

August 4 and 6 • 7:30 pm
Whittington-Pfohl Auditorium

Rigoletto

Brevard Music Center Orchestra • Janiec Opera Company
David Efron, conductor • David Gately, director

Giuseppe Verdi
Libretto by Francesco Piave

Rigoletto
Act I, Scene I: The Duke's Court
Act I, Scene II: Rigoletto's House

INTERMISSION

Act II: The Court

INTERMISSION

Act III: Sparafucile's Inn

Jill Hermes, production manager
Robin Vest, set designer
Andrea Boccanfuso, lighting designer
Cheryl Hart, costume designer
Jillian Rivers, wig and make-up designer
April Anderson, prop master
Chad Stewart, sound designer
Barry Sparks and David Nelson, technical directors
Margaret Kellner, stage manager
Gregory Smith, house manager
Surtitles written by John Hoomes

Tonight's performance has been sponsored in part by Al Platt/Architect, PA.

About the Performers

David Effron, conductor

Artistic Director of the Brevard Music Center
For Effron's biography, please visit brevardmusic.org.



Carlos Serrano, baritone

Professor of voice at Temple University and
Academy of Vocal Arts
For Serrano's biography, please visit brevardmusic.org.



Max Wier, bass

Hometown: San Antonio, TX
School: Rice University
Notable roles: Snug in *A Midsummer Night's Dream*, Superintendent Budd in *Albert Herring*
First year at BMC



Catherine Martin, mezzo-soprano

Hometown: San Antonio, TX
School: University of North Texas
Notable roles: Principessa in *Suor Angelica*, Mrs. Segstrom in *A Little Night Music*
First year at BMC



Andrew Hill, baritone

Hometown: Midland, MI
School: University of Michigan
Notable roles: Giuseppe Palmieri in *The Gondoliers*
First year at BMC



Adam Cioffari, tenor

Hometown: Westerville, OH
School: Indiana University
Notable roles: Lord Chancellor in *Iolanthe*, The Duke of Plaza-Toro in *The Gondoliers*
Second year at BMC



Gregg Jacobson, tenor

Hometown: Boston, MA
School: New England Conservatory
Notable roles: Prince Charmant in *Cendrillon*, Quint in *The Turn of the Screw*
First year at BMC



David Gately, director

For Gately's biography, please visit brevardmusic.org.



Lee Kathleen Taylor, soprano

Hometown: Rochester, NY
School: Tufts University, New England Conservatory of Music, Florida State University
Notable roles: Susanna in *The Marriage of Figaro*, Rose in *Street Scene*, Musetta in *La Bohème*
Second year at BMC



Joanna Gates, mezzo-soprano

Hometown: Austin, TX
School: North Carolina School of the Arts, Eastman School of Music
Notable roles: Ottavia in *The Coronation of Poppea*, Bianca in *The Rape of Lucretia*
Second year at BMC



Tyrone Hayes, baritone

Hometown: New Orleans, LA
School: University of New Orleans
Notable roles: Gianni Schicchi in *Gianni Schicchi*, Porgy in *Porgy and Bess*
First year at BMC



Jonathan Zeng, tenor

Hometown: Lansing, IL
School: Western Illinois University
Notable roles: Candide in *Candide*, Tamino in *The Magic Flute*, Koko in *The Mikado*
First year at BMC



Jennifer Moore, soprano

Hometown: Richmond, TX
School: Rice University
Notable roles: Governness in *The Turn of the Screw*, Nancy in *Albert Herring*
Second year at BMC

Amanda Kingston, soprano

Hometown: Middleton, WI
School: University of Michigan at Ann Arbor
Notable roles: Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Madline Astar in *Titanic*
First year at BMC

CAST

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|------------------------------|---------------------|
| The Duke of Mantua | Gregg Jacobson |
| Rigoletto, his court jester | Carlos Serrano |
| Gilda, daughter of Rigoletto | Lee Kathleen Taylor |
| Sparafucile, an assassin | Max Wier |
| Maddalena, his sister | Joanna Gates |
| Giovanna, Gilda's nurse | Catherine Martin |
| The Count of Monterone | Tyrone Hayes |
| Marullo, a cavalier | Andrew Hill |
| Matteo Borsa, a courtier | Jonathan Zeng |
| The Count of Ceprano | Adam Cioffari |
| The Countess, his wife | Jennifer Moore |
| Page to the Duchess | Amanda Kingston |

Gentlemen of the Court

| | |
|-----------------|---------------|
| Jack Beetle | Ryan Goessl |
| Shane McDonough | Adam Lau |
| Nathan Oakes | Kevin Murphy |
| Daniel O'Dea | Taylor Horner |
| Alexander Ebin | Matthew Young |
| David Young | |

Ladies of the Court and Courtesans

| | |
|-------------------|-------------------|
| Megan Brand | Sarah Craft |
| Heather Phillips | Megan Roth |
| Kristina Riegler | Janel Frazee |
| Rebecca Comerford | Jennifer Rossetti |
| Ashley Kerr | |

Synopsis

Act I Scene 1

At a ball at the ducal court of Mantua, the hunchbacked jester Rigoletto mocks the courtiers cuckolded by the profligate Duke, stirring them to plans of vengeance. Count Monterone appeals to the Duke for the return of his dishonored daughter, but is cruelly mocked by Rigoletto. Enraged, Monterone calls down a father's curse on the terrified jester.

Scene 2

Outside his house, Rigoletto encounters Sparafucile, a professional assassin, but has no need of his services. Rigoletto warns his daughter Gilda to remain concealed in their home. She does not reveal to him that she has fallen in love with a handsome young man she has encountered on her way to church. The object of her affections is the Duke, who appears as soon as Rigoletto has left, bribing Gilda's nurse to admit him and to speak well of him to Gilda. He tells her he is a poor student. After he leaves, the courtiers come to abduct Gilda, believing her to be Rigoletto's mistress. They trick Rigoletto into assisting them, assuring him that it is the Countess Ceprano they are abducting from the neighboring house. When he realizes what has happened, he is distraught. He remembers the curse.

Act II

The courtiers describe their abduction of Gilda to the Duke. He is delighted to discover that she has been brought to his palace and awaits him in his bedroom. Rigoletto now enters, feigning indifference but desperately seeking signs of the whereabouts of his daughter. When he realizes what has happened he first curses, then pleads with the courtiers for her return, but to no avail. Gilda appears *en dishabille* (undressed), and Rigoletto swears vengeance on the Duke.

Act III

The Duke has been lured to a remote inn by Sparafucile's sister Maddalena. Rigoletto has paid Sparafucile to kill the Duke and to deliver his body in a sack so that he may himself throw it into the Mincio. Rigoletto brings Gilda with him to spy on the inn, hoping to reinforce the notion that the Duke is not a man of honor in affairs of the heart. Gilda is unimpressed. Rigoletto sends her home to change into men's clothing for their flight to Verona. Infatuated with the Duke herself, Maddalena begs her brother to spare him and to murder the jester instead. His sense of professional responsibility offended, Sparafucile refuses, but does go so far as to agree that if anyone else should happen to show up at the inn on this wild and stormy night, he will murder them instead. Gilda, returning and hearing all this, sees her chance to help the man she loves. She boldly walks up to the door of the inn, knocks, is admitted and promptly stabbed and stuffed into the sack for Rigoletto. Rigoletto is just about to throw the sack in the river when he hears the Duke still singing in the inn. Wildly he opens the sack to find his dying daughter, who with her last breath assures him that she will pray for him with her mother in heaven. Again, Rigoletto recalls Monterone's curse.

—Copyright Rick Bogart

Note on the Opera

In 1999 the Warner Bros. corporation digitally altered 65 seconds of Stanley Kubrick's film *Eyes Wide Shut* to avoid an NC-17 rating from the Motion Picture Association of America. An NC-17 rating would have stigmatized the film and prevented any possibility of commercial success, or so the thinking seemed to go. Critics and many others, predictably, were outraged.

"There is nothing new under the sun."—Ecclesiastes 1:9

Victor Hugo's play *Le Roi s'amuse* (1832) dramatized, in most unflattering terms, the life of Francis I, who reigned as king of France from 1515 until 1547. In truth the Francis character is but a stand-in for Louis-Phillipe, ostensible king of France at the time the play was written. Outrage. Cries of lèse-majesté. Shut it down, said the French censors, and an absolute prohibition against Hugo's play was enacted after the first performance. Hugo finally saw the play again in Paris fifty years later, in 1882.

The French could not prohibit *Le Roi s'amuse* beyond France, however, and Giuseppe Verdi found its subject dramatically irresistible. In 1850 he and librettist Francesco Piave began to adapt the work for a production at the La Fenice theatre in Venice. Alas, Verdi had no more luck than Hugo, as Austrian censors got wind of the project and threatened to halt it. (In 1850 Austria controlled northern Italy, including Venice.) In the end Verdi and Piave agreed to change Francis I to the "Duke of Mantua" and the setting from Paris to a distant duchy. The most lurid scenes were cut or changed (cf. Warner Bros. and *Eyes Wide Shut*). The title became *Rigoletto*, the name of the court jester around whom everything revolves.

La Fenice premiered *Rigoletto* in 1851. In its engineered form it became less a political drama than a tragic, human one, and it created a sensation. Soon it was performed around the world, and it came to New York as early as 1855.

—Bruce Murray

Steinway & Sons Piano Sale

The Brevard Music Center has proudly selected the pianos of Steinway & Sons, "the standard of excellence," as our performance and practice instruments. More than 73 Steinway, Boston, and Essex instruments are used by the students and faculty here at BMC for only seven weeks, and they must be sold at the end of our summer season.

The sale, coordinated by Case Brothers of Spartanburg, will take place on August 12-14. Access is by appointment only; to schedule an appointment, call 1-888-845-3896.

Janiec Opera Company Production Staff

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| General Manager | John Greer |
| Conductors | David Effron John Greer |
| Stage Directors | David Gately Vincent Liotta Martha Collins Gerard Floriano |
| Chorus Master | Andrew Campbell |
| Collaborative Piano Coordinator | James Lesniak |
| Coaches | Charles Prestinari Lucia Campbell |
| Italian Diction Coach | Jill Hermes |
| Production Manager | Lora Napier |
| Set Designer | Robin Vest Andrea Boccanfuso |
| Lighting Designer | Jessica Burgess |
| Assistant Lighting Designer | Ashley Gregg |
| Costume Designer | Cheryl Hart |
| Technical Director | Barry Sparks |
| Assistant Technical Director | David Nelson |
| Master Carpenter | Wayne Parmely |
| Carpenters | Nicholas Bobbitt Trista Hover Nick Miller |
| Scenic Charge | Erin LaVallee |
| Scenic Artist | Emily Taylor |
| Prop Master | April Anderson |
| Prop Intern | Danielle Heise Kristen Menichelli |
| Wig and Make-Up Designer | Jillian Rivers |
| Wig and Costume Intern | Jori Malan |
| Master Electrician | Amber Parker |
| Electrician Interns | Laura Krouch Theresa Russo |
| Stage Manager | Margaret Kellner Leah McVeigh |
| Stage Manager Intern | Tanya Schurr |
| Sound Designer/Engineer | Chad Stewart |
| Sound and Stage Intern | Nicholas McCarthy |
| Stage Crew Supervisor | Lee Helms |
| Stage Crew Assistant Supervisor | Janette Krolczyk |
| Stage Crew Interns | Sandra Knight Michael Rivera |
| Production Assistant Interns | Melissa Adler Rachel Stuart |
| House Manager | Greg Smith |
| Orchestra Liaison | Ahmad Mayes |
| Supertitle Operator | Colleen Koch |

Brevard Music Center Orchestra

David Effron, conductor

Violin I

Marjorie Bagley, Concertmaster*
Alice Ju
William Terwilliger*
Eliza Hesse
Annegret Klaua*
Kathryn Jensen
Christine Short
Andrew d'Allemand
Diane Cline
Erica Sanders
Sun Lee
Shumin Lin

Violin I

Julian Ross, principal*
Shana Bey
Margaret Baldrige*
Rebecca Pernicano
Kristine McCreery*
Francis Auer
Lindsey Baggett
Regina Dyches
Andrew Lynn
Elizabeth Magnotta

Viola

Scott Rawls, principal*
Melinda Hirsch
Eric Koontz*
Jonathan Epstein
Christopher Lanier
Kirsti Petraborg

Cello

Carlton McCreery, Principal*
Ariana Arcu
Aron Zelkowicz*
Jeremy Crosmer
Ian Jones
Marty Sproul

Double Bass

Craig Brown, principal*
Nery Rodriguez
Kevin Casseday*

Flute

Elizabeth Buck, principal*
Mihoko Watanabe*

Oboe

Eric Ohlsson, principal*
Paige Morgan*

Clarinet

Steven Cohen, principal*
Eric Ginsberg*

Bassoon

William Ludwig, principal*
Gili Sharett*

Horn

Todd Williams, principal*
Laura Carter
Gustavo Camacho
Andrea Geniuk

Trumpet

Mark Schubert, principal*
Matthew Vangjel

Trombone

William Zehfuss, principal*
Andrew Peoples

Bass Trombone

Dan Satterwhite, principal*

Tuba

Charles Schuchat, principal*

Timpani

Timothy K. Adams, Jr, principal*

Percussion

Conrad Alexander, principal*
Brandon Schantz
David Newcomb