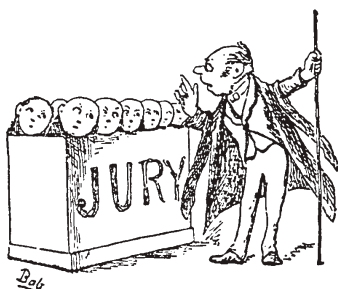




UNCG Opera Theater presents:

Gilbert & Sullivan's

# Trial by Jury



Mozart's

# The Impresario



November 20-22, 2009  
Aycok Auditorium



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

# *The Impresario*

Music by  
**W. A. Mozart**

English translation by  
**Geoffrey Dunn**

Adaptation, orchestration and original dialogue  
**David Holley**

First performed on February 7, 1786  
Schönbrunn Palace, Vienna, Austria

## Cast

<b>Madame Heartmelt</b> , an aging diva .....	<b>Liz Frazer *</b> <b>Lisa Foerster +</b>
<b>Mademoiselle Warblewell</b> , a young and, as of yet, untested singer .....	<b>Tara Sperry *</b> <b>Elizabeth Westerman Yoder +</b>
<b>Mr. / Ms. Cash</b> , the Impresario(a) of the local opera company .....	<b>Lindell O. Carter *</b> <b>Sylvia Sharp +</b>
<b>The Stage Manager</b> .....	<b>Sylvia Sharp *</b> <b>Lindell O. Carter +</b>
<b>The Tenor</b> .....	<b>Logan Cox</b>

\* performing November 20 & 22  
+ performing November 21

## **Synopsis**

Dueling Sopranos!! The stuff of reality television!! When the curtain opens, we are in the midst of a performance (by a modern opera company) of Gilbert & Sullivan's *Trial by Jury*. When the leading lady (Angelina) misses her entrance and cannot be found, two of the sopranos from the chorus step forward to suggest that they should sing the role in her absence. They try to prove to the Impresario (Cash) just why they should be given the chance to sing the part.

## **Director's note for *The Impresario***

Our presentation of *The Impresario* is an exciting realization of one of the primary goals of a comprehensive music education program: for the academic aspect of music (theory, history, etc.) to inform, improve and influence the performance area of the discipline. Last spring, I gave one of our Doctoral students, Philip van Lidth de Juede, a question on his comprehensive exams, in which I presented to him the following hypothetical scenario: *you are the director of a university opera program producing Menotti's one-act opera Amahl and the Night Visitors. Create a budget and choose another one-act with which to pair Amahl.* Philip came up with the idea that, on the evening of an *Amahl* performance, the soprano singing the part of the Mother was stuck in traffic, and it was clear that she would not make it in time for the beginning of the show. Two shepherdesses from the chorus stepped forward to compete for the chance to sing the Mother, and thus, performed Mozart's *The Impresario*. I thought it was a brilliant idea!

This past summer, as I was debating what show to present as the fall opera, I knew it was time to do another Gilbert & Sullivan operetta, since the UNCG Opera Theatre presents G&S every two years. I thought of *Trial by Jury*, which we had not mounted since presenting it at the Guilford County Courthouse in 1999. Indeed, I had previously programmed *Trial by Jury* and *The Impresario* as a double-bill at the Southern Light Opera in 1992. When I recalled Philip's very creative concept, I thought it would be well-suited to these two operas, and I called him to ask his permission to use/adapt his idea. So - thank you Philip for providing the inspiration for this evening's entertainment via a rigorous academic endeavor!

\*\*\*\*\**Intermission*\*\*\*\*\*

# *Trial by Jury*

Words by  
**W.S. Gilbert**

Music by  
**Sir Arthur Sullivan**

Orchestration by  
**Edmund Rickett**  
(by permission of G. Schirmer, Inc.)

First performed on March 25, 1785  
Royalty Theatre, London

## **Dramatis Personae**

The Learned Judge .....	<b>James Keith</b>
The Plaintiff (Angelina) .....	<b>Carmen Prather *</b> <b>Stacy Dove +</b>
The Defendant (Edwin) .....	<b>H. F. Kelly W. Burns *</b> <b>C. Blayne Ziegenfuss +</b>
Counsel for the Plaintiff .....	<b>R. Kyle Melton *</b> <b>Charles Williamson +</b>
Usher .....	<b>Edward Vaughn Clegg *</b> <b>Michael D. Jones +</b>
Foreman of the Jury .....	<b>Christopher Paul Juengel *</b> <b>James G. Williams +</b>
Bridesmaids .....	<b>Chelsea Bonagura</b> <b>Laura Dawalt</b> <b>Miranda Freeman</b> <b>Karen Hayden</b> <b>Joann Martinson</b> <b>JoAna Rusche</b>

\* performing November 20 & 22

+ performing November 21

## **Ensemble of Townspeople and Jurymen**

Dana Boyle  
Rebekah Bray  
Emily Byrne  
Margaret Carpenter  
Liane Elias  
Alice Henderson  
Jessica Mariskanish  
Anne Claire Niver  
Ciara O'Neill-Mendoza

Rachel Roby  
Ashlea Ross  
Maggie Schwenker  
Julia MacDonald  
Erica Wonder  
William Britto  
Kelly Burns  
David Clark  
Edward Vaughn Clegg

Michael D. Jones  
Gerand Jordan  
Chris Juengel  
Kyle Melton  
Paolo Pacheco  
Charles Williamson  
Blayne Ziegenfuss  
James Williams

## Scene: A Court of Justice

### Argument

Edwin, tiring of his sweetheart, Angelina, falls in love with another; Angelina accordingly hails him into court for breach of promise. At the rise of the curtain, the Usher, while enjoining impartiality of the Jurymen, shows a definite partiality himself for the fair Plaintiff. Edwin explains that he simply happened to fall in love with another girl. Though both the Jury and Judge indicate that they have had similar episodes in their past, they have little sympathy for him.

After the Jury is sworn in, Angelina appears and immediately captivates all the men present. Her lawyer gives a stirring speech, and she falls sobbing on his breast

Edwin proposes various solutions, but in vain. He offers to marry her if he may marry his other sweetheart later, but her lawyer objects. Edwin tries to dissuade her from wanting to marry him at all, saying that when he is drunk he would beat her. The Judge proposes the Edwin be made drunk to see whether he would, but her lawyer objects again.

Finally, the Judge, disgusted at the objections and eager to get away, marries Angelina himself.  
(by permission of *G. Schirmer, Inc.*)

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### Orchestra

David Holley, Conductor

#### Violin I

Jane York

#### Bass

Rebecca Marland

#### Violin II

Theresa Fox

#### Flute

Jared Edmiston

#### Viola

Diane Phoenix-Neal

#### Oboe

Thomas Turanchik

#### Cello

Diane Bonds

#### Clarinet

Jonathan Salter

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### Production Staff

Aycock Auditorium Manager .....	Brian Fuller
Aycock Auditorium Technical Director .....	James Goins
Producer/Stage Director/Conductor.....	David Holley
Assistant Music Director and Principal Coach.....	Benjamin Blozan
Chorus Master ( <i>Trial by Jury</i> ) .....	James Keith
Repetiteurs/Chorus rehearsal pianists .....	Pamela Meys Kane, Wei Jiao
Lighting Designer .....	Eric Stevie
Set Designer .....	David Holley
Stage Manager .....	Erin Stevie
Light Board Operator .....	Laurell Bell
Sound Board Operator .....	Alex McCourt
Flyman .....	Geoffrey Tilford
Deck Hand/Props .....	Jeb Medley
Costumes .....	Juanita Dunlap, Eastern Costume, Trent Peenicki
Make-up Supervisor/Wigs/Facial Hair .....	Trent Peenicki
Costume Mistress .....	Ivey Barker
Opera Theatre Graduate Assistants .....	Edward Clegg, JoAna Rusche
Program Typesetting and Printing .....	Noah Hock
Supertitles .....	JoAna Rusche, David Holley
Supertitle Operators .....	Pamela Meys Kane
	Wei Jiao

## Artist Biographies

**Chelsea Bonagura** (Bridesmaid) is a first year MM student in Vocal Performance studying with Dr. Carla LeFevre. A soprano, she earned a BM from the Eastman School of Music in her hometown of Rochester, NY, where she was featured as Aloes in Chabrier's *L'Etoile*, as well as in several newly composed operas. She has performed in the United States and Italy, spent several summers studying in Europe (including France, Italy, and Germany), and she has sung with world-renowned tenor Gregory Kunde and his orchestra and chorale in Rochester.

**H. F. Kelly W. Burns** (Edwin) has performed roles in opera, operetta, musicals, concert works, and plays with the Manhattan School of Music Opera Studio, the University of Mississippi Opera Theater, the Lyric Opera Studio Weimar, and the Oxford Shakespeare Festival. He holds a BM in Vocal Performance and an MM degree in conducting from the University of Mississippi. Mr. Burns has appeared on the concert stage as tenor soloist in *Messiah*, *Chichester Psalms*, Hailstork's *I Will Lift Up Mine Eyes* with the Memphis Symphony Orchestra, and Mozart's *Requiem*. He is pursuing his DMA and is a student of Dr. Robert Bracey.

**Lindell O. Carter** (The Impresario), a native of the Bronx, NY, has been called "a promising young tenor ... who lacks nothing in power and carry." Recent operatic credits include Gastone in *La traviata* and Boy 1 in Bernstein's *Trouble in Tahiti*, both with the Greensboro Opera, as well as Kaspar in *Amahl and the Night Visitors* and Jenik in *The Bartered Bride* with the UNCG Opera Theatre. Lindell made his European debut this summer in Paris with a recital of French *mélodie* and has appeared as tenor soloist in *Messiah*, Mozart's *Requiem*, and Mendelssohn's *Elijah*.

**Edward Vaughn Clegg** (Usher) was a Grace Moore Scholar at the University of Tennessee at Knoxville, where he received a BM in Vocal Performance before beginning his MM in Vocal Performance at UNCG last fall. A bass-baritone and student of Dr. Donald Hartmann, Edward is a Graduate Teaching Assistant and has performed the roles of King Balthazar (*Amahl and the Night Visitors*) and Kecal (*The Bartered Bride*) with the UNCG Opera Theatre. Other credits (from UT) include Norton (*La Cambiale di Matrimonio*), Fiorello (*Il Barbiere di Siviglia*), Elder Ott (*Susannah*), and Snug (*A Midsummer Night's Dream*).

**Logan Cox** (The Impresario Tenor) hails from Hillsboro and made his UNCG Opera Theatre debut in *The Mikado* in 2008. He is a Junior Vocal Performance major and a member of the UNCG Chorale and the Spartones. Last summer, Mr. Cox sang the title role in *Joseph and the Amazing Technicolor Dreamcoat* with the Orange Community Players. He studies voice with Dr. Nancy Walker.

**Laura Dawalt** (Bridesmaid) earned her undergraduate degree in Vocal Performance from Wheaton College in Illinois. Ms. Dawalt studies with Dr. Robert Bracey and is a second year MM student at UNCG, where she covered and sang the role of Christine Schoenwalder in Libby Larsen's *Picnic* last Spring. Other recent credits include Amy in *Little Women* and Miss Titmouse in *Too Many Sopranos*. She has also sung in *Susannah*, *Candide*, *Camelot* and *La Bohème* with the Janiec Opera Company of the Brevard Music Festival.

**Stacy Dove** (Angelina) began her performance career on the musical theatre stage, appearing in such roles as The Baker's Wife (*Into the Woods*) and Marty (*Grease*). A trained dancer, she danced and sang in *Crazy for You*, *Will Rogers Follies*, and *Brigadoon*. Last spring, Miss Dove made her operatic stage debut as Esmeralda in the Greensboro Opera Company's "Opera at the Carolina" performance of Smetana's *The Bartered Bride* and sang in scenes from *Ariadne auf Naxos* and *Lakmé* in student-directed scenes in August. Stacy earned a BM in Vocal Performance from Liberty University before pursuing her MM with Dr. Nancy Walker at UNCG.

**Lisa Foerster** (Madame Heartmelt) is a coloratura soprano in her first year as a DMA student of Dr. Nancy Walker. A recipient of the Hayes Fellowship, Ms. Foerster taught voice and related courses for five years at Claflin University in Orangeburg, SC. With a BM from St. Olaf College and an MM and Artist Diploma from the Cleveland Institute of Music, she made her professional operatic debut with Lyric Opera Cleveland, singing the roles of Marie in *Daughter of the Regiment* and Blondchen in *Abduction from the Seraglio*. She then spent thirteen years performing in Germany, appearing with the Theater Nordhausen in a variety of roles, including the Queen of the Night, Frasquita, and Olympia.

**Liz Frazer** (Madame Heartmelt) is pursuing a DMA in Vocal Performance at UNCG, where she won the 2009 Concerto Competition. She is an active recitalist and soloist and recently performed in Mozart's *Coronation Mass*, Haydn's *St. Nikolai Mass*, and *A Good Man is Hard to Find*, a new opera by David Volk. Miss Frazer received her BA at Northeastern Illinois University in Chicago, where she performed the title role in Tchaikovsky's *Iolanthe* and Abigail in *The Crucible* by Robert Ward. Her stage credits at East Carolina University, where she received her MM, included a reprise of Abigail in *The Crucible*, as well as Blanche in *Dialogues of the Carmelites* and Elisa in Mozart's *Il re pastore*.

**Miranda Freeman** (Bridesmaid) is a Sophomore Vocal Performance major from New Hampshire studying with Dr. Robert Wells. She made her UNCG Opera Theatre debut in *Amahl and the Night Visitors* last fall and sang the role of Hata in *The Bartered Bride* last spring. Favorite past roles include Rosa Bud (*The Mystery of Edwin Drood*), Edith (*Pirates of Penzance*), Dorabella (*Così fan tutte*), and Hansel (*Hansel and Gretel*). She is excited to be involved in another opera here at UNCG and wishes to thank all of the people who put so much effort into the show! Miranda is a member of the University Chorale.

**Karen Hayden** (Bridesmaid) studies with Dr. Robert Wells in pursuit of her MM in Vocal Performance. She received her BM from the UNC School of the Arts, where she portrayed Lisetta in Haydn's *Il mondo della luna*, Shirley Kaplan in Kurt Weill's *Street Scene*, and Miss Todd in Menotti's *The Old Maid and the Thief*. She has sung as a chorus member with the Magnolia Baroque Festival and in numerous operas with UNCSA and Piedmont Opera. Karen attended the University of Miami Frost School of Music Summer at Salzburg, where she was a winner of the program's performance competition. Earlier this month, she appeared in the ensemble of Greensboro Opera's production of Verdi's *La Traviata*.

**Michael D. Jones** (Usher) is a Sophomore pursuing a BA at UNCG in the studio of Dr. Donald Hartmann. His operatic credits include Colline in *La Bohème*, Fiorello in the *Barber of Seville*, Count Paris in *Romeo and Juliet*, Tom in *Un Ballo in Maschera*, and King Theseus in the musical *A Midsummer Night's Dream*. In addition, he has been a member of the Opera Carolina Educational Outreach Touring program. As a concert violinist, Michael has toured Europe and performed throughout the Southeastern United States and served as the concertmaster of the West Shore Symphony.

**James Keith** (The Learned Judge and Chorus Master) hails from Phoenix, AZ. He is in his second year as a Doctoral student in Choral Conducting and is the director of the UNCG Men's Glee Club. He received his MM from UNCG and his bachelor's degrees in Vocal Performance and historic automotive restoration from McPherson College, McPherson, Kansas; James was featured on the History Channel for his restoration work on President Eisenhower's 1942 Cadillac limousine, housed at the Eisenhower Presidential Library. James has enjoyed his past performances with UNCG Opera Theatre, including the roles of Pish-Tush in *Mikado*, Dr. Falke in *Die Fledermaus*, and the Uncle in the world premiere of Seth Colaner's *He Cried Uncle*.

**Christopher Paul Juengel** (Foreman of the Jury) is currently completing a BA in Voice at UNCG and will be graduating in December of 2009. A veteran of the UNCG Opera Theatre, operas in which he has appeared include *HMS Pinafore*, *The Tender Land*, Libby Larsen's *Barnum's Bird*, and *The Mikado*. Chris and his wife, Meredith, recently welcomed their first child into the world and are thankful for all the many blessings life has offered them. He is excited to be a part of one last opera with UNCG before graduating, especially another Gilbert & Sullivan show.

**Joann Martinson** (Bridesmaid) appeared as the soprano soloist in Haydn's *Creation* with the Choral Society of Greensboro earlier this month. Ms. Martinson has performed operatic roles including Barbarina, Yum-Yum, Adele, Norina and Violetta. She has also participated in productions of *The Merry Widow*, *La Bohème*, and *La Traviata* as part of Western Plains Opera and Emerald City Opera's Artist Institute. A frequent NATS winner, she also won the 2003 Encouragement Award and Bel Canto Institute Orchestral Performance Award. Joann received her BA from Minot State University (as a student of Dr. DeVera Bowles) and is currently pursuing her MM at UNCG, where she studies with Dr. Robert Bracey.

**R. Kyle Melton** (Counsel for the Plaintiff) was a member of the ensemble in Greensboro Opera's recent production of *La traviata*. He is pursuing a BM in Vocal Performance at UNCG; his portrayal of the Counsel is his first principal role with UNCG Opera Theatre. A Sophomore born in Valdese, NC, he appeared in the ensembles of *Amahl and the Night Visitors* and *The Bartered Bride* last year. A student of Dr. Robert Bracey, Mr. Melton won First Place in the 2009 NC NATS auditions and placed third in the Mid-Atlantic Regional auditions.

**Carmen Prather** (Angelina) is a second year Master's student in Vocal Performance and studies with Dr. Carla LeFevre. She received her BM in Vocal Performance and Music Education from Shorter College. While singing with the Shorter Chorale, Carmen performed on Cathedral tours in England and Italy, performing in notable venues such as St. Mark's Basilica and St. Peter's Basilica. Since moving to Greensboro, Carmen has served as a Choral Scholar for Wesley Memorial United Methodist Church. Her previous roles include Dianna in *Orpheus in the Underworld* and the title roles in *Suor Angelica* and *Dido and Aeneas*.

**JoAna Rusche** (Bridesmaid) mezzo-soprano, has performed with the outreach program of Long Leaf Opera Company and, this fall, performed with the Greensboro Opera Company in the ensemble of *La traviata*. Her operatic roles include Fidalma (*Il Matrimonio Segreto*), the Parisian Journalist (*Les mamelles de Tirésias*) and Babs (*Just for the Night*). She studied music abroad in Italy and in the United Kingdom at the Royal Academy of Music in London. Ms. Rusche holds a BM in Vocal and Piano Performance from UNC Chapel Hill, where she was a recipient of the Sidney M. Dowd Piano Scholarship. Currently, she is pursuing an MM in Vocal Performance at UNCG as a student of Dr. Clara O'Brien.

**Sylvia Sharp** (The Impresaria) received an MM from The Cleveland Institute of Music, where her roles ranged from Mrs Hildebrand in *Street Scene* to Fidalma in *Il Matrimonio Segreto*. She most recently appeared in Greensboro Opera Company's *L'Elisir d'Amore* and *La traviata*, and last spring covered and sang the role of Irma in Libby Larsen's *Picnic* with the UNCG Opera Theatre. She performed two seasons with Cleveland Opera and recorded the role of Anna from Randall Thompson's *Nativity* on the Koch label. A student of Dr. Robert Wells, Ms. Sharp is pursuing an MM in Vocal Performance at UNCG.

**Tara Sperry** (Mademoiselle Warblewell) created the role of Millie Owens in the world premiere of Libby Larsen's *Picnic* last spring, commissioned by the UNCG School of Music. She is pursuing her MM, studying with Dr. Robert Bracey. She received her BM from the University of Utah, where she sang the roles of Jenny Hildebrand in *Street Scene*, Fanchette in *The Lantern Marriage*, and Frasquita in *Carmen*. In addition to her operatic credits, she has appeared on the concert stage as the soprano soloist in Beethoven's 9<sup>th</sup> *Symphony*, Handel's *Messiah*, and Faure's *Requiem*. During the summer of 2005, Ms. Sperry participated in La Musica Lirica Young Artist Program in Urbania, Italy.

**James G. Williams** (Foreman of the Jury) is a Sophomore pursuing his BM in Vocal Performance at UNCG, where he studies with Dr. Robert Wells. He has appeared in several UNCG Opera Theatre productions, including last spring's *The Bartered Bride*, in which he played the role of the Daredevil. He is a graduate of the South Carolina Governor's School for the Arts and Humanities, where under the tutelage of Tom Dickinson, he participated in various opera scenes from Mozart's *Così fan tutte* and *The Marriage of Figaro*.

**Charles Williamson** (Counsel for the Plaintiff), tenor, is "an audience favorite...with a robust voice" (*Classical Voice North Carolina*). Charles has portrayed Vasek in *The Bartered Bride* and Kaspar in *Amahl and the Night Visitors* with the UNCG Opera Theatre, as well as Eisenstein in *Die Fledermaus* at NC Central University. In May of 2009, Charles sang a recital in his native Passaic, New Jersey and premiered two scenes from *Criseyde*, a new opera by American composer Alice Shields, in Greensboro. Mr. Williamson recently won First Place in the North Carolina Federation of Music Clubs state competition and studies with Levone Tobin-Scott, as he pursues his MM at UNCG.

**Elizabeth Westerman Yoder** (Mademoiselle Warblewell), soprano, was a masters merit scholarship student at Florida State University, where she studied with Metropolitan Opera Tenor Stanford Olsen. Since then, she has been a young artist with Orlando Opera, the Janiec Opera Company (Brevard Music Festival), the Seagle Music Colony, and the Asolo Music Festival. She created the role of Edda Saint Juste in the new opera, *Bliss*, by conductor and composer Joseph Illick, who has written music specifically for Elizabeth. Currently, Ms. Westerman Yoder is a student of Dr. Carla LeFevre and a Graduate Teaching Assistant, as she pursues her DMA in Vocal Performance at UNCG.

**C. Blayne Ziegenfuss** (Edwin) is a Junior Vocal Performance major at UNCG. Previous UNCG Opera Theatre appearances include the role of the Circus Ringmaster in *The Bartered Bride* and participation in the ensembles of *The Mikado* and *Amahl and the Night Visitors*. A student of Dr. Donald Hartmann, he placed third in the NC NATS auditions last spring. Mr. Ziegenfuss made his Greensboro Opera debut this month, singing in the ensemble of *La traviata*. Originally from Hendersonville, NC, his stage credits also include leading roles in musicals such as *Guys and Dolls* and *A Funny Thing Happened on the Way to the Forum*.

## ARTISTIC STAFF

**Benjamin Blozan** (Assistant Music Director and Principal Coach) received his MM in Accompanying and Opera Coaching from Temple University, his MM in Piano Pedagogy from the University of Illinois, his BA from Warren Wilson College and is currently pursuing his DMA in Collaborative Piano from UNCG. Benjamin has attended workshops at the American Institute of Musical Studies in Graz, Austria, the Académie International d'Eté de Nice, and the Académie de Villecroze. An experienced vocal coach, accompanist, and performer, Benjamin has worked at Opera Carolina, Nashville Opera, Lake George Opera, Delaware Valley Opera Company, Westminster Choir College, Illinois Wesleyan University, and Illinois State University. His primary teachers include Andrew Harley, James Douglass, Lambert Orkis, Dalton Baldwin, John Douglas, and Charlie Abramovic.

**David Holley** (Producer/Stage Director/Conductor/Set Designer) has been the Director of Opera at UNCG since 1992. Last April, he produced, directed and wrote the libretto for the UNCG Opera Theatre's world premiere of Libby Larsen's *Picnic*, which was commissioned by the UNCG School of Music. In June, Mr. Holley performed, lectured and gave Master Classes in universities and concert halls throughout China with four winners from the Fourth Annual Charles A. Lynam Vocal Competition. His productions at UNCG have consistently won awards in the National Opera Association's annual Opera Production Competition, including seven first place awards for *Susannah* (2004), *Little Women* (2003), *Orpheus in the Underworld* (2001), *The Consul* (2000), *Dialogues of the Carmelites* (1997) *Amahl and the Night Visitors* (1996), and *Don Giovanni* (1994) and three second place designations for *La vida breve* (2008), *Albert Herring* (1997), and *Gianni Schicchi* (1993).

**Wei Jiao** (Repetiteur and Chorus Rehearsal Pianist) was born in Shenyang, Liaoning Province, P. R. China and received her BA in Music Education in China. She went on to receive her BM in Piano Performance at Columbus State University in Columbus, GA and earned her MM in Piano Performance at Syracuse University. She is now pursuing a DMA at UNCG, where she is a full-time graduate assistant for the UNCG Opera Theatre and group piano classes.

**Pamela Meys Kane** (Repetiteur and Chorus Rehearsal Pianist) is a DMA Organ Performance student at UNCG. She holds both a BM and MM in Organ from Catholic University in Washington, DC, where she played Sunday liturgies and concertized at The National Shrine of the Immaculate Conception. In addition to church and recital work, Pam taught elementary, middle and high school music in New Jersey, Arizona and Maryland for over twenty five years. As a veteran teacher, she was selected to serve with the Master Teacher Collaborative for the New Jersey Symphony Orchestra. Most recently, Pam founded and directed her own performing arts school in Morristown, NJ which continues to serve over 300 students per year.

**Eric Stevie** (Lighting Designer) is a 2001 graduate of UNCG with a BFA in Theatrical Design and Production. Some of his past lighting design credits include *Orpheus in the Underworld* (for the UNCG Opera Theatre), which won the 2001 National Opera Association Opera Production Competition, *The Little Princess*, *The Nutcracker*, and *Liza and the Riddling Cave* and *The Promise*. Eric and his wife, Erin, founded and own Imagine Design & Production Services Inc, a local production company providing lighting, sound and design support for events throughout the Southeast. In his free time Eric enjoys traveling, rock climbing, sailing and windsurfing.

**Trent Pcenicni** (Make-up Supervisor/Wig Designer) has worked in Theatre, Opera, and Film for many years as an actor, singer, dancer, designer, and technician. Trained at the Baltimore Opera Company, he has a strong passion for Lighting, Set, and Costume design. Mr. Pcenicni worked as a designer in and around Asheville until moving to Greensboro in 2005. Since moving to the Triad he has worked for Triad Stage, Community Theatre of Greensboro, Open Space Café Theatre, NCA&T School of Drama, and NCSA. This production marks the fifth UNCG Opera Theatre production on which he has worked.

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### **Emergency Exit Information & Concert Etiquette**

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

Please turn off cellular phones, pagers, and alarm watches. As a courtesy to other audience members and to the performers, please wait for a break in the performance to enter or exit the hall.



### Program Note: *The Impresario*

Many of Europe's great palaces have a building called an "orangery," a heated space where delicate plants are kept in the winter months away from the outdoor snow and cold. Vienna's Schönbrunn Palace is no exception. Its orangery is a large structure, 26 feet wide but more than 625 feet long, and is warmed by hot water flowing through a series of troughs under the floor. Metal grates allow the heat to rise into the room. It is the unique design of this room that made it the ideal location for the premiere of Mozart's *Der Schauspieldirektor* on a cold February day in 1786.

Duke Albert of Sassen-Teschen in the Netherlands and his wife, Archduchess Marie Christine, sister of the Austrian Emperor, were planning to visit Vienna, as was Prince Stanislas Poniatowski, King of Poland. Emperor Joseph II decided to have a special reception for the guests, and the only room large enough to house such an event – that could also be heated – was the orangery at Schönbrunn. The palace was the summer home of the Hapsburgs, so heating its ceremonial rooms was not necessary. And for what the Emperor had in mind, no room at the Hofburg in central Vienna would work.

Joseph II's idea was to have a sumptuous afternoon meal followed by two short operas, one in Italian and the other in German. Antonio Salieri, who would be named the Imperial *Kapellmeister* two years later, was commissioned to write the Italian work, *Prima la musica e poi de parole* ("First the music, then the words"). Mozart's contribution was the *Der Schauspieldirektor* ("The Impresario"). This was a *Singspiel* – a theater piece in German with spoken dialogue and musical numbers. The long, narrow shape of the room allowed for stages to be set up at either end, and the audience moved from one end to the other between works. As Salieri was a favored composer of the monarchy, his opera was performed at the west end of the orangery, closer to the palace. From appetizers to the final musical notes, the entire event took six hours.

The following day, the *Wiener Zeitung* printed the following account of the occasion:

The Orangery had been prepared most lavishly and attractively for luncheon of the guests. The table, beneath the orange trees, was most prettily decorated with both local and exotic flowers, blossoms and fruits ... After the banquet, a new play with arias, called *Der Schauspieldirektor*, was performed by actors of the Imperial and Royal National Theater on a stage especially erected at one end of the orangery. At the conclusion, an opera buffa, likewise newly composed for the occasion, and entitled *Prima la musica e poi de parole*, was given by the company of the Court Opera, on the Italian stage erected at the other end. All this time, the orangery was most gloriously illuminated with numerous lights from candelabra and wall brackets.

Neither composer's name was mentioned in the review.

Although the Emperor apparently enjoyed Salieri's work more than Mozart's, after the two works were performed four days later in the Kärntnertortheater, the newspaper critics had the opposite opinion. One said that the *singspiel* "contained some special beauties," while another preferred the German music to the Italian and "that is surely not the result of national pride."

The plot of *Der Schauspieldirektor* was suggested to librettist Gottlieb Stephanie by the Emperor himself. Comedies that tell of behind-the-scenes workings of a theater were quite common at the time. This particular story was set in Salzburg, and this must have had a special meaning for Mozart. It was in the town of his birth that the great composer learned to love the stage, and is where he first met Emanuel Schikaneder, who would later commission, write the libretto, and play the lead role in Mozart's best-known *singspiele*, *Die Zauberflöte*. (Mozart's other well-known *singspiel* is *Die Entführung aus dem Serail*, also with a libretto by Stephanie.)

For their efforts, Salieri received one hundred ducats while Mozart received only fifty. This is actually fitting because the *Singspiel* contained only limited music: an overture, two arias, and two ensembles. Mozart had been in the middle of composing *Le nozze di Figaro* when the commission for *Der Schauspieldirektor* arrived. He took a break from the larger work, and, between January 18 and February 3, 1786, wrote the *Singspiel* performed tonight. It was finished a mere five days before its premiere, which, as was typical of the day, did not leave much time for rehearsal. One can hardly imagine such a situation today.

David L. Nelson  
Professor of Music, UNCG

*Mandolin provided courtesy of*

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