



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)

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<b>Fiorello</b> , servant of Count Almaviva.....	Joseph Hoelscher
<b>Count Almaviva</b> .....	Bradley Williams
<b>Figaro</b> , barber.....	Andrew Garland
<b>Dr. Bartolo</b> , physician, guardian of Rosina.....	David Ward
<b>Rosina</b> , ward of Dr. Bartolo.....	Maria Todaro
<b>Basilio</b> , music master to Rosina.....	Ethan Herschenfeld
<b>Berta</b> , old housemaid of Dr. Bartolo.....	Sarah Hess
<b>An Officer</b> .....	Daniel Madera
<b>Musicians and Soldiers:</b> 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	
<b>Ambrosius</b> , servant of Dr. Bartolo.....	Titus Carpenter
<b>A Notary</b> .....	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

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

## PRODUCTION STAFF

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

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

## UNIVERSITY ORCHESTRA

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### *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

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### 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

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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 Opéra 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 Sydney as Tonio in *La Fille du Régiment*. 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 Régiment*, 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.

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

