reginald L. Hayes, Jr. (Kaspar) performed the role of Kaspar in *Amahl and the Night Visitors* with the Duke Ellington School of the Arts in his hometown of Washington, D.C. A Junior Vocal Performance major at UNCG, he has appeared as a tenor soloist in oratorios such as the Mozart *Requiem*, Handel's *Messiah*, Bach *Cantata No. 28* and *Magnificat*, and the Saint-Saens *Christmas Oratorio*. Mr. Hayes is a member of the UNCG Men's Glee Club whose hobbies outside of music include science, car restoration, and laughing.

Jeffery Maggs (Kaspar) is a tenor from Eden, N.Y., and is a second year Master's student in Vocal Performance at UNCG. Jeffery's professional credits include the roles of Benoit and Alcindoro in *La Bohème* (earlier this month) for the Greensboro Opera Company, with whom he also appeared as Dr. Blind in *Die Fledermaus* last Spring. With the UNCG Opera Theatre, he appeared as Tamino in UNCG's *The Magic Flute*, and in April (2003), will assume the role of Fenton in *The Merry Wives of Windsor*. While at SUNY Fredonia, Jeffery portrayed Alfred in *Die Fledermaus* and Frederic in *The Pirates of Penzance*.

Steven J. Martin (Page) of Madison, is a Sophomore Vocal Performance major. In 1995 and 1996, Steven sang the title role in *Amahl and the Night Visitors* at UNCG, where he also performed the role of Harry in *Albert Herring* and a Street Urchin in *La Bohème*. This month, Steven debuted with the Greensboro Opera Company in the ensemble of *La Bohème*. Now a baritone, he is a member of the UNCG Men's Glee Club and Madrigal Singers.

Sidney Outlaw (Melchior), a native of Brevard, is a bass-baritone who has performed many roles on the UNCG stage, including Sarastro in *The Magic Flute*, Eduardo in *Roman Fever*, and Mercury in *Orpheus in the Underworld*. A Junior Vocal Performance major who has won the North Carolina NATS competition for three consecutive years, Sidney has appeared in the ensembles of *Barber of Seville* and *Otello* with the Greensboro Opera Company, and earlier this month sang the role of the Customs Official in that company's *La Bohème*. Mr. Outlaw was a member of the Brevard Music Center Chorus in 2000 and 2002 for their productions of *Aida* and the Verdi *Requiem*, respectively, is a member of the Spiritual Renaissance Singers of Greensboro, and is the bass section leader for Providence Baptist Church Sanctuary Choir.

Reneé Janette Sokol (Stage Director) is a Mezzo-soprano and private voice teacher from Durham who is maintaining a 4.0 grade-point average midway through the Doctor of Musical Arts degree in Vocal Performance at UNCG. Recent performing highlights include an appearance with internationally renowned tenor Marcus Haddock in a guest recital at Greensboro College (September) and the prestigious UNCG Concerto Competition last Spring. She has made it a habit of portraying Mothers for the UNCG Opera Theatre, appearing in that capacity in *Cavalleria Rusticana* (Mamma Lucia), *Orpheus in the Underworld* (Calliope), *The Wise Women* (The Crone), as well as the Mother in both *The Consul* and *Amahl and the Night Visitors*. Musical theatre is no stranger to Reneé, and favorite roles that have added colorful experience to her operatic career have included Maria in the *Sound of Music*, the title role in *Evita*, and the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*. She has been the National Anthem Soloist for the *Mississippi Seawolves*, a semi-professional hockey team, and for various Air Force Bases across the country. Ms. Sokol was inducted into Pi Kappa Lambda (Tau Chapter) in 2001 as a lifetime member.

Charles Stanton (Melchior) is a first year Master's student at UNCG. Charles has previously portrayed Kaspar and Balthazar in other productions of *Amahl and the Night Visitors*. Additional operatic credits include the roles of Marcello in *La Bohème*, Count Almaviva in *The Marriage of Figaro*, and Dancaïre in *Carmen* throughout the Southeast. He has held apprenticeships with Opera Carolina and Mannheim Staatsoper and has worked under the direction of James Meena, Brazeal W. Dennard, and Robert Shaw.

Michael Vine (Amahl) is a sixth grader at Greensboro Academy. He has been seen on the UNCG stage as Kurt in *The Sound of Music* and John Darling in *Peter Pan*. He has also performed the roles of the Gingerbread Man in *The Gingerbread Man* and Johann in *It Happened in Hamelin* with the Greensboro Children's Theatre. Michael was a featured soloist in the 2001 Christ United Methodist Church Candlelight Service, and this fall, he made his debut with the Greensboro Opera Company as a member of the children's chorus of *La Bohème*. In addition to these stage credits, he has recorded for Kindermusik International, sings with the Greensboro Youth Chorus, and plays the drums.



Amahl



and the Night Visitors

by Gian-Carlo Menotti

November 15-17, 2002
Aycock Auditorium

Title: UNC Logo Corrected
Creator: FreeHand 3.1
Preview: This EPS picture was not saved with a preview (TIFF or PICT) included in it
Comment: This EPS picture will print to a postscript printer but in other form of picture

The UNC Musical Arts Guild
and
School of Music
present

AM AHL AND THE NIGHT VISITORS by Gian-Carlo Menotti

Musical Director/Conductor David Holley
Assistant Musical Director Heather Hamilton
Stage Director Reneé Sokol
Technical Director/Lighting Designer James R. Hulihan
Chorus Master Randy R. Price
Scene Designer Robert Hansen
Costume Designer Deborah Bell
Choreographer John Gamble
Choreography Rehearsal Director Virginia Ray Freeman

Cast

(in order of vocal appearance)

Mother Nicole Elizabeth Asel+
Allison Elaine Bailey*
Amahl Michael Vine+
Brennon D. Gindlesperger*
Kaspar Jeffery Maggs+
Reginald L. Hayes, Jr.*
Melchior Sidney Outlaw+
Charles Stanton*
Balthazar Josh Alexander+
Jeffrey Carlson*
The Page Steven J. Martin+
Wade Elkins*

Dancers

Jason Roach
Jennifer Sherman
Ashley West

Shepherds and Shepherdesses

Katie Brotherton	Dena Fauske	Caroline Miller
Nicolina Burriesci	Daphne Franklin	Iloria Phoenix
Emilie Campbell	Deirdre Gilmore	Christy Pulliam
Pat Cross	Kelly Krepelka	Allison Ring
Cathy Crotty	Matthew Lawing	Sarah Roche
Jeffrey Danielson	Parker Lievsay	P. Jane Smith
Elena DeAngelis	Stephanie Lilly	Robby Swab
Josquin Dejean	Adrian Lipscomb	Meghann Vaughn
Nathan Dellinger	Nicolina Mann	Hadley Whittemore, Jr.
	Renata McCurley	

+performing November 15 and November 17

*performing November 16

By arrangement with G. Schirmer, Inc., publisher and copyright owner