



BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

Aida

Libretto by Antonio Ghislanzoni

Music by Giuseppe Verdi

Staged by William McCauley

Conducted by Dwight Gustafson

Scene and costume design

by Harrell Whittington and Kenn Brinson

CAST OF CHARACTERS
(in order of vocal appearance)

Ramphis , <i>high priest to Isis</i>	Kenneth Shaw
Radames , <i>captain of the Egyptian guard</i>	Zaza Zaalishvili
Amneris , <i>princess of Egypt</i>	Judith Engel
Aida , <i>enslaved Ethiopian princess</i>	Lily Zhang
King of Egypt	Jeremy Stayton
Messenger ,	Scott Aniol
Amonasro , <i>king of Ethiopia</i>	Theodore Lambrinos

**Priests, Priestesses, Captains, Soldiers, Ministers,
Ethiopian Slaves and Prisoners, Egyptian Nobles and Populace**

MUSICAL STAFF

Chorusmasters	Fred Coleman, Warren Cook, Stan Eby
Stage Conductor	Stan Eby
Coach accompanist	Duane Ream
Understudies	Scott Aniol, Megan McCauley, Angela Rupert, Rob Yacoviello

PRODUCTION STAFF

Production Manager	Rodney McCarty
Set Decoration	Kenn Brinson
Assistant Production Managers	Art Rimberty, David Vierow, Caleb MacGill
Assistant Director	Marius Pundys
Assistant to the Director	Michele Labar
Stage Manager	Jacob Wood
Costume/Makeup/Hair Supervisor	Dan Sandy
Costume Construction	Barb Filipusic, Linda Lednum, Joyce Parsons, Becky Sandy, Jean Sponseller
Wardrober	Becky Hurst
Hairstylist	Michele Labar, Marianna Trondle
Audio	Max Masters

UNIVERSITY ORCHESTRA

First Violin: Andrea Smith (concertmistress), Kristin Coleman, Alyssa Pritchard, Amy Jamison, Sarah Roberts, Emilie Shearer, Katie Short, Matthew Umlauf, **Second Violin:** Brian Pinner*, Matt Evans, Sarah Wynveen, Darby Innerst, Janna Bayliff, Nathan Ilg, **Viola:** Jay-Martin Pinner*, Rebecca Grove, Monica Wall, Andrew Miller, Sandy Harris, **Cello:** Christine Lee*, Merideth Hoagland, Rusty Davis, Mollie Campbell, Rebecca Zimmerman, **Double Bass:** Amy Ketcham*, Ron

Mattern, Drew Fields, **Flute:** Jennifer Wynveen*, Beth Zimmerman, Katie Matzko, **Oboe:** Dawn Barrier*, Beth Eubank, **English Horn:** Bob Chest*, **Clarinet:** Heather Monk*, Frank Delo, **Bassoon:** Alex Fields*, Bob Chest, **Horn:** Rebecca Mason*, Sara Vandermolten, Ben Ebner, Janelle Jones, **Trumpet:** Candi Horton*, Victoria Ott, **Trombone:** Paul Overly, Aaron Greene, Tim Cole, **Tuba:** John Cofer, **Timpani:** Rob Schoolfield, **Percussion:** Javier Mattos*, Daniel Musselman, **Harp:** Emily Zane
*denotes principal

STAGE MUSICIANS

Trumpet: Jason Steffof, Michael Riley, Matt May, DeWayne Johnsonbaugh,
Trombone: Michael Moreau, Paul Jantz, **Harp:** Elisabeth Wagner

SYNOPSIS

Act I – The Pharaoh’s palace at Memphis

Ramphis, the high priest, is on his way to inform the Pharaoh of the general whom the goddess Isis has chosen to lead the Egyptians against the Ethiopians. Radames hopes to be appointed and expresses his love for Aida. Amneris appears and questions him guardedly, hoping that she is the object of his love. Aida enters, and Amneris begins to suspect that they are in love. The Pharaoh enters with his court, and a messenger arrives with a report that the Ethiopians are approaching the city. The Pharaoh announces that Radames has been chosen leader of the army. Torn between loyalty to her father Amonasro, the king of Ethiopian, and her love for Radames, Aida entreats the gods to let her die.

Act II, Scene 1 – A hall in the apartments of Amneris

Amneris, still tormented by doubt and suspicion, sends for Aida. She leads Aida to believe that Radames has been killed in battle. Aida gives a cry of anguish, at which Amneris exclaims that Radames lives and that she herself, “the daughter of the Pharaohs,” is Aida’s rival. Aida begs for mercy and pity, but Amneris can speak only hate and vengeance. Amneris leaves, instructing her slave to attend her at the triumphal ceremonies.

Act II, Scene 2 – A public square in the city of Thebes

Preceded by the triumphal entry of the Egyptian armies, Radames appears before the Pharaoh and the jubilant crowd. The Ethiopian captives are brought in with Amonasro, dressed as an officer, among them. Aida rushes to her father, who urges her not to betray his identity. Summoned before the Pharaoh, Amonasro declares that the king of the Ethiopians is dead and begs for mercy for the captives. Radames asks for the life and liberty of the captives. The Pharaoh gives in to Radames’ wishes, but Ramphis succeeds in having Aida and Amonasro retained as hostages. In token of Egypt’s gratitude, Radames is given the hand of Amneris in marriage.

INTERMISSION*

Act III – Temple of Isis on the bank of the Nile

On the eve of her wedding, Amneris comes to worship in the Temple of Isis, bringing her slave, Aida. After they have entered the temple, Aida slips out to await Radames. She despairs of ever seeing her homeland again, but she is joined by Amonasro, who raises her hopes for a blissful future with her beloved. He tells Aida that the Ethiopians are ready to attack Egypt and that she must ask Radames the route by which the Egyptians plan their attack. Aida refuses her father's wishes, but his rage and his appeal to her loyalty crush her resistance. As Radames approaches, Amonasro hides. Radames professes his love, and Aida asks him to prove it by fleeing with her to Ethiopia. Radames reluctantly agrees and tells her the way by which they can escape. Amonasro steps out from hiding, revealing himself as the king of Ethiopia, and Radames realizes too late that he has been tricked into revealing a vital secret. Amneris and Ramphis emerge from the temple, and Aida and her father escape as Radames, broken by his betrayal, remains to yield himself to the high priest.

INTERMISSION*

Act IV, Scene 1 – Hall of Judgment in the Pharaoh's palace

Amneris, torn between love and hatred for Radames, urges him to defend himself and offers to seek her father's intercession. Radames rejects her advice, preferring death to life without love and honor. The priests assemble in the subterranean hall to pass sentence on Radames. The voice of Ramphis pronounces sentence: Radames is to be buried alive beneath the Temple of Phtah.

Act IV, Scene 2 – Tomb under the Temple of Phtah

In the sealed tomb Radames is joined by Aida, who had hidden there earlier. While the priests and priestesses chant their ritual, the lovers are united in death. Over their tomb Amneris, repentant and disconsolate, weeps and prays to Isis.

ABOUT THE ARTISTS

Judith Engel's diverse career includes such engagements as Beethoven's Ninth Symphony with the Richmond Symphony, Brahms' Alto Rhapsody with Bethel College and a *Messiah* Sing-in at Avery Fisher Hall with the National Chorale. Most recently Ms. Engel performed Amneris to rave reviews with The El Paso Opera's production of *Aida*.

Other recent performances include Honegger's *King David* at the Mann Music Center with the Philadelphia Orchestra under the baton of Charles Dutoit, Handel's *Messiah* at Lincoln Center's Avery Fisher Hall, Mozart's *Coronation Mass* with the Fort Wayne Philharmonic, Mendelssohn's *Elijah* with Youngstown

Symphony, and Holst's *The Cloud Messenger* with The New Jersey Choral Society.

Ms. Engel has been engaged by such opera companies as the Chautauqua Opera, singing Mrs. Grose in *The Turn of the Screw*; Santa Fe Opera, covering the Composer in *Ariadne auf Naxos*; L'Opera Français, as Neris in *Médée*; New England Lyric Operetta as Katisha in *The Mikado*; Anchorage Opera as Buttercup in *H.M.S. Pinafore*; and the Bronx Opera as Tisbe in *La Cenerentola*.

Theodore Lambrinos has performed with the Metropolitan Opera and other companies throughout the United States and internationally. His repertoire of fifty major operatic roles includes *Macbeth*, *Rigoletto*, *Don Giovanni*, Scarpia in *Tosca*, Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*, Jack Rance in *Fanciulla del West*, Rodolfo in Leoncavallo's *La Bohème*, Marcello in Puccini's *La Bohème*, Stankar in Verdi's *Stiffelio*, the four villains in *The Tales of Hoffman*, Count di Luna in *Il Trovatore*, and Iago in *Othello*.

Born in Brooklyn, New York, Mr. Lambrinos began his professional career as a soloist with the famed Don Cossacks on their North American tours. Rave reviews have followed him since he won the Gladys Axman Taylor Award in the Metropolitan Opera National Auditions. Within a short time, he joined the Metropolitan Opera National Company performing throughout the United States and Canada. Soon after, he made his Metropolitan Opera debut as the Herald in *Lohengrin*.

Kenneth Shaw, American bass-baritone has been hailed for his "strong, impassioned, and lyrical" voice (*Opera News*) and has established himself as one of America's most talented artists. In recent seasons, Mr. Shaw sang Olin Blicht in *Susanna* at Converse College; Sam in *Trouble in Tahiti* and Eddie in *Romulus Hunt* for the Opera Company of North Carolina; the roles of the Attorney and the Police Commissioner in *Der Rosenkavalier* with Nashville Opera; Sarastro in *Die Zauberflöte* with both Kentucky Opera and the University of Akron Opera Theatre; repeat performances of the Mozart *Requiem* with the Atlanta Opera; and Beethoven's Symphony No. 9 with the Greenville Symphony and choirs from Bob Jones University and Furman University.

Since winning the 1987 New York City Opera's Richard F. Gold award as Debut Artist of the Year, Kenneth Shaw has sung many roles with this company, including Escamillo in *Carmen*, the title role in *Don Giovanni*, Sharpless in *Madame Butterfly*, Enrico in *Lucia di Lammermoor*, Count Almaviva in *Le Nozze di Figaro*, Marcello in *La Bohème*, Silvio in *Pagliacci*, and, with the company on tour in Taiwan, Germont in *La Traviata*.

Zaza Zaalishvili made his debut in his native Georgia in 1989 in the role of the Duke of Mantua in *Rigoletto*. He was principal tenor with the Tbilisi National Opera. Mr. Zaalishvili also performed at La Fenice in Venice and Le Terme di Caracalla in Rome, at the Verdi Opera Festival and at the Gala concert for the Verdi Celebration in Busseto, Italy.

In 1993 Mr. Zaalishvili made his North American debut as a finalist in the prestigious Montreal International Music Competition. Impressed by his performance in the Montreal Competition, L'Opera de Québec contracted him for the lead role of Nadir in Bizet's *Les Pêcheurs des Perles*, and he debuted the same season with the Societé Philharmonique de Montréal in the Beethoven Mass in C.

Recent and future engagements include Pinkerton with the New York City Opera National Tour, Canio with Sylvan Opera in Philadelphia, Hungarian Opera Gala at Place des Arts, Montréal, Opera Galas with Hamilton Opera, a recital at McGill's Pollack Hall, and an engagement with the International Opera Festival in Tbilisi, Republic of Georgia.

Lily Zhang's performances in the title role of *Tosca* in Singapore led *The Straits Times* to enthuse, "Zhang's *Tosca* was exceptional, both vocally and dramatically. She is excellent." *La Lirica* hailed her in *La Bohème*, writing, "Zhang stood out with her fresh, expressive voice as Mimi, with a touch of old-style operatic singing."

In the 1998-99 season Lily Zhang sang her first performance of Maddalena in *Andrea Chenier* with the Treasure Coast Opera. She has performed the Verdi *Requiem* at the Savonlinna Festival, and with the Singapore Lyric Theatre has sung, in addition to *Tosca*, Mimi in *La Bohème* and Micaela in *Carmen*. She has also appeared in concert with the Singapore Symphony.

Ms. Zhang holds degrees from the Giuseppe Verdi Conservatory of Music in Milan and from the China Conservatory of Music in Beijing. She was a winner of the 33rd Voci Verdiane Competition in Parma and of the Pavia International Voice Competition, and a finalist in the Parma International Voice Competition and Viotti-Vascesia International Voice Competition.

Jeremy Stayton is a senior voice performance major from South Bend, Indiana. His past operatic performances at Bob Jones University include chorus roles in *Faust* and *Fidelio* and a minor role and an understudy role in last year's *Barber of Seville*. Upon leaving Bob Jones University, Jeremy is planning to pursue advanced work in speech pathology and voice.

Scott Aniol, a sophomore from Troy, Michigan, is a church music major with a voice principal. Last year he served as an understudy in *Barber of Seville*. Scott is a member of a vesper choir, the University Trombone Choir, and University Symphonic Windband. This summer he will be travelling with the Musical Mission Team to Europe.

Special thanks to Pecknel Music and the Yamaha Corporation for the use of their herald trumpets.

RODEHEAVER AUDITORIUM
March 14, 16, and 18, 2000
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 Rainbow Paint and Wallpaper.