SMU Meadows School of the Arts
Division of Music

presents the

MEADOWS OPERA THEATRE

Hank Hammett, Director

Alcina

HWV 34

by George Frederic Händel

Based on Ludovico Ariosto’s epic poem Orlando furioso

“We are never deceived. We deceive ourselves.”
- Johann Wolfgang von Goethe

“Love is a serious mental disease.”
- Plato

February 8 - 11, 2018

Bob Hope Theatre
Alcina

Music by George Frederic Händel
Libretto adapted by Händel from L’isola di Alcina by Riccardo Broschi

Producer/Director                        Hank Hammett
Conductor                                Paul Phillips
Scenic/Projection Designer               Sarah Harris (MFA ’19)
Costume Designer                         Melissa Panzarello
Lighting Designer                        Jocelyn Girigorie (MFA ’18)
Harpsichord continuo/Répétiteur          Jason Smith
Cello continuo                           Hua Huang
Projected English Text                   Dale Dietert
Stage Manager                            Christopher A. Leach

CAST (in order of vocal appearance)

Bradamante, engaged to Ruggiero           Shelbi Herndon*
                                           Sydney Frodsham**
Melisso, Ruggiero’s former tutor          LangeliIhe Mngxati*
                                           Ricardo Ceballos de la Mora**
Morgana, Alcina’s sister                  Alissa Roca*
                                           Elleka Okerstrom**
Alcina, a sorceress                       Sarah Ann Holt*
                                           Alyssa Barnes**
Oberto, a young boy searching for his father Julie Strauser*
                                           Nicole Daniels**
Ruggiero, a young knight under Alcina’s spell Lauren Davis*
                                           Olivia Duncan**
Oronte, Alcina’s captain, in love with Morgana Thomas Drew*
                                           Ndumiso Nyoka**

Alcina’s Attendants and Former Lovers

Kailey Berry, Caroline Booth, Evan Brown, Griffin Camacho, Lizzy D’Apice,
Lauren Dudley, Julia Durbin, Claire Givens, Sam Henderson, Grace Jennings,
Margot Johnson, Emily Killinger, Jennifer Magill, Jackie Malish, Angelica Mata Esparza,
Matt Morón, Reed Mullican, Dylan Prentice, Marissa Pyron,
Roberto Reyna, Jordan Tenpas

*Thursday and Saturday                      **Friday and Sunday

There will be one 20-minute intermission between Act I and Act II

First performance: Theatre Royal, Covent Garden in London, April 16, 1735
Synopsis – The sorceress Alcina inhabits a magical island made up of the souls of her former lovers. Her kingdom is really a place of no moral compass, where she lures her unsuspecting victims. Once she tires of them, she turns them into wild beasts and inanimate objects. Her latest conquest, the knight Ruggiero, has shunned his duty and his betrothed, Bradamante.

ACT I
Bradamante (disguised as her own brother Ricciardo) and Melisso, Ruggiero’s former tutor, arrive on the island in order to infiltrate Alcina’s kingdom, rescue Ruggiero and release Alcina’s bewitched captives. They are met by Morgana, who is immediately attracted to ‘Ricciardo,’ although she is engaged to Oronte, Alcina’s captain. Alcina arrives with Ruggiero and they flaunt their passion for one another. When she and Ruggiero retire, the boy Oberto asks the two visitors to help him find his father, who has disappeared. Unknown to the child, Alcina has turned him into a lion. Melisso and ‘Ricciardo’ confront Ruggiero with his desertion, but he treats them with contempt, as he longs only for Alcina’s return.

Oronte has discovered Morgana’s new passion for ‘Ricciardo,’ and challenges him to a duel. Later, now in a malevolent mood, Oronte decides to reveal to Ruggiero the truth about Alcina’s island. He lies and tells Ruggiero that Alcina is falling in love with ‘Ricciardo,’ and Ruggiero angrily accuses Alcina of duplicity. Bradamante confronts Ruggiero and reveals her true identity, but Melisso quickly contradicts her. In order to keep ‘Ricciardo’ from being turned into a wild animal, Morgana begs him to flee the island. He says that he cannot leave because he is in love and Morgana, believing that she is the object of his desire, celebrates her triumph.

Melisso sternly recalls Ruggiero to reason and duty. Under his influence, Ruggiero awakens to his true self and sees the island as it is, a desert peopled with monsters. Melisso reveals a plan in which they can destroy Alcina and release her victims from their nightmare. Ruggiero immediately longs to see Bradamante and repair the damage caused by his delusions. Although he is now free of her enchantment, he distrusts Alcina and believes that perhaps Alcina has disguised herself as Bradamante in order to keep him in her power. Bradamante is in despair and Ruggiero, left alone, fears for the consequences of his indecision and doubts.

Ruggiero attempts to convince a suspicious Alcina that he still loves her while persuading her, against her will, to allow him to go hunting alone. Oberto appears again, still searching for his father, begging the queen for her help, which she promises. They are interrupted by Oronte, who brings the news that Ruggiero is indeed intending to leave Alcina and flee the island with Bradamante and Melisso. As she has truly and deeply fallen in love with Ruggiero, Alcina laments her fate and begs the gods for solace.

ACT II
Oronte taunts Morgana with ‘Ricciardo’s’ defection, but she refuses to believe him. Bradamante appears with Oberto and, swearing him to secrecy, tells him of the plan to break Alcina’s spell and thus release his father. Bradamante and Ruggiero reunite. Morgana is outraged to find out that ‘Ricciardo’ is actually Bradamante and runs to tell Alcina. Alcina’s powers depend on illusion and, as true love enters her life, her magic slips away. She summons evil spirits to come to her aid, but she does so in vain.

Morgana tries to regain the affections of Oronte and the two begin to mend their broken relationship. Ruggiero and Alcina unexpectedly meet and she demands to know why he is leaving her. When he tells her that he must return to a life of honor and duty, she contemptuously dismisses him, swearing vengeance. Melisso, Bradamante and Ruggiero prepare to rout Alcina’s forces and claim victory, swearing to leave the island only when all of Alcina’s victims are released.

After Oronte informs Alcina that her forces have been destroyed, she realizes that there is nothing left for her and she longs for oblivion. When Oberto reminds her of her promise to reunite him with his father, Alcina demands that the boy kill the lion. Realizing that this is his father, Oberto turns on Alcina and threatens her life.

As her artful, deceptive façade crumbles, a desperate Alcina pleads with Ruggiero and Bradamante to have mercy on her, as she simultaneously plots their demise. Ruggiero is deaf to her appeals, but when she hands him a dagger so that he can kill her, he cannot do it. In despair and without hope, she throws herself onto the blade and dies. As the last vestiges of her power vanish, the bewitched lovers are revived and return to their human form as all sing of their relief and joy.
ARTIST PROFILES

Lyric baritone Hank Hammett (Producer/Director) has trained professional singing actors on the international stage and young aspiring artists in academia in the organic fields of music, voice, theater arts, acting technique, opera and strategic performance skills for over three decades. Mr. Hammett has worked on Broadway, Off-Broadway, in television and film and continues to work at the world’s most prestigious opera houses and festivals including The Metropolitan Opera, New York City Opera, San Francisco Opera, Théâtre Royal de la Monnaie (Brussels), Gran Teatre del Liceu (Barcelona), De Nederlandse Opera (Amsterdam), L’Opéra de Montreal, Bilbao Opera, Opera Theatre of St. Louis, Los Angeles Opera, Opera Company of Philadelphia, The Glimmerglass Festival, Michigan Opera Theatre, The Dallas Opera, Portland Opera, Connecticut Opera and Boston Lyric Opera. He has worked with the Young Artists of the Houston Grand Opera Studio and The Dallas Opera. Raised in Dallas, where his father played football with the legendary Doak Walker in the 1940’s, he is currently Director of Opera at Meadows, the stage director for The Dallas Opera’s Educational Outreach production of Offenbach’s Pépito and a regular featured speaker for the Joy and Ronald Mankoff Pre-Opera Talks. The recipient of numerous international awards, grants and prizes for both singing and directing, Mr. Hammett is a graduate of The University of Texas at Austin, the Music Academy of the West, the University of California at Santa Barbara and The Britten-Pears School for Advanced Musical Studies in Aldeburgh, England. His major teachers include Dale Dietert, Gérard Souzay, Martial Singher, Mignon Dunn, Elizabeth Mannion and Mary Boyer.

A native of Texas, Paul Phillips (Conductor) completed undergraduate studies at SMU and received his M.A. and D.M.A. degrees from the Eastman School of Music. He has served as Assistant Conductor of the Atlanta Symphony Orchestra and Music Director of the Eastern Connecticut Symphony Orchestra. Since joining the faculty of the Meadows School of the Arts in 1996, Maestro Phillips has had an ongoing artistic relationship with the Dallas Symphony Orchestra. He has been their guest conductor on many occasions, and has led the orchestra on multiple occasions in subscription concerts. He currently serves as Artistic Advisor to DSO Music Director Jaap van Sweden. Maestro Phillips has made a number of recordings of music of living composers on the Novisse, Grenadilla, Gasparo and Centaur labels, including a world premiere compact disc featuring the works of Sydney Hodkinson performed by the Eastern Connecticut Symphony with soprano Renée Fleming. His performances with the Meadows Symphony Orchestra have received consistent and enthusiastic critical acclaim. In October of 2013, Maestro Phillips was appointed to the Martha Raley Peak Centennial Chair of Conducting at SMU.

Sarah Harris (Scenic/Projection Designer) is a native of Milwaukee. She is currently in her second year in the SMU MFA program, pursuing scenic, costume and projection design. Recent scenic design credits include A Bright New Boise (SMU), Gruesome Playground Injuries (The Underground Collaborative in Milwaukee), Othello (Junior Players), Fly (AART) and A Streetcar Named Desire (Plano Repertory Theater). Sarah is currently working on Children of Eden (Mountain View College) and Eurydice (SMU). Recent Assistant Scenic Design credits include Don Quixote and The Merry Wives of Windsor (Shakespeare Dallas), The Tempest (Dallas Theatre Center), 9 out of 12 (Undermain Theater) and Tartuffe (SMU). Sarah has also worked for companies in New
York City, Phoenix, St. Louis and Vermont. She would like to thank her family and Rich for their unending love and support. www.sharrisdesigns.com

Melissa Panzarello (Costume Designer)

Jocelyn Girigorie (Lighting Designer)

Members of the Meadows Opera Theatre take part in imaginative, diverse and cutting-edge opera and musical theatre repertoire that provides performance experience and intensive acting training to vocal students at the undergraduate, graduate and performer diploma levels. The award-winning Meadows Opera Theatre presents its popular Opera Free For All Brown Bag Series and fully produced innovative offerings throughout the year. Past productions, under the direction of Hank Hammett, include Donizetti’s L’elisir d’amore, Floyd’s Susannah, Britten’s Albert Herring, Offenbach’s Orpheus in the Underworld, Copland’s The Tender Land and Mozart’s The Magic Flute, La finta giardinera, Le nozze di Figaro and Il re pastore, as well as Bernstein’s Trouble in Tahiti, Gilbert & Sullivan’s Trial by Jury, Puccini’s Suor Angelica, Purcell’s Dido and Aeneas, Menotti’s The Old Maid and the Thief and Simon Sargon’s The Singing Violin. Recent alumni of Meadows Opera Theatre have achieved international status and acclaim on some of the world’s most prestigious operatic and musical theatre stages and in international competitions.

Members of the Meadows Symphony Orchestra participate in undergraduate, graduate and artist certificate programs at Meadows. The orchestra, under the leadership of Maestro Paul Phillips, performs an extensive season of concerts annually and collaborates with the choral forces from the Meadows School, with the Meadows Opera Theatre and with the Meadows Division of Dance. The orchestra comprises gifted students from countries around the world, including Kazakhstan, Estonia, Slovak Republic, Japan, Korea, China and Romania, as well as every region of the United States. Many of the orchestra’s students are active as international soloists and participants in major music festivals and are prizewinners at international competitions.
Meadows Opera Theatre Ensemble  
Hank Hammett, director  
Jason Smith, coach and répétiteur  
Olivia Duncan & Dylan Prentice, opera managers

**Soprano**  
Alyssa Barnes  
Kailey Berry  
Misty Birtcher  
Caroline Booth  
Nicole Daniels  
Lizzy D’Apice  
Lauren Dudley  
Julia Durbin  
Sarah Ann Holt  
Claire Givens  
Grace Jennings  
Margot Johnson  
Emily Killinger  
Elleka Okerstrom  
Marissa Pyron  
Alissa Roca  
Julie Strauser

**Mezzo-Soprano**  
Lauren Davis  
Olivia Duncan  
Angelica Mata Esparza  
Sydney Frodsham  
Shelbi Herndon  
Jennifer Magill  
Jackie Malish  
Jordan Tenpas

**Tenor**  
Evan Brown  
Thomas Drew  
Matt Morón  
Reed Mullican  
Ndumiso Nyoka  
Joseph Whitenton

**Baritone/Bass-Baritone**  
Griffin Camacho  
Ricardo Ceballos de la Mora  
Sam Henderson  
Langelihle Mngxati  
Dylan Prentice  
Roberto Reyna
Meadows Opera Orchestra
Paul Phillips, music director
Christopher Widomski, assistant conductor

Violin I
Niki Fukada, concertmaster
Andres Bravo
McClaran Hayes
Jonathan Hodges
Tristan Hipolito

Violin II
Tomlin Su, principal
Raphaëlle Siemens
Agata Miklavc
Stephanie Dodgen

Viola
Jiah Kyun, principal
Caroline Swanson
Emily Townsend
Francis Ramas

Cello
Tim Pizzichemi, principal
Charlotte Ullman
Alyson Davis

Bass
Qiran Wang, principal
Larabeth Battaglia

Flute
Grace Kuang, principal
Annabelle Kim

Oboe
Jordan Pyle, principal
Audrey Yu

Horn
Austin Ruff, principal
Katherine Rossmiller

Continuo
Jason Smith, harpsichord
Hua Huang, cello
Michael Allard, bassoon
Meadows School of the Arts

**Production Staff:**
Production Manager: Marsha Grasselli
Technical Director: JD Margetts
Assistant Technical Director: Steve Leary
Costume Studio Supervisor: Melissa Panzarello Cox
Master Electrician: Dawn Askew
Associate Master Electrician: Steven Piechocki
Sound Designer/Engineer: Jason Biggs
Prop Master: JT Ringer
Scene Shop Foreman: Eliseo Gutierrez
Scenic Artists: Emily Haueisen, Brian Longworth
Scenic Artist: Linda Noland
Carpenters: Ruben Carrazana
Cutter/Draper: Eugenia P. Stallings
First Hand: Allison Elsey, Cayla Talley
Stitcher: Mia Elvington, Jamie Puente, Samantha Rodriguez

**Student Staff:**
Scene Shop Assistant: Catherine McCue, Austin Short, Cayla Simpson, Braden Socia
Lighting Assistants: Hunter McConnell, Peter Phillips, Matt Raetz, Andrew Horn, Kassy Amoi, Sean Kennedy, Tony Thorn
Costume Assistants: Amber Rossi
Prop Assistants: Brandi McLeain
Sound Assistants: Jace Covington, Michael Garcia, Ellie Gilbert

**Show Staff and Crew:**
Assistant Stage Managers: Kassy Amoi, Amber Rossi
Assistant Scenic Designer
Assistant Costume Designer
Assistant Lighting Designer
Projected Text Operator: Misty Bircher
Projections Operator: Joseph Whitenton
Scenic Crew
Electrics Crew
Costume Crew
Addition information from the Division of Music template . . .

Plus . . .

**Voice and Vocal Ensembles Faculty**
Brian Bentley, Vocal Coach
Dale Dietert, Voice
Virginia Dupuy, Voice
Tara Emerson, Vocal Coach
Clifton Forbis, Head of Voice
Hank Hammett, Director of Opera, Chair of Vocal Ensembles and Conducting
Pamela Elrod Huffman, Director of Choral Activities
Camille King, Voice
Barbara Hill Moore, Voice
Jason Smith, Vocal Coach/Opera

**Instrumental Performance Faculty**
Joaquín Achúcarro – piano
Christopher Adkins – cello
Ryan Anthony – trumpet
Deborah Baron – flute/piccolo
Alessio Bax – piano
Thomas Booth – trumpet
Emanuel Borok – violin
Ann Marie Brink – viola
John Bryant – percussion
Kalman Cherry – timpani
Lucille Chung – piano
Andrés Díaz – cello
Stefan Engels – organ
Donald Fabian – saxophone
Paul Garner – clarinet
Jean Larson Garver – flute
Matt Good – tuba
Robert Guthrie – guitar
Erin Hannigan – oboe
Haley Hoops – horn
Doug Howard – percussion
Gregory Hustis – horn
Brian Jones – timpani
David Karp – piano
Kara Kirkendoll Welch – flute
Diane Kitzman – violin
John Kitzman – trombone
Drew Lang – percussion
Thomas Lederer – double bass
Jon Lee – percussion
Carol Leone – piano
Catharine Lysinger – piano
David Matthews – English horn
Jamal Mohamed – percussion
Alfred Mouledous – piano
Naoko Nakamura – harp
Bryan Perry – double bass
Gregory Raden – clarinet
Wilfred Roberts – bassoon
Ellen Rose – viola
Ed Smith – bassoon
Barbara Sudweeks – viola