



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 Kliever, 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 *Falstaf*, 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 Glwari 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 amphitheater 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