



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

P R E S E N T S

AIDA

Libretto by Antonio Ghislanzoni
Music by Giuseppe Verdi

Conducted by Steven White
Directed by Darren P. Lawson

Scene design by Jeffrey Stegall and Jason Waggoner
Costume design by Jeffrey Stegall
Lighting design by Richard Streeter

CAST OF CHARACTERS (in order of vocal appearance)

Ramphis, *high priest to Isis* Kevin Thompson

Radames, *captain of the Egyptian guard* Clay Hilley

Amneris, *princess of Egypt* Mary Phillips

Aida, *enslaved Ethiopian princess* Indra Thomas

King of Egypt Caleb French

Messenger Nathan Dupont

Amonasro, *king of Ethiopia* Grant Youngblood

Priests Trent Ascher, Wes Ascher, Marc Blanchard,
Jon Brokke, Timothy Buttram, Joseph Carter,
Adam Distad, Joao Nascimento, Joel Dupont,
Judson Greene, Kristoff Hankerson, Kenneth Hankin,
Honqpil Hwang, Ben Jacquot, Jacob Little,
Stephen Lynn, Izaac Morales, Dan Nazaruk,
Nicholas Robertson, Joel Sampson, Benjamin Schaaf,
Michael Seibert, Stephen Sivley, Andrew Uibel

Priestesses Ashley Archibald, Tatiana Bento, Jessica Bowers,
Casey Brighton, Bailey Dabbs, Courtney Gurganus,
Angel Hughes, Amy Murray, Rebekah Nason,
Hannah Rogers, Cari Skaggs, Brooke Waters

Egyptian Nobles Cheryl Barrett, Sam Brown, Zachary Calhoun,
Chris Chira, Chandler Doran, Andrew Felber, Christina Fisher,
Kristin Frazier, Jonathan Fremont, Micah Hamilton,
Colleen James, Lois Jang, Tabitha Johnston, Tim Kamibayashiyama,
Andrea Maxwell, Caleb Nason, Collin Pearson, Stephanie Perez,
Michelle Roskam, David Tabor, Sydney Victor

Egyptian Populace Jesse Andersen, Markus Baggett, Amanda Bright,
Hannah Carroll, Steve Chambers, DaRin Cho,
Elisa Chodan, Catherine Collins, Sarah Enriquez,
Lauren Flynn, Jonathan Fraga, Joshua Hilliard,
Sarah Horner, Caroline Hughes, Adam Hunt,
Lydia Jackson, Joshua Johnson, Justin Laufenberg,
Carol Anne Matthews, Mollie Nelson, Katelyn Petticoffer,
Andrew Ream, Shawn Richardson, Bethany Searfoss,
Andrew Smith, William Steeves, Esther Thomson,
Kyle Tindol, Rebecca VanDeburgh, Sarah Weaver,
Conner Welby, Alec Willard, Steven Woodard,
Caroline Yunker, Nathan Zakariasen

Ethiopian Slaves Patrick Beam, Jacob Bernhardt, Brian Biggs,
Olivia Daniels, Anna Marie Dierking, Matt Estelle,
Jillian Foster, Caleb Greene, Joshua Hambrick,
Bradley Harper, Hope Lawson, Emilee Nelson,
Stephen Rinard, Kristie Skaggs, Tara Solomon,
Joshua Sparkman, Rachel Steffensmeier,
Brad Wiggs, Lauren Wiggs, Sarah Wright

Leopard Soldiers Joshua Austin, Clay Bryant, Kenneth Driscoll,
Kyle Gawne, Jordan Johnson, Uriel Rodriguez,
Isaac Tluchak, James Wade, Caleb Wright

Spearmen Erik Hanson, Robert Hatchett, Caleb Moore,
Ian Nething, Graham Parker, Nathaniel Polk,
Joseph Posey, Nicholas Turner, Jeremiah White

Bowmen Thomas Balint, Daniel Burrell, Dillon Chafin,
Erik Hansen, Stephen Jones, Daniel Seo, Daniel Simpson,
Kyle Sizemore, Craig Vietti, Justin Walker, Micah Watson

Foot Infantry Jonathan Carmona, Jon Clute, Andy Haman,
Benjamin Hamann, Stephen Horner, David Johnson,
Zachary Kline, Caleb McQuaid, Joby Rote, John Simpson,
Luke Thompson, Noah White, Hany Wahba

Trumpeters Nate Duff, Destry Edwards, Joshua Perkins,
Arthur Thondhlana, Elijah Vazquez, Thomas Wetmore

Standard Bearers Patrick Avery, Mark Doane, James Labadorf, Joe Matthew,
Neal Ring, Christian Rousseau, Matthew Quattlebaum

Fan Bearers Abigail Edwards, David Fox, Shannon Nifenecker, Raul Yazdani

Tumblers Joel Biester, Paul Cadavos, Stephen Cure, Tim David,
Jamil Jaar, Ben Nicholas, Robert Reese, Mike Schell

Mimes Hannah Frazee, Ashley Gwillim,
Meredith Hamilton, Allison Jones

Ethiopian Slave Children Stephen Bartholomew, Piper Eoute, Jenna Ericson

Moorish Child Dancers Leah Forrest, Aeryn McMullin, Macayle McMullin

Egyptian Children Jonathan Daulton, James McCarty, Charisse McGonigal,
Erika McGonigal, Keira McGonigal

Ethiopian Attendants Cassie Bienaime, Elizabeth Folger,
Rachel Georges, Ciara Granberry, Andrea Higgins,
Aileen Huizinga, Rachel Madeira, Chelsea Moss,
Katie Pletcher, Cherayah Valdez

UNIVERSITY ORCHESTRA

Violin I

Ardis Chetta, *concertmaster*
Abigail Chetta
Sarah Ervin
Shannon Wood
Rebekah Ervin
Joshua Muzzi
Kaylin Pagliarini
David Eilert

Violin II

Sara Beam*
Sarah Long
Anthony Gillingham
Florence Fong
Sara Pennington
Sarah Heneveld

Viola

Caleb Cox*
Daniel Tan
Daniel Hoffman
Simeon Ho

Cello

Bethany Uhler*
Meredith Keen
Jonathan Simmons
Kathryn Adams
I-Faith Koh

Double Bass

Scott Graham*
Amber Eubanks

Flute

Anna Hawkey*
Catherine Monczewski
Janeen Hatt, *piccolo*

Oboe

Nicole Kandil*
Ellen Clements

English Horn

Rachel Elston

Clarinet

Jackie Olinger*
Jonathan Webber

Bass Clarinet

Robert Chest

Bassoon

Alex Fields*
Jo Henning

Horn

Jon McLean*
Deborah Nystrom
Kyle James
John Belanger

Trumpet

Ben Gingery*
Bruce Cox

Off-stage Trumpet

Michael Lining
Brandon Weldon

Trombone

David Overly*
Benjamin Cepeda
Wayne Fitzgerald

Tuba

Wes Lowe

Percussion

David Natte*
Robert Ryggs
Naomi Baker

Timpani

Rob Schoolfield

Harp

Leah Reeder
Mary Hannah Hale

**denotes principal*

MUSICAL STAFF

Assistant Conductor Michael Moore
Chorusmasters Fred Coleman, Warren Cook, Beth Eubank
Off-stage Soloist Tara Solomon
Understudies Rachel Dahlhausen, Nathan Dupont,
Deanna Rodman, Matt Wally, Andrew Woodard
Rehearsal Accompanist Duane Ream
Vocal Coaches Jean Greer, Christa Habegger
Off-stage Chorus Director Zachary Calhoun

PRODUCTION STAFF

Producer Darren Lawson
Assistant Director Meagan Ingersoll
Production Manager Rod McCarty
 Production Assistant Sandy Jaworski
Costume/Makeup/Wig Manager Dan Sandy
Props Dave Vierow
Set Construction Dale Burden, Micha Moyer, Jeremy Woodruff
Costume Construction Ruth Bartholomew, Crystal Boulton,
Barb Filipsic, Joyce Parsons,
Becky Sandy, Laurel Wolcott
Wig Master Alicia Carr
 Assistant Wig Master Meagan Jones
Choreographer Casey Brighton
Audio Max Masters

SYNOPSIS

ACT I: THE KING'S PALACE AT MEMPHIS

Ramphis, the high priest, is on his way to inform the king which general 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 king enters with his court, and a messenger arrives with a report that the Ethiopians are approaching the city. The king announces that Radames has been chosen leader of the army. Torn between loyalty to her father Amonasro (the king of Ethiopia) 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 king," 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: AN AVENUE IN THE CITY OF THEBES

Preceded by the triumphal entry of the Egyptian armies, Radames appears before the king and the jubilant crowd. The Ethiopian captives are brought in with Amonasro, disguised as an officer, among them. Aida rushes to her father, who urges her not to betray his identity. Summoned before the king, 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 king gives in to Radames' wishes, but Ramphis succeeds in having Aida and Amonasro retained as hostages. As a 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 KING'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 Vulcan.

ACT IV, SCENE 2 – TOMB UNDER THE TEMPLE OF VULCAN

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



CLAY HILLEY (Radames)

Georgia native Clay Hilley possesses a voice of clarity, power and great technical facility. His reputation as a meticulous musician and amiable colleague has secured him re-engagements with opera companies nationwide.

Recent professional mainstage roles include Don José in *La tragedie de Carmen* and Froh in *Das Rheingold* with the Indianapolis Opera and Don José in *Carmen* and B.F. Pinkerton in *Madama Butterfly* with the Opera Western Reserve.

He was a member of the Pullin Resident Artist Program with the Arizona Opera where his assignments included the roles of Beppe in *I Pagliacci*, the Messenger in *Aida*, the covers of Pinkerton in *Madama Butterfly* and the title role of *Faust*. In April of 2012 Arizona Opera featured the Pullin Artists in a double-bill of Bizet's *Le Docteur Miracle* and Act III of Massenet's *Werther* where he was featured in both title roles. That same season Clay Hilley performed his first Verdi *Requiem* as tenor soloist at Symphony Hall in Boston with alumni Michelle Johnson and Morris Robinson.

From 2009–2011 Mr. Hilley was a member of the Opera Institute at Boston University where he added Roméo in *Roméo et Juliette*, Anatol in *Vanessa* and Rinuccio in *Gianni Schicchi*. Carlisle Floyd was composer-in-residence at the Boston University Opera Institute where Mr. Hilley was fortunate to sing the role of Sam Polk in *Susannah*.

Highlights from apprenticeships include: Glimmerglass Festival as the Messenger in *Aida*; Opera Theatre of St. Louis, covering Molqi in John Adams's *The Death of Klinghoffer*; Central City Opera, covering and performing Edgardo in *Lucia di Lammermoor* and Pinkerton in *Madama Butterfly*; Chautauqua Opera, covering Alfredo in *La Traviata* and singing Daniel Buchanan in *Street Scene* and Bruhlmann in *Werther*.

In the fall of 2012, Mr. Hilley sang Ewart Dunlop in *The Music Man* at the Royal Opera House in Muscat, Oman; made his American Symphony Orchestra debut in Carnegie Hall as tenor soloist with Leon Botstein in the Mahler Symphony No. 8; soloed in the Verdi *Requiem* (Lincoln Center debut); covered Manrico (*Il trovatore*) for the Arizona Opera; *Die Walküre*, Act 1 with the North Carolina Opera; sang Steuermann in *Der fliegende Holländer* with the Indianapolis Opera; returned to the Glimmerglass Festival covering Erik in *Der fliegende Holländer* and performed Sir Dinadan in *Camelot*. Most recently he sang *Faust* with the Winter Opera St. Louis.

Clay Hilley was the recipient of an Encouragement Award from the Metropolitan Opera National Council Auditions (North Carolina District) in 2010, the Starkey Award (Central City Opera, 2010) and the 2006 First Place Winner of the Capital City Opera Vocal Competition.



MARY PHILLIPS (Amneris)

Internationally acclaimed mezzo-soprano Mary Phillips is particularly in demand in the repertoire of Wagner, Verdi, Beethoven and Mahler.

Recent appearances have included her acclaimed debut as Brangaene in Wagner's *Tristan und Isolde* for the Dallas Opera, Schwertleite in Wagner's *Ring* and Mrs. Alexander in Philip Glass's *Satyagraha* for the Metropolitan Opera. She is perhaps best known for her Amneris in *Aida*, reprised in 2012 for

the Hawaii Opera Theatre. She has sung Fricka and Waltraute in *Die Walküre* and Waltraute in *Götterdämmerung* at the Canadian Opera, Erda for the Scottish Opera, and Wellgunde and Rossweisse with the Seattle Opera. Also hailed for her Verdi, she has sung Eboli in *Don Carlo* for Canadian Opera and Azucena in *Il Trovatore* at the Seattle Opera.

Concert highlights include Mahler's Symphony No. 8 with the New York Philharmonic, a performance now available on iTunes; Mahler's Symphony No. 2 with the Atlanta Symphony (recorded for Telarc), the Los Angeles Philharmonic and in Beijing as part of the 2008 Summer Olympics festivities. Her many performances of Beethoven's Symphony No. 9 include the Boston Symphony Orchestra under James Levine and the Philadelphia Orchestra under Charles Dutoit, the Utah Symphony and Opera, the National Symphony, and the Hong Kong Philharmonic. Performances in 2012 included Beethoven's Symphony No. 9 with the Baltimore Symphony and Prokofiev's *Alexander Nevsky* with the Milwaukee Symphony; and in 2013 she sang Mendelssohn's *Elijah* with the Nashville Symphony. She has recorded Beethoven's *Opferlied* and Symphony No. 9 with the Philharmonia Baroque Orchestra.

Visit Mary Phillips on the web at www.schwalbeandpartners.com.



INDRA THOMAS (Aida)

Of Indra Thomas' performance as Imogene in *Il Pirata* at the Caramoor Festival, *The New York Times* wrote: "The mad scene was a triumph, especially its reflective first half in which Ms. Thomas' affinity for long-spun, slow melodic phrases was impressive. The audience awarded her a tremendous ovation."

Considered one of the foremost Aidas in the world today, Indra Thomas sang this role at the Chorégies, d'Orange in a performance that was televised throughout France during the summer of 2011.

For the 2011–12 season, she performed in concerts with the Rome (Georgia) Symphony Orchestra, and at the Atlanta Music Festival. Additional performances include *Aida* at the Hamburgische Staatsoper and a performance of Barber's *Knoxville: Summer of 1915* with the Florida Orchestra under the direction of Stefan Sanderling. She also sang in the New Year's Eve Concert for Peace at the Cathedral of St. John the Divine, where she performed Sir Michael Tippett's *A Child of Our Time*.

During the summer of 2010, Ms. Thomas sang *Aida* at the Bregenz Festival in Austria. In the 2010–2011 season she performed in a Gala Concert for the Artist Series of Sarasota; sang *Aida* at the Palau De Les Arts Reina Sofia in Valencia, Spain; made her New York recital debut in Weill Recital Hall; sang the Verdi *Requiem* with the Flint Symphony, *A Child of Our Time* with Radio France in Paris and the Utah Symphony; and performed Chausson's *Poèmes de L'amour et la Mer* with the Orquesta Sinfonica de Galicia.

During the summer of 2009, Ms. Thomas performed the role of Aida in a new production at the Bregenz Festival and Sir Michael Tippett's *A Child of Our Time* with the Netherlands Radio Philharmonic.

The 2009–2010 season brought performances of the Verdi *Requiem* in a tour of four cities in Spain with the Euskadi Orchestra under the direction of Andres Orozco Estrada, a special holiday concert with the Little Orchestra Society of New York, Britten's *War Requiem* with the Orchestra de Paris, the Verdi *Requiem* with the Vermont Symphony, and *Aida* at the Avignon Music Festival and the Bregenz Festival.

During the 2008–2009 season, Ms. Thomas made her debut at the Teatro Real in Madrid and the Wiener Staatsoper as Amelia in *Un Ballo in Maschera*. She sang in a gala concert in Abu Dhabi to open the *Abu Dhabi Classics Festival* hosted by Jeremy Irons, performed in a Christmas concert with the Vermont Symphony, and sang a concert of Gershwin songs and operatic arias in Istanbul. In addition, there was a Verdi Requiem with the Lahti Symphony in Finland; performances of the Beethoven Symphony No. 9 with the Seoul Philharmonic Orchestra in Seoul, South Korea; and the *Missa Solemnis* with the Yomiuri Nippon Symphony Orchestra in Tokyo. Ms. Thomas sang works by Gershwin and Barber with the Cincinnati Chamber Orchestra, performed a concert of opera arias with the Cleveland Symphony and sang Beethoven's Symphony No. 9 with the Malaysia Symphony Orchestra.



KEVIN THOMPSON (Ramphis)

Kevin Thompson possesses a commanding stage presence and a voice with extraordinary range, depth and color. *The San Francisco Classical Voice* writes, “A mountain of a voice, with resonance from the Escorial of Philip II, the throne of Boris Godunov, and the majestic court of Sarastro. Thompson delivered all the good . . .”

Earlier this season, he sang the Grand Inquisiteur in *Don Carles* at CCM and Mephistopheles in *Faust* with Fundación Teatro Nacional Sucre in Ecuador. He will sing return engagements with Knoxville Opera as Oroveso, Crespel, Schlemil and Luther, and will perform the Verdi Requiem with the Idaho State Civic Symphony.

Highlights of the 2011–2012 season were Ramfis in Francesca Zambello’s production at Santa Barbara Opera, Sarastro at the Ash Lawn Opera Festival, and Lodovico in *Otello* and Doctor Grenvil in *La Traviata* with the Knoxville Opera.

The 2010–2011 season included a return to the New York City Opera as Ned in *Treemonisha*, a concert with the Sarasota Opera, and the U.S. Premiere of *Haggadah shel Pesach (Passover in Exile)* by Dessau with the American Symphony Orchestra at Carnegie Hall. He also sang the Verdi Requiem with the Sacramento Choral Society and Orchestra, Beethoven’s *Missa Solemnis* with the Queens College Choral Society, and Il Commendatore with the Shreveport Opera.

In 2009–2010, Mr. Thompson was engaged by Opera Kiel where he performed Il Re in *Aida* and Hans Schwartz in *Die Meistersinger*. He sang at the Gasteig with the Biennale Modern Music Festival in the world premiere of *Die Weisse Fürstin*.

Kevin has sung the bass solos in Mozart’s Requiem, Handel’s *Messiah*, Stravinsky’s *Les Noces*, and Haydn’s *The Creation* and *Lord Nelson Mass*. American concert venues include: Carnegie Hall’s Weill Recital Hall, Alice Tully Hall, the Library of Congress, Wolf Trap and the Pentagon with the United States Naval Band.

Mr. Thompson is an alumnus of San Francisco Opera’s Merola Program, The Juilliard School, Dolora Zajick’s Institute for Young Dramatic Voices, AIMS in Graz and the Aspen Music Festival. He is the recipient of numerous awards—including the National Symphony Competition, the Don Giovanni International Competition, the Meistersinger Competition, Marian Anderson Scholar, the Paul Robeson Competition and the Rosa Ponselle Competition.

As a permanent part of the Smithsonian Institute’s Hirshhorn Gallery in Washington, D.C., Mr. Thompson is featured singing “Old Man River” in an audio walk artwork exhibit titled *Words Drawn in Water*.



GRANT YOUNGBLOOD (Amonasro)

Hailed as a tall, dashing baritone “with a robust sound with ringing top notes,” Grant Youngblood’s many orchestral appearances have garnered enthusiastic praise for his “smooth lyric baritone voice bringing beautiful shading and color to the score.”

Of note are Mr. Youngblood’s Metropolitan Opera debut in Strauss’ *Capriccio*, a debut with Opera North in the role of Count Almaviva in *Le nozze di Figaro*, and a company debut at the Nashville Opera in his signature role of Giorgio Germont in *La Traviata*, along with multiple performances at the Sugar Creek Symphony & Song in Illinois in Puccini’s *Madama Butterfly* and the Harrisburg Symphony for concert performances of *La Traviata*.

Having performed leading roles with opera companies in America and internationally, Mr. Youngblood made his international concert debut with the Jerusalem Symphony Orchestra in the 1999 Liturgica Festival. He has performed *Reynard, Mass, Requiem Canticles* and *Canticum Sacrum* for a Stravinsky Festival mounted by the San Francisco Symphony, conducted by Michael Tilson Thomas; and he has appeared with the Los Angeles Philharmonic Orchestra in concert performances of Copland’s *Old American Songs* under the baton of Miguel Harth-Bedoya. Opera-in-concert appearances have included Figaro in *Il barbiere di Siviglia* with the Buffalo Philharmonic as well as Ruggiero in Halevy’s *La Juive* with Opera Orchestra of New York at Carnegie Hall.

Recent concert highlights have included Handel’s *Messiah* with the Louisiana Philharmonic Orchestra, the Duke University Chapel Choir and the Delaware Symphony; *Carmina Burana* with the National Chorale at Avery Fisher Hall, the Fort Wayne Philharmonic, the Charleston Symphony and the Greensboro Symphony Orchestra; the title role in Mendelssohn’s *Elijah* with the Princeton University Concert Choir; Copland’s *Old American Songs* with the Delaware Symphony; Beethoven’s *Ninth Symphony* with the National Chorale at Avery Fisher Hall; the Mozart *Requiem* with the Master Chorale of Washington, D.C., at the Kennedy Center and with the Phoenix Symphony under the baton of Robert Moody; the Brahms Requiem with the Boise Philharmonic and the Anchorage Symphony; Mahler’s Symphony No. 8 with the Grand Rapids Symphony; Britten’s *War Requiem* with the North Carolina Master Chorale; and Opera Gala concerts with the Orlando Opera, L’Opéra de Montréal, the Buffalo Philharmonic and the Sugar Creek Symphony & Song.

Mr. Youngblood’s orchestral repertoire includes major works of Bach, Barber, Beethoven, Brahms, Copland, Duruflé, Fauré, Gounod, Handel, Mahler, Mendelssohn, Mozart, Orff, Ravel, Saint-Saëns, Schubert, Stravinsky and Vaughan Williams. Additional concert engagements have included appearances with the Dallas Symphony, the Philadelphia Orchestra, the Florida Philharmonic, the Chautauqua Symphony, the Louisville Symphony, the Naples Philharmonic, the Jacksonville Symphony, the Spokane Symphony Orchestra and the Bucharest Philharmonic, among others. Mr. Youngblood has been praised as well for his exceptionally expressive artistry in recital, with appearances throughout the United States.

ABOUT THE CONDUCTOR



STEVEN WHITE

Praised by *Opera News* as a conductor who “squeezes every drop of excitement and pathos from the score,” Steven White is one of North America’s premier conductors of both operatic and symphonic repertoire. In 2010 he made his acclaimed Metropolitan Opera debut conducting performances of *La Traviata* starring Angela Gheorghiu. Since then he has conducted a number of Metropolitan Opera performances of *La Traviata*, with such stars as Natalie Dessay, Hei-Kyung Hong, Thomas Hampson, Dmitri Hvorostovsky and Matthew Polenzani.

His many operatic engagements have included *La Traviata*, *Don Giovanni*, *Carmen* and *La Bohème* at New York City Opera; *Lucia di Lammermoor* at L’Opera de Montréal; *Lucia di Lammermoor*, *La Fille du Régiment* and *I Puritani* with Vancouver Opera; *La Traviata* at Opera Colorado; *L’Elisir d’Amore* with Pittsburgh Opera; *Die Entführung aus dem Serail* at Michigan Opera Theatre; *La Traviata*, *Roméo et Juliette*, *I Puritani*, *La Sonnambula* and *L’Assedio di Corinto* with Baltimore Opera; *Lucia di Lammermoor* with New Orleans Opera; *Aida*, *Lucia di Lammermoor*, *The Merry Widow*, *Tosca* and *Don Pasquale* at Arizona Opera; and *La Bohème*, *Carmen*, *Rigoletto*, *Tosca* and *Le Nozze di Figaro* with the Naples Philharmonic.

Among the many orchestras Maestro White has conducted are the Metropolitan Opera Orchestra, the Moscow Philharmonic Orchestra, the New World Symphony Orchestra, Spoleto Festival Orchestra, Colorado Symphony, Syracuse Symphony, Charleston Symphony, Florida Philharmonic, Fort Worth Symphony, North Carolina Symphony, Madison Symphony Orchestra, and the Philharmonia Orchestra for a Chandos recording of arias featuring his wife, soprano Elizabeth Futral. In May 2013, Maestro White received an Honorary Doctorate of Fine Arts from Roanoke College.

RODEHEAVER AUDITORIUM

March 18, 20 and 22, 2014, 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 personal communication devices be turned off during the program.