



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

P R E S E N T S

Rigoletto

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave

Based on Victor Hugo's drama
"Le Roi s'amuse"

Staged by Erin Naler and Darren Lawson
Conducted by Dwight Gustafson

Scene and costume design by Harrell Whittington
Lighting design by Richard Streeter

CAST OF CHARACTERS (in order of vocal appearance)

Duke of Mantua , a nobleman	Eric Fennell
Borsa , a courtier	Jonathan Kilpatrick
Countess Ceprano , a lady of the court	Melissa Dickerson
Rigoletto , the court jester	Todd Thomas
Marullo , a courtier	Tristan Smith
Count Ceprano , a nobleman	Matt Wally
Count Monterone , a nobleman	Eric Rea
Sparafucile , a hired assassin	Jacob Will
Gilda , Rigoletto's daughter	Megan Monaghan
Giovanna , her nurse	Rebecca Worthington
Page	Lena Pagliarini
Chief Guard	Daniel Nebelski
Maddalena , Sparafucile's sister	Angela Horn
Courtiers: Travis Bloom, Matthew Brinkley, Joshua Brown, Brett Carlson, Trevor Coleman, Peter Crane, Kevin Duke, Benjamin Fetterolf, Benjamin Frost, Nathanael Gentilhomme, John Griffin, Jay Hale, John Hancock, Kirk Hansen, Daniel Madera, Christopher Milburn, Jonathan Moreno, Daniel Nebelski, Jacob Oblak, John Robertson, Brandon Schell, David Schlater, Jonathan Schnur, Matthew Sorrell, Raymond Swope, Matthew Tuttle, Jonathan Watson, Richard Wiggs, Jonathan Willis	
Court Ladies: Kristy Bryson, Tessa Harcourt, Felicity Hiergesell, Emily Hurley, Mallorie Hutchison, Rebecca Isbell, Sylvia Lanier, Rachel Leftwich, Allison Llewelyn, Dianne Pinner, Brandy Ravan, Rebecca Reed, Alicia Rivera, Carla Santana, Kelsey Sorge, Whitney Spence, Laura Spencer, Erin Waterman	
Duchess of Mantua	Dawn Schluetz
Soldiers	Joshua Barr, Matthew Wiggs
Page	Sarah Cochran

MUSICAL STAFF

Chorusmaster and Understudy Preparation	Chris Gilliam
Rehearsal Accompanist	Duane Ream
Understudies	John Chest, Laura Cook, Katherin Kneisley, Matthew LaCava, John Warren
Off-stage Instrumental Ensemble Rehearsal Conductor	Michael Moore

PRODUCTION STAFF

Producer	Darren Lawson
Assistant Stage Director	Rebecca Kaser
Production Manager	Rod McCarty
Costume/Makeup/Hair Supervisor	Dan Sandy
Choreographer	Tessa Harcourt
Set Artist	Jason Waggoner
Set Construction	Randall Snively, Brian Bolton
Prop Master	David Vierow
Technical Engineer	Gayland Slick
Costume Construction	Pam Adams, Barb Filipisic, Rebecca Jelliff, Rebecca Lake, Cynthia Long, Joyce Parsons, Becky Sandy, Jean Sponseller, Bess Whittington
Assistant to the Costume Manager	Rebekah Foster
Wig Master	Rose Marie Blumer
Assistant Wig Master	Ashley Feagin
Assistant Production Manager	Sandy Jaworski
Stage Manager	Max Miller
Audio Supervisor	Max Masters
Supertitle Operator	Heidi Biddle

UNIVERSITY ORCHESTRA

I Violin

Jessica Miskelly, *concertmistress*†
Amy Baus, *assistant concertmistress*
Rachel Uhler
Emilie Shearer*
Samuel Arnold
Kari Dailey
Sarah Beth Vogt
Evamarie Cropsey

II Violin

Esther Minnick†
Kaytlynn Wood
Lisa Herwaldt
Ashley Burr
Timothy Hughes
Erin Twedell

Viola

Amberley Cox†
 Achim Gerber*
 Jessica Velez
 Ron Sondergaard

Cello

Richard Jones†
 Brooks Popwell
 Daniel Guyer
 Caroline Lee

Bass

Alex Jones†
 Amber Eubanks*

Flute

Catherine Jones+
 Abigail Palpent

Oboe

Robert Chest†*
 Andrew Marsh

Clarinet

Natalie Parker†
 Rosanna Durst

Bassoon

Alex Fields†*
 Peter Andersen*

Horn

Peter Bailey†
 Kevin Adkins*
 Jed Gillis
 John Doney

Trumpet

Mark Lopez
 Jocelyn Sorrell

Trombone

Paul Jantz†*
 Paul Matzko
 Ryan Wooldridge

Tuba

Trent Johnson

Timpani

Ben Patterson

Percussion

Anita Mohinani
 Kelli Schmidt

† *principal*

* *faculty/staff/graduate student*

OFF-STAGE INSTRUMENTAL ENSEMBLE

Piccolo

Grace Schneider

Flute

Angela Stockard

Oboe

Karri Fox

Clarinet

Carolyn Pelc

Trumpet

Jonathan Yowell
 Peter Moeller

Horn

Mary Berg
 Maria Phillips
 Sarah Troutman

Euphonium

Jonathan Peters
 Paul Daniel
 Kaye Elston

Tuba

Joel Jenkins

SYNOPSIS

ACT I—Court in The Palace of The Duke of Mantua

In the midst of festivities at court, Rigoletto taunts the Duchess with her husband's infidelities. In private conversation the Duke remarks to Borsa that he has been attracted to a beautiful young girl of the city. The Duke jokes with his court jester about disposing of Count Ceprano, whose wife has also captured the Duke's fancy. As Ceprano and the courtiers swear revenge on the cruel jester, the old Count Monterone interrupts the festivities to denounce the Duke for dishonoring his daughter. When Rigoletto mocks him, Monterone curses the jester, who recoils in horror, fearful for his own daughter, Gilda, whom he keeps hidden away.

ACT II—A deserted street near the homes of Rigoletto and Count Ceprano

That same evening Rigoletto meets an assassin, Sparafucile, but rejects the offer of his services. Unbeknown to the jester, his daughter has already fallen under the spell of the Duke, for she is the beautiful city girl whom he has been following. The Duke comes to her disguised as Gualtier Maldè, a poor student. Fearing that Rigoletto is returning, he flees. His vindictive courtiers, however, abduct Gilda, believing her to be Rigoletto's mistress. They pretend that they are seizing the Countess Ceprano for the Duke, and Rigoletto thus unwittingly aids in the abduction of his own daughter.

Intermission*

ACT III—An apartment in the Duke's palace

The following morning the Duke returns to the palace distraught because he has been unable to find Gilda at Rigoletto's house. His courtiers arrive with the announcement that they have abducted Rigoletto's mistress. After the Duke exits, Rigoletto himself appears, searching for his daughter. The courtiers bar him from the Duke's chambers. Gilda emerges and tells her father she loves the Duke. As Rigoletto swears revenge, she entreats his forgiveness.

ACT IV—A deserted inn by the River Mincio

A month later on a stormy night Rigoletto hires Sparafucile to murder the Duke. Maddalena, the assassin's sister, pleads for the Duke's life; her brother thus agrees to kill instead the first person who enters the inn. Gilda overhears the plan and gives her life for the man she yet loves. Her body is delivered in a sack to the triumphant jester, whose revenge turns to agonizing remorse when he opens his awful burden and discovers his dying daughter. Monterone's curse has therefore come to pass.

ABOUT THE ARTISTS

Eric Fennell is fast becoming one of the most sought after lyric tenors. His opera experience includes leading roles with the San Francisco Opera, New York City Opera, Seattle Opera, Boston Lyric Opera and Arizona Opera. Mr. Fennell has performed a wide variety of opera and operetta roles including Romeo in *Romeo and Juliet*, The Duke of Mantua in *Rigoletto*, Rodolfo in *La Bohème* and Edgardo in *Lucia di Lammermoor*. Equally at home on the concert stage, Mr. Fennell has performed tenor solos for Mozart's *Requiem*, Verdi's *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Creation* and Beethoven's 9th Symphony as well as numerous recitals around the country. Eric received a bachelor's degree in music from Gettysburg College and a masters degree in voice and an Artist Diploma from Boston University, where he was a member of the Opera Institute.

A soprano of exceptional promise, **Megan Monaghan** has been hailed by Opera News as "A voice of pure silver, easily negotiating coloratura flights of fancy with exquisite musicianship." She has performed at leading opera companies throughout the United States and Europe and has been a featured soloist with a variety of symphonies throughout the country. Ms. Monaghan also recorded Maestro Lorin Maazel's opera *1984* with the conductor before its premiere at Covent Garden. Other credits of note include performances with the Lyric Opera Cleveland, Dayton Philharmonic and the Columbus Symphony, a concert at the White House, as well as recitals with her voice and guitar duo, Due Colori. 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. She is a master's graduate of the University of Cincinnati's College-Conservatory of Music.

A seasoned performer, **Todd Thomas** established himself as a Verdi baritone early in his career, having sung title roles in *Falstaff*, *Macbeth*, *Othello*, and *Il Trovatore*, among others. Other roles include Scarpia in *Tosca*, Enrico in *Lucia di Lammermoor*, Marcello in *La Bohème*, and Belcore in *L'elisir d'amore*. As a recital and concert artist, Mr. Thomas has appeared on both sides of the Atlantic and receives accolades worldwide. In addition to his international appearances in Italy, France, Switzerland, Holland and a four-year engagement in Germany, he has performed with the Opera Orchestra of New York, Opera Columbus and Opera Company of Philadelphia.

An experienced concert artist, **Jacob Will** has appeared with the New York Philharmonic, the New York City Opera and the San Francisco Opera. He has also appeared internationally with the Berlin Radio Symphony Orchestra and the Vienna Symphonic Orchestra and at the San Francisco Symphony International Bach Festival of Schaffhausen, Switzerland. Mr. Will has sung for

many years with the Zürich Opera, appearing in roles such as Raimondo in *Lucia di Lammermoor* and Colline in *La Bohème*. A native of Hartsville, South Carolina, Mr. Will attended Furman University and graduated from the University of South Carolina and the Cincinnati College-Conservatory of Music. He has been a prizewinner in various international singing competitions, including the Munich Competition and the Queen Elizabeth Competition of Brussels.

Mezzo-soprano **Angela Horn**, named one of New York City Opera's Outstanding Artists of the Year, is performing to critical acclaim worldwide. She remains in constant demand in houses worldwide such as the New York City Opera, Boston Lyric Opera, Opera Carolina and the Baltimore Opera. Ms. Horn has performed to popular acclaim on four continents, including engagements with the National Theater of the Dominican Republic, Opera Lyra Ottawa, Opera Pacific, Opera de Monte Carlo and Hamburgische Staatsoper, and has toured with Roberto Alagna in Japan. Ms. Horn has also appeared as soloist with orchestras such as the Toronto Symphony, the Bach Society of Saint Louis and the Apollo Chorus of Chicago in Orchestra Hall, The National Chorale of New York City and the American Symphony Orchestra in Lincoln Center's Avery Fisher Hall. Ms. Horn received her undergraduate musical training at the Conservatory of Music in Kansas City and completed her advanced vocal studies at the Juilliard School in New York City, where she was a graduate of the Juilliard Opera Center.

RODEHEAVER AUDITORIUM
March 13, 15 and 17, 2007, 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
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