



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES
P R E S E N T S



Lucia di
Lammermoor

By Gaetano Donizetti

Libretto by Salvatore Cammarano

Based on Sir Walter Scott's novel,
The Bride of Lammermoor

Conducted by C. Stanley Eby

Staged by William McCauley

Scene and costume design by Jeffrey Stegall

CAST OF CHARACTERS

(in order of vocal appearance)

Normanno , <i>Captain of the guard</i>	Brad Baugham
Enrico Ashton , <i>Lord of Lammermoor, Lucia's brother</i>	Zheng Zhou
Raimondo Bidebent , <i>Chaplain of Lammermoor</i>	Les Young
Lucia	Elizabeth Parcels
Alisa , <i>companion to Lucia</i>	Sheralyn Berg
Sir Edgardo Di Ravenswood	John Daniecki
Lord Arturo Bucklaw	Rudi Reimer
Ladies and knights related to the Ashtons, inhabitants of Lammermoor: Gina Ahn, James Barnard, Shellie Beeman, Matt Bergstrom, Luke Benton, Tim Boase, Wes Callan, Natalie Chavers, Tyler Corwin, Micah Coston, Kathy Clark, Michael Dodgens, Gwen Egolf, Joshua Elmore, Mark Evans, Michelle Getz, T.J. Getz, Alyssa Hamilton, Heidi-Jean Hartman, Rachel Henning, Adam Howell, Amanda Hoyler, Josh Hummer, Paul Keew, Seth Killen, Sara Martin, Sharon Mason, Megan McAdams, Larry McKeithan, Raven McKie, Sarah Merkle, Brock Miller, Erin Naler, Daniel Newman, Dan O'Rourke, Jon Parker, Phil Petersen, Lori Ramey, Mark Rea, Ben Reyes, Ginny Rinard, Mark Rosedale, Jason Schlichting, Amy Schoneweis, Ruth Steel, Joanna Straub, Laura Talbert, Charity Trahms, Joseph Waggoner, Ben Wagner, Betsy Wagner, Bob Wesley, Beka Winder, Dave Wynn, Nenen Yanson	

MUSICAL STAFF

Chorusmaster	Grant Lewis
Understudies	Grant Lewis, Jonathan Polar, Yoh Shirato, Delena Trombly
Rehearsal Accompanist	Becky Baugham

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rod McCarty
Assistant Production Managers	Randy Snively, Dave Vierow
Assistant Stage Director	Joanie Pegram
Stage Manager	Jake Wood
Dramaturg	Janie McCauley
Movement Coach	Anne Nolan
Assistant Movement Coach	Luke Benton
Costume/Makeup/Hair Supervisor	Dan Sandy

Costume Construction Pam Adams, Barb Filipic, Joyce Parsons,
 Becky Sandy, Jean Sponseller, Viola Zeller
Wardrober Mary Ellen Rodgers
Hair/Makeup Assistants Sara Harney, Alison Schooler
Audio Supervisor Max Masters
Lighting Coordinator Richard Streeter
Design Assistants Jay Bopp, Rachel Fisher
Set Decoration Jason Waggoner

UNIVERSITY ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Kristin Coleman, Sarah Roberts, Kris Miller, Emilie Shearer, Brian Pinner **Second Violin:** Rachele Emory*, Rebecca Peterson, Becca Grove, Ronda Herold, Ginny Owens, Stephanie Barko **Viola:** Lydia Lowe*, Achim Gerber, Philip Emory, Darby Innerst **Cello:** Heather Wall*, Rebecca Parker, Chris Lee, Lynsey Haught **Double Bass:** Reggie Lamb*, Amy Ketcham **Piccolo:** Miriam Warlick **Flute:** Esther Waite*, Valerie Gray **Oboe:** Dawn Barrier **Clarinet:** Bob Chest*, Frank Delo **Bassoon:** Alex Fields*, Greg Graf **Horn:** Mark Frederick*, Priscilla Repko, Stephen Doney, Becca Phillips **Trumpet:** Daniel Birnschein*, Deborah Matzko **Trombone:** Paul Jantz*, Miles Coleman, Michael Moreau **Percussion:** Rob Schoolfield*, Michael Coleman, Matt Whitcomb **Harp:** Emily Waggoner

*denotes principal

SYNOPSIS

SETTING:

Seventeenth Century, The Lammermoor District of Southeast Scotland

ACT I, SCENE 1

Ruins of Ravenswood

Normanno, the chief huntsman of Enrico Ashton, urges his men to identify a stranger lurking about the grounds. Enrico, preoccupied with his declining fortunes, is disturbed that his sister, Lucia, refuses to marry Arturo Bucklaw. Raimondo suggests that Lucia's grief over her mother's death makes her reluctant, but Normanno declares that she is in love with Enrico's hated rival, Edgardo, the former Lord of Ravenswood. The huntsmen return with news that arouses Enrico's anger: the stranger is Edgardo.

ACT I, SCENE 2

Park near Lammermoor

As Lucia and her companion Alisa impatiently await a secret meeting with Edgardo, Lucia recounts an ancestor's murder by a lover at the very fountain where they sit. She has seen the ghost arise from the fountain. Edgardo arrives and tells Lucia that he has been sum-

moned to France and that he is determined to ask Enrico for Lucia's hand in marriage before departing. But Lucia, fearful of her brother, wants to keep their love a secret. Thus they solemnly exchange rings, each swearing that this symbolic gesture comprises a formal engagement. Promising to be faithful to Lucia, Edgardo departs.

INTERMISSION*

ACT II, SCENE 1

Ashton's Apartment, Lammermoor Castle

Normanno forges a letter relating Edgardo's faithlessness to Lucia. Having come to protest the inhuman harshness of her brother, Lucia learns that Arturo has arrived to marry her. When she reminds her brother of her pledge to another, Enrico produces the forged letter and pleads that his only salvation from his enemies is to ally his family with Arturo.

ACT II, SCENE 2

Great Hall of Lammermoor Castle

As guests and retainers of Lammermoor greet Arturo, he assures Enrico that he will renew the Lammermoor fortunes. When Lucia arrives, Arturo signs the marriage contract. Barely aware of what she is doing, Lucia adds her signature just as Edgardo bursts into the hall demanding his bride. Raimondo produces the contract. When Lucia acknowledges her signature on the document, Edgardo returns her ring, takes his from her, and tramples it underfoot.

INTERMISSION*

ACT III, SCENE 1

Great Hall of Lammermoor Castle

The wedding guests crowd into the great hall, but Raimondo stops the celebration. He relates that when a mortal cry came from the wedding chamber, he entered to find Arturo dead and Lucia with a bloody dagger in her hand. The insane Lucia then appears, in her madness imagining that she has been granted permission to marry Edgardo. Her mind wanders to a vision of the church, of candles, and of the wedding ceremony. Discovering the truth as he rushes in, Enrico feels remorse at the sight of his sister. Lucia collapses, declaring that heaven will be empty for her until she is joined there by Edgardo.

ACT III, SCENE 2

The Tombs of the Ravenswoods

Edgardo awaits a duel with Enrico among the tombs of the Ravenswoods. Lord Ashton's retainers bring news that Lucia is near death. Edgardo, hearing the death bell, starts off to see Lucia, but Raimondo stops him with news of her death. Heartbroken, Edgardo stabs himself, desiring to at last be united with Lucia in death.

ABOUT THE ARTISTS

Zheng Zhou, with his resonant baritone voice, made his debut with the Metropolitan Opera in 1993 as Yamadori in *Madama Butterfly*, and later returned to sing Ping in *Turandot* and Fiorello in *Il barbiere di Siviglia*. Mr. Zhou's orchestral repertoire includes Bernstein's *Chichester Psalms* at the Tanglewood Festival with Seiji Ozawa; Brahms' *Ein Deutsches Requiem* at Carnegie Hall and with the Jacksonville Symphony; and *Carmina Burana* with the Baltimore Symphony, the Pacific Chorale, and the Portland Symphony. Mr. Zhou has performed with the Greenville Symphony for Mahler's *Symphony No. 8* and the Illinois Symphony for Mendelssohn's *Elijah*. He can be heard as Abraham Lincoln on Nonesuch Records' recording of Philip Glass's *The Civil Wars* and as the baritone soloist in Johannes Somary's *Song of Innocence*. He has given recitals at Tanglewood and in Baden bei Wien, Austria. Mr. Zhou holds degrees from the University of Illinois, St. Louis Conservatory, and the Shanghai Conservatory and a diploma in Lieder performance from the Schubert Institute in Vienna.

Les Young, a lyric bass, has performed in all four corners of the United States. His operatic roles include *Aida*, *The Barber of Seville*, *La Boheme*, *Così fan Tutte*, *Don Pasquale*, *Macbeth*, *Samson et Dalilah*, *Il Trovatore*, and many others. Mr. Young has performed a diverse repertoire of oratorio selections, including Verdi's *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Saint-Saens' *Christmas Oratorio*, Rossini's *Stabat Mater* and Beethoven's *9th Symphony*. Mr. Young completed a recent tour in the western United States, where he performed *Brahms' Requiem* with the Mormon Tabernacle Choir.

Elizabeth Parcels, coloratura soprano, came to international attention as Olympia in the Wernicke production of Offenbach's *Les contes d'Hoffmann*. Miss Parcels has in her repertoire such title roles as *Linda Di Chamounix*, *Lucia di Lammermoor*, and *Maria Stuarda*. She has also performed in Strauss's *Ariadne auf Naxos* as Zerbinetta, Verdi's *Rigoletto* as Gilda, and Norina in *Don Pasquale*. In 1996, Miss Parcels participated in the gala concert opening of the Detroit Opera House. She shared the stage with Luciano Pavarotti, Joan Sutherland, Helen Donah, and Leona Mitchell, among others. She has appeared with such orchestras as the London Symphony Orchestra, the Detroit Symphony, the Berlin Barock Orchestra, the BBC Symphony Orchestra, and the Cologne Chamber Orchestra. A native of Detroit, Michigan, Miss Parcels received her musical education at the Interlochen Arts Academy, Michigan, and at the New England Conservatory of Music, where she earned bachelor's and master's degrees in music.

John Daniecki, tenor, made his debut in the summer of 1995 with the Spoleto Festival in Italy. He has sung *Carmina Burana* with the symphonies of San Francisco, Dallas, Pittsburgh, Cincinnati, Houston, Phoenix, and Atlanta, as well as with the New York City Opera and L'Opera de Montreal; and both Mozart's *Mass in C* and Haydn's *The Creation* with the New Jersey Symphony. In Europe, Mr. Daniecki has appeared at the Wexford Festival, with the Scottish Opera and the Dublin Grand Opera. His many roles include Pedrillo in *Die Entführung aus dem Serail* with the Washington Opera, Almaviva in *Il barbiere di Siviglia* with both the New York City Opera and Bob Jones University, Dr. Caius in *Falstaff* with the Baltimore Opera, and Simpleton in *Boris Godunov* with the Milwaukee Symphony.

Three University students appear in solo roles in tonight's production. **Brad Baugham**, tenor, received his bachelor of arts in Bible with a minor in music in 1997 and is now a graduate assistant working toward the master of divinity degree. **Sheralyn Berg**, mezzo-soprano, completed her bachelor's degree in voice performance in May and is now a graduate assistant in the voice department working toward the master of music degree in voice performance. **Rudi Reimer**, tenor, is a junior voice performance major and will receive his bachelor's degree in May 2003.

RODEHEAVER AUDITORIUM
March 5, 7, and 9, 2002, 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
www.needcomfort.org.