



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES
PRESENTS

TOSCA

by Giacomo Puccini

Libretto by Giuseppe Gicosa and Luigi Illica

After the play by Victorien Sarou

Conducted by Dwight Gustafson

Staged by Marius Pundys

Scene and costume designs by Harrell Whittington

Lighting by Richard Streeter

CAST OF CHARACTERS

(in order of vocal appearance)

Angelotti , <i>an escaped political prisoner,</i> <i>Former Consul of the defunct Roman Republic</i>	Todd Jones
Sacristan <i>of the Church of Sant' Andrea della Valle</i>	Marc Rattray
Cavaradossi , <i>a painter and Bonapartist</i>	Dallas Bono
Tosca , <i>a famous singer</i>	Maria Ciccaglione
Scarpia , <i>chief of the Roman police</i>	Charles Austin
Spoletta , <i>a police agent</i>	Robert Yacoviello
Sciarrone , <i>a police officer</i>	Mark Jeffords
Shepherd Boy	Daniel Overly
Jailer at Castel Sant' Angelo	Jacob Jones

LADIES, NUNS, NOBLES, CITIZENS, SOLDIERS, POLICE AGENTS, BOYS' CHOIR, AND CLERGY: Dustin Ballentine, Kyle Ballentine, Carrie Banks, Daniel Banks, Edward Barrett, Sheralyn Berg, James Bohannon, Jacklyn Bowman, Christopher Collins, Elizabeth Comer, Jeremy Dameron, Daniel DeCarvalho, Adam Dierking, Shaun Dunn, Joseph Elrod, Meghann Fletcher, Allyson Fulmer, Brian Galante, Rebecca Harding, Samuel Henning, Adam Howell, Amanda Hoyler, Mark Hynek, Taylor Illsley, Ken Ilg, Timbrel Jones, Sarah Katka, Cameron Kinvig, Daniel Kreider, Cameron Lawson, William Lee, Brian Lindsay, Wendy Lloyd, Krista Martin, Tory Martin, Joel McAllister, Megan McCauley, Caleb McQuaid, Karen Meyers, Jonathan Michalek, Jennifer Mitchell, Brianna Moore, Thomas Mount, David Nichols, Ryan Nichols, Michael O'Brien, David Overly, Jerry Peacock, Jennifer Picard, Michael Pope, Aras Pundys, Daniel Purvis, Michelle Randall, Dennis Rasmussen, Rudolf Reimer, Korrine Ringer, Michael Rogers, Mark Rosedale, Jonathan Sandy, Jose Serrano, Rachael Shore, Abram Siegel, Anna Siegel, Ruth Steel, Ethan Strickler, Naomi Tashiro, Rebecca Teat, Dalen Tipmore, Delena Trombly, Ruth Umlauf, Elisabeth Wagner, Gordon Weigand, Kerry Weigand, Sunny Weigand, Brian Weiss, David Welch, Robert Wesley, Rachel White, David Wynn, Daniel York

MUSICAL STAFF

Chorusmaster	David Parker
Boys' Choir Director	Stan Eby
Stage Conductor	Robert Grass
Understudies	Todd Jones, Grant Lewis, Mistie Cato, Stan Eby
Coach-Accompanist	Joanna Hughes

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rodney McCarty
Set Decoration	Kenn Brinson
Assistant Production Managers	Caleb MacGill, David Vierow
Assistant to the Director	Sharon Murry
Stage Manager	Jacob Wood
Costume/Makeup/Hair Supervisor	Dan Sandy
Costume Construction	Pam Adams, Barb Filipsic, Joyce Parsons, Becky Sandy, Jean Sponseller
Hairstylist	Michele Labar
Audio	Max Masters

UNIVERSITY ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Dianne Pinner, Jonathan Albright, Stephen Schaub, Emilie Schearer, Rachel Harding, Matt Umlauf, Sarah Roberts, **Second Violin:** Brian Pinner,* Rachelle Emory, Rebecca Grove, Ginny Owens, Darby Innerst, Sarah Wynveen, Nathan Ilg, **Viola:** Brian Evans,* Achim Gerber, Cara Callan, Mark Evans **Cello:** Christine Lee*, Rebecca Parker, Heather Wall, Adam Gustafson, **Double Bass:** Reggie Lamb,* Amber Eubanks, **Flute:** Esther Waite,* Jennifer Wynveen, Lori Andrews, **Oboe:** Dawn Barrier,* Sarah Feece, **English Horn:** Kate Neff, **Clarinet:** Bob Chest,* Garrett Lee, **Bass Clarinet:** Frank Delo, **Bassoon:** Alex Fields,* Greg Graf, **Horn:** Rebecca Mason,* Ben Ebner, Stephen Doney, Debby Baker, **Trumpet:** Jason Steffoff*, Victoria Ott, Ryan Tuttle, **Trombone:** Aaron Greene,* J. D. Howell, Mike Moreau, **Bass Trombone:** David LaPage, **Harp:** Emily Zane, **Timpani:** Dan Musselman, **Percussion:** Matt Whitcomb, Mike Coleman, **Organ:** Ed Rea

**denotes principal*

STAGE MUSICIANS

Flute: Janene Brackbill, **Viola:** Lydia Lowe, **Harp:** Elisabeth Wagner, **Keyboard:** Stacey Scott, Jason Payne

SYNOPSIS

SETTING: *Rome in June 1800. A city torn asunder by political strife, at this time under the authority of the ruthless Queen of Naples (Maria Carolina, daughter of Maria Theresa of Austria and wife of the Bourbon puppet monarch, Ferdinand IV).*

ACT I—The Church of Sant' Andrea della Valle

Angelotti, an escaped political prisoner, flees to the church where he conceals himself in the private chapel of the Attavanti family. The old sacristan shuffles in. Soon Mario Cavaradossi, an artist and follower of the Bonapartists, arrives to work on a painting inspired by the Marchesa Attavanti, Angelotti's sister, whom he has seen in prayer. After the grumbling sacristan leaves, Angelotti ventures out of the chapel and recognizes his friend, Mario. Their reunion is interrupted by the arrival of Tosca, who comes to plead with Mario for a rendezvous in the country. Suddenly noticing the painting, Tosca becomes jealous of the young Attavanti. Mario assures her that she has nothing to fear and hurriedly dismisses her. He offers Angelotti refuge at his villa. A distant cannon shot signals the prisoner's escape, and the two men leave together. The sacristan returns, and a group of boisterous choir boys enters. He announces that they will sing in the celebration of Napoleon's defeat at the Battle of Marengo. Their clamorous reply is cut short by the sudden appearance of Baron Scarpia and his agents who are searching for Angelotti. Scarpia finds a woman's fan, part of the female disguise that had been left for Angelotti by his sister. At this point, the unsuspecting Tosca returns, and Scarpia uses the fan to incite her jealousy. Believing Mario unfaithful, she vows vengeance and leaves in a tearful rage, followed by Scarpia's agents. The church fills with worshipers, and as the procession advances toward the high altar and the *Te Deum* is sung, Scarpia swears that Mario and Angelotti shall be destroyed and that Tosca shall be his.

INTERMISSION*

ACT II—Scarpia's Apartment in the Palazzo Farnese

Scarpia, impatiently awaiting news of Mario and Angelotti, sends a note to Tosca, who is singing at Queen Carolina's celebration below, telling her that he has word of her lover. Mario has been arrested and is now brought in. Soon Tosca arrives, and as Mario is taken to the torture chamber, he warns Tosca to say nothing. Unable to bear Mario's suffering, she reveals that Angelotti's hiding place is an old well in the garden near Mario's villa. At that moment, Sciarrone brings word that contrary to the recent report, Napoleon was victorious at Marengo. Mario's rejoicing seals his doom as a political enemy, and he is dragged from the room. Tosca, now alone with her tormentor, pleads for mercy. Spoletta interrupts with news that Angelotti took poison at the moment of capture. Finally, under great duress, Tosca agrees to yield to Scarpia if he will stay Mario's execution and give them both a safe-conduct to leave the country. Scarpia promises he will order a mock execution for Mario, after which he will be freed. No sooner has Scarpia signed the safe-conduct than Tosca snatches a knife gleaming in the candlelight and fatally stabs him.

INTERMISSION*

Act III—The Roof of the Prison Castel Sant' Angelo⁸

Dawn brings preparations for the execution, and Tosca and Mario are granted a short time alone. She shows him the safe-conduct and tells him that he must pretend to be shot and remain prostrate until the officials have departed. At four o'clock the execution appears to go as planned, but when Tosca rushes to Mario telling him to arise quickly, she finds he is dead. Now Scarpia's murder has been discovered, and as his agents rush up to the roof to apprehend Tosca, she leaps over the battlement to her death.

ABOUT THE ARTISTS

Charles Austin, a former Marine Corps helicopter pilot from Nebraska, is quickly being regarded as a major new musical talent on the operatic and concert scenes. He made his New York debut with the New York Chamber Orchestra, under the direction of Maestro Gerard Schwarz in Shostakovich's *Symphony No. 14*. As part of the Masterwork Chorus, Mr. Austin made his Carnegie Hall debut in Handel's *Messiah*, with two further appearances there singing Verdi's *Nabucco* with the Collegiate Chorale and in Beethoven's *Missa Solemnis* with the St. Cecilia Symphony Orchestra and Chorus. Recent and forthcoming engagements include the role of Mephistopheles in Madison Opera's *Faust*, General Yermelov in Prokofiev's *War and Peace* in the Spoleto Festival (Italy), Dvorak's *Te Deum* with the Fort Wayne Symphony, Sparafucile in Verdi's *Rigoletto* with the Madison Opera, and Raimondo in the Utah Opera's production of *Lucia de Lammermoor*. Mr. Austin appeared as Basilio in the 1999 production of Rossini's *The Barber of Seville* here at Bob Jones University.

Dallas Bono is beginning to establish himself as one of this country's most promising young tenors. Originally from St. Louis, Missouri, Bono returned to his home city as an apprentice in the Opera Theatre of St. Louis' 1997 production of Puccini's *La Rondine*. His roles have been many: Rodolfo in *La Boheme*, the Duke of Mantua in *Rigoletto*, the title role in Offenbach's *Les Contes du Hoffmann*, and Don Jose in *Carmen*, to name a few. He has sung with the Opera Theatre of St. Louis, Arizona Opera, Opera in the Heights, Opera Colorado, Central City Opera, Sarasota Opera, and the Austin Lyric Opera. Bono made his New York debut last summer, performing in Central Park the title role of Giuseppe Verdi's *Don Carlos* with the New York Grand Opera. He has won the prestigious Stanley Richmond award for an outstanding artist at Opera Theatre of St. Louis and was welcomed as an artist in residence with the company in 1997. Mr. Bono resides in Philadelphia and continues to be a student of the great tenor, Enrico DiGiuseppe.

Maria Ciccaglione 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 Madame Butterfly, Giorgetta in *Tabarro*, Maddalena in *Andrea Chenier*, 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*.

Marc Rattray, a BJU alumnus, earned undergraduate and graduate degrees here in church music before going on to doctoral studies in voice at the University of South Carolina. Recently he sang Figaro in the Newberry (SC) Opera production of *The Marriage of Figaro*. Previous opera roles in BJU productions include Raimondo in *Lucia di Lammermoor*, Ferrando in *Il Trovatore*, and Mathieu in *Andrea Chenier*. He was bass soloist in the BJU performances of Haydn's *Creation* last November.

Robert Yacoviello, a voice performance graduate assistant, has participated in a number of BJU productions. He began his opera appearances with *Faust*, performed the role of Marullo in *Rigoletto*, and has been an understudy in *Fidelio* and *Aida*.

Four students make their first appearance in solo roles in a BJU opera production. **Todd Jones** is a sophomore prelaw major from Clermont, Florida. **Mark Jeffords** is a junior humanities major from Columbus, Ohio. **Jacob Jones** is a freshman voice performance major from Oakdale, Connecticut. **Daniel Overly** is a fifth grader at Bob Jones Elementary School.

RODEHEAVER AUDITORIUM

March 13, 15, and 17, 2001

8 P.M.

§ Please be advised that there will be loud gunfire during the execution scene in Act III.

* 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
Rainbow Paint and Wallpaper.