



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

P R E S E N T S



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
- Townspople:** 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, Allisha Sperr, Lauren Stricklen, Raymond Swope, Rosanna Van Maasdam, Estera Vatran, 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 Filipusic, 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, Rachele 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.