



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

Ludwig van Beethoven's

FIDELIO

Libretto by Joseph Sonnleithner and Georg Friedrich Treitschke

Based on a French play by J.N. Bouilly

**Staged by William McCauley
Conducted by Dwight Gustafson**

**Scene design by Dwight Gustafson
Costume design and set decoration by Harrell Whittington**

CAST OF CHARACTERS
(in order of vocal appearance)

Jaquino, the doorkeeperBradley Baugham
Marzelline, Rocco's daughter.....Marci Glasgow
Rocco, the jailerStefan Szkafarowsky
Leonore, a noblewoman disguised as FidelioMary McClain
Don Pizarro, governor of the state prison..... Robert McFarland
Florestan, Leonore's husband, a political prisonerMark Lundberg
Don Fernando, minister of stateChristopher Gilliam

Prisoners: John Ashley, Timothy Bolognone, Jesus Cancino, Robert Chisholm, Sean Conway, Jacob Erickson, Jonathan Evans, William Gray, Luke Hibshman, Matthew Hindman, Nolan Lee, David Lohnes, Jonathan McCarty, Nathan Metcalf, Jonathan Meyer, Edward Mixell, Edward Munoz, Joel Newcomer, Christopher Osborne, Joshua Pond, Arthur Rimbart, Sammy Schimansky, Anthony Shelton, Dennis Shenberger, Jeremy Stayton, James Tilson, Joshua Tuttle, Jeremiah Twedell, David Vierow, Randall Wodicka

Soldiers and Townspeople: Ellis Anderson, Elizabeth Baker, Angela Berg, Dawn Braun, Holly Bryant, George Clements, Jenna Clepper, Kelly Corey, Jason Cornwell, Michael Croshaw, Ruth Crumley, Timothy Eidson, Jenecia Everson, Jonathan Hamilton, Debra Harris, Sarah Hartwig, Angela Holden, Brian Jeffords, Sarah Johnson, Taigen Joos, Stephen King, Tiffany Lentz, Loraena Lindblad, Michelle Mandeville, Alberto Marquez, Jason Martin, Elizabeth Matzko, Scott McAllister, Heidi McLaughlin, Kasey McNaughton, Andrew Merkle, Jennifer Moore, Priscilla Parrish, Matthew Peacock, Ryan Salomon, Ellen Saunders, Howard Schlichting, Chris Sligh, Christina Thornton, Jeremy West, Stephanie Wolynes, Naomi Zimmer, Ruth Zimmer

MUSICAL STAFF

Chorusmasters..... Warren Cook, Gail Gingery
Understudies..... Christopher Gilliam, Lisa Sain
Robert Yacoviello
Rehearsal Accompanist Jonathan Moyer

PRODUCTION STAFF

Production Manager	Rodney McCarty
Assistant Production Managers	David Vierow, Sean Dooley
Lighting Designer	Richard Streeter
Stage Manager	Matthew K. Jones
Costume/Makeup/Hair Supervisor	Dan Sandy
Costume Construction	Jean Sponseller, Linda Lednum
Wardrobe Supervisor	Michelle Trabue
Hairstylist	Marianna Trondle
Audio Supervisor	Max Masters
Audio Assistant	Jeff VanDenBerg

UNIVERSITY ORCHESTRA

First Violin: Joanna Mulfinger (concertmistress), Andrea Smith, Alyssa Pritchard, Joan Mulfinger, Stephen Schaub, Jonathan Albright, Jennifer Hobbs **Second Violin:** Kristin Coleman*, Monica Wall, Rebecca Tabler, Katie Short, Benjamin Enyart, Joanna Bailey, Sarah Miller, Hannah Gillis **Viola:** Brandon Page*, Brian Evans, Susan Quindag, Andrew Miller **Cello:** Allen Probus*, Christine Lee, Russell Davis, Mollie Campbell **Double Bass:** Robert Grass*, Jay-Martin Pinner **Flute:** Shannon Wine*, Jamie Harcourt **Oboe:** Tonya Parkerson*, Dawn Barrier **Clarinet:** Robert Chest*, Sharon Page **Bassoon:** Alex Fields*, Ted Miller **Contra Alto Clarinet:** Arnold Alier **Horn:** Rory McDaniel*, Rebecca Mason, Dovey Steele, Andrew Thunder Sun **Trumpet:** Daniel Birnschein*, James Watson **Trombone:** Paul Overly*, Cindy Binder **Timpani:** Rob Schoolfield

*denotes principal

SYNOPSIS

Prior to the action of the opera, Don Pizarro, the governor of the prison, has unjustly arrested and imprisoned Florestan for political reasons. Leonore, Florestan's wife, has disguised herself as a young man in order to determine his whereabouts. Using the name Fidelio, she has secured a position as assistant to Rocco, the jailer.

Act I, Scene I—The Living Quarters of Rocco

Jaquino, turnkey of the prison, attempts to woo Marzeline, Rocco's daughter. However, she has become infatuated with Fidelio, her father's new helper. Rocco enters looking for Fidelio, who soon arrives with provisions and important dispatches. Rocco, impressed with his new

helper, complicates matters by announcing that Marzeline will be married to Fidelio. When Rocco mentions a special prisoner lying in the lower dungeons, Leonore, hoping it might be her husband, begs Rocco to take her with him on his rounds. He agrees to seek permission from Pizarro, the governor of the prison.

Act I, Scene II—The Courtyard of the Prison

Pizarro's soldiers assemble in the courtyard. Rocco's dispatches tell Pizarro that Don Fernando, the minister of state, has learned that men have been unjustly imprisoned and that he is on his way to make a surprise inspection of the prison. At the news, Pizarro resolves to have his enemy Florestan killed and tells his captain to sound a warning alarm when Don Fernando arrives. Pizarro orders Rocco to murder Florestan, and when the jailer refuses, Pizarro tells him to open up the old cistern down in the dungeon. Alone after overhearing these plans, Leonore curses the tyrant and resolves to save her husband. When Rocco returns, she urges him to allow the prisoners a few moments of fresh air and sunlight. Pizarro returns and furiously send them back to their dungeons, reminding Rocco to prepare Florestan's grave.

INTERMISSION*

Act II, Scene I—The Dungeon

Chained in darkness, Florestan dreams that Leonore has come to free him, but his vision turns to despair, and he sinks exhausted to the floor. Rocco and Leonore enter, and she tries to identify the unconscious prisoner. When the grave is finished, Florestan awakens and implores Rocco to send a message to his wife in Seville. He begs the jailer to give him a drink of water, and Leonore gives him a bit of bread, urging him not to lose faith. Pizarro appears and draws his dagger, but as he is about to strike, Leonore leaps forward and holds him at bay with a pistol, crying, "First kill his wife!" At that moment a trumpet alarm sounds from the battlements. Don Fernando has arrived. Rocco and the raging Pizarro depart as Leonore and Florestan are joyfully reunited.

Act II, Scene II—The Entrance to the Prison

The townspeople gather to greet the freed prisoners, and Don Fernando proclaims justice for all. He is amazed to see his old friend Florestan, whom he had presumed dead. Rocco presents Leonore to him, relating the details of her heroism. Marzeline gazes in wonderment at Leonore, no longer Fidelio. Pizarro is arrested for his crimes and led away. Leonore herself removes Florestan's chains, and the crowd salutes Leonore's selfless courage.

ABOUT THE ARTISTS

The unusual radiant quality and vocal range of tenor **Mark Lundberg** is establishing him on both the American and European shores as an important figure in opera's new generation. Mr. Lundberg has, in his relatively short time of performing as a Heldentenor, mastered a remarkable repertoire that is consistently growing. Most recently, he enjoyed amazing success with Samson in Saint-Saëns' *Samson et Dalilah* for the Scottish Opera, Silvanus Schuller in Krzysztof Penderecki's *Die Schwarze Maske* with the Munich Philharmonic Orchestra, and Canio in *Pagliacci* with Austin Lyric Opera. In addition, he recently covered the roles of Erik in *Der fliegende Holländer* and Cavaradossi in *Tosca* for the San Francisco Opera. He has been honored to receive the second James McCracken Special Award for Outstanding Tenor. He is a recipient of the Wagner Society Award, the Olga Forrai Foundation Grant for Professional Studies, and a grant from the Singer's Development Fund. He has the distinction of being the only singer to be a Metropolitan Opera Auditions Regional Finalist as a bass, baritone, and tenor. Mr. Lundberg has studied voice with Margaret Harshaw at Indiana University, Maitland Peters in New York and has coached with Kenneth Bowen and Robert Bass.

Soprano **Mary McClain's** musical career includes Ortlinde in *Die Walküre* with the Brandenburg Opera in New York, Ariadne in *Ariadne auf Naxos* with both the Liederkrantz Foundation and the Brandenburg Opera in New York, Turandot in *Turandot* with OperaSpectives in New York, and Leonore/Fidelio in *Fidelio* with the Lubo Opera in New York. She is an award recipient in the Queens Opera Competition, Liederkrantz Foundation Vocal Competition, New Jersey Association of Verismo Opera Competition, and Olga Koussevitzky Competition. In 1995 she received a Study Grant from the Wagner Society of New York. McClain studied at the Manhattan School of Music in New York.

Robert McFarland, American dramatic baritone, currently performs throughout Europe, Canada, the United States, and South America. With a repertoire of over 55 major roles, Mr. McFarland won the Metropolitan Opera Auditions nationally in 1979, which opened the door for his eight years and 27 major roles at New York City Opera while Beverly Sills was the Artistic Director. He made his European debut as Ford in Verdi's *Falstaff* at the Glyndebourne Opera Festival with conductor Bernard Haitink. At the Festival Dei Due Mondi in Spoleto, Italy, he performed the lead (Major Kovalioff) in Shostakovich's *The Nose*, in Russian, for which he received critical acclaim. With Lotfi Mansouri, he performed Carlo Gerard in *Andrea Chenier* at the San Francisco Opera. Recent performances include Scarpia in *Tosca* for Hawaii Opera Theatre, Tonio in *I Pagliacci* in the

Netherlands (Maastricht), Marcello in *La Bohème* for the Sächsische Staatsoper Dresden, Amonasro with the Kamptal Festival in Austria and The Dutchman in Wagner's *Flying Dutchman* for the Cleveland Opera.

Stefan Szkafarowsky has emerged as one of America's important young artists, praised for the beautiful quality of his bass voice as well as for his impeccable technique. Highlighting his recent seasons are performances of Boroff in *Fedora* with the Metropolitan Opera, The Grand Inquisitor in *Don Carlo* with the New Jersey State Opera and Nourabad in *The Pearl Fisher* with Tulsa Opera. As a concert artist, he has been a featured soloist with such prestigious ensembles as the Pittsburgh Symphony, the National Symphony Orchestra, the Minnesota Orchestra, the Colorado Symphony, the Hartford Symphony, and the Festival Lanaudiere in Montreal, Canada. A native of New York, Mr. Szkafarowsky attended Mercy College, the Westchester Conservatory of Music and the American Opera Center at The Juilliard School of Music, where he appeared in several productions. He is a recipient of a grant from the Sullivan Foundation as well as the Tito Gobbi Award from the Rosa Ponselle Foundation and is a regional winner of the Metropolitan Opera Auditions.

RODEHEAVER AUDITORIUM

March 17, 19, and 21, 1998

8 P.M.

*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.

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

Tickets for this production have been sponsored by Genesis Marketing.