



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

P R E S E N T S

TROVATORE

GIUSEPPE VERDI

LIBRETTO BY S. CAMMARANO AND L. EMANUELE

BASED ON A.G. GUTIERREZ'S DRAMA

EL TROVADOR

Darren P. Lawson, *stage director*

C. Stanley Eby, *conductor*

Jeffrey Stegall, *scene and costume designer*

Richard Streeter, *lighting designer*

CAST OF CHARACTERS

(in order of vocal appearance)

Ferrando, captain of the guard under Count di Luna David Parker

Inez, attendant of Leonora Judy Morehouse

Leonora, a noble lady of the court of a princess of Aragon. . . . Laquita Mitchell

Count di Luna, a powerful young noble of the court of the Prince of Aragon Mark Walters

Manrico, a young chieftain under the Prince of Biscay reared by Azucena but, in reality, a brother of Count di Luna James Taylor

Azucena, a wandering Biscayan gypsy Mary Phillips

Ruiz, a soldier in Manrico's service Andy Woodard

Old Gypsy Caleb French

A Messenger John Van Steenburgh

Count di Luna Soldiers: Taylor Bancroft, Patrick Beam, Zach Calhoun, Ivan Carey, Jimmy Dignan, Nathan Dupont, Caid Ferguson, Isaac Friend, Caleb Greene, Isaac Greene, Andrew Harry, Victor Hinojosa, Jonathan Holland, Adam Hunt, Tyler Leach, Nathan MacAvoy, Jon McLean, Will Nething, Jared Poe, Ben Ritschard, Alex Vedder, Nathan Villanova, Tim Waycaster; Rifle guard: Aaron Cole, Luke Goodwill, Michael Hinds, Jason Houtz, Jonathan Kappel, Andrew Knauf, David Nance, David Pherson

Gypsies and Manrico's soldiers: Lauren Beard, Harrison Beckmann, Abigale Belcher, Carrie Bird, Dan Case, Amanda Collins, Sarai Dahlhausen, Anna Marie Dierking, Ryan Donovan, Danielle Duncan, Sebastian Erakare, Matt Estelle, Sean Fenstermaker, Jon Fremont, Caleb French, Dave Galvin, Bobby Glendinning, Elaine Grimble, Hannah Hancock, Angela Hawkey, Joshua Johnson, Ashley King, Hope Lawson, Meghan Leach, Amanda Lockard, Shelton Love, Melanie Magdziarz, Audra Claire McCall, Daniel Minnick, Tessa Parker, Jon Reid, Tim Renner, Jason Rush, Caleb Sanders, Ethan Simpson, Kristie Skaggs, Luke Timoldi, Markel Toler, Kaitlynn Tompkins, Rebecca VanDeburgh, Matt Wally, Nikki Warman, Stephany Waycaster, Seth Weaver, Conner Welby, Brad Wiggs, Becca Williams, Nathan Young; Gypsy children: Ian Hamrick, Sean Hamrick, Daniel Horta, Sophia Horta, Charisse McGonigal, Erika McGonigal; Anvil men: Mark Bonikowsky, Jake Graves, Aaron Iles, Matt Koser, Andrew Sebris, John Simpson

Nuns: Kaity Chisholm, Kara Felber, Christina Fisher, Lauren Flynn, Jillian Foster, Zyan Garcia, Sarah Graf, Jessica Hales, Sarah Horner, Emily Johansen, Brittany Kaighen, Erin Kile, Megan Kingsbury, Tamara McFadden, Becca Merrill, Tina Nguyen, Natalie Pierce, Janae Pierson, Tabitha Richert, Tara Solomon, Carolyn Sykora, Alex Tashjian, Marianne Utley, Andrea Youngblood

FILM SEGMENT CAST

Old Count di Luna Phil Adams

Countess di Luna Valerie Adams

Young Count di Luna Brendan McNeely

Garzia di Luna, infant son of the Old Count Connor Moore

Nurse Gina Nagengast

Soldiers of the Count Taylor Bancroft, Zachary Calhoun, Caid Ferguson

Azucena's Mother Corretta Grass

Young Azucena Lindsay Morgan

Infant Son of Azucena Gideon Gamble

Angry Crowd Matthew Appleby, Ruth Bartholomew, Mark Bonikowsky
Kaity Chisholm, Clinton Holden, Jill Iles, Joyce Parsons
Laura Pratt, Sunny Weigand

MUSICAL STAFF

Choral Directors Fred Coleman, Warren Cook, Beth Eubank

Vocal Coaches C. Stanley Eby, Jean Greer, Christa Habegger
David Parker, Tim Renner

Assistant Conductor Michael Moore

Rehearsal Accompanist Duane Ream

Understudies Caleb French, Tamra Jones, Angela Ouillette
Tim Renner, Jason Rush

PRODUCTION STAFF

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| Producer | Darren Lawson |
| Production Manager. | Rodney McCarty |
| Assistant Director | Jill Iles |
| Assistant to the Production Manager | Sandy Jaworski |
| Assistant Production Managers | Dale Burden, Micha Moyer, Randy Snively |
| Stage Manager | Tommy Lamper |
| Film Crew | Unusual Films: Terry Davenport, John Murray Bruce Polhamus, Steve Ross, Wade Ramsey |
| Technical Engineer. | Gayland Slick |
| Prop Master | David Vierow |
| Scenic Artist. | Jason Waggoner |
| Costume/Makeup/Hair Manager. | Dan Sandy |
| Costume Construction | Ruth Bartholomew, Ruth Blaj, Crystal Boulton Barb Filipsic, Cynthia Long, Joyce Parsons, Valli Rassi Becky Sandy, Kimberly Schmidt |
| Wig Master. | Alicia Carr |
| Assistant Wig Master | Heather Brown |
| Front of House Mixer | Max Masters |
| Preshow Media Crew. | Dan Boone, Bill Kimzey |

ORCHESTRA PERSONNEL

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|---|--|---|
| Violin I Ardis Chetta* Allison Chetta Sarah Ervin Catherine Wiles Sylvia Ensminger David Eilert Rachel Lasher Tan Viriyothai | Violin II Shannon Wood* Ethan Holmes Abigail Chetta Jonathan Monczewski Kaylin Pagliarini Erica Johannes+ Viola Lydia Minnick* | Caleb Cox Lydia Anglea Elizabeth Calvino Cello Klayton Hoefler* Kathryn Adams Benjamin Jones R. Christine Lee+ |
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Double Bass
Alex Jones*+
Amber Eubanks+

Guitar
Joseph Ensley

Flute
Cherith Hamilton

Piccolo
Laura Hayden

Oboe
Mike VerWay

Clarinet
Jackie Olinger
Brooke Wells

Bassoon
Alex Fields+
Robert Chest+

Horn
John Belanger
Amber Burch
Rebekah Powell
Mark Frederick+

Trumpet
Bruce Cox+
Matthew Cruice

Trombone
Nathan Phillips
Wayne Fitzgerald
Paul Jantz+

Tuba
Dan Turner+

Percussion
Robnett Schoolfield*+
Tyler Henderson
Robert Ryggs*
Ethan Rogers

Organ
Shelton Love

* principal
+ faculty/staff/
graduate student/
guest

SYNOPSIS

The year is 1914; war is raging in Europe. The location is Spain—which in spite of declaring its neutrality in the Great War—is experiencing civil strife. The story takes place during an internal border war in the northern part of the country, alternately in the provinces of Aragon and Biscay.

ACT I, SCENE I—COURTYARD OF THE PALACE OF ALIAFERIA IN ARAGON

Ferrando, captain of the guard in the service of Count di Luna, interrupts the drowsy night watch hours with a harrowing tale. Many years ago a gypsy was burned as a witch for supposedly casting a spell on Garzia di Luna, the count's infant brother. The gypsy's daughter, Azucena, stole Garzia in order to slay him to avenge her mother's death. Later, the bones of a child are found smoldering in the embers of a fire. The count has been searching for Azucena ever since.

ACT I, SCENE 2—GARDENS OF THE PALACE OF ALIAFERIA

Leonora, a beautiful attendant to a princess of Aragon, confides to her assistant, Inez, that she loves a soldier whom she recently met at a series of military games. The count, in love with Leonora, is devoured with jealousy of this mysterious troubadour, Manrico, who now comes to serenade Leonora. In the darkness of the night, Leonora mistakes the count for Manrico. A duel ensues when Manrico appears, and Manrico overcomes the count but spares his life.

ACT II, SCENE 1—GYPSY WORK YARD IN BISCAY

Several months later Manrico is recovering from wounds received in the battle of Pelilla against the forces of Aragon led by Count di Luna. Azucena recalls the horrific events surrounding her mother's death and reveals that out of her mind with grief, she threw her own baby into the flames. She reared Garzia as her son, Manrico. Azucena urges Manrico never to allow the count to escape again but to kill without hesitation.

A messenger brings orders from the Prince of Biscay that Manrico is to take over the command of the Castle Castellor and news that Leonora, believing Manrico dead, is seeking asylum in a convent and that the count is now on his way to abduct her.

ACT II, SCENE 2—CONVENT CLOISTERS NEAR CASTELLOR

At night the count and his men approach the convent to seize Leonora, but Manrico and his gypsy forces arrive in time to rescue her.

INTERMISSION*

ACT III, SCENE I—COUNT DI LUNA'S MILITARY HEADQUARTERS

The count has laid siege to Castellor where Manrico has taken Leonora. Azucena, anxious to find her son, attempts to get through the besieging forces, but she is captured and sentenced to death by fire.

ACT III, SCENE 2—GRAND HALL AT CASTELLOR

Just before Manrico and Leonora exchange nuptial vows, Ruiz brings news of Azucena's capture. Manrico leads his forces to rescue her.

ACT IV, SCENE 1—LOWER WING OF THE PALACE OF ALIAFERIA

The rescue has failed, and Manrico has been captured. Leonora begs the count to spare Manrico's life, promising in exchange to marry the count. When the count—happily consenting—leaves for a moment, Leonora takes poison.

ACT IV, SCENE 2—PALACE PRISON

Leonora lives only long enough to assure Manrico of her faithful love. The count, cheated of his bride, orders Manrico's death. As Manrico is killed, Azucena shrieks, "He was your brother! O, Mother, you are avenged!"

*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



Soprano Laquita Mitchell consistently earns acclaim in eminent opera companies throughout North America and Europe. Most recent engagements include her Lyric Opera of Chicago debut as Clara in *Porgy and Bess* and Donna Anna in *Don Giovanni* with Florentine Opera, Portland Opera and Opera New Jersey. Other notable performances include Bess in *Porgy and Bess* at the San Francisco Opera and New Jersey State Opera, Alice Ford in *Falstaff*, the First Lady in *The Magic Flute*, and Clara in *Porgy and Bess* with the Los Angeles Opera,

Washington National Opera and Opéra Comique in Paris and on tour in Caen, France, and in Granada, Spain.

Also active as a concert artist, Ms. Mitchell most recently performed Barber's *Knoxville: Summer of 1915* with the Louisville Orchestra, the world premiere of composer Steven Stucky's *August 4, 1964* with the Dallas Symphony Orchestra and the soprano solo in Tippett's *A Child of our Time* with the Washington Chorus at the Kennedy Center. She has also appeared with renowned pianist Steven Blier and with orchestras such as The Philadelphia Orchestra, New Jersey Symphony and the New York Symphonic Ensemble. Ms. Mitchell holds a master of music degree and a professional studies certificate from the Manhattan School of Music and completed undergraduate studies at Westminster Choir College. In February 2002, Ms. Mitchell was the first prize winner of the Houston Grand Opera Eleanor McCollum Competition for Young Singers as well as the winner of the Audience Choice Award. She was a 2004 Metropolitan Opera National Council Auditions Grand-Prize Winner and was a Sara Tucker Award recipient. She was also the first prize winner of the Wiener Kammeroper's 2003 Hans Gabor Belvedere Singing Competition, making her the first American to win this competition in over 20 years.



Described by *Opera News* as "a force to be reckoned with," Mark Walters has appeared in roles such as Valentin in *Faust* with Arizona Opera, Enrico in *Lucia di Lammermoor* with Florida Grand Opera, and the title role in *Rigoletto* with the Orlando Philharmonic and the Florida Grand Opera, where he recently received the Olson Award for Outstanding American Artist. Other signature roles include Germont in *La Traviata*, Amonasro in *Aida* and Don Carlo in *La Forza del Destino*. Mr. Walters has also been featured in a Richard Tucker Music Foundation concert and with Opera Tampa in "A Night of Stars" gala honoring the career of Plácido Domingo.

Other highlights of Mr. Walters' career include his European debut as Germont in *La Traviata* with Den Nye Opera in Bergen, Norway, and his Asian debut in the title role of *Don Giovanni* in Osaka, Japan. He made his Carnegie Hall debut in Orff's *Carmina Burana* and the Fauré Requiem conducted by John Rutter. In concert this season he sings Beethoven's Symphony No. 9 with the Mississippi Symphony Orchestra and Beethoven's Mass in C and Choral Fantasy with the Choral Society of Pensacola. He will also premiere two new operas, *The Last Duchess* by Theodore Wiprud and *The Clever Mistress* by Robert Sirota, with Cutting Edge Concerts.



Tenor James Taylor has been described as "impressive" and "richly musical." At home in opera as well as on the concert and recital stage, he has appeared with numerous opera houses and symphony orchestras, including the New York City Opera National Company, San Francisco Opera's Western Opera Theatre, Central City Opera, Hawaii Opera Theatre, Connecticut Grand Opera, the Arkansas Symphony, the Alabama Symphony, the Chattanooga Symphony and the Riverside Symphona as well as the Choral Society of Durham and the Richmond Choral Society. Mr. Taylor has also given recitals in the U.S., Europe and

Asia, including recital tours of the Netherlands and Malaysia.

Mr. Taylor has appeared in a variety of operatic roles, including Figaro in *Il Barbiere di Siviglia*, Germont in *La Traviata*, Eisenstein in *Die Fledermaus*, the Count in *Le Nozze di Figaro*, Dandini in *La Cenerentola* and Mercutio in *Romeo et Juliette*. As a soloist, Mr. Taylor has performed such works as Carmina Burana, Ein Deutsches Requiem, Beethoven's Symphony No. 9, the Requiems of Faure and Durufle, Bach's Johannes Passion, Haydn's *The Creation* and *The Seasons*, Mahler's *Lieder eines fahrenden Gesellen*, Ravel's *Don Quichotte a Dulcinee*, and *The Five Mystical Songs* of Vaughan Williams. Mr. Taylor holds degrees from Birmingham Southern College and Yale University. He resides in Richmond, Va., with his wife, Sheridan, and their two daughters, Virginia and Margaret.



Internationally acclaimed mezzo-soprano Mary Phillips is particularly in demand in the repertoire of Wagner, Verdi, Beethoven and Mahler. Last season she appeared at the Metropolitan Opera as Schwertleite in Wagner's *Ring*. She has sung Fricka and Waltraute in *Die Walküre* and Waltraute in *Götterdämmerung* at Canadian Opera, Erda for Scottish Opera, and Wellgunde and Rosswise with Seattle Opera. Hailed for her Verdi, Ms. Phillips has sung Eboli in *Don Carlo* for Canadian Opera and is perhaps best known for her Amneris in *Aida*, which she reprised this season with the Hawaii Opera Theatre.

Concert highlights include Mahler's Symphony No. 8 with the New York Philharmonic (a performance now available on iTunes), Mahler's Symphony No. 2 with the Atlanta Symphony (recorded for Telarc), and appearances with the Los Angeles Philharmonic and in Beijing as part of the 2008 Summer Olympics festivities. Her many performances of Beethoven's Symphony No. 9 include the Boston Symphony Orchestra under James Levine and the Philadelphia Orchestra under Charles Dutoit, Utah Symphony and Opera, the National Symphony, and the Hong Kong Philharmonic. Ms. Phillips has recorded Beethoven's *Opferlied* and Symphony No. 9 with the Philharmonia Baroque Orchestra.

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RODEHEAVER AUDITORIUM
March 13, 15 and 17, 2012, 8 p.m.

Cameras and recording equipment are not permitted in the auditorium 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 (12172) 3/12