



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

P R E S E N T S

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 Magnifico	Joanie Joy Pegram
TISBE, daughter of Don Magnifico	Leigh Ellen Fort
ANGELINA, called Cinderella, stepdaughter of Don Magnifico	Charlene Marcinko
ALIDORO, a tutor and close friend of Don Ramiro	Chris Gilliam
DON MAGNIFICO, Baron of Monte Fiasco	David Ward
DON RAMIRO, Prince of Salerno	Brian Downen
DANDINI, his servant	Richard 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

Chorusmaster	Gail Gingery
Rehearsal accompanist	Duane Ream
Understudies	James Barnard, Sheralyn Berg, Gregory Graf Sergio Ramirez, Jason Schlichting

PRODUCTION STAFF

Producer	Darren Lawson
Dramaturg	Janie McCauley
Assistant Stage Director	Sharon Murry
Production Manager	Rod McCarty
Costume/Makeup/Hair Supervisor	Dan Sandy
Set Artist	Kevin Isgett
Assistant Production Managers	Randy Snively, Caleb MacGill
Prop Master	Dave Vierow
Special Effects	Gayland Slick

Costume Construction.....	Pam Adams, Ellen Ayers, Barb Filipisic, Joyce Parsons Becky Sandy, Jean Sponseller, Bess Whittington
Wardrober	Mary Ellen Rodgers
Hairstylist	Rose Marie Blumer
Makeup/Hair.....	Alison Gray, Sara Harney
Assistant to Production Manager	Sandy Jaworski
Stage Manager.....	Paul Poppe
Audio Supervisor	Matthew 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 **Harpichord:** 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.

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