

BOB JONES UNIVERSITY
**CONCERT, OPERA
& DRAMA SERIES**

P R E S E N T S

TROVATORE

GIUSEPPE VERDI
LIBRETTO BY S. CAMMARANO AND L. EMANUELE
BASED ON A.G. GUTIERREZ'S DRAMA
EL TROVADOR

Darren P. Lawson, *stage director*
C. Stanley Eby, *conductor*
Jeffrey Stegall, *scene and costume designer*
Richard Streeter, *lighting designer*

CAST OF CHARACTERS

(in order of vocal appearance)

Ferrando, captain of the guard under Count di Luna David Parker
Inez, attendant of Leonora Judy Morehouse
Leonora, a noble lady of the court of a princess of Aragon. . . . Laquita Mitchell
Count di Luna, a powerful young noble of the court of the
Prince of Aragon Mark Walters
Manrico, a young chieftain under the Prince of Biscay reared
by Azucena but, in reality, a brother of Count di Luna James Taylor
Azucena, a wandering Biscayan gypsy Mary Phillips
Ruiz, a soldier in Manrico's service Andy Woodard
Old Gypsy Caleb French
A Messenger John Van Steenburgh

Count di Luna Soldiers: Taylor Bancroft, Patrick Beam, Zach Calhoun, Ivan Carey, Jimmy Dignan, Nathan Dupont, Caid Ferguson, Isaac Friend, Caleb Greene, Isaac Greene, Andrew Harry, Victor Hinojosa, Jonathan Holland, Adam Hunt, Tyler Leach, Nathan MacAvoy, Jon McLean, Will Nething, Jared Poe, Ben Ritschard, Alex Vedder, Nathan Villanova, Tim Waycaster; Rifle guard: Aaron Cole, Luke Goodwill, Michael Hinds, Jason Houtz, Jonathan Kappel, Andrew Knauf, David Nance, David Pherson

Gypsies and Manrico's soldiers: Lauren Beard, Harrison Beckmann, Abigale Belcher, Carrie Bird, Dan Case, Amanda Collins, Sarai Dahlhausen, Anna Marie Dierking, Ryan Donovan, Danielle Duncan, Sebastian Erakare, Matt Estelle, Sean Fenstermaker, Jon Fremont, Caleb French, Dave Galvin, Bobby Glendinning, Elaine Grimble, Hannah Hancock, Angela Hawkey, Joshua Johnson, Ashley King, Hope Lawson, Meghan Leach, Amanda Lockard, Shelton Love, Melanie Magdziarz, Audra Claire McCall, Daniel Minnick, Tessa Parker, Jon Reid, Tim Renner, Jason Rush, Caleb Sanders, Ethan Simpson, Kristie Skaggs, Luke Timoldi, Markel Toler, Kaitlynn Tompkins, Rebecca VanDeburgh, Matt Wally, Nikki Warman, Stephany Waycaster, Seth Weaver, Conner Welby, Brad Wiggs, Becca Williams, Nathan Young; Gypsy children: Ian Hamrick, Sean Hamrick, Daniel Horta, Sophia Horta, Charisse McGonigal, Erika McGonigal; Anvil men: Mark Bonikowsky, Jake Graves, Aaron Iles, Matt Koser, Andrew Sebris, John Simpson

Nuns: Kaity Chisholm, Kara Felber, Christina Fisher, Lauren Flynn, Jillian Foster, Zyan Garcia, Sarah Graf, Jessica Hales, Sarah Horner, Emily Johansen, Brittany Kaighen, Erin Kile, Megan Kingsbury, Tamara McFadden, Becca Merrill, Tina Nguyen, Natalie Pierce, Janae Pierson, Tabitha Richert, Tara Solomon, Carolyn Sykora, Alex Tashjian, Marianne Utley, Andrea Youngblood

FILM SEGMENT CAST

Old Count di Luna Phil Adams
Countess di Luna. Valerie Adams
Young Count di Luna Brendan McNeely
Garzia di Luna, infant son of the Old Count. Connor Moore
Nurse Gina Nagengast
Soldiers of the Count Taylor Bancroft, Zachary Calhoun, Caid Ferguson
Azucena's Mother Corretta Grass
Young Azucena Lindsay Morgan
Infant Son of Azucena. Gideon Gamble
Angry Crowd Matthew Appleby, Ruth Bartholomew, Mark Bonikowsky
Kaity Chisholm, Clinton Holden, Jill Iles, Joyce Parsons
Laura Pratt, Sunny Weigand

MUSICAL STAFF

Choral Directors Fred Coleman, Warren Cook, Beth Eubank
Vocal Coaches. C. Stanley Eby, Jean Greer, Christa Habegger
David Parker, Tim Renner
Assistant Conductor Michael Moore
Rehearsal Accompanist Duane Ream
Understudies Caleb French, Tamra Jones, Angela Ouillette
Tim Renner, Jason Rush

PRODUCTION STAFF

Producer Darren Lawson
Production Manager. Rodney McCarty
Assistant Director Jill Iles
Assistant to the Production Manager Sandy Jaworski
Assistant Production Managers Dale Burden, Micha Moyer, Randy Snively
Stage Manager Tommy Lamper
Film Crew Unusual Films: Terry Davenport, John Murray
Bruce Polhamus, Steve Ross, Wade Ramsey
Technical Engineer. Gayland Slick
Prop Master David Vierow
Scenic Artist Jason Waggoner
Costume/Makeup/Hair Manager. Dan Sandy
Costume Construction Ruth Bartholomew, Ruth Blaj, Crystal Boulton
Barb Filipsic, Cynthia Long, Joyce Parsons, Valli Rassi
Becky Sandy, Kimberly Schmidt
Wig Master. Alicia Carr
Assistant Wig Master Heather Brown
Front of House Mixer Max Masters
Preshow Media Crew. Dan Boone, Bill Kimzey

ORCHESTRA PERSONNEL

Violin I
Ardis Chetta*
Allison Chetta
Sarah Ervin
Catherine Wiles
Sylvia Ensminger
David Eilert
Rachel Lasher
Tan Viriyothai

Violin II
Shannon Wood*
Ethan Holmes
Abigail Chetta
Jonathan Monczewski
Kaylin Pagliarini
Erica Johannes+

Viola
Lydia Minnick*

Caleb Cox
Lydia Anglea
Elizabeth Calvino

Cello
Klayton Hoefler*
Kathryn Adams
Benjamin Jones
R. Christine Lee+

Double Bass

Alex Jones*+
Amber Eubanks+

Guitar

Joseph Ensley

Flute

Cherith Hamilton

Piccolo

Laura Hayden

Oboe

Mike VerWay

Clarinet

Jackie Olinger
Brooke Wells

Bassoon

Alex Fields+
Robert Chest+

Horn

John Belanger
Amber Burch
Rebekah Powell
Mark Frederick+

Trumpet

Bruce Cox+
Matthew Cruice

Trombone

Nathan Phillips
Wayne Fitzgerald
Paul Jantz+

Tuba

Dan Turner+

Percussion

Robnett Schoolfield*+
Tyler Henderson
Robert Ryggs*
Ethan Rogers

Organ

Shelton Love

* principal

+ faculty/staff/
graduate student/
guest

SYNOPSIS

The year is 1914; war is raging in Europe. The location is Spain—which in spite of declaring its neutrality in the Great War—is experiencing civil strife. The story takes place during an internal border war in the northern part of the country, alternately in the provinces of Aragon and Biscay.

ACT I, SCENE I—COURTYARD OF THE PALACE OF ALIAFERIA IN ARAGON

Ferrando, captain of the guard in the service of Count di Luna, interrupts the drowsy night watch hours with a harrowing tale. Many years ago a gypsy was burned as a witch for supposedly casting a spell on Garzia di Luna, the count's infant brother. The gypsy's daughter, Azucena, stole Garzia in order to slay him to avenge her mother's death. Later, the bones of a child are found smoldering in the embers of a fire. The count has been searching for Azucena ever since.

ACT I, SCENE 2—GARDENS OF THE PALACE OF ALIAFERIA

Leonora, a beautiful attendant to a princess of Aragon, confides to her assistant, Inez, that she loves a soldier whom she recently met at a series of military games. The count, in love with Leonora, is devoured with jealousy of this mysterious troubadour, Manrico, who now comes to serenade Leonora. In the darkness of the night, Leonora mistakes the count for Manrico. A duel ensues when Manrico appears, and Manrico overcomes the count but spares his life.

ACT II, SCENE 1—GYPSY WORK YARD IN BISCAY

Several months later Manrico is recovering from wounds received in the battle of Pelilla against the forces of Aragon led by Count di Luna. Azucena recalls the horrific events surrounding her mother's death and reveals that out of her mind with grief, she threw her own baby into the flames. She reared Garzia as her son, Manrico. Azucena urges Manrico never to allow the count to escape again but to kill without hesitation.

A messenger brings orders from the Prince of Biscay that Manrico is to take over the command of the Castle Castellor and news that Leonora, believing Manrico dead, is seeking asylum in a convent and that the count is now on his way to abduct her.

ACT II, SCENE 2—CONVENT CLOISTERS NEAR CASTELLOR

At night the count and his men approach the convent to seize Leonora, but Manrico and his gypsy forces arrive in time to rescue her.

INTERMISSION*

ACT III, SCENE I—COUNT DI LUNA'S MILITARY HEADQUARTERS

The count has laid siege to Castellor where Manrico has taken Leonora. Azucena, anxious to find her son, attempts to get through the besieging forces, but she is captured and sentenced to death by fire.

ACT III, SCENE 2—GRAND HALL AT CASTELLOR

Just before Manrico and Leonora exchange nuptial vows, Ruiz brings news of Azucena's capture. Manrico leads his forces to rescue her.

ACT IV, SCENE 1—LOWER WING OF THE PALACE OF ALIAFERIA

The rescue has failed, and Manrico has been captured. Leonora begs the count to spare Manrico's life, promising in exchange to marry the count. When the count—happily consenting—leaves for a moment, Leonora takes poison.

ACT IV, SCENE 2—PALACE PRISON

Leonora lives only long enough to assure Manrico of her faithful love. The count, cheated of his bride, orders Manrico's death. As Manrico is killed, Azucena shrieks, "He was your brother! O, Mother, you are avenged!"

*Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

ABOUT THE ARTISTS



Soprano Laquita Mitchell consistently earns acclaim in eminent opera companies throughout North America and Europe. Most recent engagements include her Lyric Opera of Chicago debut as Clara in *Porgy and Bess* and Donna Anna in *Don Giovanni* with Florentine Opera, Portland Opera and Opera New Jersey. Other notable performances include Bess in *Porgy and Bess* at the San Francisco Opera and New Jersey State Opera, Alice Ford in *Falstaff*, the First Lady in *The Magic Flute*, and Clara in *Porgy and Bess* with the Los Angeles Opera,

Washington National Opera and Opéra Comique in Paris and on tour in Caen, France, and in Granada, Spain.

Also active as a concert artist, Ms. Mitchell most recently performed Barber's *Knoxville: Summer of 1915* with the Louisville Orchestra, the world premiere of composer Steven Stucky's *August 4, 1964* with the Dallas Symphony Orchestra and the soprano solo in Tippett's *A Child of our Time* with the Washington Chorus at the Kennedy Center. She has also appeared with renowned pianist Steven Blier and with orchestras such as The Philadelphia Orchestra, New Jersey Symphony and the New York Symphonic Ensemble. Ms. Mitchell holds a master of music degree and a professional studies certificate from the Manhattan School of Music and completed undergraduate studies at Westminster Choir College. In February 2002, Ms. Mitchell was the first prize winner of the Houston Grand Opera Eleanor McCollum Competition for Young Singers as well as the winner of the Audience Choice Award. She was a 2004 Metropolitan Opera National Council Auditions Grand-Prize Winner and was a Sara Tucker Award recipient. She was also the first prize winner of the Wiener Kammeroper's 2003 Hans Gabor Belvedere Singing Competition, making her the first American to win this competition in over 20 years.



Described by *Opera News* as "a force to be reckoned with," Mark Walters has appeared in roles such as Valentin in *Faust* with Arizona Opera, Enrico in *Lucia di Lammermoor* with Florida Grand Opera, and the title role in *Rigoletto* with the Orlando Philharmonic and the Florida Grand Opera, where he recently received the Olson Award for Outstanding American Artist. Other signature roles include Germont in *La Traviata*, Amonasro in *Aida* and Don Carlo in *La Forza del Destino*. Mr. Walters has also been featured in a Richard Tucker Music Foundation concert and with Opera Tampa in "A Night of Stars" gala honoring the career of Plácido Domingo.

Other highlights of Mr. Walters' career include his European debut as Germont in *La Traviata* with Den Nye Opera in Bergen, Norway, and his Asian debut in the title role of *Don Giovanni* in Osaka, Japan. He made his Carnegie Hall debut in Orff's *Carmina Burana* and the Fauré Requiem conducted by John Rutter. In concert this season he sings Beethoven's Symphony No. 9 with the Mississippi Symphony Orchestra and Beethoven's Mass in C and Choral Fantasy with the Choral Society of Pensacola. He will also premiere two new operas, *The Last Duchess* by Theodore Wiprud and *The Clever Mistress* by Robert Sirota, with Cutting Edge Concerts.



Tenor James Taylor has been described as "impressive" and "richly musical." At home in opera as well as on the concert and recital stage, he has appeared with numerous opera houses and symphony orchestras, including the New York City Opera National Company, San Francisco Opera's Western Opera Theatre, Central City Opera, Hawaii Opera Theatre, Connecticut Grand Opera, the Arkansas Symphony, the Alabama Symphony, the Chattanooga Symphony and the Riverside Symphona as well as the Choral Society of Durham and the Richmond Choral Society. Mr. Taylor has also given recitals in the U.S., Europe and

Asia, including recital tours of the Netherlands and Malaysia.

Mr. Taylor has appeared in a variety of operatic roles, including Figaro in *Il Barbiere di Siviglia*, Germont in *La Traviata*, Eisenstein in *Die Fledermaus*, the Count in *Le Nozze di Figaro*, Dandini in *La Cenerentola* and Mercutio in *Romeo et Juliette*. As a soloist, Mr. Taylor has performed such works as Carmina Burana, Ein Deutsches Requiem, Beethoven's Symphony No. 9, the Requiems of Faure and Durufle, Bach's Johannes Passion, Haydn's *The Creation* and *The Seasons*, Mahler's *Lieder eines fahrenden Gesellen*, Ravel's *Don Quichotte a Dulcinee*, and The Five Mystical Songs of Vaughan Williams. Mr. Taylor holds degrees from Birmingham Southern College and Yale University. He resides in Richmond, Va., with his wife, Sheridan, and their two daughters, Virginia and Margaret.



Internationally acclaimed mezzo-soprano Mary Phillips is particularly in demand in the repertoire of Wagner, Verdi, Beethoven and Mahler. Last season she appeared at the Metropolitan Opera as Schwertleite in Wagner's *Ring*. She has sung Fricka and Waltraute in *Die Walküre* and Waltraute in *Götterdämmerung* at Canadian Opera, Erda for Scottish Opera, and Wellgunde and Rossweise with Seattle Opera. Hailed for her Verdi, Ms. Phillips has sung Eboli in *Don Carlo* for Canadian Opera and is perhaps best known for her Amneris in *Aida*, which she reprised this season with the Hawaii Opera Theatre.

Concert highlights include Mahler's Symphony No. 8 with the New York Philharmonic (a performance now available on iTunes), Mahler's Symphony No. 2 with the Atlanta Symphony (recorded for Telarc), and appearances with the Los Angeles Philharmonic and in Beijing as part of the 2008 Summer Olympics festivities. Her many performances of Beethoven's Symphony No. 9 include the Boston Symphony Orchestra under James Levine and the Philadelphia Orchestra under Charles Dutoit, Utah Symphony and Opera, the National Symphony, and the Hong Kong Philharmonic. Ms. Phillips has recorded Beethoven's *Opferlied* and Symphony No. 9 with the Philharmonia Baroque Orchestra.

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JIM PAYNE (www.throughtheireyes2.co.uk)

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RODEHEAVER AUDITORIUM
March 13, 15 and 17, 2012, 8 p.m.

Cameras and recording equipment are not permitted in the auditorium during any performance. We request that personal communication devices be turned off during the program.

Programs and artists subject to change without notice. PP 003 (12172) 3/12

Presents

THE PLEASURE OF YOUR COMPANY

A celebration of piano ensemble and chamber works

Susan Kindall, Artistic Director

SACRED AND SECULAR

Stratton Hall • Tuesday, 31 January 2012 • 4 p.m.

C. Stanley Eby and David Parker, baritone

Tom Grimble, Susan Kindall, Deanna Moore, Duane Ream, and Lorri Turcios, piano

PROGRAM

I

SicilienneJ. S. Bach-Maier
Jesu, Joy of Man's DesiringBach-Hess

Moore-Grimble Duo

II

Kaddisch from *Deux Mélodies Hébraïques* (1914)Maurice Ravel

C. Stanley Eby, baritone
Susan Kindall, piano

*Magnified and sanctified be the name of God throughout the world which He has created according to His will.
May He establish His kingdom during the days of our life and the life of all swiftly and soon. Let us say Amen.
Exalted and glorified, lauded and praised, acclaimed and honored be the name of the Holy One.
Blessed be He, praised beyond all blessings and hymns, beyond all tributes that mortals can express. Let us say Amen.*

III

The Syncopated Clock (1945) Leroy Anderson
Main Theme from *Exodus* (1960)Ernest Gold

Kindall-Turcios Duet

IV

"If I Were a Rich Man" from *Fiddler on the Roof* (1964)Jerry Bock

David Parker, baritone
Susan Kindall, piano

V

Overture to *Candide* (1956)Leonard Bernstein

Moore-Grimble Duet

VI

Pineapple Rag (1908)Joplin-Arpin
The Easy Winners (1901)

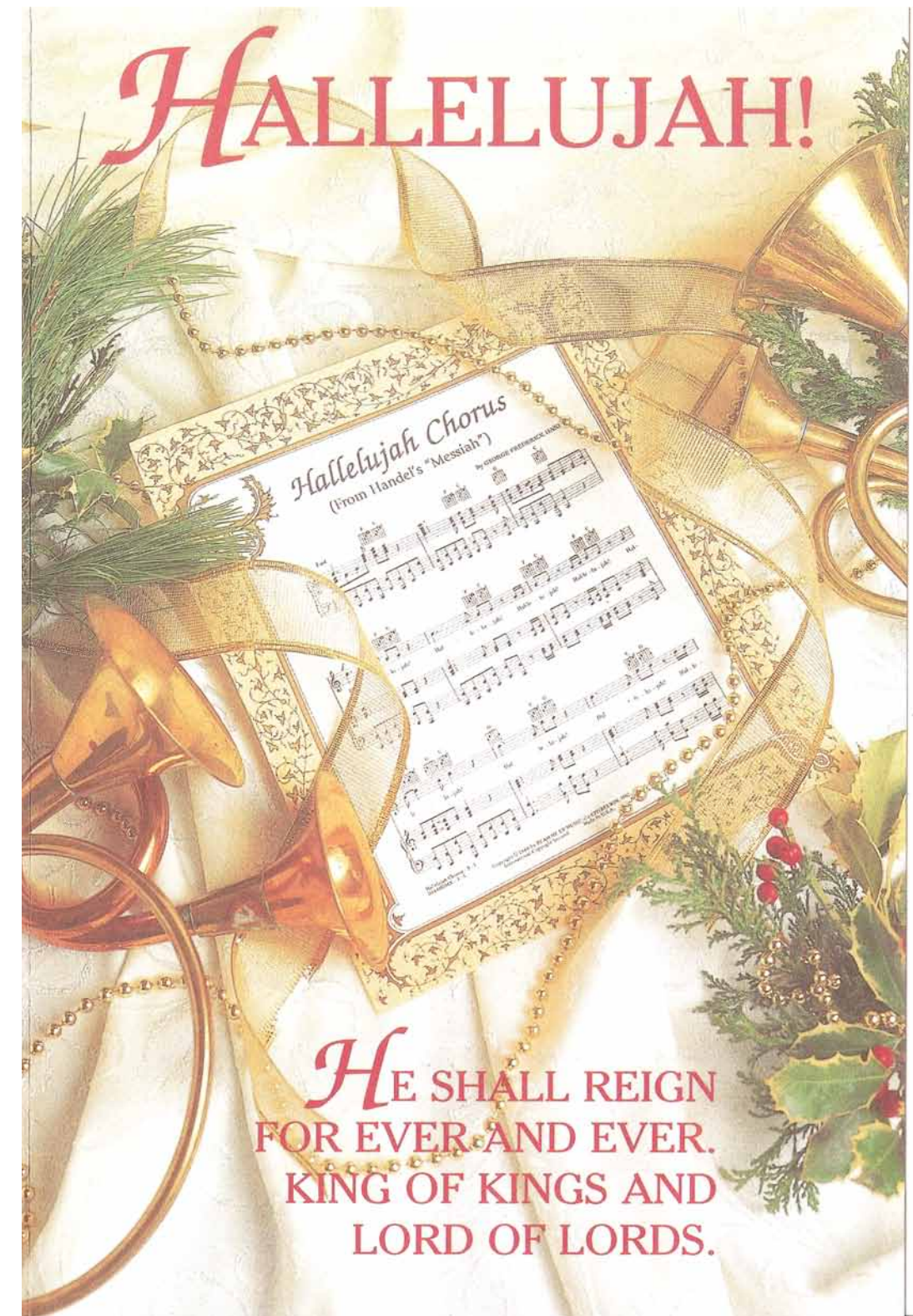
Ream-Grimble Duo

VII

Stars and Stripes Forever (1896)Sousa-Wilberg

Sousa Piano Quartet

Please silence all electronic devices. Join us 2/21 and 3/6 for upcoming concerts in this series.



The combined choirs and orchestras of
 Brentwood Baptist Church and
 Heritage Baptist Church
 Present excerpts from

Messiah

George Frederic Handel 1685 - 1759



No Tape Recording or Flash Photography, please.

Your courteous cooperation is greatly appreciated. Please turn off all cell phones.

A nursery is provided for children from birth to age 3 1/2.

December 18, 2011

PART 1 - CONCERNING THE PROPHECY OF THE MESSIAH

<i>Orchestra Overture</i>	Chorus Processional
Welcome & Invocation	Dr. James Hines, Pastor
<i>Tenor Recitative and Air</i>	
Comfort ye my people	Isaiah 40:1
Every valley shall be exalted	Isaiah 40:4
<i>Chorus</i>	
And the glory of the Lord	Isaiah 40:5
<i>Bass Recitative and Air</i>	
Thus saith the Lord	Haggai 2:6, 7
But who may abide the day of His coming?	Malachi 3:1-3
<i>Chorus</i>	
And He shall purify	Malachi 3:3
<i>Alto Recitative and Air</i>	
Behold, a virgin shall conceive	Isaiah 7:14; Matthew 1:23
O Thou that tellest good tidings to Zion	Isaiah 40:9
<i>Bass Air</i>	
The people that walked in darkness	Isaiah 9:2
<i>Chorus</i>	
For unto us a child is born	Isaiah 9:6

<i>Soprano Recitative and Air</i>	
There were shepherds abiding in the field	Luke 2:8
And, lo, the angel of the Lord came upon	Luke 2:9
And the angel said unto them	Luke 2: 10, 11
And suddenly there was with the angel	Luke 2:8-11, 1
<i>Chorus</i>	
Glory to God	Luke 2:14
<i>Soprano Air</i>	
Rejoice greatly, O daughter of Zion	Zechariah 9:9, 10
<i>Alto Recitative and Air</i>	
Then shall the eyes of the blind be opened	Isaiah 35:5, 6
He shall feed His flock like a shepherd	Isaiah 40:11
<i>Chorus</i>	
His Yoke is Easy	

***** INTERMISSION *****

PART II - THE ACT OF REDEMPTION

Offertory Prayer	Dr. James Hines
<i>Orchestra</i>	
Pastoral Symphony	
<i>Chorus</i>	
Behold, the Lamb of God	John 1:29
<i>Chorus</i>	
Surely He hath borne our griefs	Isaiah 53:4, 5
And with His stripes we are healed	Isaiah 53:5
All we like sheep have gone astray	Isaiah 53:6
<i>Tenor Air</i>	
But Thou didst not leave His soul in Hell	Psalm 16:10
<i>Chorus</i>	
Lift up your heads, O ye gates	Psalm 24:7-10
<i>Bass Air</i>	
Why do the nations so furiously rage together?	Psalm 2:1, 2
<i>Tenor Recitative and Air</i>	
He that dwelleth in heaven	Psalm 2:4
Thou shalt break them	Psalm 2:9

Part III - THANKSGIVING FOR VICTORY OVER DEATH

For that my Redeemer liveth Job 19:25
I Corinthians 15:20

For by man came death I Corinthians 15:21, 22

and Air with Trumpet

Behold, I tell you a mystery I Corinthians 15:51, 52

The trumpet shall sound I Corinthians 15:52, 53

Soloists and Chorus

Worthy is the Lamb that was slain Revelation 5:12, 13

Hallelujah Revelation 19:6; 11:15; 19:16

Closing Benediction Dr. James Hines

Soloists and Chorus

Amen Revelation 5:14

Soloists

Soprano Mrs. Sherri Trainer
Alto Mrs. LeDean Stephens
Tenor Mr. John Weigle
Bass Dr. Stan Eby

Orchestra

1st Violin Elizabeth Conrad, Carl Conrad, Noah Vancina
2nd Violin Grace Betry, Chris Jawor, Emily Blair
Viola Melody Minion, Anna Minion
Cello Stephen Minion
String Bass Heather Minion
1st Trumpet Joe Pluth
2nd Trumpet Lucas Vancina
Timpani Trevor Moore

Director Mr. Dan Askins
Accompanist Mrs. Jodi Shaleen

No. 8620



presents

**ALEXANDER FIELDS,
clarinet and saxophone**

in

Faculty Recital

Duane Ream, accompanist

War Memorial Chapel
Saturday, November 12, 2011
5:00 P.M.

I

Bagatelles for Clarinet and Piano.....Gerald Finzi
Prelude (1901–1956)
Forlana
Fughetta

Canción para un Clarinetista.....Javier Zalba Suarez
(b. 1955)

II

L'Histoires Jacques Ibert
Le petit ane blanc (1890–1977)
La Vieux mendiant
Bajo la Mesa

Concerto in E Minor Jascha Gurewich
Presto (1896–1938)

III

Good Shepherd..... Dan Forrest
(b. 1978)
adapt. Duane Ream

Assisted by Robert Chest, Seth Custer and Dale Forsythe

Trust and Obey..... Daniel B. Towner
(1850–1919)
arr. Duane Ream

May the Mind of Christ My Savior..... Lloyd Larson
(b. 1954)
adapt. Duane Ream and Alexander Fields

IV

All the Things You Are..... Oscar Hammerstein II/Jerome Kern
from *Very Warm for May* (1885–1945) (1895–1960)
arr. Duane Ream and Alexander Fields

On the Street Where You..... Alan Jay Lerner/Frederick Loewe
Live, from *My Fair Lady* (1918–1986) (1901–1988)
arr. Duane Ream

Assisted by Stan Eby baritone

Tres Piezas Astor Piazzolla
Artisane I (1921–1992)
El Viaje
Artisane II

Saxophobia..... Rudy Wiedoeft
(1893–1940)
arr. John Mills

Assisted by Robert Chest, Seth Custer and Dale Forsythe

Because of the sensitive nature of the paintings, flash photography is not permitted in the Chapel at any time.

In consideration of the performers, video cameras and recording equipment are not permitted. We request that signal watches and personal communication devices be turned off during the program



A Classical, American and Sacred Recital

Light Recital Hall, UW-Wisconsin, August 12, 2011, 7:30PM

Je vais d'un coeur aimant, Hector Berlioz (1803-1869)

trio from *Béatrice et Bénédict*

Héro, aided by her attendant, Ursule, is getting ready for her wedding to Claudio. Béatrice, Héro's cousin, enters sharing the blissful joy of the occasion. Later, Héro and Ursule tease Béatrice whose usual protestations of marriage now seem only a thin veil of true love.

Stephany Waycaster as Béatrice; Markel Toler as Héro; Hannah Hancock as Ursule; Duane L. Ream, piano; C. Stanley Eby, director

Violin Concerto in D major, Op. 77 Johannes Brahms (1833-1897)

Allegro non troppo

Ardis Chetta, violin; Amy Bach, piano

Ah! Je veux vivre! from *Roméo et Juliette* Charles Gounod (1818-1893)

In this aria, also known as "Juliet's Waltz," Juliet, who has not yet met Romeo, is very much in love with life itself.

Hannah Hancock, soprano; Amanda Harmon, piano

Ballade Op. 10 No. 1 Johannes Brahms (1833-1897)

Amy Bach, piano

Three Little Maids, from *The Mikado* Arthur Sullivan (1842-1900)

In this somewhat modernized spoof of "three little maids," the original lyrics are preserved including the words, "seminary" and "tutelary." In the 19th century a "ladies' seminary" was a school for women who "usually" intended to forego marriage in order to devote themselves to a life of teaching. "Tutelary" refers to tutors or the faculty body.

Hannah Hancock as Yum-Yum; Stephay Waycaster as Peep-Bo; Markel Toler as Petti-Sing; Duane L. Ream, piano; C. Stanley Eby, director

Concerto No.10 in b minor for 4 violins Antonio Vivaldi (1678-1741)

Allegro

Ardis Chetta, violin I; Allison Chetta, violin II; Amy Bach violin III; Dianne G. Pinner, violin IV; Duane L. Ream, piano

Intermission (Intermission is 5 minutes in duration.)

Violin Concerto in D major, Op. 35 Pyotr Ilyich Tchaikovsky (1840-1893)

Allegro moderato

Allison Chetta, violin; Amy Bach, piano

Regnava nel silenzio, Gaetano Donizetti (1797-1848)

from *Lucia di Lammermoor*

Lucia tells her maid, Alisa, that she has seen the ghost of a girl killed on the very same spot. In a part cut from this rendition, Alisa tells her this is an omen indicating she should forget her love for Edgardo. In the youthful cabaletta that follows, Lucia tells of the inimitable joy that Edgardo's love brings her.

Stephany Waycaster, soprano; Duane L. Ream, piano

Toccatà in G major BWV 916, I and II J.S. Bach (1685-1750)

Amanda Harmon, piano

Les oiseaux dans la charmille, Jacques Offenbach (1819-1880)

"The Doll Song," from *Les contes d'Hoffmann*

Spalanzana (Hannah Hancock) has created a lifelike doll who can sing. The doll, Olympia, sings of birds, daylight in the sky and love trembling in her heart.

Markel Toler, soprano; Duane L. Ream, piano

I Whistle a Happy Tune, Richard Rodgers (1902-1979)

from *The King and I*

Hannah Hancock, soprano; Amanda Harmon, piano

Oh, What a Beautiful Mornin', Richard Rodgers (1902-1979)

from *Oklahoma*

Stephany Waycaster, soprano; Duane L. Ream, piano

When the Children are Asleep, Richard Rodgers (1902-1979)
from *Carousel*
Markel Toler, soprano; Duane L. Ream, piano

Cup ado about nothing: or a Valor girl's cure for boredom
Arranged and performed by Duane L. Ream and the Valor student body.

A few words from the President of Valor

Trusting Jesus arr. Dianne G. Pinner
Ardis Chetta, violin; Allison Chetta, violin; Amy Bach, piano

**The following two choral selections feature all the students assisted by
Duane L. Ream, piano; and Dianne G. Pinner, violin**

A Joyful Alleluia Linda Steen Spevacek (b. 1945)

God Be with You till We Meet Again arr. Duane L. Ream (b. 1962)

God be with you till we meet again;
By His counsels guide, uphold you,
With His sheep securely fold you;
God be with you till we meet again.

Refrain
Till we meet, till we meet,
Till we meet at Jesus' feet;
Till we meet, till we meet,
God be with you till we meet again.

God be with you till we meet again;
When life's perils thick confound you;
Put His arms unfailing round you;
God be with you till we meet again.

God be with you till we meet again;
Keep love's banner floating o'er you,
Smite death's threatening wave before you;
God be with you till we meet again.

Students of VSC: Amy Bach, Allison Chetta, Ardis Chetta, Amanda Harmon, Hannah Hancock, Markel Toler and Stephany Waycaster.
Faculty: C. Stanley Eby, voice; and Duane L. Ream, piano; Dianne Pinner, violin.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins, and Camp Joy. Special thanks to *Reflections of the Past*, owned and operated by Janna Burhop, for allowing us to use the lovely period attire for our opera scenes.

Sincere thanks to the faculty and staff of University of Wisconsin, Whitewater, particularly Tracy Chynoweth, Eric Field and Laurence L. Sherman, for the use of the concert hall and facilities. Special recognition should be noted for Hohf Piano Workshop for tuning the piano.

James Appel
Todd Hatchett

Head Usher
Media Operations



Valor Summer Conservatory

www.valorsummerconservatory.org



A Classical, Patriotic and Sacred Recital

Light Recital Hall, UW-Wisconsin, July 2, 2011, 8:00PM

Mio padre, duet from *Rigoletto* Verdi (1813-1901)

Gilda has been cruelly abducted by a Mafia lord known as “the Duke.” Her father, Rigoletto, a hunchback, has worked for the Duke for many years—employed to mock and intimidate the Duke’s rivals and enemies when they visit. One particular enemy, Monterone, has cursed Rigoletto for his cruelty. Rigoletto was on his way to a costume party when he heard the news about Gilda. He has just given up begging the Duke’s henchmen to release Gilda, when Gilda escapes into the room.

Markel Toler as Gilda; C. Stanley Eby as Rigoletto; Duane L. Ream as Monterone; Duke’s henchmen played by Ben Hatchett, Todd Hatchett, Stephen Rains and Lee Shelton. Amy Bach/Duane L. Ream, piano; C. Stanley Eby director

Schelm, halt fest!, duet from *Der Freischütz* C. M. Weber (1786-1826)

Agathe’s father is a forest ranger and famous marksman. He has promised to let Max wed his daughter if he wins a shooting contest. Agathe anxiously awaits Max’s arrival with the news, while her cousin, Aennchen, tries futilely to cheer her up. The scene begins after an old portrait has accidentally fallen on Agathe’s head.

Hannah Hancock as Aennchen; Stephany Waycaster as Agathe;
Duane L. Ream, piano; C. Stanley Eby, director

Hommage à Rameau, from *Images II* Claude Debussy (1862-1918)
Amanda Harmon, piano

Violin Sonata No. 26 in B-flat major, K. 378 W. A. Mozart (1756-1791)
Allison Chetta, violin; Amy Bach, piano

S'altro che lacrime, from *La Clemenza di Tito* W. A. Mozart (1756-1791)
Markel Toler, soprano; Duane L. Ream, piano

Tarantella, Op. 43, no. 1 Joseph Hellmesberger (1855-1907)
(Dedicated to the operations staff at Camp Joy)
Violins: Amy Bach, Allison Chetta, Ardis Chetta, Elizabeth Pabón;
Amanda Harmon, piano

Intermission (Intermission is 5 minutes in duration.)

Piano Sonata No. 2 in D Minor, Op. 14 Sergei Prokofiev (1891-1953)
Amy Bach, piano

Ach, ich fühl’s, from *Die Zauberflöte* W. A. Mozart (1756-1791)
Stephany Waycaster, soprano; Duane L. Ream, piano

Violin Sonata No. 9 in A major, Op. 47 (Kreutzer) Beethoven (1770-1827)
Ardis Chetta, violin; Amy Bach, piano

A Last Year's Rose Roger Quilter (1877-1953)
Hannah Hancock, soprano; Amanda Harmon, piano

All My Love Chaplin, Akst and Jolson
Stephany Waycaster, soprano; Duane L. Ream, piano

You'll Never Walk Alone Richard Rodgers (1902-1979)
Markel Toler, soprano; Duane L. Ream, piano

I'll Be Seeing You Kahal and Fain
Hannah Hancock, soprano; Duane L. Ream, piano

**The following choral/instrumental selections feature all the students
and faculty of Valor Summer Conservatory**

Shenandoah Arr. Mary Goetze (fl. 20th C.)

America the Beautiful Arr. Richard Osborne (fl. 20th C.)

Eternal Father, Strong to Save Arr. Duane Ream (b. 1962)

God Bless America Irving Berlin; Arr. Duane Ream (b. 1962)
C. Stanley Eby, baritone

While the storm clouds gather far across the sea,
Let us pledge allegiance to a land that's free,
Let us all be grateful for a land so fair,
As we raise our voices in a solemn prayer.

(Congregation please stand and sing
only on the last repeat of the refrain.)

God bless America,
Land that I love.
Stand beside her, and guide her
Through the night with a light from above.
From the mountains, to the prairies,
To the oceans, white with foam
God bless America, My home sweet home
God bless America, My home sweet home.

Students of VSC: Amy Bach, Allison Chetta, Ardis Chetta, Amanda Harmon, Hannah Hancock, Markel Toler and Stephany Waycaster.
Faculty: C. Stanley Eby, voice; and Duane L. Ream, piano; Elizabeth Pabón, violin.

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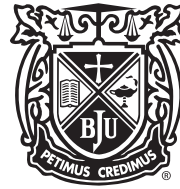
James Appel
Todd Hatchett

Head Usher
Media Operations



Valor Summer Conservatory

www.valorsummerconservatory.org



BOB JONES UNIVERSITY
**CONCERT, OPERA
& DRAMA SERIES**

P R E S E N T S

Faust

Music by Charles Gounod

Libretto by Jules Barbier and Michel Carré

C. Stanley Eby, *Conductor*
Paul Radford, *Stage Director*
Harrell Whittington, *Scene and Costume Designer*
Richard Streeter, *Lighting Designer*

CAST OF CHARACTERS
(in order of vocal appearance)

Faust Joel Burcham
Mephistopheles Eric Jordan
Wagner Tim Renner
Valentine Christopher Bolduc
Siebel Faith Houck
Marguerite Megan Monaghan
Marthe Angela Ouillette

SOLDIERS, STUDENTS, TOWNSPEOPLE: Taylor Bancroft, Laurel Barrett, Harrison Beckmann, Micah Broyles, Zachary Calhoun, Dave Cone, Mark Cox, Melissa Creel, Bethany Daulton, Jonathan Daulton, James Dignan, Nathan Dupea, Nathan Dupont, Matthew Estelle, Kara Felber, Renee Fleming, Janine Fox, Caleb French, Isaac Friend, Kara Gaffney, David Galvin, Kimberly Gast, Anya Gerber, Isabelle Gerber, Sarah Graf, Isaac Greene, Hannah Hancock, Andrew Harry, Rebecca Hartman, Angela Hawkey, Jonathan Holland, Richard Hurt, Jamil Jaar, Daniel Johnson, Brendan Kelley, Erin Kile, Ashley King, Megan Kingsbury, Phill Kliewer, Anne Largent, Jodianne Lindmark, Amanda Lockard, Karis McAllister, James Mann, Jessica Milby, Angela Miles, Daniel Minnick, Judith Morehouse, Tawnya Morse, Daniel Osorio, Garrison Parrish, Caleb Perry, Alexander Pettit, Austin Phillips, Natalie Pierce, Joshua Pitts, James Prindle, Anna Ream, Rochelle Reynolds, Jason Rush, Caleb Schaaf, Rosie Schaedel, Philip Shambaugh, Ethan Simpson, Aaron Spalding, Micah Strickler, Rebecca Tomlinson, Brandon Unruh, John Van Steenburgh, Alexander Vedder, Dave Vierow, Nathan Villanova, Timothy Waycaster, Brielle Wede, Delayna West, Trevor Whitfield, Emily Williquette, Andrew Woodard, Andrea Youngblood, Timothy Zellers

MUSICAL STAFF

Choral Directors Beth Eubank, Tim Renner
Vocal Coaches Pam Dunbar, **C. Stanley Eby**, Jean Greer
Rehearsal Accompanists Duane Ream, Tim Renner
Understudies Harrison Beckmann, Lauren Cunningham,
John Robertson, Ethan Simpson

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rodney McCarty
Assistant Director	Laura Brundage
Assistant to the Production Manager	Sandy Jaworski
Assistant Production Managers	Micha Moyer, Randy Snively
Stage Manager	Tommy Lamper
Technical Engineer	Gayland Slick
Prop Master	David Vierow
Scenic Artist	Jason Waggoner
Costume-Makeup-Hair Manager	Dan Sandy
Costume Construction	Barb Filipsic, Cynthia Long, Joyce Parsons, Valli Rassi, Becky Sandy, Kimberly Schmidt
Wig Master	Alicia Carr
Assistant Wig Master	Elizabeth Sowers
Front of House Mixer	Max Masters

UNIVERSITY ORCHESTRA

Violin I

William Ronning,
concertmaster
Ardis Chetta
James Worley
David Eilert
Catherine Wiles
Abby Chetta
Shannon Wood
Rachael Mantelli

Violin II

Allison Chetta*
Esther Minnick†
Rachel Lasher
Ethan Holmes
Shannon Piraino
Jonathan
Monczewski

Viola

Lydia Minnick*
Stefanie Nifenecker
Lydia Anglea
Erica Johannes
Cello
Chris Erickson†
Klayton Hoefler
Elijah Walters
Nathan MacAvoy
Double Bass
Alex Jones*†
Amber Eubanks†
Flute
Rachel van Besouw†
Lydia Carroll
Oboe
Mike VerWay
Robert Chest†

Clarinet

Jackie Olinger
Stephanie Claus
Bassoon
Michael McGinn
Alexander Fields†
Horn
Ben Bruemmer
John Belanger
Joe Van Leeuwen
Amber Burch
Trumpet
Dan Kirsop†
Patti Knakal
Trombone
Andrew Bonnema
Nathan Phillips
Wayne Fitzgerald

Percussion

Jon Lee
Joe Lee
Robert Ryggs
Rob Schoolfield†
Harp
Sarah Northrop
Organist
Crawford Wiley

* principal
† faculty/staff/
graduate student/
guest

SYNOPSIS

Setting: Medieval Germany

Act I, Scene 1—Faust’s study

Faust, renowned doctor of philosophy, laments the vanity of human learning—which has brought him nothing but despair. Tempted to end his misery with poison as morning dawns, he is distracted by the sounds of maidenly laughter and hymns to God outside. In a rage, he curses human science, prayer and faith, shouting, “Appear, O Satan!” To his surprise, his invocation produces Mephistopheles, an emissary of Satan dressed as a nobleman. He offers Faust all wealth, power and glory in exchange for his soul. It is youth and the vision of a beautiful maiden Marguerite, however, that finally persuade the doctor to agree to Mephistopheles’ compact. According to the terms of the bargain, Mephistopheles will serve Faust on earth, granting his desire for youth and pleasures, but in death will deliver his soul to hell, where the relationship will be reversed. The two drink to life and rapture; and as Faust drains the goblet, he is transformed into a young man who leaves in the company of Mephistopheles in search of Marguerite.

Act I, Scene 2—The town square

Soldiers and townspeople celebrate at a gala town fair. Valentine, a young officer about to leave for war, prays for his sister, Marguerite, committing her to the care of his friend Siebel, who loves her. Wagner, a student, begins the rousing “Song of the Rat,” which is interrupted by the appearance of Mephistopheles, who sings his own “Song of the Golden Calf,” leading the men in its chorus. Mephistopheles then displays his sinister power to the amazement of the onlookers. When he makes a brazen toast to the health of Marguerite, Valentine angrily draws his sword, which is shattered by the magic circle that the demon has inscribed around himself. Thus recognizing the power of Satan, the frightened soldiers leave, their sword hilts raised for protection. As the merriment resumes, Marguerite, passing by on her way home from church, declines Faust’s offer to escort her, leaving him even more infatuated with her beauty.

INTERMISSION*

Act II—Marguerite’s garden

Siebel watches in dismay as the bouquet he has brought to leave on Marguerite’s doorstep withers as if touched by some sorcerer’s spell. The spell is broken, however, when he dips his fingers in holy water. As he departs, Faust and Mephistopheles arrive to place a casket of glittering jewels on the threshold and then conceal themselves in the garden. Marguerite enters and seats herself at a spinning wheel, where she sings an old ballad and then muses on the handsome stranger whom she

saw at the fair. Finding the jewels, she excitedly adorns herself with them, expressing her delight until she is interrupted by her neighbor Marthe, the neighborhood gossip. Faust and Mephistopheles appear, and the latter draws Marthe aside while Faust ardently pursues Marguerite.

INTERMISSION*

Act III, Scene 1—A cathedral

Marguerite prays for forgiveness of sin, but Mephistopheles taunts her even during her repentance, producing accusing demon voices amid the chant of a choir. When he finally reveals himself as Satan, Marguerite swoons.

Act III, Scene 2—The street outside Marguerite's house

Victorious soldiers return from the war. Valentine learns of his sister's disgrace from the reluctant Siebel. Defending the honor of his sister, Valentine confronts Faust and Mephistopheles outside her house, where Mephistopheles sings a serenade. The men fight; and through the interference of Mephistopheles, Valentine is mortally wounded by Faust. The dying Valentine curses Marguerite for the shame she has brought upon him and blames her for his death.

Act IV—A prison cell

The imprisoned Marguerite awaits death for having slain her own infant in a fit of insanity. Faust enters to urge her to escape with him—but in her distraction she cannot understand his pleas, her befuddled mind reverting to their meeting and courtship. The appearance of Mephistopheles repulses the horrified Marguerite from her lover. She falls upon her knees, imploring heaven for mercy and finally sinking upon the floor in death. Mephistopheles thunders her eternal damnation, but heavenly voices resound her deliverance. Chanting an Easter hymn of resurrection, angels bear Marguerite heavenward as Mephistopheles drags Faust to hell.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission.

After the houselights are dimmed following intermission, no one will be readmitted to his seat.

ABOUT THE ARTISTS



A tenor voice of “clarion tone and operatic power” is quickly bringing **Joel Burcham** to the attention of conductors and directors throughout the United States. His growing list of venues includes Utah Opera, Central City Opera, Madison Opera, Opera Omaha, Opera Fort Collins, Music by the Lake and Cedar Rapids Opera Theatre. Operatic highlights include Rodolfo in a *La Bohème* with Opera Fort Collins; Alfredo in *La Traviata* with Music by the Lake at Lake Geneva; The Duke of Mantua in *Rigoletto* for Opera Fort Collins; Pinkerton in *Madama Butterfly* with Knoxville Opera; Lindoro in *L'Italiana in Algeri* with Central City Opera; Spoletta in *Tosca* for Madison Opera; and Pang in *Turandot* for Madison Opera and Opera Omaha.

Equally at home on the concert stage, Dr. Burcham has been a guest soloist with the Utah Symphony, Boulder Mahler Festival, Madison Symphony, Omaha Symphony, Wichita Symphony, Littleton Symphony, Fort Collins Symphony and the Handel Oratorio Society. Some of his favorite works as a tenor soloist include *Messiah*, Haydn's *Creation* and the Britten *Serenade for Tenor, Horn and Strings*. He has also performed with the Madison Festival Choir, Wisconsin Chamber Choir and Larimer Chorale.

His recital and masterclass venues include Auburn University, Columbus State University and the Faculty Tuesday Series at the University of Colorado. With degrees from Southern Illinois University-Edwardsville, the University of Arkansas and the University of Wisconsin-Madison, Dr. Burcham is immensely proud to teach at the University of Colorado at Boulder. He received the Central City Opera's Young Artist award, was a finalist in the Lyric Opera of Chicago's American Artists Competition and was also a finalist in the Metropolitan Opera National Council Auditions. In his spare time he enjoys snowboarding and golf.



Basso cantante **Eric Jordan** has been sought by opera companies across the country for his trademark “big bass and presence to match” (*Opera News*). Mr. Jordan has been recognized for his appearances in roles such as Friar Laurent in *Romeo and Juliette*, Leporello in *Don Giovanni* and Alidoro in *La Cenerentola*. Recently he was Bonze in *Madama Butterfly* with the New York City Opera and appeared in the annual Opera Gala with the Johnstown Symphony. He has appeared at opera houses across the country, singing roles such as Abimelech in *Samson et Dalila* with the San Francisco Opera and Colline in *La Bohème* with the Palm Beach Opera. Other noted roles include Rocco in *Fidelio*, Pistola in *Falstaff*, Sacristan in *Tosca* and Baron Ochs in *Der Rosenkavalier*. Overseas, he made his debut at the Staatsoper am Rhein, Germany, as Daland in Wagner's *Der fliegende Holländer*.

His buffo appearances include Antonio in *Le nozze di Figaro* with Boston Lyric Opera, as well as Bartolo in *Il Barbiere di Siviglia* with both the Boston Lyric Opera

and Central City Opera. Mr. Jordan's lyricism soared as Ramfis in Boston Bel Canto Opera's *Aida* and as *Rusalka's* Vodnik with Symphony Pro Musica. Other concert and oratorio appearances include Mozart's *Requiem*, Kodaly's *Te Deum*, Mendelssohn's *Elijah* and Rossini's *Petite Messe Solennelle*.

Mr. Jordan holds music degrees from the University of California at Los Angeles and the New England Conservatory of Music. A 1998 regional finalist in the Metropolitan Opera National Council Auditions, he received additional training with the Central City Opera House Association, the International Institute of Vocal Arts and the Israeli Institute of Vocal Arts.



Baritone **Christopher Bolduc** studies with Bill Schuman and is a recent graduate of the esteemed Academy of Vocal Arts in Philadelphia, where he has been described as a "tour de force" as Ford in a recent production of *Falstaff* and "gave the finest, most compelling and even sympathetic performance of Enrico ... his voice was strong and fiery and both his singing and acting were truly impassioned" in *Lucia di Lammermoor*. In addition, he performed Figaro in *Il Barbiere di Siviglia*, the title role in *Eugene Onegin*, Lescaut in *Manon*, Guglielmo in *Così fan tutte* and Olivier in *Capriccio* at AVA.

Mr. Bolduc holds a bachelor of music from the State University of New York at Purchase and a master of music and an honorary Performer's Certificate from Indiana University. He was an apprentice artist at the Santa Fe Opera in the summers of 2003 and 2004.

Mr. Bolduc has received top prizes in numerous competitions, including the Sullivan Foundation Awards for Voice, the Opera Index Competition, the Julián Gayarre Competition, the George London Foundation, the Licia-Albanese Puccini Foundation, the Loren Zachary Society, the Giulio Gari Foundation, the Fritz and Lavinia Jensen Foundation, the Liederkranz Foundation, the Florida Grand Opera Voice Competition, and the Connecticut Opera Guild Competition. He was a national semifinalist in both the 2007 and 2008 Metropolitan National Council Auditions.



A native of Philadelphia and a soprano of exceptional promise, **Megan Monaghan** was hailed by *Opera News* as "a voice of pure silver," for her role of Gilda in Dayton Opera's production of *Rigoletto*. During the 2006–2007 season, Ms. Monaghan sang the role of Gilda here in the Bob Jones University production. Other noted performances include Juliette in both Anchorage Opera's and Wichita Grand Opera's *Roméo et Juliette*, Euridice in *L'Orfeo* with Glimmerglass Opera, Hanna Glawari in Dayton Opera's *The Merry Widow*, Donna Elvira in Cincinnati Chamber Orchestra's *Don Giovanni*, and Musetta in Opera Pacific's *La Bohème*. In addition, Ms.

Monaghan's concert highlights include a recital, *The Music of George Crumb*, in a collaboration with the composer; *An Evening of Wolf-Ferrari* with The Kosciuszko Foundation; Susanna in *Le Nozze di Figaro* with The Vox Ama Deus Orchestra at the Kimmel Center; as well as recitals with her voice and guitar/lute duo, *Due Colori*.

Ms. Monaghan has received rave reviews for her interpretations of other lyric-coloratura roles including Micaëla in *Carmen*, Lauretta in *Gianni Schicchi* and Clomiri in *Imeneo*. Other notable performances include a concert at the White House and singing the role of Musetta in a special performance of *La Bohème* held at the historical home of Giacomo Puccini in Lucca, Italy.

Ms. Monaghan has been awarded first-place honors in such solo competitions as the Metropolitan Opera National Council Auditions, the Agnes Fowler Competition and the Klose-Seybold Opera Competition. Megan Monaghan is a master's graduate of the University of Cincinnati's College-Conservatory of Music, where she studied with Barbara Honn.

RODEHEAVER AUDITORIUM

March 15, 17 and 19, 2011, 8 p.m.

Cameras and recording equipment are not permitted in the amphitorium during any performance. We request that personal communication devices be turned off during the program.

Programs and artists subject to change without notice. PP 003 (9571) 02/11



*A Classical, Light Classical and Sacred
Recital*

Light Recital Hall, UW-Wisconsin, August 13, 2010, 8:00PM

Ah! Je veux vivre! from *Roméo et Juliette* Charles Gounod (1818-1893)
Ashley King, soprano; Julia Byrd, piano

Piano Concerto No. 1 in C major, op. 15
Ludwig van Beethoven (1770-1827)

Rondo, Allegro scherzando
Jordan Wellin, piano; Orchestra Reduction, Duane Ream, 2nd piano

La Zingara (The Gypsy Girl) Gaetano Donizetti (1797-1848)
Ruth Rankin, soprano; John Van Steenburgh, piano

Rhapsody No. 1 in g minor, Op. 11 Ernő Dohnányi (1877-1960)
Amy Bach, piano

Batti, batti o bel Masetto, from *Don Giovanni* W. A. Mozart (1756-1791)
Juliet Eby, soprano; Duane Ream, piano

Piano Sonata in b minor, M. 16 Antonio Soler (1729-1783)
John Van Steenburgh, piano

In the Silence of the Night, Op. 4 Sergei Rachmaninoff (1873-1943)
Ethan Simpson, baritone; Amy Bach, piano

My Favorite Things (Dramatized by Juliet Eby) Richard Rodgers (1902-1979)
Ruth Rankin, soprano; Juliet Eby, soprano; Duane Ream, piano

Quando me'n vo', from *La bohème* Giacomo Puccini (1858-1924)
Megan Kingsbury, soprano; Jordan Wellin, piano

Intermission (Intermission is 5 minutes in duration.)

Scene from *Cendrillon* (Cinderella) Act III Jules Massenet (1842-1912)
Cinderella retells how frightened she was returning from the Prince's palace. Soon the step-mother, accompanied by her two daughters, enters blaming Pandolfe, Cinderella's father, for his unworthy ways and vents to him and Cinderella regarding an "opportunistic" stranger who captured the Prince's affection, ruining her intention to have one of her own two daughters marry the Prince. Surfeited by the repugnant friction and its effect on Cinderella, Pandolfe expels the infuriated ladies, and then comforts his beleaguered daughter with the promise that they will repair to their idyllic life in the country.

Ashley King, Cinderella, soprano; Ethan Simpson, Pandolfe, baritone;
Megan Kingsbury, Step-Mother, soprano; Ruth Rankin, Noémie,
soprano; Juliet Eby, Dorothée, soprano; Duane Ream, piano; **C. Stanley**
Eby, director

Piano Concerto in a minor, Op. 16 Edvard Grieg (1843-1907)
Allegro molto moderato
Julia Byrd, piano; Orchestra Reduction, Duane Ream, 2nd piano

Hoe Down, from *Rodeo* Aaron Copland (1900-1990)
Transcribed for two pianos by Arthur Gold (1917-1990) and Robert
Fizdale (1920-1995)
Jordan Wellin, piano; Amy Bach, piano



Selections from *Elijah*, by Felix Mendelssohn (1809-1847)
In this oratorio portion of the program, please hold applause until
the end of the last solo.

In this sacred masterpiece, several dramatic events of Elijah's life are depicted. Soloists represent either human characters or angelic beings.

Is Not His Word Like a Fire?

(Elijah exhorts God’s people after the great victory over the prophets of Baal on Mount Carmel.)

Ethan Simpson, baritone; Amy Bach, piano

Hear Ye, Israel – Thus Saith the Lord

(An angel brings a message from God to His chosen people.)

The first portion of this angelic message is sung by Ruth Rankin, accompanied by John Van Steenburgh. The second portion is sung by Megan Kingsbury, accompanied by Jordan Wellin.

O, Rest in the Lord

(An angel brings comfort and encouragement to Elijah on Mt. Horeb.)

Ashley King, soprano; Julia Byrd, piano



Address from C. Stanley Eby, President of Valor Summer Conservatory

Fairest Lord Jesus Arr. Duane Ream (b. 1962)
VSC choir; Ashley King, soprano solo; Duane Ream, piano

He Who Would Valiant Be Joan Pinkston (b. 1947)

Valor Summer Conservatory derives its name from the term “Valor” in the last poem in John Bunyan’s Pilgrim’s Progress. In the original poem Mr. Valiant states, “Who would true Valor see, let him come hither.” We agree with Bunyan’s Biblical concept that a Christian pilgrim is a sojourner in this world seeking a city whose builder and maker is God. The Bible enjoins the pilgrim to uphold values from heaven above in order to develop his own Christ-like character and to give witness to the world of his heavenly Savior, Jesus Christ, sine qua non. Staying true to these values requires genuine valor.

Please find the music to this hymn inserted in your program and join us in singing the melody on the last stanza.

Students of VSC: Amy Bach, Julia Byrd, Juliet Eby (Valor preparatory division), Ashley King, Megan Kingsbury, Ruth Rankin, Ethan Simpson, John Van Steenburgh, and Jordan Wellin. Faculty: C. Stanley Eby voice; and Duane Ream, piano.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins, and Camp Joy. Special thanks to *Reflections of the Past*, owned and operated by Janna Burhop, for allowing us to use the lovely period attire for our opera scenes.

Sincere thanks to the faculty and staff of University of Wisconsin, Whitewater, particularly Tracy Chynoweth, Eric Field and Laurence L. Sherman, for the use of the concert hall and facilities. Special recognition should be noted for Hohf Piano Workshop for tuning the pianos.

Special recognition and appreciation is given to Dr. Dwight Gustafson, Dean Emeritus of the School of Fine Arts at Bob Jones University, who served as a guest clinician and is in attendance this evening.

Benjamin Hatchett
Todd Hatchett
Carole Meester Eby

Head Usher
Media Operations
Production Assistant



Valor Summer Conservatory

www.valorsummerconservatory.org



A Classical, Patriotic and Sacred Recital

Light Recital Hall, UW-Wisconsin, July 3, 2010, 8:00PM

Aria and Quartet, from *Little Women* Mark Adamo (b. 1962)

Jo recalls, like in a dream, her sisters and their beloved childhood.

Ruth Rankin playing Amy; Megan Kingsbury playing Jo; Juliet Eby playing Beth; Ashley King playing Meg; Julia Byrd, piano; C. Stanley Eby, director

Estampes, I. Pagodes Claude Debussy (1862-1918)

Jordan Wellin, piano

Un moto di gioia, from *Le nozze di Figaro* W. A. Mozart (1756-1791)

Susanna tells a young Cherubino of the joys and woes of youthful love.

Ruth Rankin, soprano; John Van Steenburgh, piano

If I Loved You Richard Rodgers (1902-1979)

Ashley King, soprano; Julia Byrd, piano

Avant de quitter ces lieux, from *Faust* Charles Gounod (1818-1893)

Valentin's prayer for his sister, Marguerite, before leaving for the war.

Ethan Simpson, baritone; Amy Bach, piano

Intermezzo, Op. 119, No. 1, in b minor Johannes Brahms (1833-1997)

Julia Byrd, piano

Ore dolci e divine, from *La rondine* Giacomo Puccini (1858-1924)

Magda explains she does not know true love; she recalls her youth, her aunt, and a young student she met and thought she loved.

Megan Kingsbury, soprano; Jordan Wellin, piano

How Are Things in Glocca Morra Burton Lane (1912-1997)

Juliet Eby, soprano; Duane Ream, piano

Suite de Danzas Criollas

Alberto Ginastera (1916-1983)

I - Adagietto pianissimo

II - Allegro rustico

III - Allegretto cantabile

IV - Calmo e poetico

V - Scherzando

Amy Bach, piano

O mio babbino caro, from *Gianni Schicchi* Giacomo Puccini (1858-1924)

Lauretta pleads with her father to help the family of the man she loves.

Ashley King, soprano; Julia Byrd, piano

Duetto buffo di due gatti (humorous duet for two cats)

att. Rossini (1792-1868)

Megan Kingsbury, soprano; Ruth Rankin, soprano; Jordan Wellin, piano;

C. Stanley Eby, director

Intermission

(Intermission is 5 minutes in duration.)

Will You Remember

Sigmund Romberg (1887-1951)

In this newly written revision, it is May Day and Marcia and Paul are celebrating more than just the holiday. This day two years ago they met, and one year ago, to the very day, they married. However, a cloud hangs over their happy love—Paul is about to leave for the war and they do not know if they will ever see each other again.

Ashley King, soprano; Ethan Simpson, baritone; Amy Bach, piano; C.

Stanley Eby, director

Piano Sonata No. 15, Op. 28, in D Major

Ludwig van Beethoven (1770-1827)

Andante

Scherzo e Trio: Allegro vivace

John Van Steenburgh, piano

You'll Never Walk Alone

Richard Rodgers (1902-1979)

Ruth Rankin, soprano; John Van Steenburgh, piano

No Matter What

Alan Menken (b. 1949)

Juliet Eby, soprano; C. Stanley Eby, baritone;

John Van Steenburgh, piano

Études-Tableaux, Op. 39, No. 8 in d minor
Sergei Rachmaninoff (1873-1943)
Jordan Wellin, piano

The Impossible Dream Mitch Leigh (b. 1928)
Ethan Simpson, baritone; Amy Bach, piano

I Am a Poor, Wayfaring Stranger Arr. Rebecca Bonam (b. 1950)
Julia Byrd, piano

The Stars and Stripes Forever Arr. Mack Wilberg (b. 1955)
Performance forces to be determined.

Address from C. Stanley Eby, President of Valor Summer Conservatory

God and Country Arr. Duane Ream (b. 1962)
VSC choir; Megan Kingsbury, Speaker One; Juliet Eby, Speaker Two

(The audience may remain seated during the first two stanzas.)

God of our fathers, whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies
Our grateful songs before Thy throne arise.

Thy love divine hath led us in the past,
In this free land by Thee our lot is cast,
Be Thou our Ruler, Guardian, Guide and Stay,
Thy Word our law, Thy paths our chosen way.

(The choir will sing the third stanza.)

(Please stand for the singing of the last stanza.)

Refresh Thy people on their toilsome way,
Lead us from night to never ending day;
Fill all our lives with love and grace divine,
And glory, laud, and praise be ever Thine.

Students of VSC: Amy Bach, Julia Byrd, Juliet Eby (Valor preparatory division), Ashley King, Megan Kingsbury, Ruth Rankin, Ethan Simpson, John Van Steenburgh, and Jordan Wellin. Faculty: C. Stanley Eby, voice; and Duane Ream, piano.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins, and Camp Joy. Special thanks to *Reflections of the Past*, owned and operated by Janna Burhop, for allowing us to use the lovely period attire for our opera scenes.

Sincere thanks to the faculty and staff of University of Wisconsin, Whitewater, particularly Tracy Chynoweth, Eric Field and Laurence L. Sherman, for the use of the concert hall and facilities. Special recognition should be noted for Hohf Piano Workshop for tuning the pianos.

Benjamin Hatchett
Julia Hatchett
Rebekah Fruin
Carole Meester Eby

Head Usher
Media Operations
Sound Engineer
Production Assistant



Valor Summer Conservatory

www.valorsummerconservatory.org



A Classical and Sacred Recital

Light Recital Hall, UW-Wisconsin, August 7, 2009, 8:00PM

Variations on a Nursery Theme, Op. 25 Ernő Dohnányi (1877-190)
Introduction, Variations 1-4, Finale
Julia Byrd, piano; assisted by Duane Ream, piano

Sonata No. 5 in F Major, Op. 24 "Spring" L. van Beethoven (1770-1827)
Allegro
Sallie Turner, violin; Duane Ream, piano

Sonata, No. 2 in B-flat minor, Op. 35 Frédéric Chopin (1810-1849)
Scherzo

Flight of the Bumblebee Nicolai Rimsky-Korsakoff (1844-1908)
transcribed by Sergei Rachmaninoff (1873-1943)
Amberley Cox, piano

Sonata for Violin and Piano in A Major César Franck (1822-1890)
Allegretto ben moderato
Allegretto poco mosso
Emily True, violin; Megan Anthony, piano

Trois études de concert, S.144 Franz Liszt (1811-1886)
No. 2 in F minor "La leggierezza"
A capriccio - Quasi allegretto
Juliana Witt, piano

Address to the audience **C. Stanley Eby**

Intermission (5 minutes)

Sonata for Violoncello and Piano, Op. 6 Samuel Barber (1910-1981)
Allegro ma non troppo
Adagio-Presto
Brooks Popwell, violoncello; Julia Byrd, piano

Sonata No. 13 in B-flat Major, K. 333 W. A. Mozart (1756-1791)
Allegro
Megan Anthony, piano

Viens, Malikà, from *Lakme* Léo Delibes (1836–1891)
Katrina Barber, soprano; Rachelyn Primm, mezzo-soprano;
Duane Ream, piano **C. Stanley Eby**, director
Lakme has come to the shore of a beautiful river with her fashionable attendant, Malikà. Contemplating the beauty of their surroundings they savor a much needed respite from the troubles that burden the lovely young princess.

Non più mesta, from *La cenerentola* G. Rossini (1792-1868)
(*Cinderella*, also entitled *Virtue Triumphant*)
Rachelyn Primm, mezzo-soprano; Duane Ream, piano
Now betrothed to the prince and thus delivered from her unhappy lot, Cinderella reflects on her life: born to misfortune, she has seen her destiny change and now invites her family to join her, declaring that the days of sitting by the fire are over.

Una voce poco fa, from *Il barbiere di Siviglia* G. Rossini (1792-1868)
Katrina Barber, soprano; Duane Ream, piano
After reading the letter from Lindoro (Count Almaviva), Rosina is filled with joy. She sings of her love for him.

Step-Sisters' Lament, from *Cinderella* Richard Rodgers (1902-1979)
Katrina Barber, soprano; Rachelyn Primm, mezzo-soprano;
Duane Ream, piano **C. Stanley Eby**, director

Piano Quartet No. 1 in G minor, K. 478 W. A. Mozart (1756-1791)
Juliana Witt, piano; Emily True, violin; Amberley Cox, viola; Brooks Popwell, violoncello

Fairest Lord Jesus Arr. Joan Pinkston (b. 1947)
Brethren, We Have Met to Worship Arr. David Ledgerwood (b. 1953)

Valor All Strings Ensemble: Emily True, first violin; Sallie Turner, first violin; Juliet Eby, second violin; Achim Gerber, viola; Amberley Cox, viola; Sharon Gerber, violoncello; Brooks Popwell, violoncello; Duane Ream, piano (playing on “Fairest Lord Jesus” only)

He Who Would Valiant Be
Arr. Austin Cook (b. 1987); adapted by Duane Ream (b. 1962)
(tune by C. Stanley Eby b. 1956)
C. Stanley Eby – soloist; assisted by Faculty and Students of Valor Summer Conservatory

Valor Summer Conservatory derives its name from the term “Valor” in the last poem in John Bunyan’s *Pilgrim’s Progress*. In the original poem Mr. Valiant states, “Who would true Valor see, let him come hither.” We agree with Bunyan’s Biblical concept that a Christian pilgrim is a sojourner in this world seeking a city whose builder and maker is God. The Bible enjoins the pilgrim to uphold values from heaven above in order to develop his own Christ-like character and to give witness to the world of his heavenly Savior, Jesus Christ, *sine qua non*. Staying true to these values take valor.

He who would valiant be 'gainst all disaster,
Let him in constancy follow the Master.
There’s no discouragement shall make him once relent
His first avowed intent to be a pilgrim.

Who so beset him round with dismal stories
Do but themselves confound—his strength the more is.
No foes shall stay his might; though he with giants fight,
He will make good his right to be a pilgrim.

Since, Lord, Thou dost defend us with Thy Spirit,
We know we at the end, shall life inherit.
Then fancies flee away! I’ll fear not what men say,
I’ll labor night and day to be a pilgrim.

Students of VSC: Megan Anthony, Katrina Barber, Julia Byrd, Amberley Cox, Juliet Eby (Valor preparatory division), Brooks Popwell, Rachelyn Primm, Emily True, Sallie Turner, and Juliana Witt. Faculty: C. Stanley Eby voice; Sharon Gerber, violoncello; Achim Gerber, violin/viola; and Duane Ream, piano. We are honored to have guest clinician, Dwight Gustafson, composer, conductor and Dean Emeritus of the School of Fine Arts at Bob Jones University, in attendance at this evening’s concert.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins, and Camp Joy. Special thanks to *Reflections of the Past*, owned and operated by Janna Burhop, for allowing us to use the lovely period attire for our opera scenes.

Sincere thanks to the faculty and staff of University of Wisconsin, Whitewater, particularly Tracy Chynoweth, Eric Field and Laurence L. Sherman, for the use of the concert hall and facilities. Special recognition should be noted for Hohf Piano Workshop for tuning the pianos.

Stephen Rains
Julia Hatchett
Jonathon Fruin
James Tyler

Head Usher
Media Operations
Light and Sound Engineer
Cameraman





A Classical, Patriotic and Sacred Recital

Light Recital Hall, UW-Wisconsin, July 4, 2009, 8:00PM

A Joyful Alleluia Linda Steen Spevacek (b. 1945)
Shenandoah Traditional; Mary Goetze, Arr.
America the Beautiful Ward (1847-1903); Richard Osborne, Arr.
Valor Ladies' Choir: Megan Anthony, Katrina Barber, Julia Byrd,
Amberley Cox, Juliet Eby, Rachelyn Primm, Emily True, Sallie Turner,
Juliana Witt

Trio for Piano, Violin and Violoncello in G major, Hob.XV: 25 'Gypsy'
Franz Joseph Haydn (1732-1809)
Finale. Rondo all'Ongarese. Presto
Julia Byrd, piano; Sallie Turner, violin; Megan Anthony, violoncello

Sonata for Viola and Piano No.1 in F minor, Op.120
Johannes Brahms (1833-1897)
Allegro appassionato - Sostenuto ed espressivo (abridged version)
Amberley Cox, viola; Megan Anthony, piano

Trio for Piano, Violin and Violoncello No. 1 in D minor, Op. 49
Felix Mendelssohn Bartholdy (1809-1847)
Molto allegro ed agitato
Megan Anthony, piano; Emily True, violin; Brooks Popwell, violoncello

Trio for Piano, Violin, and Violoncello No.2 in C minor, Op. 66
Felix Mendelssohn Bartholdy (1809-1847)
Scherzo. Molto allegro - quasi presto
Allegro appassionato
The Harding Trio: Rebecca Harding Mayer, piano; Rachel Harding Klaus,
violin; Maaike Harding, violoncello

Address from C. Stanley Eby, President of Valor Summer Conservatory

How Firm a Foundation Rebecca Bonam, Arr. (b. 1950)
Megan Anthony, piano; Julia Byrd, piano

Intermission (Intermission is 5 minutes. Please do not reenter the concert hall if the doors are shut and the lights off **during** the "In God We Trust" video presentation that follows intermission. If you have not entered before the video begins you may enter as soon as it is over. Thank you.)

In God We Trust

Video Presentation used by Permission of Allegoria Productions, Inc. Live background music, "Battle Hymn of the Republic" attributed to John William Steffe(1830-1890), arranged for piano quartet by Duane Ream (b. 1962).

Megan Anthony, piano; Julia Byrd, piano; Amberley Cox, piano; Juliana Witt, piano

Little Women Act I Scene 2b Mark Adamo (b. 1962)
John Brooke, Meg's fiancé, has just left. Jo enters teasing Meg about the time John compared courting a woman to training a horse. For Jo, Meg's leaving the family to marry John is a traumatic experience. Meg tries to reassure and console her beloved sister.
Rachelyn Primm, mezzo-soprano, playing Meg; Katrina Barber, soprano, playing Jo; Juliana Witt, piano; C. Stanley Eby, director

Entr'acte: Beautiful Dreamer Stephen Collins Foster (1826-1864)
C. Stanley Eby, baritone; Duane Ream, piano

Little Women Act II Scene 3a Mark Adamo (b. 1962)
A crowd of friends and family (not depicted on stage, but supplied by the imagination of the audience) gather around the deathbed of Beth. Beth asks everyone to leave when Jo enters. Once alone with Jo she breaks the ice by reminding Jo of when they used to play "Truth or Fabrication" and the childhood plans they once shared. She then lovingly prepares her heart-broken older sister to accept her imminent death.
Katrina Barber, soprano, playing Beth; Rachelyn Primm, mezzo-soprano, playing Jo; Juliana Witt, piano; C. Stanley Eby, director

You'll Never Walk Alone Richard Rodgers (1902-1979)
(Rachelyn's father passed away suddenly September 15, 2008. This song is dedicated to Rachelyn's mother, Penny Primm.)
Rachelyn Primm, mezzo-soprano; Juliana Witt, piano

Intermission (Intermission is 5 minutes. Please do not reenter the concert hall if the doors are shut and the lights off **during** the “In God We Trust” video presentation that follows intermission. If you have not entered before the video begins you may enter as soon as it is over. Thank you.)

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Megan Anthony, piano; Julia Byrd, piano; Amberley Cox, piano; Juliana Witt, piano

Little Women Act I Scene 2b Mark Adamo (b. 1962)

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Rachelyn Primm, mezzo-soprano, playing Meg; Katrina Barber, soprano, playing Jo; Juliana Witt, piano; **C. Stanley Eby**, director

Entr’acte: Beautiful Dreamer Stephen Collins Foster (1826-1864)
C. Stanley Eby, baritone; Duane Ream, piano

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Katrina Barber, soprano, playing Beth; Rachelyn Primm, mezzo-soprano, playing Jo; Juliana Witt, piano; **C. Stanley Eby**, director

You’ll Never Walk Alone Richard Rodgers (1902-1979)

(Rachelyn’s father passed away suddenly September 15, 2008. This song is dedicated to Rachelyn’s mother, Penny Primm.)

Rachelyn Primm, mezzo-soprano; Juliana Witt, piano

Students of VSC: Megan Anthony, Katrina Barber, Julia Byrd, Amberley Cox, Juliet Eby (Valor preparatory division), Brooks Popwell, Rachelyn Primm, Emily True, Sallie Turner, and Juliana Witt. Faculty: **C. Stanley Eby** voice; Maaike Harding, violoncello; Elizabeth Pabón, violin/viola; and Duane Ream, piano. Guest Clinicians performing in this concert: Rachel Harding Klaus, violin; Rebecca Harding Mayer, piano. Guest Clinicians we are honored to have in attendance at this evening’s concert: Linda Cerone, violinist; and David Cerone, violinist.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins, and Camp Joy. Special thanks to *Reflections of the Past*, owned and operated by Janna Burhop, for allowing us to use the lovely period attire for our opera scenes.

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Jim Appel
Julia Hatchett
Jonathon Fruin
Carole Meester Eby

Head Usher
Media Operations
Light and Sound Engineer
Production Assistant



www.valorsummerconservatory.org

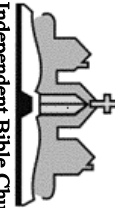
Directions:

Coming North on Interstate 81—Take exit #175, Dupont. At the exit there is a traffic light where you enter Rt. 315. Go straight ahead past the Chevrolet dealership, the Turn Pike entrance, and Pilot Truck Stop (at this point the road divides and becomes a one way street). There is another traffic light; go straight through on the same road (315). Coming to another traffic light, bear to your left on Rt. 315 (going straight will take you to the airport). Rt. 315 now becomes Rt. 11 and is Main Street, Avoca. At the next traffic light turn left onto McAlpine Street. Continue until you come to another traffic light. Turn right onto Foote Ave., go over some rail road tracks, and go to the next traffic light. Turn left here onto Stephenson Street, cross another set of tracks. Our church building is on your left. Turn Left on Lincoln Street. The main church parking is located 2 lots from the church on the right.

Coming North or South on the PA Turn Pike— take the Wyoming Valley Exit, Dupont #37. Go North on Route 315 and follow the directions above after it says, “The Turn Pike Entrance.”

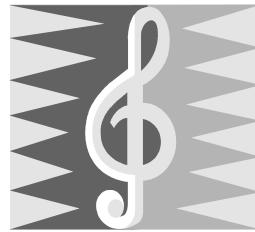
Coming South on Interstate 81—Take Exit #180 which is the Moosic Exit (Not Moosic Street Exit in Scranton.) Proceed down the hill to the traffic light, turn right. This is Main Street, Moosic. Go to the stop sign, turn right on to Lonesome Road. Go to the next stop sign, turn left onto Main Street, Old Forge. This street becomes Main Street, Duryea. At the next traffic light you will see our church building on the left. Turn left on Stephenson Street. Turn right on Lincoln Street. The main church parking is located 2 lots from the church on the right.

Independent Bible Church
PO Box 2093
Main and Stephenson Sts.
Duryea PA 18642-2093



CHOIR MUSIC SEMINAR

Independent Bible Church



**Choir Members
Music Directors
Pastors**

Date: May 16, 2009

**Time: 8 AM - 4:30 PM
Concert: 6:30 PM**

Main & Stephenson Sts.
Duryea, Pennsylvania 18642

WWW.THEBIBLECHURCH.ORG

What's It All About ?



It is with great anticipation that we look forward to the leadership of Dr. Stan Eby as he directs the third annual choir seminar at Independent Bible Church. The goal of coming together is to increase our knowledge, improve our understanding, and develop our skills as vocal musicians serving in our local Bible preaching churches. The Lord deserves our best efforts in music ministry. May this seminar help all of us take continued steps toward striving for a standard of excellence in praising our God and Savior, the Lord Jesus Christ.



Guest Clinician:

Dr. Stan Eby

Stan Eby holds undergraduate and graduate degrees in voice performance from Bob Jones University and a doctorate from Boston University. He is an ordained minister and has many years experience as a minister of music. He has taught music on every level from elementary to graduate school. He is presently on the faculty at BJU where he teaches singing and vocal pedagogy and conducts the Chamber String Orchestra. He has conducted two major opera productions at BJU. In December 2007, Dr. Eby sang the title role in Simeon, a new Christian opera composed by Dr. Dwight Gustafson. He is married and has three children and 2 grandchildren.

Note: Platform space is limited. Please register early. Registration not complete until \$10 fee is received.

Concert Dress: Ladies - modest dresses/skirts; Men - Dress shirt and tie (jacket optional)

Minimum age requirement: 16

Saturday: May 16, 2009

- 8:00 AM - Registration/Refreshments
- 9:00 - Devotional Challenge
- 9:30 - Rehearsal Prep
- 10 :00 - Rehearsal
- 12 :00 PM - Lunch (on your own)
- 1-1:30 - Question and Answer Time
- 1:30 - Rehearsal
- 3:30 - Break/Refreshments
- 4:00 - 4:30 - Final Concert Prep
- 4:30 - 6:00 - Supper (provided)
- 6:30 - Concert

Cost: \$17 - includes refreshments, supper, and sheet music.

Preparation in advance is important! To receive music early please send names of attendees and \$10 registration fee by March 1, 2009. OR pre-register on line at www.thebiblechurch.org. Final registration is May 1, 2009.

Independent Bible Church

Pastor Joseph LaCava
570-451-0346
jlacava@thebiblechurch.org

Main and Stephenson Streets
PO Box 2093
Duryea, Pa. 18642

Dr. Al Cremard, Senior Pastor
phone: 570-883-1931
570-457-7082
acremard@thebiblechurch.org



DIVISION OF MUSIC

presents

A LITTLE BIT OF OPERA

Christa Habegger and Duane Ream, accompanists
William McCauley and C. Stanley Eby, stage directors

Stratton Hall
Thursday, March 5, and Saturday, March 7, 2009
7:00 P.M.

This evening's scenes are set in the 20th century.

Le Nozze di Figaro.....W. A. Mozart
(1756–1791)

Figaro, valet to Count Almaviva – Mark Crosby
Susanna, Countess Almaviva's personal maid,
engaged to Figaro – Rachelle Greer
Count Almaviva – Timothy Renner
Marcellina, a governess – Delaura Talbert
Don Curzio, lawyer – Travis Bloom
Doctor Bartolo – Daniel Griffin

From Act III: in the main hall of Almaviva's castle
near Seville, Spain

Mozart's delightfully complex opera buffa, *The Marriage of Figaro*, was written just five years before he died. Some consider it to be the greatest opera written, for both its dramatic and its musical aspects. Mozart takes stock buffa characters and creates them as real people, with their music matching their personages. In one of Mozart's incredible ensembles each person voices his or her thoughts while maintaining the characterization of each. Prior to this scene, the count, acting on a lecherous impulse for which he later repents, tries to thwart Figaro's betrothal to Susanna. The sextet follows a trial at which Don

Curzio, in cahoots with the Count, has determined that Figaro must marry Marcellina because of a previous promise to her. Of course, Figaro is just as determined not to marry her and promptly offers a defense that he cannot because he has no known parents to consent to it. When Figaro mentions a birthmark, all is at last revealed-including his actual parents who turn out to be none other than Marcellina herself and Dr. Bartolo! As Figaro and his newly found mother embrace, Susanna enters to find her love in the arms of another and is properly furious. All ends well, however, when she finds that her rival will be her future mother-in-law.

Der RosenkavalierRichard Strauss
(1864–1949)

Octavian Rofrano, young count – Tamra Jones
Princess von Werdenberg, Marschallin – Rebecca Worthington
Sophie von Faninal, daughter of a rich merchant – Jennifer Olinger
Faninal, Sophie's wealthy father – Daniel Griffin

From Act III: Vienna, Austria

One of the most popular of Richard Strauss's operas, *Der Rosenkavalier* is set in 18th-century Vienna and is filled with lilting waltzes. The opera ends with a beautiful trio. As in many operatic ensembles, each character portrays his or her own personality and musings. The crucial dramatic character is the Princess, an older woman enamored of the much younger Octavian, who has returned her affections to this point. To make matters more confusing, however, Octavian has fallen in love with a girl his age, Sophie. Her father, a nouveau-riche, wants his daughter to climb the social ladder by arranging for her to marry the Princess's cousin, the evil Baron Ochs. In the last scene, Octavian has carefully constructed a plot to put the Baron in a disreputable position in front of Sophie's father. The Princess has apparently been summoned to settle the matter. The Baron and his suit are dismissed. Then the Princess realizes that it is time for her to renounce her love for Octavian and let him go to his true love, Sophie. While Octavian is torn between his joy over having his true love and his pain for what the sacrifice must mean to his old love, Sophie cannot believe her good fortune. After the Princess leaves, the young lovers sing, "It is a dream ... it can hardly be true ... but it will last forever."

The Medium Gian Carlo Menotti
(1911–2007)

Monica, daughter of Madame Flora – Katrina Barber
Madame Flora, medium – Angela Ouillette
Mrs. Gobineau, a client – Tamra Jones
Mr. Gobineau, a client – Daniel Griffin
Mrs. Nolan, a client – Kaitlynn Tompkins

Act I: a shabby walk-up apartment in a large American city

The two-act opera, *The Medium*, by Carlo Menotti was written for Broadway and was the first opera to be shown in commercial film theaters. Both acts take place in the parlor of the medium, Madame Flora (or Baba) where she holds her séances. The parlor is elaborately equipped for the psychic fakery with a special lamp and a puppet theater where Madame's daughter, Monica, portrays various deceased loved ones. In this scene from the first act, a couple (Mr. and Mrs. Gobineau) who have attended these meetings regularly and a newcomer (Mrs. Nolan) have come to contact their deceased children. Monica, the "spirit," answers various questions of Mrs. Nolan about her lost daughter, Doodly. The Gobineaus also "contact" their son. But in the middle of the séance, Baba has the sensation that someone has touched her in the darkness and becomes unreasonably and suddenly terrified, sending away all of the guests.

Tosca Giacomo Puccini
(1858–1924)

Floria Tosca, a celebrated singer – Rebecca Worthington
Baron Scarpia, chief of police – Timothy Renner
Spoletta, police agent – Travis Bloom

Act II: Scarpia's headquarters at the Farnese Palace in Rome

In Act II of Puccini's beloved opera, *Tosca*, the evil chief of police Scarpia has arrested the hero and love of Tosca, Cavaradossi, and has had him brought to his palace as a prisoner. Tosca arrives at Scarpia's apartment to find her lover in bonds. Cavaradossi manages somehow to warn her not to inform Scarpia of anything. But the wily police chief had Cavaradossi taken to the next room to be tortured where Tosca could not help but hear his agonizing screams. Under this deep distress she finally tells Scarpia where Cavaradossi's friend, the escaped prisoner Angelotti, is hiding. When the severely beaten Cavaradossi is brought back into the room, he not only learns of Tosca's betrayal but is also led away to await his impending death. After this Scarpia

persists in his questioning of the distraught Tosca, during which she sings the renowned aria, "Vissi d'arte," her lament over her "shattered life." It is after this aria that Tosca volunteers to die in her lover's stead.

Carmen Georges Bizet
(1838–1875)

Carmen, a gypsy – Angela Ouillette
Frasquita, a gypsy, friend of Carmen – Katrina Barber
Mercédès, a gypsy, friend of Carmen – Crystal Fox
El Dancaïro, a smuggler – Mark Crosby
El Remendado, a smuggler – Travis Bloom

Act II: Seville and surrounding area

Arguably the most popular opera of all time, *Carmen* (after a bit of a rough start) revealed its popularity even within the first 30 years of its composition with over a thousand performances in Paris's Opera-Comique alone. The exciting music of this dark tale of the attractive and flirtatious factory worker, Carmen, has generated countless versions ever since it was first performed. Act II is set at the inn of Lillas Pastia. When everyone except Carmen and her gypsy friends, Frasquita and Mercédès, have left, the smugglers Dancaïre and Remendado arrive and tell the girls of their plans to dispose of their contraband. To enlist their aid, the men flatter them by acknowledging how indispensable women are to every kind of stealing, thieving and double-dealing. The girls enthusiastically concur. Plans seem to be thwarted for a moment when Carmen refuses to accompany them, saying to their amazement that she is in love. Not to be denied, the other members of the quintet persuasively cajole Carmen to rejoin their scheme; and the scene flourishes to its close with exuberant anticipation of daring deeds of deception.

Special thanks to Pam Dunbar, Jean Greer,
Eric Rea and Jonathan Kilpatrick

Because of the sensitive nature of the paintings,
flash photography is not permitted in the Chapel at any time.

In consideration of the performers, video cameras and recording
equipment are not permitted. We request that signal watches and
personal communication devices be turned off during the program.

FESTIVAL BAND

Mr. Dave Schutte, conductor

High Country Fanfare	<i>Walter Cummings</i>
Gamelan	<i>Walter Cummings</i>
Pastorale	<i>Ed Huckeby</i>
The Seventh Day	<i>David Shaffer</i>

HONORS CHOIR

Dr. Stanley Eby, conductor

Fairest Lord Jesus	<i>arr. Duane Ream</i>
I Will Sing	<i>by Joan J. Pinkston</i>
Christmas Pastorale	<i>by Joan J. Pinkston</i>

FESTIVAL CHOIR

Dr. Stanley Eby, conductor

Short video presentation: Valor Summer Conservatory, Dr. Stanley Eby

*Spirit of God	<i>arr. Dwight Gustafson</i>
Jesus Paid It All	<i>arr. Joan J. Pinkston</i>
**Joy to the World	<i>arr. Joseph W. Jenkins</i>

Concert Accompanist

Mrs. Teri Hall, Beth Eden Baptist

***Colorado Association of Christian Schools
Music Festival & Concert
November 21, 2008***

****CLARINET SOLOIST, Brooke Wells, Front Range Baptist Academy
** WITH INSTRUMENTAL ACCOMPANIMENT, with special
thanks to Pastor Barry Gerdt, Faith Baptist***



Guest band clinician:
Mr. Dave Schutte [pronounced 'shooty'] is a church music director & retired band/choral director with Lake County High School; and a multiple-time winner in Colorado State contests. Mr. Schutte is uniquely gifted in that he has directed bands and choirs at nearly every level; has served in a leadership capacity of music organizations, including the Colorado

Music Directors Association; he is a born-again believer, serving in his local church, First Baptist Church of Leadville [Fundamental/Independent]. Living in Leadville, Dave & Carol, married 42 years, have two grown children, Elizabeth & John, and 5 grandchildren with one grandchild in heaven.

Guest choir clinician:

Dr. Stan Eby, [pronounced 'ee-bee'] is founder and president of Valor Summer Conservatory at Camp Joy in Wisconsin; he teaches singing and vocal pedagogy and conducts various operas at Bob Jones University.



Dr. Eby holds bachelors and masters degrees from Bob Jones in vocal performance and a doctorate in voice performance from Boston University.

He and his wife Carole, head of the music library at Bob Jones for over 30 years, have three children and two grandchildren. Dr. & Mrs. Eby, married 32 years, live in Greenville, South Carolina.



DIVISION OF MUSIC

presents

ALEXANDER FIELDS, clarinet and saxophone

in

Faculty Recital

Duane Ream, accompanist

War Memorial Chapel
Saturday, October 18, 2008
7:00 P.M.

I

Rêverie et Scherzo pour clarinette et pianoJules Semler-Collery
(1902–1988)

Concertino in E-flat Major
for Clarinet and OrchestraCarl Maria von Weber
(1786–1826)
ed. Eric Simon

PAUSE

II

Sonata No. 3 for Violin and ContinuoG. F. Handel
(1685–1759)
Adagio
Allegro
Largo
Allegro
arr. Sigurd Rascher

Suite for Alto Saxophone and Piano.....Richard Lane
Prelude (b. 1933)
Song
Conversation
Lament
Finale

III

All the Things You AreOscar Hammerstein II/Jerome Kern
from *Very Warm for May* (1885–1945) (1895–1960)

On the Street Where You LiveAlan Jay Lerner/Frederick Loewe
from *My Fair Lady* (1918–1986) (1901–1988)

Assisted by Stan Eby, baritone

Because of the sensitive nature of the paintings,
flash photography is not permitted in the Chapel at any time.

In consideration of the performers, video cameras and
recording equipment are not permitted. We request
that signal watches and personal communication
devices be turned off during the program.

 *Valor Summer Conservatory*

presents

A Classical and Sacred Recital

Light Recital Hall, UW-Whitewater, August 8, 2008, 7:00PM

Sonata in D Major, Op. 10, No. 3 Ludwig van Beethoven (1770-1827)

Presto

Largo e mesto

Austin Cook, piano

Partita No. 3 in E Major, BWV 1006J. S. Bach (1685-1750)

Preludio

Kari Dailey, violin

Sonata in A \flat , Op. 110..... Ludwig van Beethoven (1770-1827)

Allegro Molto

Catherine Fettig, piano

Suite No. 4 in E \flat major, BWV 1010.....J. S. Bach (1685-1750)

Prelude

Courante

Brooks Popwell, violoncello

Les berceaux, Op. 23, No. 1 Gabriel Fauré (1845-1924)

Along the quay*, the great ships,
that ride the swell in silence,
take no notice of the cradles.
that the hands of the women rock.

But the day of farewells will come,
when the women must weep,
and curious men are tempted
towards the horizons that lure them!

And that day the great ships,
sailing away from the diminishing port,
feel their bulk held back
by the spirits of the distant cradles.
(Translated by Douglas Watt-Carter)
*Quay: a wharf which parallels the waterline.

Alleluia, from *Exultate Jubilate*, KV 165.....W. A. Mozart (1756-1791)

Pamela Dodson, soprano

(Alleluia: Greek form of the Hebrew word meaning, "Praise the Lord.")

Partita No. 4, BWV 828J. S. Bach (1685-1750)

Allemande

Catherine Fetting, piano

Sonata in g minor, Op. 5 No. 2..... Ludwig van Beethoven (1770-1827)

Brooks Popwell, violoncello; Austin Cook, piano

Moments musicaux Op. 16, No. 3..... Sergei Rachmaninoff (1873-1943)

Austin Cook, piano

Piano Trio No. 2 in C major, Op. 87.....Johannes Brahms (1833-1897)

Allegro

Scherzo

The Harding Trio: Rachel Harding Klaus, violin; Maaike Harding,
violoncello; Rebecca Harding Mayer, piano

Intermission

Hoe Down, from *Rodeo* Aaron Copland (1900-1990)

Transcribed for four hands on one piano by Austin Cook (b. 1987)

Austin Cook, Duane L. Ream

Piano Trio in g minor, Op. 15 Bedřich Smetana (1824-1884)

Finale presto

Kari Dailey, violin; Brooks Popwell, violoncello; Catherine Fetting, piano

Musical Surprise..... TBA

TBA

Silent Noon Ralph Vaughan Williams (1872-1958)

Austin Cook, bass

Goodnight My Someone, from *The Music Man*

..... Meredith Wilson (1902-1984)

Pamela Dodson, soprano

This Is My Father's World Traditional English Melody: TERRA BEATA

Arranged for 8 hands on two pianos by Duane L. Ream (b. 1962)

Austin Cook, Catherine Fetting, Rebecca Harding Mayer, Duane L. Ream

He Who Would Valiant Be Austin Cook (on a tune by C. Stanley Eby)

C. Stanley Eby, baritone; assisted by Faculty, Students and Guest
Clinicians of Valor Summer Conservatory

The text of "He Who Would Valiant Be" is based on the last poem found
in John Bunyan's allegory, *Pilgrim's Progress*, 1684. It is spoken by the

A Classical, Patriotic and Sacred Recital

Light Recital Hall, UW-Wisconsin, July 5, 2008, 8:00PM

character, Mr. Valiant, and was paraphrased into the version presented below by Percy Dearmer in *The English Hymnal*, 1906.

He who would valiant be 'gainst all disaster,
Let him in constancy follow the Master.
There's no discouragement shall make him once relent
His first avowed intent to be a pilgrim.

Who so beset him round with dismal stories
Do but themselves confound—his strength the more is.
No foes shall stay his might; though he with giants fight,
He will make good his right to be a pilgrim.

Since, Lord, Thou dost defend us with Thy Spirit,
We know we at the end, shall life inherit.
Then fancies flee away! I'll fear not what men say,
I'll labor night and day to be a pilgrim.

Students of VSC: Austin Cook, piano; Kari Dailey, violin; Pamela Dodson, voice; Catherine Fetting, piano; and Brooks Popwell, violoncello. Faculty: C. Stanley Eby, voice; Maaïke Harding, violoncello; and Duane Ream, piano. Guest clinicians: Rachel Harding Klaus, violin and Rebecca Harding Mayer, piano. Faculty not present who taught earlier in the summer: Achim Gerber, violin/viola; Sharon Gerber, violoncello; and Elizabeth Pabón, violin.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins and Camp Joy.

Two scenes from *The Marriage of Figaro* W. A. Mozart (1756-1791)
Pamela Dodson, soprano
Austin Cook, bass
Duane Ream, piano
C. Stanley Eby, director

In this modern adaptation, Figaro and Susanna take care of last minute details in an internet café the eve of their wedding. Figaro determines if bedroom furniture will fit and Susanna finds out if Figaro will like the bonnet she professes to make herself. Later Susanna expresses her love for Figaro as she waits for him at the last picnic of their courtship.

Rondo for violoncello and piano, op. 94 Antonin Dvorak (1841-1904)
Brooks Popwell, violoncello
Duane Ream, piano

Sonatina: II, Quasi adagio, & III, Presto Wendell Keeney (1903-1989)
Catherine Fetting, piano

Allegro from Concerto in G Major, KV 216 W. A. Mozart (1756-1791)
Kari Dailey, violin
Duane Ream, piano

Allegro from Piano Quartet No. 1, Op. 25 Johannes Brahms (1833-1897)
Kari Dailey, violin
Achim Gerber, viola
Brooks Popwell, violoncello
Austin Cook, piano

July, from *A Calendar Set* Judith Lang Zaimont (b. 1945)
Austin Cook, piano

Address from C. Stanley Eby, President of Valor Summer Conservatory

This is My Country Al Jacobs (1903-1985), arr. R. Bonam (b. 1950)
Catherine Fettig, piano
Austin Cook, piano

The Sound of Music, from *The Sound of Music* R. Rodgers (1902-1979)
Pamela Dodson, soprano
Duane Ream, piano

The Impossible Dream, from *Man of La Mancha* Mitch Leigh (b. 1928-)
Stan Eby, baritone
Duane Ream, piano

Tribute to Our Troops and Their Families
(Slideshow, "Until Then," used by permission from Global
Commodities Services.)
Duane Ream, piano; Austin Cook, piano

Many consider "Chester" (text below) by William Billings (1746-1800),
arr. Austin Cook (b. 1987), to be the "original" National Anthem.

Let tyrants shake their iron rods,
And Slav'ry clank her galling chains.
We fear them not, we trust in God.
New England's God forever reigns.

When God inspired us for the fight,
Their ranks were broke, their lines were forced,
Their ships were shattered in our sight,
Or swiftly driven from our coast.

What grateful off'ring shall we bring,
What shall we render to the Lord?
Loud hallelujahs let us sing,
And praise his name on ev'ry chord!

America the Beautiful Text: Katherine Lee Bates (1859-1929)
 Music: Samuel Augustus Ward (1847-1903)

(All)
O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

(Men only)

O beautiful for pilgrim feet
Whose stern impassioned stress
A thoroughfare of freedom beat
Across the wilderness!

America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

(All)

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!

America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

My Country 'Tis of Thee

Text: Samuel F. Smith (1808-1895)

Music: Thesaurus Musicus, 1744

(All)

My country, 't is of thee,
Sweet land of liberty, of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountainside let freedom ring!

(Ladies only)

Let music swell the breeze,
And ring from all the trees sweet freedom's song;
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break, the sound prolong.

(All)

Our fathers' God, to thee,
Author of liberty, to thee we sing;
Long may our land be bright
With freedom's holy light;

National Anthem

Text: Francis Scott Key (1779-1843)

Music: John Stafford Smith (1750-1836)

O! say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched were so gallantly streaming.
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

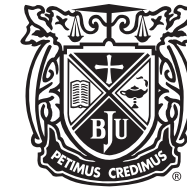
O! thus be it ever, when freemen shall stand
Between their loved home and the war's desolation!
Blest with victory and peace, may the heav'n rescued land
Praise the Power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto: 'In God is our trust.'
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

God Bless America Irving Berling (1888-1989), arr. Duane Ream (b. 1962)
(Congregation will join only on final refrain after the invitation to rise.)

God Bless America,
Land that I love.
Stand beside her, and guide her
Thru the night with a light from above.
From the mountains, to the prairies,
To the oceans, white with foam
God bless America, My home sweet home. Amen!

Students of VSC: Austin Cook, Kari Dailey, Pamela Dodson, Catherine Fettig and Brooks Popwell. Faculty: C. Stanley Eby, voice; Achim Gerber, viola/violin; Sharon Gerber, violoncello; and Duane Ream, piano.

Thanks to the following supporting organizations: Charles Walter Piano Company, Ronald Sachs Violins and Camp Joy.



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES
P R E S E N T S

BARBER
of SEVILLE

*Music by Gioacchino Rossini
Libretto by Cesare Sterbini*

*Based on the play by Pierre-Augustin
Caron de Beaumarchais*

*Conducted by Jay-Martin Pinner
Staged by Jeffrey Stegall*

*Scene and costume design by Harrell Whittington
Lighting design by Richard Streeter*

CAST OF CHARACTERS (in order of vocal appearance)

Fiorello, servant of Count Almaviva..... Joseph Hoelscher
Count Almaviva Bradley Williams
Figaro, barber..... Andrew Garland
Dr. Bartolo, physician, guardian of Rosina David Ward
Rosina, ward of Dr. Bartolo..... Maria Todaro
Basilio, music master to Rosina..... Ethan Herschenfeld
Berta, old housemaid of Dr. Bartolo..... Sarah Hess
An Officer..... Daniel Madera
Musicians and Soldiers: Shawn Alexander, Bob Brza, Caleb Greene,
Ben Hancock, Shelton Love, Daniel Madera, Jonathan Moreno, Masaru
Nishiaoki, Jacob Oblak, Philip Peck, Jason Rush, Kristopher Schaal, Zachary
Shelburne, Chris Taylor, Andrew Thackery, Brad Wiggs
Ambrosius, servant of Dr. Bartolo Titus Carpenter
A Notary Shawn Alexander

The action laid in four scenes covers one day
and takes place outside and inside the house of
Dr. Bartolo in Seville during the eighteenth century.

MUSICAL STAFF

Chorusmaster..... Fred Coleman
Rehearsal Accompanist Kenon Renfrow
Understudies..... Troy Castle, Stan Eby, Nikki Eoute,
Jonathan Kilpatrick, Daniel Lee

PRODUCTION STAFF

Producer Darren Lawson
Assistants to the Stage Director Chet Bednar, Jonathan Kilpatrick
Production Manager Rod McCarty
Costume/Makeup/Hair Supervisor Dan Sandy
Set Artist Jason Waggoner
Set Construction Randall Snively

Prop Master..... David Vierow
Technical Engineer..... Gayland Slick
Costume Construction Pam Adams, Barb Filipsic, Christine Goeckeler,
Cynthia Long, Joyce Parsons, Valli Rassi, Becky Sandy
Assistant to the Costume Manager Jonathan Kilpatrick
Wig Master..... Rose Marie Blumer
Assistant to the Production Manager..... Sandy Jaworski
Stage Manager Max Miller
Audio Supervisor Max Masters

UNIVERSITY ORCHESTRA

I Violin

Sarah Vogt, *concertmistress**
Amy Baus, *associate concertmistress*
Samuel Arnold
Jessica Miskelly
Ardis Chetta
Esther Minnick

II Violin

Kaytlynn Wood †
Anna Owens
Lindy Wagner
Kari Dailey
Erica Johannes
Amy Bach

Viola

Jessica Velez †
Achim Gerber*
Lois Clapa
Ron Sondergaard

Cello

Brooks Popwell †
Christopher Erickson
Amy Marsh*
Caroline Lee

Double Bass

Alex Jones †*
Amber Eubanks*

Flute

Abigail Palpant †*
Janelle Briden

Oboe

Robert Chest †*
Teresa Word*

Clarinet

Natalie Parker †
Meredith Rogers*

Bassoon

Brittany Batdorf †
Alex Fields*

Horn

Peter Bailey †
John Doney

Trumpet

Jocelyn Sorrell †
Mary Berg*

Timpani/Percussion

Elizabeth Rogers
Jennifer Olinger

Harpsichord

Kenon Renfrow*

† principal

* faculty/staff/graduate student

SYNOPSIS

ACT I, SCENE 1

As the opera opens, a group of musicians and the Count Almaviva serenade the lovely Rosina, ward and intended bride of Dr. Bartolo. When the music ends, Figaro, Seville's convivial barber, enters, delighting in himself, his vocation and his skills as barber, physician, messenger and matchmaker. It is this last attribute that causes Almaviva to enjoin Figaro to help him win Rosina's heart.

To assure himself that Rosina loves him on his own merits and not for his rank and wealth, Count Almaviva determines to use an alias as he courts the girl. In a serenade accompanied by Figaro, Almaviva tells Rosina that his name is Lindoro and he is a poor student who desires to be her affectionate husband.

ACT I, SCENE 2

Delighting in Lindoro, her newfound love, Rosina cunningly determines to foil her guardian's marriage plans. She, too, chooses Figaro to help her and gives him a letter she has written to her love.

In a scheme devised by Figaro, Count Almaviva arrives at Bartolo's house in a soldier disguise, carrying with him an order that Bartolo must provide him with lodging. Bartolo is furious and causes a commotion that brings the militia to the scene. When the soldiers seize him, the Count quietly explains his identity, and they are forced to release him.

Intermission*

ACT II, SCENE 1

Almaviva soon reappears at Bartolo's house, this time disguised as a musician, a student of Rosina's music teacher Don Basilio. Calling himself Don Alonso, Almaviva explains that Basilio is sick and has therefore sent Alonso for Rosina's music lesson. Bartolo is skeptical and announces his intention to visit Basilio immediately, but a letter written by Rosina to her secret lover and produced by Don Alonso distracts Bartolo from leaving. When Rosina enters for her lesson, she is startled to recognize her lover in the disguise of Don Alonso. She enthusiastically begins her music lesson by singing from the opera *The Useless Precaution*.

Barber Figaro interrupts the music lesson and insists upon shaving the doctor. As Bartolo prepares for the shave, Rosina tells Figaro that he must obtain for the lovers the key to the balcony window.

During the shave, the lovers plan their midnight escape, and the Count confesses giving Rosina's letter to the doctor to preserve Don Alonso's disguise. At the word "disguise," Bartolo jumps up and denounces all of the conspirators. The music becomes riotous as Figaro, Almaviva and Rosina flee, chased by Dr. Bartolo.

Realizing that Don Alonso has given him the means to win Rosina, Bartolo summons her. He shows her the letter written in her own hand to Lindoro and informs her that Lindoro and Figaro have plans to kidnap her for Count Almaviva. Rosina believes her guardian and agrees to marry him. Upon hearing of Rosina's planned rendezvous with her lover, Bartolo tells her to lock herself in her room until he can return.

ACT II, SCENE 2

Later that evening the Count and Figaro scale Bartolo's balcony wall with a ladder. They are met by Rosina, who disdainfully confronts "Lindoro" with the accusation of abduction. "Love was my only motive!" replies the young man. "I am no longer Lindoro—I am the Count Almaviva."

Seeing a lantern, Figaro rouses the reunited lovers from their reverie. As they approach the balcony window to escape, the three notice that the ladder is missing, and Don Basilio is coming with a notary. After a brief aside to the notary and a conciliatory gift to Don Basilio, Figaro arranges the hasty marriage of Rosina and the Count.

Suddenly, Bartolo and the militia descend upon the house. Count Almaviva proclaims his true identity, and the notary produces the completed marriage contract. Bartolo is vexed that his having moved the ladder actually aided the lovers' cause. "That is what I call a Useless Precaution," proclaims the company.

Figaro is joined by the assemblage in declaring that the future will be bright!

ABOUT THE ARTISTS



Tenor **Bradley Williams**, a regular guest of theaters around the world, made his professional debut with the Metropolitan Opera Guild as Ernesto and has since appeared internationally in roles including Ramiro in *La Cenerentola* with the Gran Teatre del Liceu in Barcelona and Opéra National de Lyon; Almaviva in *Il Barbiere di Siviglia* with Opera de Bordeaux and Royal Danish Opera; and Arturo in *I Puritani* with Teatro Cervantes in Malaga, Spain. In North America, his extensive credits include appearances with the Anchorage Opera, Atlanta Opera, Austin Lyric Opera, Baltimore Opera, Florentine Opera of Milwaukee, New York City Opera, Opera Carolina, San Francisco Opera, and the San Diego Opera. He has also appeared with Opera Australia in Sidney as Tonio in *La Fille du Regiment*. He is a recipient of a major grant from the Sullivan Foundation. A native of Texas, Mr. Williams obtained his bachelor and master of music degrees at the University of Texas at Austin, and also pursued graduate studies at the College/Conservatory of Music at the University of Cincinnati.



Andrew Garland, baritone, is a graduate of the University of Massachusetts at Amherst and the Cincinnati College-Conservatory of Music. Mr. Garland's current season holds appearances with the Dayton Opera and the Boston Lyric Opera. He has also appeared with the Seattle Opera, Cincinnati Opera, Seattle Opera Young Artists program and at the San Francisco opera center, among many others. Mr. Garland is also working with some of today's leading classical songwriters to program lively and inventive concerts that have audiences looking at the song recital anew. In previous seasons, their program of music by living American composers has taken them to New York City, Washington, D.C., Seattle, Cincinnati, and Huntsville, Alabama among other cities. Mr. Garland is the winner of the Washington International Music Competition, American Traditions Competition, the William C. Byrd Competition, the Opera Columbus Competition, and the NATS New England competition. He placed in the Palm Beach Opera Competition and was a regional finalist in the Metropolitan Opera National Council Auditions.



Bass **David Ward** brings his dazzling patter, his hysterical stage presence and his "shining bass" to productions of comic opera across the country. He has portrayed his critically acclaimed Dr. Bartolo in over 20 productions of *Il Barbiere di Siviglia*. Mr. Ward is also acclaimed for his Donizetti roles: *Don Pasquale*, Sulpice in *La Fille du Regiment*, and Dr. Dulcamara in *L'Elisir d'Amore*, a role which he previously played at Bob Jones University. Mr. Ward made

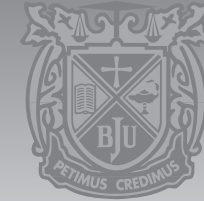
his New York City Opera debut as Dr. Bartolo in *Le Nozze di Figaro*. He made his debut as Don Magnifico in *La Cenerentola* at Bob Jones University, a role he reprised for Des Moines Metro Opera and Lyric Opera of San Antonio. He also appeared with Utah Opera, Sarasota Opera, Cincinnati Opera, Sacramento Opera, and Chautauqua Opera. A native of Allendale, N.J., and a graduate of the College of Wooster, Ohio, Mr. Ward lives in New York City where he studies voice with Armen Boyajian and coach Richard Gordon.



Mezzo-soprano **Maria Todaro** obtained her teaching degree with the highest honors from L'Ecole Normale Supérieure de Musique de Paris. She later received the Prix d'Excellence for her vocal and interpretive studies. To complete her musical training she studied orchestra conducting and established four choirs in Paris and New York City. She made her operatic debut at the Sebastopol of Lille (France) and has since sung roles such as Gilda in *Rigoletto*, Adina in *Elisir d'Amore*, Micaela and Frasquita in *Carmen*, Musetta and Mimi in *La Bohème*, and Suzanna in *Le Nozze di Figaro*. Many Paris theaters enjoy her one-woman show *Kilunisan*, in which she sings twelve different operatic arias. Ms. Todaro made her debut in the United States in two recitals for the TODI Music Festival in Portsmouth, Virginia, and has also sung concerts and recitals in New York, Memphis, and Sioux Falls in South Dakota. She has also sung at the Festivals of Baalbeck (Lebanon), Vaison-la-Romaine (France), and Portival in Anvers (Belgium).



Ethan Herschenfeld, bass, began his vocal training with Franco Corelli and since 1997 has studied with Armen Boyajian. He made his debut in Sweden as Sarastro in *Die Zauberflöte* and has since sung over thirty roles. A graduate of Harvard College, he won the Schorr (Connecticut), Excellence in Arts (Pennsylvania), and Sembrich (New York) competitions. In recent seasons he has sung Sarastro at Teatro la Fenice, Deutsche Oper Berlin, and Stuttgart Staatsoper; Rocco in *Fidelio* and Sparafucile in *Rigoletto* with the New Israeli Opera Tel Aviv; Mephistopheles at Hong Kong Opera; and the title role in Boito's *Mefistofele* in his debut at Bob Jones University. Additional roles include Leporello in *Don Giovanni* in Brescia, Italy; Abimelech in *Samson et Dalila* at Hawaii Opera, and Colline in *La Bohème* at Chattanooga Opera. At Carnegie Hall Mr. Herschenfeld has sung the Mozart *Requiem* and *Vesperae Solennes*, Handel's *Messiah*, Haydn's *Theresienmesse*, and the world premier of Rittenhouse's *Vision of the Apocalypse*. Later this year he will sing Fafner in *Rheingold* in Bari, Italy.



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

P R E S E N T S

DWIGHT GUSTAFSON'S SIMEON

Music by *Dwight Gustafson*
Libretto by *David Burke*

Staged by *Darren Lawson*
Conducted by *Dwight Gustafson*

Scene design by *Jason Waggoner*
Lighting design by *Richard Streeter*

RODEHEAVER AUDITORIUM
March 4, 6 and 8, 2008, 8 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

**Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by



CAST OF CHARACTERS

Simeon Stan Eby
Boy Lorin Pegram
Beggar Woman Leigh Fort
Boss, *a shepherd* Chris Gilliam
Brassy, *a shepherd* John Chest
Tender, *a shepherd* Grant Lewis
Emissary Brad Baugham
Mary Melissa Dickerson
High Priest Mark Ferguson
Joseph Tom Chapman
Beggars Andrew Fry, Kyle Hayes, Nicholas Mauer, Anna Talbert
Emissary Servant James Arnold
Emissary Attendants Daniel Sivyer, Ben Hancock, Ben Gfeller,
Andrew Lee, Matthew Wiggs, Josh Bidwell
Townspeople Katie Cox, Ashley Johnson, Ryan Page, Alfonso Sierra
Levite Chorus Kevin Adkins, Matthew Brinkley, Mark Buller, Micah Coston,
Peter Crane, Aaron Dierking, Mark Egerdahl, Philip Eoute, Benjamin Fetterolf,
Nathanael Gentilhomme, Kirk Hansen, Joseph Hoelscher, Steven Hunter,
Jonathan Kilpatrick, Andrew Krape, Matt LaCava, Ye Lee, Timothy Michalek,
Christopher Milburn, Timothy Morgan, Nathaniel Nakao, Daniel Nelson,
James Pitts, Sergio Ramirez, Aaron Robbins, Jonathan Schnur, Quentin Sipe,
Matthew Sorrell, Matthew Tuttle, John Wally, John Warren

MUSICAL STAFF

Chorusmaster Warren Cook
Rehearsal Accompanist Duane Ream
Boy Soprano Vocal Coach Joanie Pegram
Simeon Understudy Eric Rea

PRODUCTION STAFF

Producer Darren Lawson
Assistant Stage Director Kaydeon Debelak

Production Manager Rodney McCarty
Costume/Makeup/Hair Supervisor Dan Sandy
Assistant to the Costume Supervisor Rebekah Foster
Set Artist Jason Waggoner
Set Construction Randy Snively, Brian Bolton
Prop Master David Vierow
Technical Engineer Gayland Slick
Costume Construction Pam Adams, Barb Filipsic, Rebecca Jelliff,
Rebecca Lake, Cynthia Long, Joyce Parsons, Becky Sandy,
Jean Sponseller, Bess Whittington
Hairstylists Rose Marie Blumer, Ashley Feagin
Assistant Production Manager Sandy Jaworski
Stage Manager Max Miller
Audio Supervisor Max Masters
Supertitle Operator Duane Ream
Computer Music Engraving Alan Lohr

UNIVERSITY ORCHESTRA

I Violin

Scott Moore
concertmaster
Jessica Miskelly
assistant concertmistress
Stephanie Allen
Brian Pinner*
Samuel Arnold
Amy Baus
Dianne Pinner*
Kim Allen

II Violin

Esther Minnick†
Sarah Beth Vogt
Tessa Harcourt*
Jessica Evison
Ann Jansma
Matthew Primm

Viola

Amberley Cox†
Achim Gerber*
Jessica Velez
Andrea Miller

Cello

Richard Jones†
Brooks Popwell
Katie Allen
Caroline Lee
Amy Marsh*

Double Bass

Alex Jones†
Olivia Savidge

Flute

Abigail Palpant†
Catherine Jones

Oboe

Robert Chest†*
Caleb Lynch

Clarinet

Rosanna Durst†
Natalie Parker

Bassoon

Alex Fields †*
Peter Andersen*

Horn

Jed Gillis †
John Doney
Peter Bailey
Mark Frederick*

Trumpet

Jess Turner†
David Chapman
Jonathan Yowell

Trombone

Ken Fortney†
Tracey Robson
Jon Deedrick*

Tuba

Trenton Johnson

Timpani

Michael Moore*

Percussion

Ben Patterson
Kelli Schmidt

Harp

Prentiss Kendall

Offstage Ensemble

Nichole Rohrbach, harp
Rich Penix, Nathan Houtz and
Forest Maddux, trombone
Heidi Biddle, synthesizer

† principal * faculty/staff/graduate student

SYNOPSIS**SCENE ONE**

Late one night, as temple priests chant in the distance, aged Simeon labors over tallow candles by a rude hearth. A young boy assists the old man in his trade. Weary from the day's work, the lad insists that his master retell the story of how God revealed that Simeon would not die before seeing Messiah. Simeon complies. But in the midst of recounting the promise of the Lord, the feeble man suffers an attack. He slumps over the worktable, knocking over the molten tallow. Smoke fills the room, driving man and boy out into the street until the air clears. Simeon wonders how long he will have to wait until he can see the promise of God fulfilled.

SCENE TWO

At a nearby public well, Simeon and the boy meet a ragged beggar woman who asks for alms. When they tell her they have nothing to give, she lashes out. She scornfully asserts that the “great and silent God” has abandoned His people Israel. Herod spends lavishly on himself and curries the favor of a pagan Roman government. As she stalks away, the boy sees a wonder. Amazingly—a bright light seems to shine up from the depths of the well of water. Could it have been the reflection of a star where none ever was before? But when he looks up, clouds cover the place in the sky where it had been.

A trio of shepherds—Boss, Brassy and Tender—arrive at the well, having walked from Bethlehem. They came to Jerusalem because of the amazing things that happened to them just 39 nights before. All three tell how an angel announced the birth of a Savior to them as they watched their flocks. This night they left the sheep in younger hands and hope to catch a glimpse of the young mother and father with their babe in the great city of David.

With the ring of scimitars drawn in the night, an eastern Emissary arrives at the well. A proud man in silken robes, he is ambassador for a great entourage of magi who are making their way from afar. They hope to see the newborn King of the Jews. He tells how his masters, the Magi, perceived a certain sign in the heavens foretelling this regal birth. The shepherds offer to lead the man to Herod's court, and they depart, leaving Simeon and the boy on stage alone. The clouds part and the star reappears, allowing the boy to show Simeon where it shines. Amazed by all he has heard and by this new star in the heavens, Simeon suddenly realizes a truth. He tells the boy that on the 40th day after birth, a firstborn son to a Jewish home must be brought to the temple for public dedication. The shepherds said it was 39 nights ago when they heard the news. This could be the very morning the newborn babe will be brought to the temple courts!

SCENE THREE

Daybreak lightens the East as Levites chant, entering the temple for morning sacrifice. Several couples wait for the priest's ritual blessing to dedicate a first-born son. Simeon arrives with the boy. They see a lowly father and mother offer a small cage with two birds they have purchased—too poor to offer a lamb. Simeon doesn't know how, but suddenly he knows! Simeon takes the child in his arms and prophecies that He is the “light to illumine the nations.” Mary hears the prophecy and exults in God for His great mercy as the morning sun breaks over the horizon.

Then spake Jesus again unto them, saying,
I am the light of the world:
he that followeth me shall not walk in darkness,
but shall have the light of life.

John 8:12



DIVISION OF MUSIC

presents

ALEXANDER FIELDS, clarinet and saxophone

in

Faculty Recital

Duane Ream, accompanist

War Memorial Chapel

October 22, 2005

7:00 P.M.

Sonata No. 1 in E-flat Major
for Clarinet and Piano, Op. 120.....Johannes Brahms
Allegro amabile (1833-1897)
Allegro appassionato
Andante con moto
Allegro

Concertino for Flute, Clarinet, and Piano.....Ernest Bloch
(1880-1959)

Assisted by Amanda Barrett, flute

INTERMISSION

Sonata for Saxophone and Piano.....Bernhard Heiden
Allegro (1910-2000)
Vivace
Adagio-Presto

RODEHEAVER AUDITORIUM
December 8 & 9, 2006, 7:30 p.m.
December 10, 2006, 2:30 p.m.

*Cameras and recording equipment are not permitted in the auditorium during any performance.
We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by
Bank of Travelers Rest.

Sonata No. 6 in F Major for Violin and Continuo..... G. F. Handel
Adagio (1685-1759)
Allegro trans. Marcel Mule

All the Things You AreOscar Hammerstein II/Jerome Kern
from *Very Warm for May* (1885-1945/1895-1960)

Assisted by Stan Eby, baritone

In consideration of the performers, the use of still and flash photography, video cameras, and recording equipment is not permitted. We request that signal watches and personal communication devices be turned off during the program.



MESSIAH

A Classic Celebration of Christmas

Selections from Handel's *Messiah* presented by
First Baptist Church of Troy
100 Voice Choir and Chamber Orchestra
Guest Conductor: Dwight Gustafson



Phone: 248.689.4555
2601 John R Road, Troy, MI 48083
www.fbctroy.org

Saturday, December 16, 2006 at 7:00 pm
Sunday, December 17, 2006 at 7:00 pm

MESSIAH

A Classic Celebration of Christmas

Sinfonia (Orchestra)

Arioso (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way, of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

Air (Tenor)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain. (Isaiah 40:4)

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (Isaiah 40:5)

Recitative (Baritone)

Thus saith the Lord of Hosts: Yet once, a little while, and I shall shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (Haggai 2:6-7; Malachi 3:1)

Air (Baritone)

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

Recitative (Mezzo-soprano)

Behold, a virgin shall conceive, and bear a Son, and shall call His name Emmanuel, "God with us." (Isaiah 7:14; Matthew 1:23)

Air (Mezzo-soprano) and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 40:9; 60:1)

Recitative (Baritone)

For, behold, the darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2-3)

Air (Baritone)

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. (Isaiah 9:6)

Orchestra - (Pastoral Symphony)

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: (Luke 2:8-11,13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (Luke 2:14)

Air (Soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold thy King cometh unto thee: He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

Chorus

Worthy is the Lamb that was slain and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen. (Revelation 5:12-13)

Chorus

Hallelujah; for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, King of Kings and Lord of Lords. Hallelujah! (Revelation 19:6, 11:15, 19:16)

Acknowledgments

Senior Pastor	Pastor Michael Harding
Church Choir/Orchestra Director	Pastor Steve Allen
Guest Conductor	Dr. Dwight Gustafson
Guest Soloists.....	Soprano - Mrs. Jennifer Harding
	Mezzo-soprano - Miss Rachel Dahlhausen
	Tenor - Mr. Brett Habing
	Baritone - Dr. C. Stanley Eby
Narrator.....	Mr. Ben Michalek
Make-Up.....	Mrs. Carolyn Brewster
Lights and Sound.....	Mr. Bill Stouffer
	Mr. Scott Stouffer
Video Recording.....	Pastor Preston Bayless
Program Design.....	Mr. Don Boase

Due to the sacred nature of our program, we request that all children under 5 years of age be cared for in our well-staffed nursery facilities.

In consideration of the performers, we request that personal communication devices be turned off during the program.

Special thanks to all those who volunteered their time and services to make this program possible.

George Frideric Handel
1685-1759

George Frideric Handel was born in Halle, Germany, in 1685. Although Handel would become a famous and well-loved composer he had a quiet beginning. As a young man he practiced music secretly, until his father was persuaded to allow him to study with a teacher.

Handel trained professionally in Italy and eventually became well known in London as a composer of Italian opera. Over time the predictability of the Italian opera became unfashionable, and audiences began to favor the oratorio, a Biblical narrative followed by arias and choruses that further explain the narrative. At first Handel was reluctant to adapt to the times, but as his financial situation worsened, he also began writing oratorios.

In 1741 the Lord Lieutenant of Ireland asked Handel to write a new work for a charity musical performance in Dublin. Several months later Handel, who had suffered a stroke and was having a difficult time both physically and musically, received a libretto from Charles Jennens, an English literary scholar and patron of the arts. The libretto was a collection of Scriptures that beautifully told the story of Jesus Christ and the significance of his life, death, and resurrection. Jennens wrote to a friend that he hoped "Handel will lay out his whole Genius and Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah." The text was exactly the inspiration Handel needed. He composed the music to *Messiah* in 24 days, adapting some pieces he had written earlier.

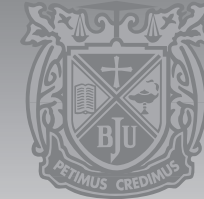
The first performance of *Messiah* in Dublin featured two church choirs with fewer than 40 men and boys, and Handel directed the performance himself from the organ. Although there had been public concern about the irreverence of singing Scripture in a concert hall, *Messiah* was well received once the audience heard the music and text.

In 1742 *Messiah* premiered in London. Handel had arranged for a public rehearsal the day before the concert. Word spread quickly of the magnificence of *Messiah*, and hundreds of people had to be turned away from the opening. King George II, who was in attendance, was so overcome by the depth and beauty of *Messiah* that he spontaneously stood in respect during the Hallelujah Chorus. The audience stood in deference to the king, and audiences since then have continued the tradition of standing for the Hallelujah Chorus.

Over the next 17 years Handel directed countless performances of *Messiah*. His final public performance of *Messiah* was just eight days before his death. Although he was blind by this time, he still accompanied the performance on the organ. Handel died in 1759 and was buried in Westminster Abbey with state honors.

Messiah is the most beloved of Handel's works and is considered the most popular piece in the history of classical music. At least once a year in thousands of cities across the world *Messiah* is performed. For over 260 years audiences have been drawn to the timeless text describing the promise and anticipation of a Messiah, the birth of Christ, His death, His resurrection, and man's redemption.

- Kathleen Oloffo



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES
PRESENTS

The ELIXIR
OF LOVE

By Gaetano Donizetti
Libretto by Felice Romani

Staged by Darren Lawson and Jeffrey Stegall
Conducted by Jay-Martin Pinner

Scene and costume design by Harrell Whittington
Lighting design by Richard Streeter

Cast of Characters (in order of vocal appearance)

Giannetta, *the town gossip* Leigh Fort
Nemorino, *in love with Adina* Nathan Granner
Adina, *a wealthy landowner* Kathleen Magee
Belcore, *a sergeant* Hung Yun
Dr. Dulcamara, *a traveling medicine man* David Ward
Cop Paul Keew
Adina's maids Bonnie Blair, Jennifer Joungblood
Charlotte Mee, Rebecca Phillips
Dulcamara's servants Steve Crittenden, Daniel Moorehead
Town Band Troy Eckburg, Matthew Skaggs, Nate Smith, Andrew Sutton
Soldiers Ethan Akerberg, Marshall Fant, Mark Gledhill, Barry Guth
Steven Johnson, Amos Holloway, David Hunt, Matthew Wetterlund
Children Amy McCombs, Brendan McNeely, Colin McNeely, Cole Stegall
Margaret Stegall, Anna Kate Streeter, Sam Streeter
Townpeople Andrew Anglea, Diane Ashcraft, Matt Brinkley,
Christine Buerger, Mark Buller, Daniel Christian, David Cortes, Ruth David,
Stephen Doney, Seth Ebner, Beth Frigo, Ben Frost, Ashleah Hargrove,
Ben Heffernan, Joseph Hoelscher, Kimberly Johnson, Elizabeth Judge, Tiffany
Manseau, Christopher Milburn, Monica Mohinani, Kristine Page, Chloe Phillips,
James Pitts, Jennifer Ramirez, Anna Ream, Candy Ream, James Sanderlin,
Quentin Sipe, Bethany Slocum, Rachael Strawhorn, Lauren Stricklen,
Raymond Swope, David Vierow, Jonathan Wadsworth,
Rebecca Worthington, Nathan Wynn

Musical Staff

Chorusmaster Scott Ashby
Rehearsal Accompanist Brigitte Smisor
Assistant Rehearsal Accompanist Trista Hummel
Understudies Jonathan Kilpatrick, Shellie Beeman, Greg Graf, John Chest

Production Staff

Producer Darren Lawson
Assistant Stage Director April Thornton
Production Manager Rod McCarty

Costume/Makeup/Hair Supervisor Dan Sandy
Set Artist Jason Waggoner
Prop Master David Vierow
Technical Engineer Gayland Slick
Costume Construction Pam Adams, Ellen Ayers, Barb Filipisic
Joyce Parsons, Becky Sandy, Jean Sponseller, Bess Whittington
Wig Master Rose Marie Blumer
Assistant Wig Master Sara Harney
Assistant Production Manager Sandy Jaworski
Stage Manager Stephen Gagnon
Audio Supervisor Max Masters
Supertitle Operator Stan Eby

Actually created original supertitles for this production. This information not in original program.

University Orchestra

I Violin Ashley Pritchard, *concertmistress*, Scott Moore, *assistant concertmaster*
Stephanie Allen, Kimberly Allen, Jessica Miskelly, Rachel Uhler, Lisa Kirsop
II Violin Ethan Nordberg†, Sarah Beth Vogt, Kari Dailey, Aria Taboada,
Matthew Primm, Annie Jansma **Viola** Jessica Velez†, Achim Gerber, Ruth
Rodgers, Andrea Miller **Cello** Richard Jones†, Christine Lee, Katie Allen, Amy
Marsh **Double Bass** Alex Jones†, Nathaniel Johnson **Flute** Rebekah Hughes†,
Sarah MacAvoy (piccolo) **Oboe** Robert Chest†, Andy Marsh **Clarinet** Kathi
Aniol†, Deanna Sanford **Bassoon** Alex Fields†, Peter Andersen **Horn** Deborah
Barrett†, John Doney **Trumpet** Jess Turner†, Evan Duke **Trombone** Ken
Fortney†, Christopher Gish, Paul Jantz **Timpani/Percussion** Drake Rebar†,
Lucas Power **Harpsichord/Harp** Brigitte Smisor

† principal

SYNOPSIS

Midwest America at the turn of the century

Act I

Act I, Scene 1—Adina's picnic

Nemorino, a shy and simple young man, is in love with Adina, a wealthy landowner; but the fickle Adina rejects his advances. The curtain rises on a picnic at Adina's estate. She is reading about the legendary love potion which united the knight Tristan and the princess Isolde with an undying love. Amused, she shares the story with her friends; however, she secretly laments that

she will never know what was in that magic brew. The braggart Sergeant Belcore arrives with his troops and at once begins to court Adina. Flattered, Adina turns aside his hasty proposal of marriage but does not return his attentions. Later, Nemorino approaches Adina and begs her to return his love, but in vain. Adina urges him to take care of his rich old uncle and to forget his love for her.

Act I, Scene 2—The town square

Dr. Dulcamara, a traveling medicine man, arrives and is hailed by the people of the town. He persuades them that his potions cure almost anything. Remembering Adina's story about the magic love potion of Tristan and Isolde, Nemorino asks the doctor about the elixir of love. Always eager to make a profit, the doctor sells Nemorino one of his bottles as the magic elixir and claims it will take effect in one day. Now assured that Adina will soon love him, Nemorino foolishly ignores her. To punish him in return, Adina flirts with Belcore. When the news arrives that Belcore must return to his garrison, Adina impulsively consents to marry him and invites everyone, including Nemorino, to her engagement party. Nemorino, now in despair, begs her to reconsider, but to no avail.

Intermission*

Act II

Act II, Scene 1—Adina's party

Amid the celebration, Adina misses Nemorino. To please her guests, she sings a duet with Dr. Dulcamara about a simple girl who refuses a wealthy suitor because of her love for a poor young man. When the notary arrives, Adina goes into the house to sign the engagement contract. Nemorino arrives and pleads with the doctor for another bottle of elixir. When the doctor learns that Nemorino is penniless, he refuses. Meanwhile, inside the house Adina has reconsidered and tells Belcore to delay the engagement. Mumbling about the fickleness of all women, Belcore walks outside and discovers his rival, Nemorino. When he learns that Nemorino needs money, Belcore shrewdly recruits Nemorino into the army for twenty dollars. Thus, Belcore signs a recruit and eliminates his rival. Armed with the twenty dollars, Nemorino rushes off to buy more elixir.

Act II, Scene 2—The town square

Giannetta, always eager to spread gossip, tells the women of the town that Nemorino's uncle has just died, leaving him all of his money. Nemorino enters and the women swarm around the newly rich bachelor. Overjoyed with their attentions, Nemorino believes that the elixir has finally taken effect. Adina and the doctor enter just in time to see Nemorino with the girls. Sensing Adina's

love for Nemorino, Dr. Dulcamara offers to sell her the magic elixir. Adina declines, asserting that her feminine charms are all the elixir she will need to catch Nemorino. Nemorino returns and sings of his deep longing for Adina; but when she approaches, he feigns indifference. Adina then confesses that she has purchased his enlistment papers because she sincerely loves him. When Belcore enters and the street fills with people, the happy couple declare their love. Eager to take advantage of the situation, Dr. Dulcamara deftly attributes Nemorino's happiness and inheritance to the magic elixir of love.

About the Artists

Nathan Granner, tenor, has made principal debuts with Wolf Trap Opera Company, Opera Theatre Saint Louis, Lyric Opera of Kansas City, Tulsa Opera, and the Pittsburgh Opera Center. He has performed with Glimmerglass Opera, Utah Festival Opera, Opera in the Ozarks, and the National Symphony Orchestra. Mr. Granner's old school timbre and natural abilities are distinctive and rare. His voice has been described as buoyant, compelling, clean, and resonant. Combining these qualities of tone with his exuberance and daring, he makes a captivating figure on any stage in every performance. Mr. Granner is a native of the Midwest and now makes his home in Kansas City, Missouri.

Kathleen Magee, soprano, made her professional debut in 1996 as Adele with the Indianapolis Opera in *Die Fledermaus*. Some of her other roles include Gilda in Verdi's *Rigoletto*, Clorinda in Rossini's *La Cenerentola*, Queen of the Night in Mozart's *The Magic Flute*, and Gianetta in Donizetti's *L'elisir d'Amore*. Ms. Magee has done solo concert roles including Handel's *Messiah*, Mozart's *Coronation Mass*, Poulenc's *Gloria*, Rutter's *Magnificat*, and Beethoven's *Mass in C Major*. In the fall of 2004, she made her debut with the New York City Opera in the role of Yvette in Puccini's *La Rodine*. Ms. Magee is also the recipient of many awards and was a Regional Finalist in the Metropolitan Opera National Council Auditions. She received a Bachelor of Science Degree in Graphic Design with a minor in Music from California Polytechnic State University and a Master of Music degree in voice from Northwestern University. Ms. Magee is originally from Livermore, California, and presently lives in New York City.

Hung Yun, baritone, received his bachelor's degree from Seoul National University and is a graduate of Curtis Institute of Music. Some of his performances include a tour with the New York City Opera as Figaro in *Barber of Seville*, appearances as Alidoro in *La Cenerentola* with the Chicago Lyric Opera Guild Program, and as Ford in *Falstaff* at Tanglewood Festival with Seiji Ozawa. Mr. Yun has also appeared with the Opera Company of Philadelphia's Internship Program in the roles of Germont in *La Traviata*, Figaro in *Il Barbiere di Siviglia*, Marcello in *La Boheme*, and the Count in *Le Nozze di Figaro*. He was a finalist in the 1996-1997 Metropolitan Opera National Council Auditions.

David Ward, bass-baritone, graduated from the College of Wooster, Ohio, where he majored in Religious Studies. He made his New York City Opera debut as Dr. Bartolo in *Le Nozze di Figaro*, a role he also sang for Roanoke Opera and Opera Idaho. Other Mozart performances include Don Alfonso in *Così fan tutte* for the Chattanooga Symphony and the Commendatore in *Don Giovanni* for Lake George Opera Festival under Maestro Daniel Beckwith. Mr. Ward has also made appearances with the Utah Opera, Sarasota Opera, Cincinnati Opera, Sacramento Opera, Chautauqua Opera, and Des Moines Opera. With his roots in musical theater, he has played such roles as Tevye in *Fiddler on the Roof*, Charlemagne in *Pippin*, and Horace Vandergelder in *Hello, Dolly!* Mr. Ward was featured as Don Magnifico in the 2003 BJU production of *La Cenerentola*.

The high wheel bicycle used in the production was provided by

gustocycles
 5314 Wade Hampton Boulevard
 Taylors, SC 29687
 879.2164

RODEHEAVER AUDITORIUM
 March 8, 10, and 12, 2005, 8 PM

*Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

**Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by
 Bank of Travelers Rest.



BENEFIT CONCERT FOR THE GINGERY ARTS FUND

Presenting voice faculty members from Bob Jones University
 in collaboration with Joy Puckett Schreier, pianist

Friday, November 12, 2004, 7:00 P.M.
 Faith Free Presbyterian Church



Di Provenza, il mar, il suol from *La Traviata*..... Giuseppe Verdi
David Parker, baritone 1813–1901

My son, oh what suffering.
 Wipe away your tears and return pride and boasting to your father.

Who erased the sea, the soil of Provence from your heart?
 What destiny stole you away from your native, resplendent sun?
 Oh, do remember in your sorrow that joy glowed in you there
 And that there alone peace can still shine upon you. God has guided me!

Ah, you don't know how much your old father has suffered!
 With you far away, his home became full of misery.
 But if in the end I find you again, if hope didn't fail in me,
 If the voice of honor didn't become completely silenced in you, God has heard me!

Il Bacio Luigi Arditi
Jean Greer, soprano 1822–1903

If I could only give you a kiss, it would tell you all the delights of love
 Abiding to speak a thousand joys to you!
 Ah, it would speak to you along with my heart.
 I do not desire gems or pearls, nor do I seek others' affections.
 Your look is my delight, your kiss is my treasure. Ah! Come! Do not delay!

Ich hab' ein glühend Messer from *Lieder eines fahrenden Gesellen*..... Gustav Mahler
Sheralyn Berg, mezzo-soprano 1860–1911

I have a red-hot knife, a knife in my breast!
 O woe! It cuts so deeply into every joy and delight.
 Alas! What an evil guest it is!
 Never does it give peace, never does it give rest,
 Not by day or by night, when I would sleep. O woe!

When I gaze up into the sky, I see two blue eyes there.
 O woe! When I walk in the yellow field,

Mad Scene from *Lucia di Lammermoor*..... Gaetano Donizetti
Heidi Rea, soprano 1797–1848

His sweet voice sounds in my ear and descends into my heart. Edgardo, I surrender to you!
As I flee from your enemies, a chill creeps into my breast, trembles every fiber, causes my foot to falter.
Come sit next to me near the fountain.
Alas! A tremendous phantom arises and separates us.
Here let us take refuge by the foot of the altar strewn with roses.
Do you not hear the celestial harmony? Ah, a marriage hymn plays!
Our ceremony draws near! Happiness! Oh, unspoken joy!
The burning incense, the brilliant, sacred torches, shining all around—
Here is the minister. Give me your right hand!
Oh, joyous day! At last, I am yours; at last you are mine.
God has given you to me as a gift.
With you, every pleasure is more grateful, more sweet.
From peaceful heaven a smile will come to give us life.

Aimons-nous..... Camille Saint-Saëns
Christa Gingery Habegger, soprano 1835–1921

Let us love each other and sleep without thoughts of the rest of the world!
Neither the flood of the sea nor the storm of the mountains, as long as we are in love,
Will bend your blonde head. For love is stronger than the gods and death!
The sun will die away to leave your pallor more pure.
The wind bending the trees to the ground would not dare,
In passing to play with your hair,
As long as you will hide your head in my arms!
And when our two hearts will soar into happy spheres where celestial lilies
Will open up beneath our tears,
Then, like flowers, let us join our lips and let us strive to vanquish death with a kiss!

L'Attente..... Camille Saint-Saëns
Christa Gingery Habegger, soprano

Climb, squirrel, climb to the big oak tree, to the branch next to the sky,
That bends and trembles like a reed. Stork, faithful to the old towers,
Oh! Fly! Ascend with full speed from the church to the citadel,
From the steeple to the grand turret. Old eagle, rise from your eyrie
To the mountain that has seen hundreds of years, whitened by eternal winter;
And you, on your restless bed, you, whom the dawn never saw mute, rise, lively lark,
And now, from the top of the tree, from the spire of the marble tower,
From the great mountain, from the flaming sky, on the horizon, in the mist,
Do you see a plume fluttering and a steaming horse racing and my beloved returning?

Ah! Je veux vivre from *Roméo et Juliette*..... Charles Gounod
Shellie Beeman, soprano 1818–1893

Ah! I want to live in the dream which still intoxicates me on this day!
Gentle flame, I keep you in my soul as a treasure!
This rapture of youth only lasts, alas, for a day.
After that comes the hour when one weeps; the heart gives way to love,
And happiness flies away, never to return!
Ah! I want to live in the dream which intoxicates me for a long time still

Phidylé..... Henri Duparc
C. Stanley Eby, baritone 1848–1933

The grass is soft for sleeping under the fresh poplars on the slopes by the mossy springs
Which in the flowery meadow arise in a thousand rills, to be lost under dark thickets.
Rest, O Phidylé! The midday sun on the leaves is shining and invites you to sleep!
In the clover and the thyme, alone in full sunlight, the hovering bees are humming;
A warm fragrance haunts the winding paths, the red poppy of the cornfield droops,
And the birds, skimming the hill on the wing, seek the shade of the sweet briar.
But when the sun, sinking lower on its resplendent orbit finds its fire abated,
Let your lovely smile and your ardent kiss reward me for my waiting!

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C'est ainsi que tu es from *Métamorphoses*..... Francis Poulenc
C. Stanley Eby, baritone 1899–1963

Your body imbued with soul, your tangled hair, your foot pursuing time,
Your shadow which stretches and whispers close to my temples.
There, that is your portrait, it is thus that you are, and I want to write it to you
So that when night comes, you may believe and say that I knew you well.

Translated in *The Interpretation of French Song* by Pierre Bernac

Chanson du Toreador from *Carmen*..... Georges Bizet
C. Stanley Eby, baritone 1838–1875

Your toast, I can give it to you, sirs. For along with the soldiers the Toreros can understand.
For pleasures they have combats! The arena is full. It is the feast day!
The arena is full, from top to bottom; the spectators, losing their heads, began a big fracas!
Apostrophes, cries, and uproar grow to a furor because it is a celebration of courage!
It is the celebration of people with heart! Let's go, on guard! Let's go! Let's go!
Ah! Toreador, on guard! Toreador, toreador!
And dream away, yes, dream in combat that a black eye is watching you,
And that love awaits you, toreador!
All of a sudden, it is silent. Ah, what is happening? More cries! It is the moment!
The bull throws himself bounding out of the pen! He throws himself out! He enters. He strikes!
A horse rolls, dragging a picador. Ah, bravo, bull! The crowd roars!
The bull goes, he comes, he comes and strikes again! Shaking his banderillos, full of fury, he runs!
The arena is full of blood! They save themselves. They pass the gates.
It is your turn now. Let's go! On guard! Let's go! Let's go!

Translation by Lea F. Frey

Здесь хорошо..... Sergei Rachmaninoff
Пам Dunbar, soprano 1839–1881

How peaceful. Look there, in the distance shines the river like a flame.
The fields lie like a flowered carpet, light clouds above us.
Here there are no people, here there is silence.
Here is only God—and I, flowers, an aging pine, and you, my dream!

Ветер перелётный

A passing breeze caressed me and whispered sorrowfully, "Night is more powerful than day."
The sunset dimmed, and clouds darkened. Somber firs shuddered and swayed.
Over the dark sea where waves wash ashore, a passing breeze flowed in a ripple.
Night reigned in the world. But far away, beyond the sea, a fiery eye was lit.
A radiant flower blossomed in the heavens, and the east glowed with a renascent light.

Ay

Your tender laughter was an illusion.
Like the sound of reed pipes playing, it drew me as in a dream.
And so with flowers and verse I crowned you.
“Let us go away,” I cried, “let us hasten to the mountain slopes.”
But where are you? Now only the echo rings in the mountains, the flowers bowing in the wind.
And from the distance your laughter still lures me. I sing, “A-ou, a-ou,” I cry.

**Three Selections from *Old American Songs* Aaron Copland
Grant A. Lewis, tenor 1900–1990**

The Boatmen’s Dance
Long Time Ago
I Bought Me a Cat

**Three Selections from *Childhood Fables for Grownups* Irving Fine
Gregory Graf, baritone 1914–1962**

The Frog and the Snake
Two Worms
The Duck and the Yak

**How Could I Ever Know from *The Secret Garden* Lucy Simon
Sheralyn Berg, mezzo-soprano b. 1944**

**Modern Major General from *Pirates of Penzance* Gilbert & Sullivan
Chris Gilliam, baritone 1836–1911, 1842–1900**

**Sextet from *Lucia di Lammermoor* Gaetano Donizetti
Voice faculty and friends**

Introduction of Dr. and Mrs. Gail Gingery

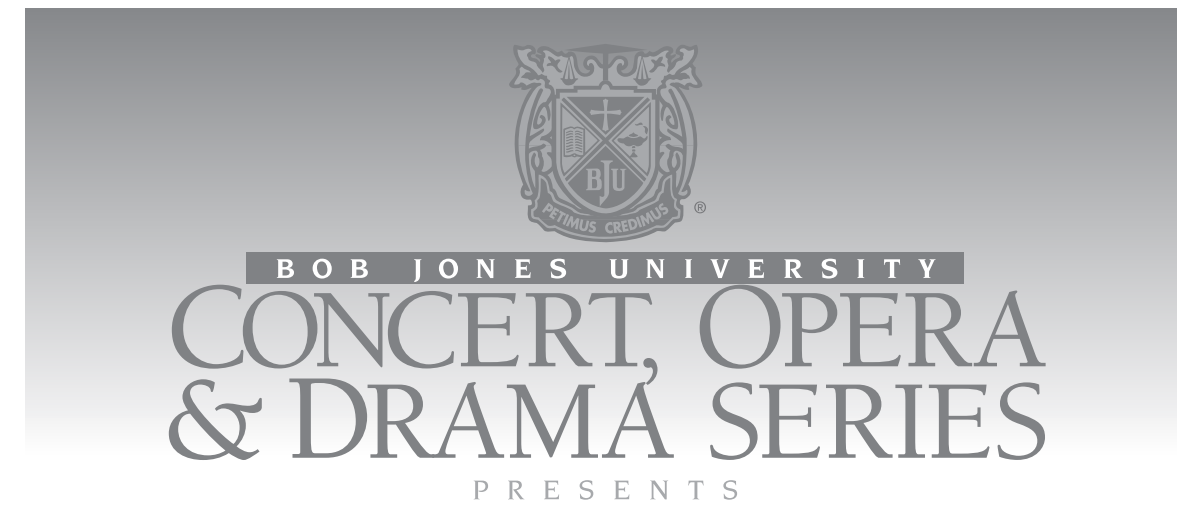
**The Lord’s Prayer from *I Am the Way* Jerome Hines
Chris Gilliam, baritone 1921–2003**

**The Lord Bless You and Keep You John Rutter
Voice faculty and friends b. 1945**



Please make checks payable to The Gingery Arts Fund.
Donation baskets will be available in the foyer and in the fellowship hall.

You are invited to a reception in the fellowship hall in the adjacent building
immediately following the concert.



By Umberto Giordano
Libretto by Luigi Illica

Staged by *Darren Lawson*
Conducted by *Dwight Gustafson*

Scene design by *Dwight Gustafson*
Costume design by *Harrell Whittington*
Lighting design by *Richard Streeter*

CAST OF CHARACTERS

(in order of vocal appearance)

The Major-Domo, *head butler in the Countess de Coigny's household* Andrew Zajac
Carlo Gérard, *a servant, later a revolutionary* Valentin Vasiliu
Maddalena de Coigny, *daughter of the Countess de Coigny*. Maria Ciccaglione
Countess de Coigny Delaura Talbert
Bersi, *Maddalena's maid* Kathryn Snyder
Fléville, *a cavalier and novelist* Gregory Graf
The Abbé, *a poet* Jonathan Kilpatrick
Andrea Chénier, *a poet* Philip Webb
Mathieu, *a revolutionary* Jason Schlichting
L'Incredibile, *an informer and spy*. David Christ
Roucher, *friend of Chénier* Chris Gilliam
Madelon, *an old woman* Rachel Dahlhausen
Dumas, *president of the Tribunal* Jacob Jones
Fouquier-Tinville, *the attorney-general and public prosecutor*. Eric Rea
Schmidt, *a jailer at St. Lazare prison* David Moody
Servants: Jason Dickert, James Flowers, Al Isaak, Nathan Pierce, John Spiron, Chad VanderMark, Dustin Wilson
Nobles and Clerics: Alessia Bastoni, Stephanie Boone, Peter Crane, Lisa DuBois, Rebekah Durrill, Ashley Feagin, Nathanael Gentilhomme, Christine Gill, Tania Glass, Brent Greunke, Nathaniel Halleck, Justin Hickey, Matthew Hornbeck, Steven Hunter, Joel Jenkins, Paul Matzko, Timothy Michalek, Jennifer Roby, Bethany Slocum, Joel Ulrich, Charla White, Susan Wiebe
Pastorale: Rebecca Allen, Emily Brame, Anna Forsythe, Jennifer Fortney, Amy Fulbright, Abigail Garland, Sarah LeBlanc, Kimberly Matlock, Tara Moore, Sarah Nesbit, Nozomi Okada, Chloe Phillips, Katherine Riis, Hannah Schaefer, Hannah Seay, Nancy Shaw, Chessa Skillo, Christy Suggs, Margaret Webb, Melissa Winebarger
Townpeople: Andrew Anglea, Diane Ashcraft, Heather Barnett, Jessica Beach, John Bream, Kristen Broom, Dale Burden, Bethany Carper, Kathleen Carter, Janiera Challenger, Amanda Chinn, David Cone, Emmanuel Daniel, Jonathan Dicken, Daniel Dye, Keith Eneix, Christopher Franklin, Sarah Freeland, Amber Freeman, Derrick Hawks, Joshua Howard, Daniel Jeffords, Jacob Johnson, Holly Kelley, Timothy Kelly, Katherin Kneisley, Michelle Mosier, Justin Murphy, Jennifer Owen, Samuel Payne, Michael Pluth, Jodi Rapacki, Shelly Renner, Jessica Rice, Aaron Robbins, Daniel Roberts, Thomas Rodgers, Jordan Rohme, Jonathan Schnur, Carrie Schoneweis, Amy Scott,

Richard Sevilla, Alisha Sperr, Lauren Stricklen, Raymond Swope, Rosanna Van Maasdam, Estera Vatron, Matt Wally, Mark Whitcomb

Parisian Ladies: Sandra Barrett, Deneen Lawson, Sarah Lawson, Tara Liston, Betty Rooks, Susan Peck

Urchins: Caleb Cox, Ryan Kappel, Cameron Lawson, Ryan McCarty, Caleb McKisic, Benjamin Nicholas, David Overly, Aaron Ream

Officials of the Revolution: Jesse Brooks, Stephen Cushman, Nathan DiBagno, Aaron Frost, Benjamin Frost, Kellen Heusinger, Daniel Kimball, Luke Mavar, Jonathan Parker, Caleb Paxton, Malachy Pierre, David Stockard, Andrew Ward, Dustin Wilson

Soldiers: Chris DeMorell, David Engroos, Darrel Harmon, Daniel Janke, Ivan Largent, Tate Largent, Kenneth Nichols, Jonathan Smith

Prisoners: Kathryn Hughes, Erika Jorgensen, Linda Schlichting, Margaret Stegall, David Stockard

MUSICAL STAFF

Chorusmasters Scott Ashby, Beth Eubank, Gail Gingery

Rehearsal accompanist. Duane Ream

Assistant rehearsal accompanist Anne Cook

Understudies Shellie Beeman, Jonathan Doyel, Stanley Eby

PRODUCTION STAFF

Producer Darren Lawson

Assistant Stage Director. David Schneider

Movement Coach. Sina Lewis

Production Manager Rod McCarty

Costume/Makeup/Hair Supervisor. Dan Sandy

Set Artist. Kevin Isgett

Prop Master. Dave Vierow

Technical Engineer Gayland Slick

Costume Construction Pam Adams, Ellen Ayers, Milka Dorman
Barb Filipsic, Rebecca Lake, Joyce Parsons
Becky Sandy, Jean Sponseller, Bess Whittington

Wig Master Rose Marie Blumer

Assistant Wig Master. Sara Harney

Assistant Production Manager. Sandy Jaworski

Stage Manager Paul Poppe
Audio Supervisor Matthew Steel
Supertitle Operator David Diachenko

UNIVERSITY ORCHESTRA

First Violin: Ashley Pritchard*, Dianne Pinner, Brian Pinner, Wendy Case, Emilie Shearer, Rachelle Emory, Virginia Owens, Rebecca Peterson **Second Violin:** Scott Moore*, Stephanie Allen, Margaret Calhoun, Lisa Kirsop, Phillip Woodhull, Mary Holleger **Viola:** Philip Emory*, Achim Gerber, Ruth Rodgers, Jay-Martin Pinner, Lindsay Weinholdt **Cello:** Rebeccah Parker*, Christine Lee, Russell Davis, Richard Jones, Laurie Smith **Double Bass:** Nathaniel Johnson*, Alexander Jones, Donald Barrett **Harp:** Keturah Bixby **Flute:** Amanda Barrett*, Abigail Minnick **Piccolo:** Anne Marsh **Oboe:** Rebekah Sanford*, Jennifer Soehn **Clarinet:** Deanna Sanford*, Katherine Aniol **Bassoon:** Alexander Fields*, Robert Chest **Horn:** Mark Frederick*, Ginger Partyka, Stephen Doney, Timothy Davis **Trumpet:** Jess Turner*, Deborah Matzko, Evan Duke **Trombone:** Kenneth Fortney*, Miles Coleman, Richard Penix **Tuba:** Timothy Boase **Timpani:** Drake Rebar **Percussion:** Gregory Whiddon*, Stephanie Kult

*denotes principal

SYNOPSIS

France, Late Eighteenth Century

ACT I

As the domestic staff prepares for a party at the château of the Countess de Coigny, Carlo Gérard, a rebellious servant, laments the servile condition of himself and his aged father and proclaims the hour of doom for the gilded château and its inhabitants. The Countess enters with her daughter Maddalena and Maddalena’s servant Bersi. While Maddalena contemplates the approaching evening, Gérard muses over his secret love for her. Before leaving to dress for the party, Maddalena bewails the tortures of being a fashionable woman. The guests arrive, among them the novelist Fléville with his friends, the poet Andrea Chénier and Fiorinelli, the musician. The Abbé also arrives with the latest gossip from Paris. Following a pastoral masque, the Countess asks Chénier to recite some of his poetry. When he refuses, Maddalena tells her friends that she can make him speak of love. Chénier is incensed by the falseness of the aristocrats and improvises a rhapsodic ode rebuking both priesthood and aristocracy for their avarice and indifference to suffering. Chénier leaves after rebuking Maddalena for her shallow treatment of love. After the guests begin a gavotte, Gérard brings in a band of starving peasants. After the furious Countess orders them out, Gérard strips off his livery and leads his father from the château. The scene ends as the Countess vainly tries to recapture the gaiety of the gavotte.

INTERMISSION*

ACT II

The Revolution has begun, and France is held in the grip of Robespierre. Chénier sits at the Café Hottot. L’Incredible, a spy, questions Bersi, who has now become the sole protector of Maddalena. Chénier is soon joined by his friend Roucher, who urges him to leave Paris—but letters from an unknown woman have inspired Chénier to remain. The officials of the Revolution pass across the square, among them Carlo Gérard—now a popular hero. He glowingly describes Maddalena to the spy, who promises to find her. At evening she emerges from the shadows and reveals her identity to Chénier, begging his protection. The spy runs off to inform Gérard as Chénier and Maddalena affirm their love. When Gérard returns, he fails to recognize Chénier and tries to seize Maddalena. The poet wounds him in a duel and flees. Gérard conceals the name of his assailant from the mob.

INTERMISSION*

ACT III

In the courtroom of the Revolutionary Tribunal, Mathieu begs money for the bankrupt treasury. The mob ignores his pleas but responds when Gérard, fully recovered from his wounds, describes the wretched plight of France. Madelon, an old, blind woman, offers the last surviving member of her family, her fifteen-year-old grandson, for the army. Gérard is left alone with the spy, who suggests that Chénier’s arrest will bring Maddalena to plead for his release. Composing a fraudulent charge of treason against his rival, Gérard feels sickened by his own hypocrisy and lust. After the spy leaves, Maddalena comes to Gérard to plead for Chénier’s life. Moved by her selfless love, Gérard promises to intercede on Chénier’s behalf. The courtroom fills for the daily trials. Chénier defends himself eloquently, but not even Gérard’s confession of treachery can save him.

PAUSE

ACT IV

Awaiting death in the courtyard of St. Lazare prison, Chénier reads Roucher his last poem. Maddalena enters with Gérard and bribes the jailer to let her take the place of Idia Legray, a condemned mother, and thereby die with Chénier. Gérard leaves to try once more to get a pardon from Robespierre. The lovers are reunited, and as the jailer summons them to the guillotine, they welcome the fate that will unite them forever.

ABOUT THE ARTISTS

Philip Webb, tenor, sang his first operatic role as Cavaradossi in the 1994 summer production of *Tosca* at the University of Chicago. He sang his first lead role with a major company in 1996, Edgardo in *Lucia di Lammermoor* with the Virginia Opera. Since that time, his vocal achievements have accelerated as he has performed in major theaters around the world. His performances include Rodolfo in *La Bohème* with the Metropolitan Opera, Pollione in *Norma* with the Seattle Opera, Don Jose in *Carmen* with the New York City Opera, and Radames in *Aida* with the Opera Monte Carlo. He has performed Beethoven’s Symphony No. 9 with the Chautauqua Symphony Orchestra

and this past year made his debut with the New York City Opera as Calaf in Puccini's *Turandot*. Philip Webb has performed the Verdi Requiem many times—with the Nashville Symphony, the Fort Worth Symphony, the Dayton Philharmonic, the Toledo Symphony, and the New York Choral Society at Carnegie Hall.

Maria Ciccaglione, soprano, has sung opera and oratorio in Canada, Europe, and the United States. She made her European operatic debut with the Teatro Arriaga in Bilbao after winning first prize in the Concurso Internacional de Canto de Bilbao competition in Spain. Ms. Ciccaglione has been a finalist in many international competitions, including the Luciano Pavarotti International Competition. In addition, she was an award winner in the 1999 IBLA Grand Prize—Bellini International Competition in Italy, the first prize winner in the 1999 YWCA Studio Club Competition in New York, and a winner in the New Jersey Association for Verismo Opera Competition. Some of her many roles include Cio-Cio San in *Madame Butterfly*, Giorgetta in *Tabarro*, Maddalena in *Andrea Chénier*, Margherita in *Mefistofele*, and Aida, Tosca, and Desdemona. She has been a soloist on two recordings of Buxtehude Cantatas, one of which won the Noah Greenberg Award for Early Music. Ms. Ciccaglione was featured in the 2001 BJU production of *Tosca*.

Valentin Vasiliu, baritone, graduated from the Music Academy of Bucharest in vocal performance and pedagogy, completing a master's degree in 1991. He made his operatic debut with the role of Schaunard in Puccini's *La Bohème* at the Romanian Opera in Cluj-Napoca in June of 1990. This was followed by a decade of appearances on opera and symphony stages in Europe, the U.S., and the Far East. He performed regularly with the Romanian National Opera in such roles as Giorgio Germont in Verdi's *La Traviata*, Escamillo in Bizet's *Carmen*, Scarpia in Puccini's *Tosca*, and Sharpless in Puccini's *Madama Butterfly*. With the Vienna Kammeroper, Mr. Vasiliu toured Japan, South Korea, and China, performing the roles of Figaro in Mozart's *The Marriage of Figaro* and Leporello in *Don Giovanni*. He made his company debut with the Washington Opera as Count Ceprano in *Rigoletto*.

RODEHEAVER AUDITORIUM
March 16, 18, and 20, 2004, 8 PM

*Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

*Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by
Bank of Travelers Rest.



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7:30 P.M. APRIL 18, 20 & 21, 2000
2:50, 4:50 & 7:30 P.M. APRIL 22, 2000
RODEHEAVER AUDITORIUM



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GALLERY IN THE ROOMS INDICATED.

COVER PAINTING:
Procession to Calvary (detail)
 TONDO ROOM
Studio of Lambert Sustris (b. ca. 1550; d. after 1584)
(Painting: Oil on canvas; 61.9 x 93.7 cm)

muscular forms hark back to the artist's Northern roots. The figures crowding about the Savior create the illusion of the ebb and flow of a writhing multitude. This visual rhythm begins to slow, however, as the eye moves over the crowd, taking in a cluster of weeping women before sweeping upward and eventually coming to rest on the desolation of Golgotha's hill. In Lambert's composition we are reminded anew of the Savior's agonizing—yet voluntary—journey to Calvary.

And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha. And there followed him a great company of people, and of women, which also bewailed and lamented him. (John 19:17; Luke 23:27)

OUR GREAT SAVIOR
text, J. Wilbur Chapman; music, Chad Becker



Woman at the Well  GALLERY 17
by Francois de Troy (1645-1730)
(Painting)

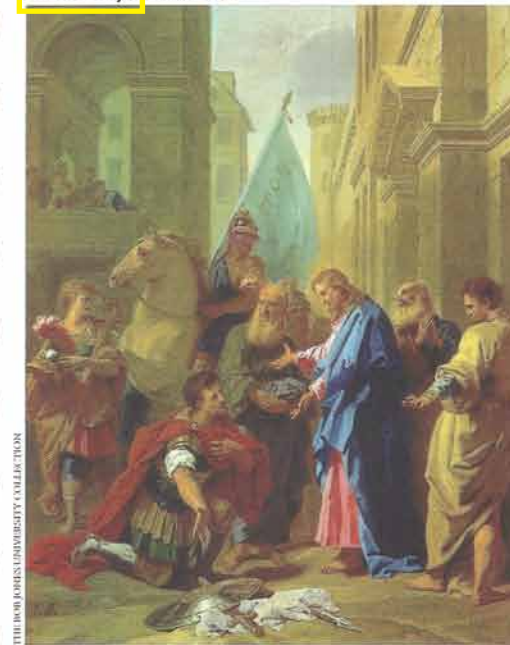
Then cometh he to a city of Samaria, which is called Sychar. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well. And there cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink. (John. 4: 5-7)


Francois de Troy came from a family of painters and was best known as a portraitist. His skill as a portrait painter is evident in this work. Viewing the face of the Samaritan woman, we feel in the presence of a living person, not a painted figure. We sense the tenor of her question: *How is it that*

thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans. So, too, the masterful rendering of Christ enables us to hear the compassion in His reply: If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water. Whosoever drinketh of this water shall thirst again: But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life. It is this extraordinary, lifelike quality of the work that moves us to ponder with the Samaritan woman: Is not this the Christ? (John 4:9-10, 13-14, 29)

MY FAITH HAS FOUND A
RESTING PLACE

text, Lidie H. Edmunds; music, Phoebe P. Knapp
arr. & orch. by Duane Ream
Stan Eby, Baritone



Christ with the Roman Centurion
 TONDO ROOM
Jean Batiste Jouvenet (1644-1717)
(Painting: Oil on canvas; 91.4 x 71.1 cm; 1712)

Laurent Jouvenet, a minor painter and sculptor, eagerly encouraged his son Jean Batiste's budding talent. By thirteen young Jean had been



presents

UNIVERSITY SINGERS

Chris Gilliam, director
Rebekah Snyder, accompanist

Stratton Hall
Monday, April 5, 2004
5:00 P.M.

Mass in G Franz Schubert
Kyrie (1797-1828)
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Jean Greer, soprano
Bill McCauley, tenor
Stan Eby, baritone

A Jubilant Song..... Norman Dello Joio
(b. 1913)

Charla White, soprano

You'd Better Run.....arr. Norman Morris

PERSONNEL

Soprano: Dayna Adams, Alessia Bastoni, Stephanie Boone, Esther Bushey, Katie Carter, Kimberly Darden, Lisa DuBois, Holly Fitzpatrick, Alyssa Horner, Sarah Jelliff, Ann Kumley, Jessica Minor, Maymay Mirasol, Jessica Moorehead, Gina Nelson, Melody Parrott, Cindy Perry, Jessica Rice, Amy Scott, Kristen Sebris, Brooke Smith, Ashley Snell, Nancy Tomas, Rosanna Van Maasdam, Charla White, Rebecca Worthington
Alto: Diane Ashcraft, Stephanie Austin, Heather Barnett, Jessica Beach, Laura Chandler, Amanda Chinn, Jennifer Crowther, Ashley Denlinger, Rebekah Durrill, Anna Fort, Christine Gill, Renee Johnsonbaugh, Holly Kelley, Sally Robbins, Jodi Rapacki, Yejin Ryu, Christina Schnur, Bethany Slocum, Anna Snyder, Alisha Sperr, Heidi Talbert, Estera Vatron, Jennifer Wood, Katharine Yurchak
Tenor: Nathan Brokke, Michael Byrd, Jeremy Chesley, Daniel Christian, David Cortes, Peter Crane, Jonathan Dicken, Camilo Franco, Benjamin Frost, Justin Hickey, Matthew Hornbeck, Jacob Johnson, Andrew Krape, William Largent, Paul Payne, John Roberts, Adam Turbeville, Robert West, Nathan Wilson
Bass: Chad Alvis, Andy Anglea, Jeremiah Barba, John Bream, Jonathan Cochran, David Cone, Nathaniel Copeland, David Crabb, Daniel Dye, Zachery Ender, Nathanael Gentilhomme, Mark Gledhill, Brent Greunke, Joshua Howard, Steven Hunter, Jonathan Jarrett, Joel Jenkins, Seth Leavstrom, Nicholas Mastropietro, Timothy Michalek, Titus Mohler, Aaron Moore, David Peets, Bryce Pegram, Anthony Pelc, Justin Proffitt, Aaron Robbins, Thomas Rodgers Jonathan Schnur, Richard Sevilla, Raymond Swope, Adam Turbeville, Joel Ulrich, Matt Wally

In consideration of the performers, the use of still and flash photography, video cameras, and recording equipment is not permitted. We request that signal watches and personal communication devices be turned off during the program.



BOB JONES UNIVERSITY
**CONCERT, OPERA
 & DRAMA SERIES**
 PRESENTS

La Cenerentola

CINDERELLA
an Opera in Two Acts

by Gioacchino Rossini
 Libretto by Jacopo Ferretti

Conducted by **C. Stanley Eby**
 Designed and staged by Jeffrey Stegall
 Lighting design by Richard Streeter

CAST OF CHARACTERS

(in order of vocal appearance)

CLORINDA, daughter of Don MagnificoJoanie Joy Pegram
 TISBE, daughter of Don MagnificoLeigh Ellen Fort
 ANGELINA, called Cinderella, stepdaughter of Don MagnificoCharlene Marcinko
 ALIDORO, a tutor and close friend of Don RamiroChris Gilliam
 DON MAGNIFICO, Baron of Monte FiasconoDavid Ward
 DON RAMIRO, Prince of SalernoBrian Downen
 DANDINI, his servantRichard Holmes

Courtiers: Adam Acree, Wesley Callan, William Cheaqui, Emmanuel Daniel, Allan Farrant, Benjamin Heffernan, Steve Hernandez, Amos Holloway, Kenny Lavertu, Andrew McLemore, Benjamin Michalek, David Moody, Daniel Newman, Jacob Nicholson, Joshua Nicholson, Mark Rea, Steven Schroeder, Steven Sindelar, Nathan Sutherland, Jonathan Wadsworth, Joseph Waggoner, John Warren, Andrew Zajac.

Servants of the Prince: Ben Alier, Mark Batory, Charles Blankenship, Dan Janke, David Johnson, Jeffrey Kowalk, Joshua Moye, Daniel Threlfall

MUSICAL STAFF

ChorusmasterGail Gingery
 Rehearsal accompanistDuane Ream
 UnderstudiesJames Barnard, Sheralyn Berg, Gregory Graf
 Sergio Ramirez, Jason Schlichting

PRODUCTION STAFF

ProducerDarren Lawson
 DramaturgJanie McCauley
 Assistant Stage DirectorSharon Murry
 Production ManagerRod McCarty
 Costume/Makeup/Hair SupervisorDan Sandy
 Set ArtistKevin Isgett
 Assistant Production ManagersRandy Snively, Caleb MacGill
 Prop MasterDave Vierow
 Special EffectsGayland Slick

Costume Construction.....Pam Adams, Ellen Ayers, Barb Filipic, Joyce Parsons
 Becky Sandy, Jean Sponseller, Bess Whittington

WardroberMary Ellen Rodgers

HairstylistRose Marie Blumer

Makeup/Hair.....Alison Gray, Sara Harney

Assistant to Production ManagerSandy Jaworski

Stage Manager.....Paul Poppe

Audio SupervisorMatthew Steel

UNIVERSITY ORCHESTRA

First Violin: Alyssa Pritchard*, Kristin Coleman, Emilie Shearer, Ashley Pritchard, Rachelle Emory, Virginia Owens **Second Violin:** Sarah Wynveen*, Rebecca Peterson, Rachel Uhler, Mark Evans, Margaret Brown, Matthew Chandler **Viola:** Achim Gerber*, Brian Evans, Philip Emory, Ruth Rodgers **Cello:** Rebeccah Parker*, Micah Brandenburg, Laurie Smith **Double Bass:** Reggie Lamb*, Amber Eubanks **Flute:** Esther Waite*, Rebekah Hughes **Oboe:** Beth Eubank* **Clarinet:** Kathi Aniol*, Deanna Sanford **Bassoon:** Alex Fields, Robert Chest **Horn:** Mark Frederick*, Ben Ebner **Trumpet:** Jess Turner*, Deborah Matzko **Trombone:** Paul Overly **Timpani:** Rob Schoolfield **Harp:** Duane Ream

*denotes principal

SYNOPSIS

Late Eighteenth Century

Rossini's *La Cenerentola* places Cinderella in the household of a greedy stepfather, Don Magnifico, and two pretentious half-sisters, Clorinda and Tisbe. Here she is treated as nothing more than a servant.

In order to help his master, Prince Ramiro, find a suitable wife, the Prince's tutor, Alidoro, disguises himself as a beggar and seeks aid at Magnifico's house. Thinking the poor man beneath them, the sisters treat Alidoro miserably, but the kindhearted Cinderella gives him food and drink. Alidoro thanks her and returns to the palace to inform Ramiro that he has found the Prince a bride.

Soon after Alidoro departs the Magnifico house, courtiers from the palace arrive with an invitation to the Prince's grand ball. In a flurry of activity, the sisters prepare to vie for the Prince's affection—and assets. They are waited on by Cinderella, who longs to attend the ball herself.

Meanwhile, having exchanged identities with his valet Dandini, Prince Ramiro arrives at Don Magnifico's. Ramiro "the valet" is smitten with the beautiful and gracious servant and revolted by the fawning advances of the sisters to Dandini "the Prince."

Aided by Alidoro, Cinderella does attend the ball, where she is wooed by Dandini acting as the Prince. Instead of being swayed by riches and realm, Cinderella confesses her love for the lowly "valet"—Ramiro. At this, Ramiro announces his love for Cinderella and asks

for her hand in marriage. Cinderella denies his request but gives him hope in the form of one of a pair of bracelets. She tells him that he must search for the matching bracelet in order to win her. Cinderella leaves the ball, and Prince Ramiro—now as himself—follows soon after.

A vicious storm forces the Prince to take shelter at the Magnifico's house where Cinderella is again hard at work. Seeing the matching bracelet on Cinderella's arm, Prince Ramiro claims Cinderella as his own. At the wedding celebration, Cinderella proves that she is worthy of her new position by graciously forgiving Don Magnifico and his daughters. Each one present sings the praises of Cinderella, and ... they all live happily ever after.

ABOUT THE ARTISTS

Joanie Joy Pegram, from South Carolina, is a graduate student in the Division of Music who will complete her master of fine arts degree in voice and speech communication this May. **Leigh Ellen Fort**, a resident of Pennsylvania, is a senior interpretative speech major. Both ladies appear for the first time in a solo role with the BJU Opera Association in this performance of *La Cenerentola*.

Charlene Marcinko, mezzo-soprano well known in opera, oratorio, and concert, most recently performed Cornelia in Handel's *Julius Caesare* in Utah. Some of the roles for which Ms. Marcinko has been given rave reviews are: Angelina in *La Cenerentola*; Rosina in *Barber of Seville*; Dorabella in *Così fan tutte*; and Suzuki in *Madama Butterfly*. Ms. Marcinko received her B.A. degree in voice and flute from Peabody Conservatory, and her M.M. degree in voice from Boston University. Her early training in opera began at The Washington Opera at Kennedy Center, Aspen Opera Theater, and The Pittsburgh Opera Center. Ms. Marcinko performed the role of Rosina in the 1999 BJU Opera Association's production of *The Barber of Seville*.

Chris Gilliam, baritone, is no stranger to BJU or Rodeheaver Auditorium, having performed many opera and stage roles while here as an undergraduate and graduate student. He left BJU in 1999 to begin his doctoral work at the University of Kansas where it was his privilege to study with professors John Stephens and Simon Carrington. At KU, Mr. Gilliam has performed leading roles in many of the university's operas and is a frequent soloist for the Choral Division. Last November Mr. Gilliam had the privilege of joining the acclaimed Santa Fe Opera in Santa Fe, New Mexico, for their performance of Gilbert and Sullivan's *The Pirates of Penzance*. For the last three years he has served as a graduate assistant in the KU Choral Division and acts as the assistant to the director of choral activities. Mr. Gilliam plans to complete his degrees in voice and choral conducting by May 2003 and will join the music faculty of Bob Jones University in the fall.

David Ward, bass-baritone, graduated from the College of Wooster in Ohio, where he majored in religious studies. He made his New York City Opera debut as Dr. Bartolo in *Le Nozze di Figaro*, a role he also sang for the Roanoke Opera and Opera Idaho. Other recent Mozart performances include Don Alfonso in *Così fan tutte* for the Chattanooga Symphony and the Commendatore in *Don Giovanni* for Lake George Opera Festival, under Maestro Daniel Beckwith. Mr. Ward has also made appearances with the Utah Opera, Sarasota Opera, Cincinnati Opera, Sacramento Opera, Chautauqua Opera, Des Moines Opera, and National Grand Opera. In addition to his opera work, Mr. Ward has played such roles as Tevye in *Fiddler on the Roof*, Charlemagne in *Pippin*, and Horace Vandergelder in *Hello, Dolly!*

Brian Downen, tenor, originally from Sparta, Illinois, received his training in the Yale Opera Program at Yale University in New Haven, Connecticut. While attending Yale he performed leading roles in *La Cenerentola*, *Così fan tutte*, and Bizet's *Beatrice et Benedict*, in which he made his Lincoln Center debut. He has been described as a tenor who sings with "intelligence and feeling," commanding a voice of "clarity and power." He has performed many leading bel canto tenor roles for a variety of companies in the United States. Mr. Downen, who won a 2002 Sullivan Award in November, has a bright season ahead with a debut at Carnegie Hall in Handel's *Messiah*. He debuted with the Cleveland Opera and Knoxville Opera in their productions of *La Cenerentola* and performed at the Lake George Opera as Belmonte in *Die Entführung aus dem Serail*.

Richard Holmes, baritone, began his operatic career at the Lake George Opera Festival, where he sang Damis in Kirke Mechem's *Tartuffe*. He has appeared at Lake George in the role of Papageno in *The Magic Flute*, which is one of his most acclaimed and frequently performed roles. He has performed more than 140 operatic and musical theater roles. Among his favorite roles are the comic bel canto baritone roles, including Figaro in *The Barber of Seville*, Dandini in *La Cenerentola*, Dr. Malatesta in *Don Pasquale*, Belcore in *L'Elisir D'Amore*, and the Count in *Le Nozze di Figaro*. One of Mr. Holmes' specialties is his extensive Gilbert and Sullivan repertoire. He has sung 22 roles in all 13 of the Savoy Operas. Among his most admired performances are Grosvenor in *Patience*, Despard in *Ruddigore*, Giuseppe in *The Gondoliers*, and Jack Point in the *Yeomen of the Guard*.

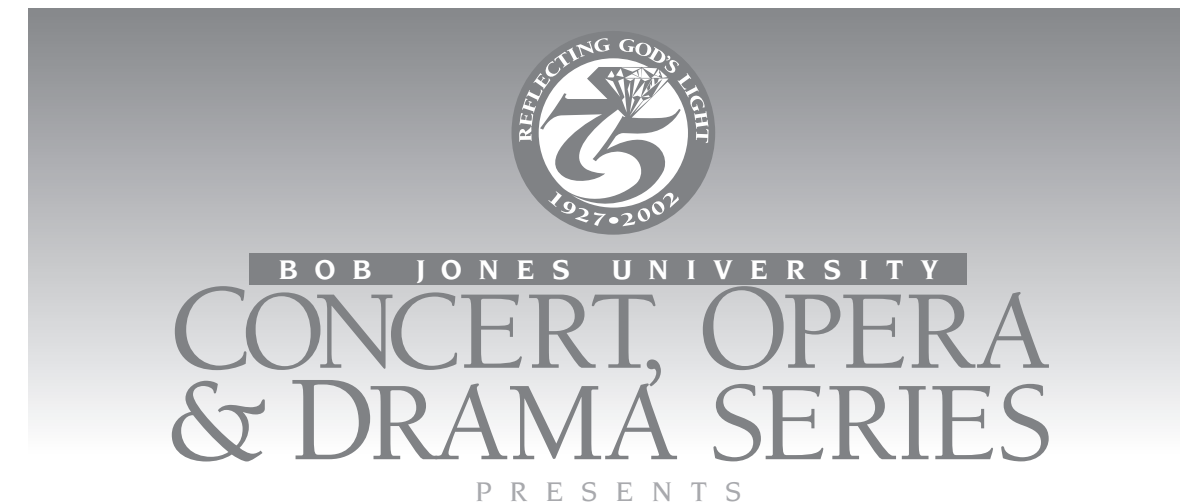
RODEHEAVER AUDITORIUM
March 11, 13, and 15, 2003, 8 PM

* When the clock strikes 12, you have three minutes to return to your seat before the end of the intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

* Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by

www.needcomfort.org



By Gaetano Donizetti

Libretto by Salvatore Cammarano

Based on Sir Walter Scott's novel,
The Bride of Lammermoor

Conducted by **C. Stanley Eby**

Staged by William McCauley

Scene and costume design by Jeffrey Stegall

CAST OF CHARACTERS

(in order of vocal appearance)

Normanno, *Captain of the guard* Brad Baugham
Enrico Ashton, *Lord of Lammermoor; Lucia's brother* Zheng Zhou
Raimondo Bidebent, *Chaplain of Lammermoor* Les Young
Lucia Elizabeth Parcells
Alisa, *companion to Lucia* Sheralyn Berg
Sir Edgardo Di Ravenswood John Daniecki
Lord Arturo Bucklaw Rudi Reimer

Ladies and knights related to the Ashtons, inhabitants of Lammermoor: Gina Ahn, James Barnard, Shellie Beeman, Matt Bergstrom, Luke Benton, Tim Boase, Wes Callan, Natalie Chavers, Tyler Corwin, Micah Coston, Kathy Clark, Michael Dodgens, Gwen Egolf, Joshua Elmore, Mark Evans, Michelle Getz, T.J. Getz, Alyssa Hamilton, Heidi-Jean Hartman, Rachel Henning, Adam Howell, Amanda Hoyler, Josh Hummer, Paul Keew, Seth Killen, Sara Martin, Sharon Mason, Megan McAdams, Larry McKeithan, Raven McKie, Sarah Merkle, Brock Miller, Erin Naler, Daniel Newman, Dan O'Rourke, Jon Parker, Phil Petersen, Lori Ramey, Mark Rea, Ben Reyes, Ginny Rinard, Mark Rosedale, Jason Schlichting, Amy Schoneweis, Ruth Steel, Joanna Straub, Laura Talbert, Charity Trahms, Joseph Waggoner, Ben Wagner, Betsy Wagner, Bob Wesley, Beka Winder, Dave Wynn, Nenen Yanson

MUSICAL STAFF

Chorusmaster Grant Lewis
Understudies Grant Lewis, Jonathan Polar, Yoh Shirato, Delena Trombly
Rehearsal Accompanist Becky Baugham

PRODUCTION STAFF

Producer Darren Lawson
Production Manager Rod McCarty
Assistant Production Managers Randy Snively, Dave Vierow
Assistant Stage Director Joanie Pegram
Stage Manager Jake Wood
Dramaturg Janie McCauley
Movement Coach Anne Nolan
Assistant Movement Coach Luke Benton
Costume/Makeup/Hair Supervisor Dan Sandy

Costume Construction Pam Adams, Barb Filipic, Joyce Parsons, Becky Sandy, Jean Sponseller, Viola Zeller

Wardrober Mary Ellen Rodgers

Hair/Makeup Assistants Sara Harney, Alison Schooler

Audio Supervisor Max Masters

Lighting Coordinator Richard Streeter

Design Assistants Jay Bopp, Rachel Fisher

Set Decoration Jason Waggoner

UNIVERSITY ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Kristin Coleman, Sarah Roberts, Kris Miller, Emilie Shearer, Brian Pinner **Second Violin:** Rachele Emory*, Rebecca Peterson, Becca Grove, Ronda Herold, Ginny Owens, Stephanie Barko **Viola:** Lydia Lowe*, Achim Gerber, Philip Emory, Darby Innerst **Cello:** Heather Wall*, Rebecca Parker, Chris Lee, Lynsey Haught **Double Bass:** Reggie Lamb*, Amy Ketcham **Piccolo:** Miriam Warlick **Flute:** Esther Waite*, Valerie Gray **Oboe:** Dawn Barrier **Clarinet:** Bob Chest*, Frank Delo **Bassoon:** Alex Fields*, Greg Graf **Horn:** Mark Frederick*, Priscilla Repko, Stephen Doney, Becca Phillips **Trumpet:** Daniel Birnschein*, Deborah Matzko **Trombone:** Paul Jantz*, Miles Coleman, Michael Moreau **Percussion:** Rob Schoolfield*, Michael Coleman, Matt Whitcomb **Harp:** Emily Waggoner

*denotes principal

SYNOPSIS

SETTING:

Seventeenth Century, The Lammermoor District of Southeast Scotland

ACT I, SCENE 1

Ruins of Ravenswood

Normanno, the chief huntsman of Enrico Ashton, urges his men to identify a stranger lurking about the grounds. Enrico, preoccupied with his declining fortunes, is disturbed that his sister, Lucia, refuses to marry Arturo Bucklaw. Raimondo suggests that Lucia's grief over her mother's death makes her reluctant, but Normanno declares that she is in love with Enrico's hated rival, Edgardo, the former Lord of Ravenswood. The huntsmen return with news that arouses Enrico's anger: the stranger is Edgardo.

ACT I, SCENE 2

Park near Lammermoor

As Lucia and her companion Alisa impatiently await a secret meeting with Edgardo, Lucia recounts an ancestor's murder by a lover at the very fountain where they sit. She has seen the ghost arise from the fountain. Edgardo arrives and tells Lucia that he has been sum-

moned to France and that he is determined to ask Enrico for Lucia's hand in marriage before departing. But Lucia, fearful of her brother, wants to keep their love a secret. Thus they solemnly exchange rings, each swearing that this symbolic gesture comprises a formal engagement. Promising to be faithful to Lucia, Edgardo departs.

INTERMISSION*

ACT II, SCENE 1

Ashton's Apartment, Lammermoor Castle

Normanno forges a letter relating Edgardo's faithlessness to Lucia. Having come to protest the inhuman harshness of her brother, Lucia learns that Arturo has arrived to marry her. When she reminds her brother of her pledge to another, Enrico produces the forged letter and pleads that his only salvation from his enemies is to ally his family with Arturo.

ACT II, SCENE 2

Great Hall of Lammermoor Castle

As guests and retainers of Lammermoor greet Arturo, he assures Enrico that he will renew the Lammermoor fortunes. When Lucia arrives, Arturo signs the marriage contract. Barely aware of what she is doing, Lucia adds her signature just as Edgardo bursts into the hall demanding his bride. Raimondo produces the contract. When Lucia acknowledges her signature on the document, Edgardo returns her ring, takes his from her, and tramples it underfoot.

INTERMISSION*

ACT III, SCENE 1

Great Hall of Lammermoor Castle

The wedding guests crowd into the great hall, but Raimondo stops the celebration. He relates that when a mortal cry came from the wedding chamber, he entered to find Arturo dead and Lucia with a bloody dagger in her hand. The insane Lucia then appears, in her madness imagining that she has been granted permission to marry Edgardo. Her mind wanders to a vision of the church, of candles, and of the wedding ceremony. Discovering the truth as he rushes in, Enrico feels remorse at the sight of his sister. Lucia collapses, declaring that heaven will be empty for her until she is joined there by Edgardo.

ACT III, SCENE 2

The Tombs of the Ravenswoods

Edgardo awaits a duel with Enrico among the tombs of the Ravenswoods. Lord Ashton's retainers bring news that Lucia is near death. Edgardo, hearing the death bell, starts off to see Lucia, but Raimondo stops him with news of her death. Heartbroken, Edgardo stabs himself, desiring to at last be united with Lucia in death.

ABOUT THE ARTISTS

Zheng Zhou, with his resonant baritone voice, made his debut with the Metropolitan Opera in 1993 as Yamadori in *Madama Butterfly*, and later returned to sing Ping in *Turandot* and Fiorello in *Il barbiere di Siviglia*. Mr. Zhou's orchestral repertoire includes Bernstein's *Chichester Psalms* at the Tanglewood Festival with Seiji Ozawa; Brahms' *Ein Deutsches Requiem* at Carnegie Hall and with the Jacksonville Symphony; and *Carmina Burana* with the Baltimore Symphony, the Pacific Chorale, and the Portland Symphony. Mr. Zhou has performed with the Greenville Symphony for Mahler's *Symphony No. 8* and the Illinois Symphony for Mendelssohn's *Elijah*. He can be heard as Abraham Lincoln on Nonesuch Records' recording of Philip Glass's *The Civil Wars* and as the baritone soloist in Johannes Somary's *Song of Innocence*. He has given recitals at Tanglewood and in Baden bei Wien, Austria. Mr. Zhou holds degrees from the University of Illinois, St. Louis Conservatory, and the Shanghai Conservatory and a diploma in Lieder performance from the Schubert Institute in Vienna.

Les Young, a lyric bass, has performed in all four corners of the United States. His operatic roles include *Aida*, *The Barber of Seville*, *La Boheme*, *Così fan Tutte*, *Don Pasquale*, *Macbeth*, *Samson et Dalilah*, *Il Trovatore*, and many others. Mr. Young has performed a diverse repertoire of oratorio selections, including Verdi's *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Saint-Saens' *Christmas Oratorio*, Rossini's *Stabat Mater* and Beethoven's *9th Symphony*. Mr. Young completed a recent tour in the western United States, where he performed *Brahms' Requiem* with the Mormon Tabernacle Choir.

Elizabeth Parcells, coloratura soprano, came to international attention as Olympia in the Wernicke production of Offenbach's *Les contes d'Hoffmann*. Miss Parcells has in her repertoire such title roles as *Linda Di Chamounix*, *Lucia di Lammermoor*, and *Maria Stuarda*. She has also performed in Strauss's *Ariadne auf Naxos* as Zerbinetta, Verdi's *Rigoletto* as Gilda, and Norina in *Don Pasquale*. In 1996, Miss Parcells participated in the gala concert opening of the Detroit Opera House. She shared the stage with Luciano Pavarotti, Joan Sutherland, Helen Donah, and Leona Mitchell, among others. She has appeared with such orchestras as the London Symphony Orchestra, the Detroit Symphony, the Berlin Barock Orchestra, the BBC Symphony Orchestra, and the Cologne Chamber Orchestra. A native of Detroit, Michigan, Miss Parcells received her musical education at the Interlochen Arts Academy, Michigan, and at the New England Conservatory of Music, where she earned bachelor's and master's degrees in music.

John Daniecki, tenor, made his debut in the summer of 1995 with the Spoleto Festival in Italy. He has sung *Carmina Burana* with the symphonies of San Francisco, Dallas, Pittsburgh, Cincinnati, Houston, Phoenix, and Atlanta, as well as with the New York City Opera and L'Opera de Montreal; and both Mozart's *Mass in C* and Haydn's *The Creation* with the New Jersey Symphony. In Europe, Mr. Daniecki has appeared at the Wexford Festival, with the Scottish Opera and the Dublin Grand Opera. His many roles include Pedrillo in *Die Entführung aus dem Serail* with the Washington Opera, Almaviva in *Il barbiere di Siviglia* with both the New York City Opera and Bob Jones University, Dr. Caius in *Falstaff* with the Baltimore Opera, and Simpleton in *Boris Godunov* with the Milwaukee Symphony.

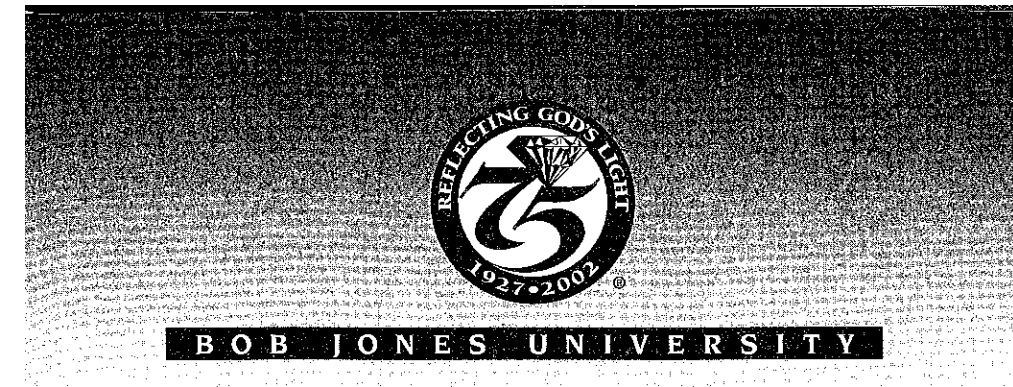
Three University students appear in solo roles in tonight's production. **Brad Baugham**, tenor, received his bachelor of arts in Bible with a minor in music in 1997 and is now a graduate assistant working toward the master of divinity degree. **Sheralyn Berg**, mezzo-soprano, completed her bachelor's degree in voice performance in May and is now a graduate assistant in the voice department working toward the master of music degree in voice performance. **Rudi Reimer**, tenor, is a junior voice performance major and will receive his bachelor's degree in May 2003.

RODEHEAVER AUDITORIUM
March 5, 7, and 9, 2002, 8 p.m.

* Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

* Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by
www.needcomfort.org.



BOB JONES UNIVERSITY

COMBINED CHOIRS & ORCHESTRA

PRESENT

Selections from MESSIAH

by George Frideric Handel

Warren Cook, *Conductor*

Susanne Anderson, SOPRANO
Ruth Crumley, MEZZO-SOPRANO

Grant Lewis, TENOR

Stanley Eby BARITONE

SINFONIA

Comfort Ye My People ISAIAH 40:1-3 *Tenor*
Every Valley Shall Be Exalted ISAIAH 40:4 *Tenor*
And the Glory of the Lord ISAIAH 40:5 *Chorus*
Thus Saith the Lord of Hosts HAGGAI 2:6-7; MALACHI 3:1 *Baritone*
But Who May Abide the Day MALACHI 3:2 *Baritone*
And He Shall Purify MALCHI 3:3 *Chorus*
Behold, a Virgin Shall Conceive ISAIAH 7:14 *Mezzo-Soprano*
O Thou That Tellest Good Tidings ISAIAH 40:9; 60:1 *Mezzo-Soprano and Chorus*
For Unto Us a Child Is Born ISAIAH 9:6 *Chorus*

PASTORAL SYMPHONY

There Were Shepherds Abiding in the Field LUKE 2:8 *Soprano*
And Lo, the Angel of the Lord LUKE 2:9 *Soprano*
And the Angel Said Unto Them LUKE 2:10-11 *Soprano*
And Suddenly There Was With the Angel LUKE 2:13 *Soprano*
Glory to God in the Highest LUKE 2:14 *Chorus*
Rejoice Greatly, O Daughter of Zion ZECHARIAH 9:9-10 *Soprano*
Then Shall the Eyes of the Blind ISAIAH 35:5-6 *Mezzo-Soprano*
He Shall Feed His Flock ISAIAH 40:11 *Mezzo-Soprano*
Come Unto Him MATTHEW 11:28-29 *Soprano*
Behold the Lamb of God JOHN 1:29 *Chorus*
He Was Despised ISAIAH 53:3 *Mezzo-Soprano*
Surely He Hath Borne Our Grievs ISAIAH 53:4 *Chorus*
Thy Rebuke Hath Broken His Heart PSALM 69:20 *Tenor*
Behold, and See if There Be Any Sorrow LAMENTATIONS 1:12 *Tenor*
He Was Cut Off ISAIAH 53:8 *Tenor*
But Thou Didst Not Leave His Soul in Hell PSALM 16:10 *Tenor*
I Know That My Redeemer Liveth JOB 19:25-26; I CORINTHIANS 15:20 *Soprano*
Since by Man Came Death I CORINTHIANS 15:21-22 *Chorus*
Behold, I Tell You a Mystery I CORINTHIANS 15:51-52 *Baritone*
The Trumpet Shall Sound I CORINTHIANS 15:52-53 *Baritone*
Worthy Is the Lamb REVELATION 5:9, 12-14 *Chorus*
Hallelujah! REVELATION 19:6; 11:15; 19:16 *Chorus*

CLOSING PRAYER

ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Emilie Shearer, Matthew Umlauf, Kristin Coleman, Sarah Roberts, Joan Mulfinger, Kristopher Miller, Sarah Wynveen, **Second Violin:** Rachelle Emory*, Rebecca Peterson, Virginia Owens, Ronda Herold, Stephanie Barko, Margaret Brown, Nathan Ilg, Eva Barlaan **Viola:** Brian Evans*, Philip Emory, Lydia Lowe, Scott Moore, Sue Quindag **Cello:** Heather Wall*, Rebeccah Parker, Merideth Hoagland, Sharon Gerber, Timothy Savidge, Lynsey Haught **Bass:** Reginald Lamb*, Amy Ketcham, Amber Eubanks **Oboe:** Andrea Steffoff*, Kate Neff **Bassoon:** Bob Chest **Trumpet:** Daniel Birnschein*, Nathan Kirsop **Timpani:** Matthew Whitcomb **Organ:** Ed Dunbar **Harp:** Lance Flower

**denotes principal*

COMBINED UNIVERSITY CHOIRS

Soprano: Kristin Alexander, Rebecca Apelian, Elizabeth Baker, Carrie Banks, Shellie Beeman, Sarah Bianchi, Sarah Biddle, Laura Chesebrough, Laura Cook, Ashley Eby, Sarah Feece, Rachel Henning, Brandi Icard, Anne Jelliff, Christy Jones, Rebecca Kelly, Vanessa Marshall, Sarah Matos, Megan McAdams, Megan McCauley, Abigail Minnick, Carolyn Mook, Bethany Mosely, Anna Parker, Joanie Pegram, Annette Reish, Charisse Rodman, Emily Shaw, Delaura Talbert, Naomi Tashiro, Delena Trombly, Melaine Truex, Jacquelyn Tuttle, Rachel White **Alto:** Leisha Alford, Katherine Aniol, Deborah Baker, Sheralyn Berg, Amber Bixby, Johanna Bixby, Chaya Fox, Michelle Garner, Melissa Gons, Michelle Gons, Emily Greunke, Juanita Hall, Marianne Hallberg, Taralee Hamilton, Sarah Huber, Rebecca James, Emily Kannon, Ara Kilpatrick, Jessica Lamb, Molly McNight, Lydia Munger, Audrey Pegram, Lauren Polson, Irene Reimer, Kari Smith, Jenny Soehn, Rebekah Strobe, Rebecca Teat, Elisabeth Wagner, Tara Walters, Laura Ward **Tenor:** Daniel Banks, James Barnard, Jonathan Benton, Fernando Corbi, Christopher Crafton, Michael Egerdahl, Luke Forman, Mark Forman, Jonathan Hanneman, Bretton Ingalls, Jeremy Kwok, Samuel Lavender, Garrett Lee, Joshua Louk, Jeremy Miller, Thomas Mount, Ping Ngian, Joel Potter, Rudolf Reimer, Benjamin Reyes, James Roland, Derick Scudder, David Talbert, Benjamin Wagner **Bass:** Jason Cornwell, Kevin Delp, Adam Dierking, Michael Dodgens, Shaun Dunn, Gregory Graf, Timothy Hahn, Steve Hernandez, Timothy Hixson, Brian Johansen, Seth Killen, Alexander Kruchkov, Stephen LaRocco, Adam Lee, John MacInnis, Brock Mawdesley, Joel McAllister, Joshua Plonk, Aaron Pollock, Sergio Ramirez, Jonathan Rohrer, Jason Schlichting, Daniel Scudder, Brian Stark, Ethan Strickler, Kenneth Thompson, Ryan White

University Choral Directors:
Fred Coleman, Warren Cook, Gail Gingery,
William McCauley, David Parker

Rehearsal Accompanist: Lance Flower

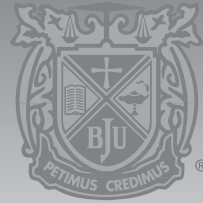
FOUNDER'S MEMORIAL AMPHITORIUM

November 23, 2001, 8 p.m.

November 25, 2001, 2:30 p.m.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Recordings of the performance may be ordered through the Custom Order Department at the University Campus Store.



BOB JONES UNIVERSITY
**CONCERT, OPERA
 & DRAMA SERIES**
 PRESENTS

TOSCA

by Giacomo Puccini

Libretto by Giuseppe Gicosa and Luigi Illica
After the play by Victorien Sarou

Conducted by Dwight Gustafson

Staged by Marius Pundys
Scene and costume designs by Harrell Whittington
Lighting by Richard Streeter

CAST OF CHARACTERS

(in order of vocal appearance)

Angelotti, an escaped political prisoner,
Former Consul of the defunct Roman Republic.....Todd Jones
Sacristan of the Church of Sant' Andrea della Valle.....Marc Rattray
Cavaradossi, a painter and Bonapartist.....Dallas Bono
Tosca, a famous singer.....Maria Ciccaglione
Scarpia, chief of the Roman police.....Charles Austin
Spoletta, a police agent.....Robert Yacoviello
Sciarrone, a police officer.....Mark Jeffords
Shepherd Boy.....Daniel Overly
Jailer at Castel Sant' Angelo.....Jacob Jones

LADIES, NUNS, NOBLES, CITIZENS, SOLDIERS, POLICE AGENTS, BOYS' CHOIR, AND CLERGY: Dustin Ballentine, Kyle Ballentine, Carrie Banks, Daniel Banks, Edward Barrett, Seralyn Berg, James Bohannon, Jacklyn Bowman, Christopher Collins, Elizabeth Comer, Jeremy Dameron, Daniel DeCarvalho, Adam Dierking, Shaun Dunn, Joseph Elrod, Meghann Fletcher, Allyson Fulmer, Brian Galante, Rebecca Harding, Samuel Henning, Adam Howell, Amanda Hoyler, Mark Hynek, Taylor Illsley, Ken Ilg, Timbrel Jones, Sarah Katka, Cameron Kinvig, Daniel Kreider, Cameron Lawson, William Lee, Brian Lindsay, Wendy Lloyd, Krista Martin, Tory Martin, Joel McAllister, Megan McCauley, Caleb McQuaid, Karen Meyers, Jonathan Michalek, Jennifer Mitchell, Brianna Moore, Thomas Mount, David Nichols, Ryan Nichols, Michael O'Brien, David Overly, Jerry Peacock, Jennifer Picard, Michael Pope, Aras Pundys, Daniel Purvis, Michelle Randall, Dennis Rasmussen, Rudolf Reimer, Korrine Ringer, Michael Rogers, Mark Rosedale, Jonathan Sandy, Jose Serrano, Rachael Shore, Abram Siegel, Anna Siegel, Ruth Steel, Ethan Strickler, Naomi Tashiro, Rebecca Teat, Dalen Tipmore, Delena Trombly, Ruth Umlauf, Elisabeth Wagner, Gordon Weigand, Kerry Weigand, Sunny Weigand, Brian Weiss, David Welch, Robert Wesley, Rachel White, David Wynn, Daniel York

MUSICAL STAFF

Chorusmaster.....David Parker
Boys' Choir Director.....Stan Eby
Stage Conductor.....Robert Grass
Understudies.....Todd Jones, Grant Lewis,
 Mistie Cato, Stan Eby
Coach-Accompanist.....Joanna Hughes

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rodney McCarty
Set Decoration	Kenn Brinson
Assistant Production Managers	Caleb MacGill, David Vierow
Assistant to the Director	Sharon Murry
Stage Manager	Jacob Wood
Costume/Makeup/Hair Supervisor	Dan Sandy
Costume Construction	Pam Adams, Barb Filipsic, Joyce Parsons, Becky Sandy, Jean Sponseller
Hairstylist	Michele Labar
Audio	Max Masters

UNIVERSITY ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Dianne Pinner, Jonathan Albright, Stephen Schaub, Emilie Schearer, Rachel Harding, Matt Umlauf, Sarah Roberts, **Second Violin:** Brian Pinner,* Rachelle Emory, Rebecca Grove, Ginny Owens, Darby Innerst, Sarah Wynveen, Nathan Ilg, **Viola:** Brian Evans,* Achim Gerber, Cara Callan, Mark Evans **Cello:** Christine Lee*, Rebecca Parker, Heather Wall, Adam Gustafson, **Double Bass:** Reggie Lamb,* Amber Eubanks, **Flute:** Esther Waite,* Jennifer Wynveen, Lori Andrews, **Oboe:** Dawn Barrier,* Sarah Feece, **English Horn:** Kate Neff, **Clarinet:** Bob Chest,* Garrett Lee, **Bass Clarinet:** Frank Delo, **Bassoon:** Alex Fields,* Greg Graf, **Horn:** Rebecca Mason,* Ben Ebner, Stephen Doney, Debby Baker, **Trumpet:** Jason Stefoff*, Victoria Ott, Ryan Tuttle, **Trombone:** Aaron Greene,* J. D. Howell, Mike Moreau, **Bass Trombone:** David LaPage, **Harp:** Emily Zane, **Timpani:** Dan Musselman, **Percussion:** Matt Whitcomb, Mike Coleman, **Organ:** Ed Rea

**denotes principal*

STAGE MUSICIANS

Flute: Janene Brackbill, **Viola:** Lydia Lowe, **Harp:** Elisabeth Wagner, **Keyboard:** Stacey Scott, Jason Payne

SYNOPSIS

SETTING: Rome in June 1800. A city torn asunder by political strife, at this time under the authority of the ruthless Queen of Naples (Maria Carolina, daughter of Maria Theresa of Austria and wife of the Bourbon puppet monarch, Ferdinand IV).

ACT I—The Church of Sant’ Andrea della Valle

Angelotti, an escaped political prisoner, flees to the church where he conceals himself in the private chapel of the Attavanti family. The old sacristan shuffles in. Soon Mario Cavaradossi, an artist and follower of the Bonapartists, arrives to work on a painting inspired by the Marchesa Attavanti, Angelotti’s sister, whom he has seen in prayer. After the grumbling sacristan leaves, Angelotti ventures out of the chapel and recognizes his friend, Mario. Their reunion is interrupted by the arrival of Tosca, who comes to plead with Mario for a rendezvous in the country. Suddenly noticing the painting, Tosca becomes jealous of the young Attavanti. Mario assures her that she has nothing to fear and hurriedly dismisses her. He offers Angelotti refuge at his villa. A distant cannon shot signals the prisoner’s escape, and the two men leave together. The sacristan returns, and a group of boisterous choir boys enters. He announces that they will sing in the celebration of Napoleon’s defeat at the Battle of Marengo. Their clamorous reply is cut short by the sudden appearance of Baron Scarpia and his agents who are searching for Angelotti. Scarpia finds a woman’s fan, part of the female disguise that had been left for Angelotti by his sister. At this point, the unsuspecting Tosca returns, and Scarpia uses the fan to incite her jealousy. Believing Mario unfaithful, she vows vengeance and leaves in a tearful rage, followed by Scarpia’s agents. The church fills with worshipers, and as the procession advances toward the high altar and the *Te Deum* is sung, Scarpia swears that Mario and Angelotti shall be destroyed and that Tosca shall be his.

INTERMISSION*

ACT II—Scarpia’s Apartment in the Palazzo Farnese

Scarpia, impatiently awaiting news of Mario and Angelotti, sends a note to Tosca, who is singing at Queen Carolina’s celebration below, telling her that he has word of her lover. Mario has been arrested and is now brought in. Soon Tosca arrives, and as Mario is taken to the torture chamber, he warns Tosca to say nothing. Unable to bear Mario’s suffering, she reveals that Angelotti’s hiding place is an old well in the garden near Mario’s villa. At that moment, Sciarrone brings word that contrary to the recent report, Napoleon was victorious at Marengo. Mario’s rejoicing seals his doom as a political enemy, and he is dragged from the room. Tosca, now alone with her tormentor, pleads for mercy. Spoletta interrupts with news that Angelotti took poison at the moment of capture. Finally, under great duress, Tosca agrees to yield to Scarpia if he will stay Mario’s execution and give them both a safe-conduct to leave the country. Scarpia promises he will order a mock execution for Mario, after which he will be freed. No sooner has Scarpia signed the safe-conduct than Tosca snatches a knife gleaming in the candlelight and fatally stabs him.

INTERMISSION*

Act III—The Roof of the Prison Castel Sant’ Angelo[§]

Dawn brings preparations for the execution, and Tosca and Mario are granted a short time alone. She shows him the safe-conduct and tells him that he must pretend to be shot and remain prostrate until the officials have departed. At four o’clock the execution appears to go as planned, but when Tosca rushes to Mario telling him to arise quickly, she finds he is dead. Now Scarpia’s murder has been discovered, and as his agents rush up to the roof to apprehend Tosca, she leaps over the battlement to her death.

ABOUT THE ARTISTS

Charles Austin, a former Marine Corps helicopter pilot from Nebraska, is quickly being regarded as a major new musical talent on the operatic and concert scenes. He made his New York debut with the New York Chamber Orchestra, under the direction of Maestro Gerard Schwarz in Shostakovich’s *Symphony No. 14*. As part of the Masterwork Chorus, Mr. Austin made his Carnegie Hall debut in Handel’s *Messiah*, with two further appearances there singing Verdi’s *Nabucco* with the Collegiate Chorale and in Beethoven’s *Missa Solemnis* with the St. Cecilia Symphony Orchestra and Chorus. Recent and forthcoming engagements include the role of Mephistopheles in Madison Opera’s *Faust*, General Yermelov in Prokofiev’s *War and Peace* in the Spoleto Festival (Italy), Dvorak’s *Te Deum* with the Fort Wayne Symphony, Sparafucile in Verdi’s *Rigoletto* with the Madison Opera, and Raimondo in the Utah Opera’s production of *Lucia de Lammermoor*. Mr. Austin appeared as Basilio in the 1999 production of Rossini’s *The Barber of Seville* here at Bob Jones University.

Dallas Bono is beginning to establish himself as one of this country’s most promising young tenors. Originally from St. Louis, Missouri, Bono returned to his home city as an apprentice in the Opera Theatre of St. Louis’ 1997 production of Puccini’s *La Rondine*. His roles have been many: Rodolfo in *La Boheme*, the Duke of Mantua in *Rigoletto*, the title role in Offenbach’s *Les Contes du Hoffmann*, and Don Jose in *Carmen*, to name a few. He has sung with the Opera Theatre of St. Louis, Arizona Opera, Opera in the Heights, Opera Colorado, Central City Opera, Sarasota Opera, and the Austin Lyric Opera. Bono made his New York debut last summer, performing in Central Park the title role of Giuseppe Verdi’s *Don Carlos* with the New York Grand Opera. He has won the prestigious Stanley Richmond award for an outstanding artist at Opera Theatre of St. Louis and was welcomed as an artist in residence with the company in 1997. Mr. Bono resides in Philadelphia and continues to be a student of the great tenor, Enrico DiGiuseppe.

Maria Ciccaglione has sung opera and oratorio in Canada, Europe, and the United States. She made her European operatic debut with the Teatro Arriaga in Bilbao after winning first prize in the *Concurso Internacional de Canto de Bilbao* competition in Spain. Ms. Ciccaglione has been a finalist in many international competitions, including the *Luciano Pavarotti International Competition*. In addition, she was an award winner in the *1999 IBLA Grand Prize - Bellini International Competition* in Italy, the first

prize winner in the 1999 YWCA *Studio Club Competition* in New York, and a winner in the *New Jersey Association for Verismo Opera Competition*. Some of her many roles include Madame Butterfly, Giorgetta in *Tabarro*, Maddalena in *Andrea Chenier*, Margherita in *Mefistofele*, and Aida, Tosca, and Desdemona. She has been a soloist on two recordings of Buxtehude Cantatas, one of which won the *Noah Greenberg Award for Early Music*.

Marc Rattray, a BJU alumnus, earned undergraduate and graduate degrees here in church music before going on to doctoral studies in voice at the University of South Carolina. Recently he sang Figaro in the Newberry (SC) Opera production of *The Marriage of Figaro*. Previous opera roles in BJU productions include Raimondo in *Lucia di Lammermoor*, Ferrando in *Il Trovatore*, and Mathieu in *Andrea Chenier*. He was bass soloist in the BJU performances of Haydn’s *Creation* last November.

Robert Yacoviello, a voice performance graduate assistant, has participated in a number of BJU productions. He began his opera appearances with *Faust*, performed the role of Marullo in *Rigoletto*, and has been an understudy in *Fidelio* and *Aida*.

Four students make their first appearance in solo roles in a BJU opera production. **Todd Jones** is a sophomore prelaw major from Clermont, Florida. **Mark Jeffords** is a junior humanities major from Columbus, Ohio. **Jacob Jones** is a freshman voice performance major from Oakdale, Connecticut. **Daniel Overly** is a fifth grader at Bob Jones Elementary School.

RODEHEAVER AUDITORIUM

March 13, 15, and 17, 2001

8 P.M.

[§] Please be advised that there will be loud gunfire during the execution scene in Act III.

* Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

* Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by
Rainbow Paint and Wallpaper.



Aida

*Libretto by Antonio Ghislanzoni
Music by Giuseppe Verdi*

Staged by William McCauley
Conducted by Dwight Gustafson

Scene and costume design
by Harrell Whittington and Kenn Brinson

CAST OF CHARACTERS (in order of vocal appearance)

Ramphis, high priest to Isis Kenneth Shaw
Radames, captain of the Egyptian guard Zaza Zaalishvili
Amneris, princess of Egypt Judith Engel
Aida, enslaved Ethiopian princess Lily Zhang
King of Egypt Jeremy Stayton
Messenger, Scott Aniol
Amonasro, king of Ethiopia Theodore Lambrinos

**Priests, Priestesses, Captains, Soldiers, Ministers,
Ethiopian Slaves and Prisoners, Egyptian Nobles and Populace**

MUSICAL STAFF

Chorusmasters Fred Coleman, Warren Cook, Stan Eby
Stage Conductor Stan Eby
Coach accompanist Duane Ream
Understudies Scott Aniol, Megan McCauley,
 Angela Rupert, Rob Yacoviello

PRODUCTION STAFF

Production Manager Rodney McCarty
Set Decoration Kenn Brinson
Assistant Production Managers Art Rimbart, David Vierow, Caleb MacGill
Assistant Director Marius Pundys
Assistant to the Director Michele Labar
Stage Manager Jacob Wood
Costume/Makeup/Hair Supervisor Dan Sandy
Costume Construction Barb Filipsic, Linda Lednum, Joyce Parsons,
 Becky Sandy, Jean Sponseller
Wardrober Becky Hurst
Hairstylist Michele Labar, Marianna Trondle
Audio Max Masters

UNIVERSITY ORCHESTRA

First Violin: Andrea Smith (concertmistress), Kristin Coleman, Alyssa Pritchard,
 Amy Jamison, Sarah Roberts, Emilie Shearer, Katie Short, Matthew Umlauf, **Second
 Violin:** Brian Pinner*, Matt Evans, Sarah Wynveen, Darby Innerst, Janna Bayliff,
 Nathan Ilg, **Viola:** Jay-Martin Pinner*, Rebecca Grove, Monica Wall, Andrew
 Miller, Sandy Harris, **Cello:** Christine Lee*, Merideth Hoagland, Rusty Davis,
 Mollie Campbell, Rebecca Zimmerman, **Double Bass:** Amy Ketcham*, Ron

Mattern, Drew Fields, **Flute:** Jennifer Wynveen*, Beth Zimmerman, Katie Matzko, **Oboe:** Dawn Barrier*, Beth Eubank, **English Horn:** Bob Chest*, **Clarinet:** Heather Monk*, Frank Delo, **Bassoon:** Alex Fields*, Bob Chest, **Horn:** Rebecca Mason*, Sara Vandermolen, Ben Ebner, Janelle Jones, **Trumpet:** Candi Horton*, Victoria Ott, **Trombone:** Paul Overly, Aaron Greene, Tim Cole, **Tuba:** John Cofer, **Timpani:** Rob Schoolfield, **Percussion:** Javier Mattos*, Daniel Musselman, **Harp:** Emily Zane
*denotes principal

STAGE MUSICIANS

Trumpet: Jason Steffof, Michael Riley, Matt May, DeWayne Johnsonbaugh, **Trombone:** Michael Moreau, Paul Jantz, **Harp:** Elisabeth Wagner

SYNOPSIS

Act I – The Pharaoh's palace at Memphis

Ramphis, the high priest, is on his way to inform the Pharaoh of the general whom the goddess Isis has chosen to lead the Egyptians against the Ethiopians. Radames hopes to be appointed and expresses his love for Aida. Amneris appears and questions him guardedly, hoping that she is the object of his love. Aida enters, and Amneris begins to suspect that they are in love. The Pharaoh enters with his court, and a messenger arrives with a report that the Ethiopians are approaching the city. The Pharaoh announces that Radames has been chosen leader of the army. Torn between loyalty to her father Amonasro, the king of Ethiopian, and her love for Radames, Aida entreats the gods to let her die.

Act II, Scene 1 – A hall in the apartments of Amneris

Amneris, still tormented by doubt and suspicion, sends for Aida. She leads Aida to believe that Radames has been killed in battle. Aida gives a cry of anguish, at which Amneris exclaims that Radames lives and that she herself, “the daughter of the Pharaohs,” is Aida's rival. Aida begs for mercy and pity, but Amneris can speak only hate and vengeance. Amneris leaves, instructing her slave to attend her at the triumphal ceremonies.

Act II, Scene 2 – A public square in the city of Thebes

Preceded by the triumphal entry of the Egyptian armies, Radames appears before the Pharaoh and the jubilant crowd. The Ethiopian captives are brought in with Amonasro, dressed as an officer, among them. Aida rushes to her father, who urges her not to betray his identity. Summoned before the Pharaoh, Amonasro declares that the king of the Ethiopians is dead and begs for mercy for the captives. Radames asks for the life and liberty of the captives. The Pharaoh gives in to Radames' wishes, but Ramphis succeeds in having Aida and Amonasro retained as hostages. In token of Egypt's gratitude, Radames is given the hand of Amneris in marriage.

INTERMISSION*

Act III – Temple of Isis on the bank of the Nile

On the eve of her wedding, Amneris comes to worship in the Temple of Isis, bringing her slave, Aida. After they have entered the temple, Aida slips out to await Radames. She despairs of ever seeing her homeland again, but she is joined by Amonasro, who raises her hopes for a blissful future with her beloved. He tells Aida that the Ethiopians are ready to attack Egypt and that she must ask Radames the route by which the Egyptians plan their attack. Aida refuses her father's wishes, but his rage and his appeal to her loyalty crush her resistance. As Radames approaches, Amonasro hides. Radames professes his love, and Aida asks him to prove it by fleeing with her to Ethiopia. Radames reluctantly agrees and tells her the way by which they can escape. Amonasro steps out from hiding, revealing himself as the king of Ethiopia, and Radames realizes too late that he has been tricked into revealing a vital secret. Amneris and Ramphis emerge from the temple, and Aida and her father escape as Radames, broken by his betrayal, remains to yield himself to the high priest.

INTERMISSION*

Act IV, Scene 1 – Hall of Judgment in the Pharaoh's palace

Amneris, torn between love and hatred for Radames, urges him to defend himself and offers to seek her father's intercession. Radames rejects her advice, preferring death to life without love and honor. The priests assemble in the subterranean hall to pass sentence on Radames. The voice of Ramphis pronounces sentence: Radames is to be buried alive beneath the Temple of Phtah.

Act IV, Scene 2 – Tomb under the Temple of Phtah

In the sealed tomb Radames is joined by Aida, who had hidden there earlier. While the priests and priestesses chant their ritual, the lovers are united in death. Over their tomb Amneris, repentant and disconsolate, weeps and prays to Isis.

ABOUT THE ARTISTS

Judith Engel's diverse career includes such engagements as Beethoven's Ninth Symphony with the Richmond Symphony, Brahms' Alto Rhapsody with Bethel College and a *Messiah* Sing-in at Avery Fisher Hall with the National Chorale. Most recently Ms. Engel performed Amneris to rave reviews with The El Paso Opera's production of *Aida*.

Other recent performances include Honegger's *King David* at the Mann Music Center with the Philadelphia Orchestra under the baton of Charles Dutoit, Handel's *Messiah* at Lincoln Center's Avery Fisher Hall, Mozart's *Coronation Mass* with the Fort Wayne Philharmonic, Mendelssohn's *Elijah* with Youngstown

Symphony, and Holst's *The Cloud Messenger* with The New Jersey Choral Society.

Ms. Engel has been engaged by such opera companies as the Chautauqua Opera, singing Mrs. Grose in *The Turn of the Screw*; Santa Fe Opera, covering the Composer in *Ariadne auf Naxos*; L'Opera Français, as Neris in *Médée*; New England Lyric Operetta as Katisha in *The Mikado*; Anchorage Opera as Buttercup in *H.M.S. Pinafore*; and the Bronx Opera as Tisbe in *La Cenerentola*.

Theodore Lambrinos has performed with the Metropolitan Opera and other companies throughout the United States and internationally. His repertoire of fifty major operatic roles includes *Macbeth*, *Rigoletto*, *Don Giovanni*, Scarpia in *Tosca*, Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*, Jack Rance in *Fanciulla del West*, Rodolfo in Leoncavallo's *La Bohème*, Marcello in Puccini's *La Bohème*, Stankar in Verdi's *Stiffelio*, the four villains in *The Tales of Hoffman*, Count di Luna in *Il Trovatore*, and Iago in *Othello*.

Born in Brooklyn, New York, Mr. Lambrinos began his professional career as a soloist with the famed Don Cossacks on their North American tours. Rave reviews have followed him since he won the Gladys Axman Taylor Award in the Metropolitan Opera National Auditions. Within a short time, he joined the Metropolitan Opera National Company performing throughout the United States and Canada. Soon after, he made his Metropolitan Opera debut as the Herald in *Lohengrin*.

Kenneth Shaw, American bass-baritone has been hailed for his "strong, impassioned, and lyrical" voice (*Opera News*) and has established himself as one of America's most talented artists. In recent seasons, Mr. Shaw sang Olin Blitch in *Susanna* at Converse College; Sam in *Trouble in Tahiti* and Eddie in *Romulus Hunt* for the Opera Company of North Carolina; the roles of the Attorney and the Police Commissioner in *Der Rosenkavalier* with Nashville Opera; Sarastro in *Die Zauberflöte* with both Kentucky Opera and the University of Akron Opera Theatre; repeat performances of the Mozart *Requiem* with the Atlanta Opera; and Beethoven's Symphony No. 9 with the Greenville Symphony and choirs from Bob Jones University and Furman University.

Since winning the 1987 New York City Opera's Richard F. Gold award as Debut Artist of the Year, Kenneth Shaw has sung many roles with this company, including Escamillo in *Carmen*, the title role in *Don Giovanni*, Sharpless in *Madame Butterfly*, Enrico in *Lucia di Lammermoor*, Count Almaviva in *Le Nozze di Figaro*, Marcello in *La Bohème*, Silvio in *Pagliacci*, and, with the company on tour in Taiwan, Germont in *La Traviata*.

Zaza Zaalishvili made his debut in his native Georgia in 1989 in the role of the Duke of Mantua in *Rigoletto*. He was principal tenor with the Tbilisi National Opera. Mr. Zaalishvili also performed at La Fenice in Venice and Le Terme di Caracalla in Rome, at the Verdi Opera Festival and at the Gala concert for the Verdi Celebration in Busseto, Italy.

In 1993 Mr. Zaalishvili made his North American debut as a finalist in the prestigious Montreal International Music Competition. Impressed by his performance in the Montreal Competition, L'Opera de Québec contracted him for the lead role of Nadir in Bizet's *Les Pêcheurs des Perles*, and he debuted the same season with the Société Philharmonique de Montréal in the Beethoven Mass in C.

Recent and future engagements include Pinkerton with the New York City Opera National Tour, Canio with Sylvan Opera in Philadelphia, Hungarian Opera Gala at Place des Arts, Montréal, Opera Galas with Hamilton Opera, a recital at McGill's Pollack Hall, and an engagement with the International Opera Festival in Tbilisi, Republic of Georgia.

Lily Zhang's performances in the title role of *Tosca* in Singapore led *The Straits Times* to enthuse, "Zhang's *Tosca* was exceptional, both vocally and dramatically. She is excellent." *La Lirica* hailed her in *La Bohème*, writing, "Zhang stood out with her fresh, expressive voice as Mimi, with a touch of old-style operatic singing."

In the 1998-99 season Lily Zhang sang her first performance of Maddalena in *Andrea Chenier* with the Treasure Coast Opera. She has performed the Verdi *Requiem* at the Savonlinna Festival, and with the Singapore Lyric Theatre has sung, in addition to *Tosca*, Mimi in *La Bohème* and Micaela in *Carmen*. She has also appeared in concert with the Singapore Symphony.

Ms. Zhang holds degrees from the Giuseppe Verdi Conservatory of Music in Milan and from the China Conservatory of Music in Beijing. She was a winner of the 33rd Voci Verdiane Competition in Parma and of the Pavia International Voice Competition, and a finalist in the Parma International Voice Competition and Viotti-Vascesia International Voice Competition.

Jeremy Stayton is a senior voice performance major from South Bend, Indiana. His past operatic performances at Bob Jones University include chorus roles in *Faust* and *Fidelio* and a minor role and an understudy role in last year's *Barber of Seville*. Upon leaving Bob Jones University, Jeremy is planning to pursue advanced work in speech pathology and voice.

Scott Aniol, a sophomore from Troy, Michigan, is a church music major with a voice principal. Last year he served as an understudy in *Barber of Seville*. Scott is a member of a vesper choir, the University Trombone Choir, and University Symphonic Windband. This summer he will be travelling with the Musical Mission Team to Europe.

Special thanks to Pecknel Music and the Yamaha Corporation for the use of their herald trumpets.

RODEHEAVER AUDITORIUM
March 14, 16, and 18, 2000
8 P.M.

*Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

*Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by Rainbow Paint and Wallpaper.



DIVISION OF MUSIC

presents

MICHAEL SHELBY BRYSON

in

Graduate Recital

War Memorial Chapel

February 19, 2000

7:30 P.M.

This recital is presented in partial fulfillment of
the requirements for the Master of Music
degree in Church Music.

In consideration of the performers, the use of still and
flash photography, video cameras, and recording equipment
is not permitted. We request that signal watches and personal
communication devices be turned off during the program.

COMPOSITION RECITAL
Michael S. Bryson, accompanist

My Savior's Love.....Charles H. Gabriel
(1856-1932)
arr. Michael S. Bryson

Daniel Birnschein, Jason Steffoff, trumpet;
Ben Ebner, horn; Aaron Greene, trombone; David LaPage, tuba

Sonatine for Violin and PianoMichael S. Bryson
(b. 1975)

Allegro capriccioso
Andante moderato
Animé

Alyssa Pritchard, violin

My Song Shall Be of Jesus.....Michael S. Bryson
texts by Fanny J. Crosby

I Will Praise Thee
Savior, More Than Life to Me
My Song Shall Be of Jesus

Stan Eby, baritone

From the studio of Dwight Gustafson



presents

UNIVERSITY CHORALE

Warren Cook, director
Lance Flower, accompanist

Wolfgang Amadeus Mozart
REQUIEM
K. 626

- I. Introit
- II. Kyrie
- III. Sequenz
- IV. Offertorium
- V. Agnus Dei
- VI. Communio

Elizabeth Barnard, soprano
Carrie Robinson, mezzo-soprano
Andrew Bolden, tenor
C. Stanley Eby, bass

War Memorial Chapel
February 19, 1999
7:30 P.M.



BOB JONES University

DIVISION OF MUSIC

presents

JEAN GREER, soprano
PAM DUNBAR, soprano
C. STANLEY EBY, baritone
DAVID PARKER, baritone
DANIEL STEENSON, piano

in

Faculty Recital

Stratton Hall
January 30, 1999
8:00 P.M.

Bella mia fiamma . . . Resta, o cara, K. 528..... W. A. Mozart
(1756-1791)

Jean Greer, soprano

Fêtes galantes, Book I Claude Debussy
(1862-1918)

En sourdine
Fantoche
Clair de lune

Pam Dunbar, soprano

From Before and After Summer Gerald Finzi
(1901-1956)

Childhood Among the Ferns
Before and After Summer
Epeisodia
He Abjures Love

Stanley Eby, baritone

INTERMISSION

Selected songs..... Sergei Rachmaninoff
(1873-1943)

The Passing Breeze, Op. 34, No. 4
Lilacs, Op. 21, No. 5
They Replied, Op. 21, No. 4
Here It Is Good to Be, Op. 21, No. 7
Spring Torrents, Op. 14, No. 11

Pam Dunbar, soprano

Songs and Dances of Death Modest Mussorgsky
(1839-1881)

Lullaby
Serenade
Trepak
The Field-Marshal

David Parker, baritone

In consideration of the performers, the use of still and flash photography, video cameras, and recording equipment is not permitted. We request that signal watches be turned off during the program.

BOB JONES *University*

COMBINED CHOIRS
AND SYMPHONY ORCHESTRA
present

A GERMAN REQUIEM

by Johannes Brahms

Dwight Gustafson, conductor

Jean Greer, soprano
C. Stanley Eby, baritone

I

Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth and beareth precious seed shall doubtless return with rejoicing and bring his sheaves with him.

Matthew 5:4; Psalm 126:5,6

II

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass; for lo, the grass withereth, and the flower thereof decayeth. Now, therefore, be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth and hath long patience for it until he receive the early rain and the latter rain. So be ye patient. But yet the Lord's word endureth forevermore. The redeemed of the Lord shall return again and come rejoicing unto Zion; gladness, joy everlasting upon their heads shall be; joy and gladness, these shall be their portion, and tears and sighing shall flee from them.

I Peter 1:24; James 5:7; Isaiah 35:10; 51:11

III

Lord, make me to know the measure of my days on earth, to consider my frailty that I must perish. Surely, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee. Verily, mankind walketh in a vain show, and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain, he heapeth up riches and cannot tell who shall gather them. Now, Lord, O what do I wait for? My hope is in Thee. But the righteous souls are in the hand of God; nor pain nor grief shall nigh them come.

Psalm 39:4-7; Wisdom of Solomon 3:1

OFFERTORY*

IV

How lovely is Thy dwelling place, O Lord of Hosts! For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God. O blest are they that dwell within Thy house; they praise Thy name evermore. How lovely is Thy dwelling place, O Lord of Hosts!

Psalm 84:1,2,4

V

Ye now are sorrowful. Howbeit, ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you. Yea, I will comfort you as one whom his own mother comforteth. Look upon me; ye know that for a little time labour and sorrow were mine, but at the last I have found comfort.

John 16:22; Isaiah 66:13; Ecclesiasticus 51:27

VI

Here on earth have we no continuing place; howbeit, we seek one to come. Lo, I unfold unto you a mystery: we shall not all sleep when he cometh, but we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet. For the trumpet shall sound, and the dead shall be raised incorruptible, and all we shall be changed. Then what of old was written, the same shall be brought to pass. For death shall be swallowed in victory! Grave, where is thy triumph? Death, O where is thy sting? Worthy art Thou to be praised, Lord of honour and might, for Thou hast earth and heaven created, and for Thy good pleasure all things have their being and were created. Worthy art Thou to be praised, Lord of honour and might.

Hebrews 13:14; I Corinthians 15:51-55; Revelation 4:11

VII

Blessed are the dead which die in the Lord from henceforth, saith the Spirit, that they rest from their labours and that their works follow after them.

Revelation 14:13

CLOSING PRAYER

*Lo, How a Rose E'er Blooming (Chorale) and
There Is a Rose in Flower (Choral Prelude) Brahms
arr. Leinsdorf

PROGRAM NOTES

A German Requiem is universally acknowledged to be one of the greatest of sacred choral masterworks. Conceived during one of the saddest periods of Brahms' life, shortly after the death of his mother in 1865, it has been called the most personal musical expression to which Brahms gave utterance. A single piece, probably sketched as a tribute to his friend and benefactor Robert Schumann, was expanded to four movements and later to six. Subsequently, a new movement featuring solo soprano was added, dedicated to the memory of Brahms' mother, bringing the entire work to completion by 1869. It is not liturgical, for unlike the requiems of the Roman Church, it speaks from God's Word with comfort for the living rather than with prayers for the dead. Brahms chose his texts from a source he knew intimately. He once told a friend that, like a true north German, he longed for the Bible every day, never let a day go by without it, and could lay hands on his Bible in his study even in the dark. From such acquaintance with the Scriptures has come some of the most beautiful wedding of text and music to be found in all of oratorio.

The first and last movements are beatitudes which frame the entire work: "Blessed are they that mourn . . ." and "Blessed are the dead which die in the Lord. . . ." Parts II and VI form the second step in the ascending arch of the work, and both remind us of the transient state of man in the flesh: "Behold, all flesh is as the grass . . ." and "Here on earth have we no continuing place. . . ." Parts III and V are a prayer and its answer: "Lord, make me to know the measure of my days on earth . . ." and "Ye now are sorrowful. Howbeit, ye shall again behold me . . ." Finally, the fourth movement, the keystone of this musical arch, is the most familiar part of the work, a marvelously beautiful description of the home of the redeemed: "How lovely is Thy dwelling place. . . ." For those who trust in God's Word and in His Son as Saviour, there is no greater musical exposition of their faith, their hope, their eventual victory over death, and their eternal blessedness than is to be found in the messages of *A German Requiem*.

UNIVERSITY ORCHESTRA

First Violin: Andrea Smith (concertmistress), Joanna Mulfinger, Alyssa Pritchard, Jonathan Albright, Dianne Pinner, Stephen Schaub, Rebecca Grove, Kristin Coleman, Matthew Umlauf, Benjamin Enyart *Second Violin:* Sarah Roberts*, Katie Short, Darby Innerst, Rachele Emory, Hannah Gillis, Shawna Harcourt, Ruth Umlauf, Heidi Laird, Betsy Myers, Keren Burdick *Viola:* Brandon Page*, Brian Evans, Susan Quindag, Lydia Lowe, Andrew Miller, Sharalynn Hicks, Paul Johnson, Jeremy Nigh *Cello:* Allen Probus*, Meridith Hoagland, Christine Lee, Rusty Davis, Lynsey Haught, Mollie Campbell, Laura Griner, Michelle Spence *Double Bass:* Bob Grass*, Jay-Martin Pinner, Don Barrett, Drew Fields *Flute:* Jennifer Wynveen*, Sarah Eubank *Piccolo:* Katie Matzko *Oboe:* Dawn Barrier*, Bob Chest *Clarinet:* Heather Monk*, Cyndee Corley *Contra-Alto Clarinet:* Arnold Alier *Bassoon:* Alex Fields*, Paul Achterberg *Horn:* Rory McDaniel*, Sara Vandermolen, Rebecca Mason, Janelle Jones *Trumpet:* Jim Watson*, Candice Horton *Trombone:* Paul Overly*, Bryan McNally, Mark Hopper *Tuba:* John Cofer *Timpani:* Rob Schoolfield *Harp:* Elisabeth Wagner *Organ:* Ed Rea

*denotes principal

COMBINED CHOIRS

Sopranos: Rebekah Abbott, Rayna Augusta, Rebecca Baker, Angela Berg, Sarah Bianchi, Jennifer Butler, Megan Clark, Sarah Clendinen, Jenna Clepper, Ruth Crumley, Lisa Dukeshier, Meghann Fletcher, Misty Frausto, Melissa Frey, Martha Guerrant, Jeanine Hearn, Christy Jones, Crystal Joos, Paula Lavender, Tiffany Lentz, Loraena Lindblad, Michelle Mandeville, Abigail Minnick, Paula Moreau, Priscilla Parrish, Joanie Pegram, Annette Reish, Josslyn Scherbenske, Tara Scherbenske, Karen Senn, Emily Shaw, Rebecca Teat, Laurie VanScoy, Andrea Waddell, Rachel White, Karin Wiley *Altos:* Katie Bagnall, Sheralyn Berg, Holly Bryant, Lenora Burnette, Michelle Carlson, Jamie Dixon, Beth Fetterolf, Greta Forman, Melinda Godinez, Juanita Hall, Tara Hamilton, Debbie Harris, Melissa Hartzler, Jennifer Kauffman, Jodi Major, Krista Martin, Kasey McNaughton, Lisa

FOUNDER'S MEMORIAL AMPHITORIUM

November 27, 1998

8 P.M.

November 29, 1998

2:30 P.M.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches be turned off during the program. Cassette recordings of the performance may be ordered through the Custom Order Department at the University Campus Store.