



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

P R E S E N T S

Gioachino Rossini's
La Cenerentola
{CINDERELLA}
An Opera in Two Acts

Libretto by Jacopo Ferretti

Conducted by *Michael W. Moore*
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 Meredith Elise Keen

ANGELINA, called Cinderella, stepdaughter of Don Magnifico Karin Musbegain

ALIDORO, a tutor and close friend of Don Ramiro Timothy Renner

DON MAGNIFICO, Baron of Monte Fiascono Adelmo Guidarelli

DON RAMIRO, Prince of Salerno Jonathan Blalock

DANDINI, his servant Andrew Garland

COURTIERS: Micah Andersen, Taylor Bancroft, Ivan Cantu, Carlos Cardona, Caleb Davidhizar, Kenneth Driscoll, Daniel Dupea, Joel Dupont, Adam Eastland, Davis Fleisher, Jonathan Fraga, Jason Hamilton, Kenneth Hankin, Adam Hunt, Blake Johnson, Brady Johnson, Timothy Kamibayashiyama, Ben Knoedler, Alex Moritz, Josh Powell, Joseph Rea, Benjamin Schaaf, Michael Seibert, Stephen Smith

SERVANTS OF THE PRINCE: Daniel Burrell, Hector Estrada, Marybeth Gundlach, Kathleen Martin, Luke Severson, Hannah Smith, Logan Sprecher, Preston Sprecher

MUSICAL STAFF

Chorus master David Parker

Rehearsal accompanist Duane Ream

Understudies Wes Ascher, Jacob Bernhardt,

DaRin Cho, Elisa Chodan, Catherine Collins, Daniel Griffin, Kaidi Xia

PRODUCTION STAFF

Producer Darren Lawson

Assistant Stage Director Margaret Stegall

Production Manager Rod McCarty

Assistant Production Manager Dale Burden

Assistant to Production Manager Sandy Jaworski

Stage Manager Nathaniel Murphy

Set Artist Kevin Isgett

Set Restoration Jason Waggoner

Costume/Makeup/Hair Supervisor Dan Sandy

Costume Construction Ruth Bartholomew, Becky Sandy

Wig Master Alicia Carr

Special Effects Micha Moyer

Audio Supervisor Bob Johansen

UNIVERSITY ORCHESTRA

Violin I: Sara Beam, Timothy Buttram, Mary Katherine Brown, Lindsey Bott, Elliot Lovegrove, Alison Heape **Violin II:** Abigail Chetta, Amber Moffitt, Jordan Gillespie, Anthony Gillingham, Izaac Morales, Joanna Lynn **Viola:** Sarah Bisson, Daniel Tan, Richard Haines, Kristy Stodola **Cello:** Jonathan Simmons, Stephen Hawkey, Derek Eilert, Kathryn Adams **Double Bass:** Scott Graham, Kathryn Hughes **Flute:** Janeen Hatt, Rachel Renner **Piccolo:** Rachel Renner **Oboe:** Nicole Kandil, Bob Chest **Clarinet:** Joshua Recinos, Erica Woods **Bassoon:** Jo Henning, Alex Fields **Horn:** Claire Overly, Leigh Kosin **Trumpet:** Dan Kirsop, Bruce Cox **Trombone:** Paul Jantz **Timpani:** Rob Schoolfield **Percussion:** Naomi Baker, John Gaal **Harpichord:** Duane Ream

SYNOPSIS

Late 18th 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.

Soon a 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 Bob Jones Academy faculty member. Miss Pegram will be reprising her role as Clorinda, which she originally performed in the 2003 BJU Opera Association production.

Meredith Elise Keen, a resident of Connecticut, is a senior majoring in the orchestral instrument program as well as the performance voice program. Miss Keen is appearing for the first time in a solo role with the BJU Opera Association in this performance of *La Cenerentola*.

Young American mezzo, **Karin Mushegain**, called "superb" (The New York Times), and possessing "a rich voice and infectious theatricality" (Colorado Gazette), is captivating audiences with her exciting, energetic portrayals, dramatic poise and dynamic vocal sound. This season the mezzo portrays Cherubino in *Le Nozze di Figaro* with Seattle Opera and Opera San Jose and returns to her signature role of *La Cenerentola* with Bob Jones University and the Manila Symphony Orchestra, marking her Asia debut.

During the 2014–2015 season, Ms. Mushegain joined Gotham Chamber Opera as the title role in *El Gato Con Botas*, Austin Lyric Opera for her role debut as Zerlina in *Don Giovanni*, Long Beach Opera for her company and role debut in Philip Glass' *Hydrogen Jukebox*, a role debut of Paquette in *Candide*, Rosina in *Il Barbiere di Siviglia* with Bakersfield Symphony and a company and role debut of Daphnis in *Daphnis and Chloe* with Heartbeat Opera where she "sang with an appealing clear, ringing mezzo and unusually good diction. She subtly incorporated just the right touch of masculinity when appropriate, swaggering knowingly after her indoctrination by the nymphs" (Opera News).

Ms. Mushegain recently made her Seattle Opera debut as the title role in *La Cenerentola*, where she was hailed as an "excellent singing actress—sailing through the title role with an assured performance" (Seattle Times). During the 2013–2014 season, Ms. Mushegain made her role debut as Carmen with Opera San Luis Obispo to great acclaim, sang the title role in *La Cenerentola* with Pensacola Opera, and debuted in concert with the Virginia Symphony in Rossini's *Stabat Mater*. She also performed Rosina in *Il Barbiere di Siviglia* with Lyrique-en-mer in France, joined the esteemed Festival Mozaic for Villa-Lobos' *Bachianas Brasileiras*, and portrayed her first Cherubino in *Le Nozze di Figaro* with Virginia

Opera, where she performed the role “as convincingly and as delightfully as any I can recall ... with exquisite comedic timing” (Washington Post), and did “a terrific job in this trouser role, with a voice as bright as a silvery bell and a boyish swagger that emphasizes the comedy in every scene in which she appears” (The Washington Times).

Highlights of recent seasons include her role and company debut as Hansel in *Hansel and Gretel* with Virginia Opera, Stefano in *Romeo et Juliette* with Annapolis Opera, and Flora in *La Traviata* with New York City Opera, where she “made a strong NYCO debut” (Opera News). She made her European debut in the title role of Rossini’s *La Cenerentola* with Lyrique-en-mer, returned to New York’s Gotham Chamber Opera to sing the title role in Montsalvatge’s *El gato con botas*, and made her Austin Lyric Opera debut reprising the role of Minskwoman in Jonathan Dove’s *Flight* where she “handles the ups and downs of her character’s plight with steady determination and nails the part vocally with a strong, yearning performance” (The Austin Chronicle).

Additional engagements of note include collaborating with Ricky Ian Gordon on his *Bright Eyed Joy* concert series, Rosina in *Il Barbiere di Siviglia* with Ash Lawn Opera Festival, Dorabella in *Così fan tutte* with Opera Memphis, and her Los Angeles Opera debut in Oscar-winning director William Friedkin’s production of *Suor Angelica* under the baton of James Conlon. She spent two seasons at Glimmerglass Opera where she sang Alessandro in the first professional U.S. premiere of Handel’s *Tolomeo*, Tisbe in *La Cenerentola*, while also covering the title role in *Tolomeo* and the Secretary in Menotti’s *The Consul*.

She has also performed as Flora in *La Traviata* and Tisbe in *La Cenerentola* with Florida Grand Opera, Maria in *West Side Story*, and La Ciesca in both *Gianni Schicchi* and Michael Ching’s *Buoso’s Ghost* with Lake George Opera. And since making her company and professional debut in 2005 with Pittsburgh Opera as Dryade in *Ariadne auf Naxos*, Ms. Mushegain has continued her strong relationship with the company performing Amastre in Händel’s *Xerxes*, Sicle in Cavalli’s *Ormindo*, Zweite Dame in *Die Zauberflöte*, and the Minskwoman in the company premiere of Jonathan Dove’s *Flight*.

Young American baritone **Timothy Renner** was a winner of the Mario Lanza Institute Scholarship for 2015–16. This past summer he debuted at the Ravinia Festival, performing five selected *Romances* by Rachmaninoff with the Ravinia Steans Music Institute Program in their first concert of the season. He was also a participant in Sugar Creek Opera’s young artist program, performing *Die Zauberflöte*. On the verge of an important operatic career and a native of northern Virginia, Timothy will be singing his first Germont in Verdi’s *La Traviata* with Opera Columbus in 2016, as well as Alidoro in *La Cenerentola* at Bob Jones University in Greenville, South Carolina. Recent concert performances include *Carmina Burana* and *Fantasia on Christmas Carols* with the Eastern Symphony Orchestra at Eastern Illinois University, and the bass soloist in the *St. Matthew Passion* with the Sinfonia da Camera.

Timothy’s recent awards include first prize at the S. Livingston Mather Scholarship Competition in Cleveland, Ohio, and second prize at the Orpheus National Vocal Competition in Murfreesboro, Tennessee (twice, in 2013 and 2015). He has sung with such esteemed conductors as Eric Weimer of the Lyric Opera of Chicago and Eduardo Diazmuñoz, chair of conducting at the Sydney Conservatorium of Music. He has sung in various private recital settings in recent years as well.

Currently, Timothy is completing the Doctor of Musical Arts Degree in Vocal Performance and Literature at the University of Illinois, where he studied with tenor Jerold Siena (who was also on the Laifer Roster for more than 15 years from the late ’80s until his retirement from the stage in the early 2000s), and was the recipient of the prestigious Stotler Howard Fellowship for two consecutive years, as well as the Joseph W. Schlanger Memorial Opera Scholarship. Recent roles include Riolo in *Florenzia en el Amazonas*, Javert in *Les Misérables*, Dulcamara in *L’elisir d’amore*, and Reverend James Morell in *A Minister’s Wife*. Before attending University of Illinois, Timothy earned his bachelor’s and master’s degrees from Bob Jones University, where he studied with Jean Greer and graduated summa cum laude. In addition to being an outstanding young singer, Timothy is an accomplished pianist, accompanist, vocal coach, stage director and conductor.

January 2016 features his first Eisenstein in a new *Die Fledermaus* for Vero Beach Opera and the spring has his first Verdi, Germont, in *La Traviata* with Opera Columbus. Future repertoire includes Belcore in *L’elisir d’amore*, Valentin in *Faust*, and the lead role of Pelléas.

Luciano Pavarotti told **Adelmo Guidarelli** to “Make opera your bible” when they first met, and since that meeting early in his career he has strived to do so. After meeting Mr. Pavarotti, Adelmo was granted a Fellowship by international superstar Jerome Hines into his young artist program Opera Music Theater International (OMTI). Mr. Hines confirmed Mr. Pavarotti’s sentiment and Adelmo worked with him until his death. In addition to opera, Mr. Guidarelli has hosted a TV show called *Voices Among Us*, won the 2011 MAC Award for “Best Comedy Performer” for the opera comedy show *Operation Opera*, was invited by Ryan Seacrest to perform Mozart’s *Non più andrai* on his E! Channel series *Bank of Hollywood*, was heard on a national commercial for *Lidia’s Italian Gourmet Kitchen* and is a featured soloist on a German children’s CD called *Der Kleine Tanzbar Schubidu*. He is also part of the SONY MBA (Music Business Association) catalog singing the seasonal hits *A Christmas Toast* and *Sing Your Song* (lyrics by Michael MacKenzie Wills). His debut solo album titled *Treasured Songs of Italy & Germany* spawned an International Association of Independent Recording Artists (IAIRA) certified International #1 hit for his dual language version of *Funiculi, Funicula* and he won The Akademia Music Award for Best Gospel Song for his rendition of *Sweet Little Jesus Boy*. He is a voting member of The Recording Academy and an annual participant at the Grammy Awards.

Adelmo will begin 2016 as Dick Deadeye in Gilbert & Sullivan’s *H.M.S. Pinafore* with Shreveport Opera then moves on to Bob Jones University as Don Magnifico in Rossini’s *La Cenerentola* and will return to Shreveport Opera as the Warden in Jake Heggie’s *Dead Man Walking*. He started his 2015 season co-producing a cast album with composer Stephen Melillo of Melillo’s work *Son of the Storm* on which Adelmo also takes on the role of Victor Frankenstein. He then moved on to Shreveport Opera as Alidoro in Rossini’s *La Cenerentola* and joined Central City Opera for the roles of Dr. Grenvil in Verdi’s *La Traviata* and the Inkeeper/Governor in Mitch Leigh’s *Man of La Mancha* for their Summer Festival. In December his one man opera comedy show, *Operation Opera*, will make its orchestral debut with The Garden State Philharmonic, and he won The Akademia Music Award for Best Gospel Song for his rendition of *Sweet Little Jesus Boy*. 2014 highlights included the Sacristan in Puccini’s *Tosca* with The Boston Youth Symphony Orchestra, Martino in Rossini’s *L’occasione fa il ladro* with Little Opera Theatre of New York, baritone soloist at the

Sanibel Music Festival with Opera Theater of Connecticut, his MAC Award winning show *Operation Opera* made its Lincoln Center debut and he took on the title role in *Gianni Schicchi* for Salt Marsh Opera. In 2013 his roles included Horace Tabor in Douglas Moore’s *The Ballad of Baby Doe* with Winter Opera of St. Louis, Don Magnifico in Rossini’s *La Cenerentola* with Salt Marsh Opera, Dr. Nilch in *The Adventures of Superbunny* for the Midtown International Theater Festival, Alfio in Mascagni’s *Cavalleria Rusticana* for The Altamura Summer Music Festival and Don Pasquale in Donizetti’s *Don Pasquale* with Salt Marsh Opera. In 2012 he was seen as Figaro in Mozart’s *Le Nozze di Figaro* for The St. Petersburg Opera, Marcello in Puccini’s *La Boheme* with North Shore Music Festival, Judge Turpin in Sondheim’s *Sweeney Todd* with The St. Petersburg Opera and Tonio in Leoncavallo’s *Pagliacci* with Opera 691. In 2011 he was seen as Dr. Bartolo in Rossini’s *Il Barbiere di Siviglia* with Opera 691, and he had a hugely successful four-week run of his show *Operation Opera* at the Edinburgh Festival Fringe where he became a favorite guest on the BBC’s *Festival Café*. In the U.S., *Operation Opera* won Mr. Guidarelli the MAC Award for Best Comedy/Musical Comedy Performer in New York City, where critics dubbed him “The Clown Prince of Opera.” The show was compared to the work of Victor Borge and Anna Russell. Mr. Guidarelli has worked with such operatic legends as Luciano Pavarotti, Jerome Hines, Giulietta Simionato, Licia Albanese, Sherrill Milnes and Robert Merrill. In Europe he has performed with Opera Evreux of France; as a soloist in Orff’s *Carmina Burana* in Italy, at The Vatican before Pope John Paul II, for Queen Elizabeth in the UK, as well as Spain, Portugal and Germany.

Mr. Guidarelli has been the recipient of career grants from The Schuyler Foundation for Career Bridges, The Amadeus Fund, The Bloomfield chapter of UNICO, The New Jersey Alliance for Performing Artists, The Columbians, The Caruso International Voice Competition, and from Richard and Donna Esteves.

Tenor **Jonathan Blalock** has earned critical praise for his recent portrayal of the title role in *Paul’s Case* by Greg Spears. Steve Smith of the New York Times states that Jonathan “is riveting in the title role: his voice sweet and true, his thin smile telegraphing Paul’s honeyed contempt for his working class surroundings in a steel-dominated Pittsburgh.”

In the 2013-2014 season he debuts with Washington National Opera in the world premiere of *An American Soldier*, joins the Portland Symphony for *The Magic of Christmas*, debuts in *Paul's Case* at the Prototype in the festival and also debuts in *The Fantastic Mr. Fox* with the San Antonio Opera.

Mr. Blalock recently completed two seasons as an Apprentice with Santa Fe Opera, where he covered two Rossini roles: Rodrigo (*La donna del lago*) and Condulmiero (*Maometto II*). In addition, he sang scenes as Peter Quint (*Turn of the Screw*) and the title role in *Le comte Ory*, and covered the Bailiff in the world premiere of Theodore Morrison's *Oscar*.

This season **Andrew Garland** returns to Seattle Opera as Harlekin in *Ariadne auf Naxos*. He has performed the role of Dandini with Opera Philadelphia and Fort Worth Opera, Mercurio (*La Calisto*) and the title role in *Galileo Galilei* (by Philip Glass) at Cincinnati Opera, Papageno at Boston Lyric Opera and Riolo (*Florenzia en el Amazonas*) and Schaunard (*La Bohème*) at Seattle Opera.

Garland is widely recognized as a leader in recital work with dozens of performances around the country including Carnegie Hall with Warren Jones and programs of modern American songs all over the United States and in Canada. Mr. Jones, Marilyn Horne, Steven Blier and a number of American composers and major music publications all endorse him as a highly communicative singer leading the way for the song recital into the 21st century.

He brings his highly communicative style to the concert stage with orchestras including the Atlanta Symphony, Boston Baroque, Albany Symphony, Boston Youth Symphony, National Philharmonic, Washington Master Chorale at the Kennedy Center and DCINY Orchestra at Lincoln Center.

He is a regular with the New York Festival of Song (NYFOS) and has given multiple recitals at Carnegie Hall, the Ravinia Festival as well as Vocal Arts DC; Marilyn Horne Foundation; The Bard Festival; Andre-Turp Society in Montreal; Voce at Pace; Huntsville Chamber Music Guild; Fort Worth Opera; Seattle Opera; Fanfare in Hammond, Louisiana; Cincinnati Matinee Musicale; Tuesday Morning Music Club and dozens of college music series around the country. In 2014 he was the featured recitalist for the NATS National convention where that organization's president declared him "the next Thomas Hampson."

His latest solo CD *American Portraits* (with Donna Loewy, piano) went to #1 on Amazon classical. Garland made four other recordings on the Telarc, Naxos, GPR and Azica Labels.

In past seasons Garland has portrayed Rossini's Figaro with Dayton Opera, Knoxville Opera and Cincinnati Opera (cover), Schaunard at Boston Lyric Opera, Opera Saratoga, Atlanta Opera and Dayton Opera; Ping (*Turandot*) at Arizona Opera, Silvio (*I Pagliacci*) with Hawaii Opera Theater, Don Giovanni at Opera New Jersey, Mozart's Count at Dayton Opera, Guglielmo at Opera Saratoga, Mercurio at Lyric Opera of San Antonio and Annapolis Opera, Giuseppe (*The Gondoliers*) with Utah Opera and Danilo with Sarasota Artist Concert Series.

Other concert performances include Handel's *Messiah* with Boston Baroque, UMS (Ann Arbor, Michigan), Dartmouth Handel Society (Helmuth Rilling, conductor) and the Colorado Bach Ensemble. He has also performed *Carmina Burana*, *Ein Deutsches Requiem*, *Five Mystical Songs*, Faure's *Requiem*, Durufle's *Requiem*, and a number of new and world premiere works for orchestra.

Particularly suited for baroque repertoire, Garland has sung numerous performances with Boston Baroque and the Colorado Bach Ensemble, sang in Cincinnati Opera's first Baroque production (*La Calisto*). He has also soloed with Emmanuel Music in Boston.

Garland is the winner of the Lavinia Jensen, NATSAA, Washington International, American Traditions, NATS and Opera Columbus Competition and was a prize winner in the Montreal International, Jose Iturbi, Gerda Lissner, McCammon and Palm Beach International Competitions. He was an apprentice at the San Francisco Opera Center and the Seattle Opera and Cincinnati Opera Young Artists programs. He has studied at the Steans Institute and is a graduate of the University of Massachusetts at Amherst and the Cincinnati College-Conservatory of Music. His teachers and coaches have included Paulina Stark, Jon Humphrey, Oren Brown, William McGraw, Penelope Bitzas, Elizabeth Mannion, Martin Katz, Margo Garrett, Steven Blier, Donna Loewy, Kenneth Griffiths and Terry Lusk.

RODEHEAVER AUDITORIUM
March 8, 10 and 12, 2016, 8 p.m.

* 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, guests will not be readmitted to their seats.

*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.