The background of the entire poster is a detailed, golden-brown relief from an ancient Egyptian tomb. It depicts a woman in profile, wearing a large, ornate headdress and a necklace, with her hands raised in a gesture of prayer or offering. The relief is set against a wall covered in hieroglyphs and other smaller figures.

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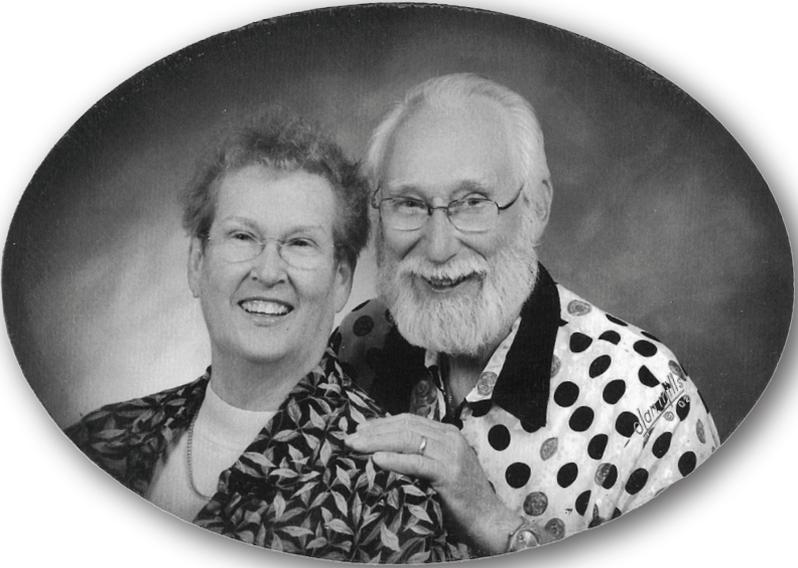
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Gail Dubinbaum



John Massaro



AÏDA

Composer: Giuseppe Verdi

Act I - Memphis in ancient Egypt. In the royal palace, the high priest Ramfis warns Radames, a young officer, that Ethiopia may soon declare war on the Nile Valley. Radames hopes that the goddess Isis will choose him as the commander of the army. He envisions that a victory over them would enable him to free his lover, Aïda, an Ethiopian slave of hidden royal background held captive by

Princess Amneris. Also in love with Radames, the jealous Amneris enters and questions him about Aïda. Amneris also suspects she can see love for Radames in Aïda's eyes. Fearing they are planning to be together, Amneris swears vengeance on Aïda, whom she considers unfit to be with the young officer. A message arrives to announce that the Ethiopian army, led by King Amonasro (Aïda's father), is advancing on Thebes. The Egyptian King leads a war procession and Radames is selected as leader of the Egyptian army. The people echo Princess Amneris as she cries, "Return victorious!" and Aïda is surprised to hear herself say these words. She contemplates her conflict of loyalty between her native land and her lover and she prays for mercy.

Act II - Radames is successful in battle and Ethiopia is defeated. Awaiting his return, Amneris is preparing for Radames' triumphal homecoming to Thebes. In an attempt to find out if Aïda truly loves Radames, Amneris tells the slave that Radames was killed in battle. When Amneris sees the despair this news causes Aïda, she reveals that Radames is, in fact, alive. Aïda's joyous response convinces Amneris that Aïda does indeed love Radames. Now certain of their love, Amneris warns Aïda to ignore her feelings for him because she is just a slave and cannot compete with a daughter of the Pharaohs. Aïda almost angrily confesses her royal identity to Amneris, but waits instead and repeats her prayers. At the city gates, Radames returns and his victory is celebrated by a parade and dance. While war captives are

Aïda Story, con't:

being led in, Radames is crowned victor. Among the captives is Aïda's father Amonasro, disguised as an officer, who gestures to her not to betray his royal identity. Amonasro delivers an eloquent plea for mercy and Radames asks that the death sentence on the prisoners be overruled and that they be freed as his reward. The king agrees and offers Amneris' hand in marriage as Radames' reward, but keeps Amonasro in custody as a guarantee of peace.

Act III - On the bank of the Nile, Amneris is led by Ramfis to the temple of Isis to receive the goddess' blessing for her wedding. Aïda is overcome with nostalgic thoughts of her conquered homeland as she waits for Radames nearby the temple. Her father Amonasro appears and encourages her to betray her lover by asking Radames where the Egyptian army will enter Ethiopia. She battles with her feelings between her father and her lover, but finally agrees to her father's request. Radames appears and tells Aïda he will marry her after his next victory. While Amonasro is hiding close by, Aïda reluctantly asks Radames where they will enter Ethiopia. Once Radames reveals the military secret to her, Amonasro steps out of hiding and reveals his true identity. Radames is dismayed by his unwilling act of treason and is soon discovered by Amneris, who declares that Radames is a traitor. Radames submits while Amonasro and Aïda escape.

Act IV - Radames is awaiting trial in a temple of judgment where Amneris offers to save him if he renounces Aïda and marries her. He refuses, choosing death. When he is led away, Amneris is appalled by the consequences of her jealousy and she curses the judges for condemning him. Buried alive in a tomb, Radames is joined by Aïda who slips in to share his fate. They bid farewell to earth, while Amneris prays for peace.



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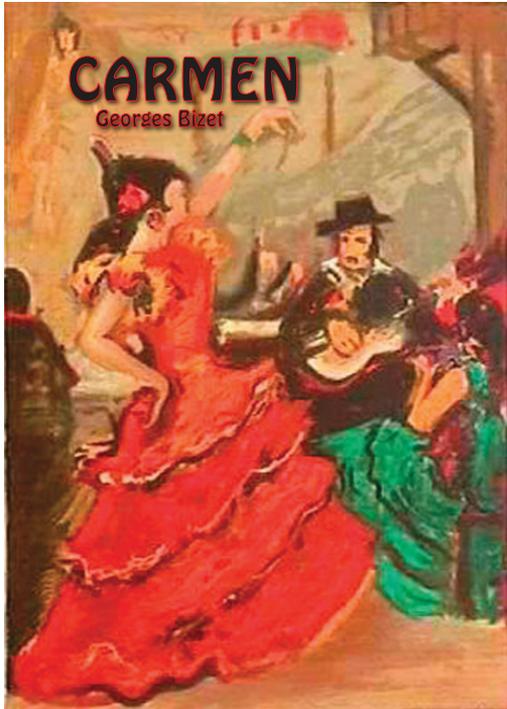
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AIDA

Orpheum Theatre

January 30 & February 1

Directed by **Albert Sherman**

Conducted by **John Massaro**

Cast

Aïda.....	Marie-Adele McArthur
Amneris.....	Grace Echaui
Radames.....	Todd Geer
Amonasro.....	Donnie Ray Albert
Ramfis.....	Mikhail Svetlov
The King.....	Andrew Gray
A Messenger.....	Francisco Renteria

Technical Staff

Director.....	Albert Sherman
Set.....	Courtesy of Actors Theatre of Phoenix
Set Design.....	David J. Castellano
Costumes.....	Courtesy of Utah Opera
Costume Design.....	Susan Allred
Lighting Design.....	Paul A. Black
Supertitles.....	Courtesy of Arizona Opera
Wigs.....	Courtesy of Anne Nesmith
Stage Manager.....	Nykol DeDreu
Assistant Stage Manager.....	Diane Ouradnik
Assistant Stage Manager.....	Anne Jude
Assistant Stage Manager.....	Katherine Roll Lang
Accompanist/Supertitles.....	Katherine Kozak
Costume Supervisor.....	Amanda Embry
Props Master.....	Todd Hulet
Master Electrician.....	Tim Monson

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Thank you.

Phoenix Opera and the cast of Aïda thank
Dr. Jerald Altman for his expert medical care throughout
the making of this production.

Aïda Chorus

John Massaro

- Director

Aubrey Allicock
Lydia Choi
Armando Contreras
Katie Davidson
Alexis Davis
Paul Gallegos
Kerry Ginger
Daniel Greene
Anna-Lisa Hackett
Harriet Harris
Earl Hazell
Katarzyna Honsberger
Jim Huey
Carl King
Yolanda London
Antonio Lozano
Mary Jane McCloskey
Edson Melendez
Holly Meyer

Shaun Moe
Rebecca Morris
Jennifer Nagy
Melanie Ohm
Guillermo Ontiveros
Francisco Renteria
Kathleen Ruhleder
Larry Sewell
Patricia (Trish) Sewell
Tregoney Shepherd
Lianna Stehle
Jeffrey Stevens
Matt Strader
Erin Tompkins
GayLin Tutnick
Lorenzo Valentini
Arnulfo Velasquez
Robert Wilkinson
Katherine Zannis

Aïda Dancers

Lisa Starry

- Director/Choreographer

Danielle Addison
Aubrey Arnold
Rachel Davies
Keri Fraker
Liliana Gomez
Andrea Hashim
Darryl Khalid
Kaseem Khalid
Nicole Olson
Alexis Peralta
Rianna Rhoads
Rufus Rodriguez
David Starry
Ambur Towns
Victor Vela

Aïda Orchestra

Violin I

Jim Apperson
- Concertmaster
Mike Prokes
Christopher Jordan
Laura Speck
Carol Shive
Paulyna Nutaitis

Violin II

Sadarius Slaughter
- Principal
Brandon Apperson
Marna Bowling
Priscilla Benitez
Sunny Ra
Sarah Bowlin

Violas

Laura Apperson
- Principal
Sidney Williams
VerRona Grandil

Celli

Maria Simiz
- Principal
Maurine Fleming
Mary Frances DiBartolo
Carol Ann Hays

Basses

Claudia Botterweg
- Principal
Ryan Kuck

Flutes

Barbara Davis Chao
- Principal
Melanie Winans

Oboe

Ashley Williams

Clarinets

Jana Starling
- Principal
Brian Dredla

Bassoon

Melanie Sanguinetti

French Horns

Gus Camacho
- Principal
Rose French

Trumpets

James Benitez
- Principal
David Thibodeaux

Trombones

Marty Demos
Grant Jordan

Timpani

Gene Cervantes

Percussion

Sonja Branch

Harp

Paula Provo

Supernumeraries

Kenny Barrett, Xavier Brown, William Broyles IV, Robert Coleman, Jesse Fairchild, Ty Flackman, Dion Foreman, Kevin Frei, Colin Gallacher, Alvin Hall, Donald C. Johanson, Dion Johnson, George Johnson, Deshawn Jones, Rex Lambert, Adam Marr, James Marinaro, Brenetta Meadows, Julian Pena, Chris Puglisi, David Romero, George Sheppard, Ronald Vasquez, Nate Wahlstrom, Jeff Young

The Cast



Marie-Adele McArthur, soprano

Soprano **Marie-Adele McArthur**, “possesses a striking voice - unified in its pleasing color, capable of tremendous range, strong enough to easily soar over the combined sonic mass of the orchestra and chorus, and used with acute intelligence. Her blend with the other soloists was admirable, and her sense of the dramatic in her solos was unerring.” (Verdi *Requiem* with Syracuse Symphony: The Post-Standard). This New Zealand native has been hailed by the Sarasota Herald-Tribune as “the perfect Verdi heroine, richly musical and emotionally touching.” A frequent performer of lesser-known Verdi works, she recently triumphed in the role of Lina in *Stiffelio*. Her Verdi repertoire includes Leonora in *Le Trouvere* (the composer’s own French rewrite of *Il Trovatore*), Abigail in *Nabucco*, Odabella in *Attila*, Amelia in *Un Ballo in Maschera* and *Aida*. Other significant roles include *Tosca*, Fiordiligi in *Così fan tutte*, and Donna Elvira in *Don Giovanni*. Loved by audiences and the press alike, Deseret News wrote, “Her clear, strong, rich voice is - by itself - worth the price of the ticket.” Australia’s Opera Magazine wrote, “a splendid Donna Elvira: well in command of the technical challenges, possessed of a rich voice with just a hint of steel behind it, and blessed by a personality that communicates effortlessly across the footlights.” Recognized as “the sort of voice that the orchestra loves, fitting into its texture with an easy warmth” by Opera News, McArthur regularly appears on the symphony stage. Recent concert performances include Verdi’s *Requiem* with the Syracuse Symphony Orchestra, Knoxville Symphony, New Hampshire Music Festival, and American West Symphony, Beethoven’s *9th Symphony* with the Brooklyn Symphony Orchestra and the San Jose Symphony, Fiordiligi in *Così fan tutte* with the Brooklyn Philharmonic, and her European debut with Gran Teatre del Liceu in Barcelona in a special concert featuring the works of opera librettist, Victorien Sardou. Born in Gisborne, Ms. McArthur is a direct descendent of paramount Maori chief, Te Hapuku. She holds dual citizenship in New Zealand and the United States, and resides in New York City.



Young mezzo-soprano **Grace Echaury** is a native of Guadalajara, Mexico, where she made her operatic debut there at a very early age as Maddalena in *Rigoletto* with the Guadalajara Opera. Her career quickly progressed to engagements at the Palacio de Bellas Artes as Isabella in *L’Italiana in Algeri*, Azucena in *Il Trovatore*, La Gran Duquesa in *Alicia* and Soledad in *La Mulata de Cordoba*. She also participated in a gala operatic concert at the Bellas Artes with Plácido Domingo. Ms. Echaury has sung with all of the major opera companies in Mexico, and in the United States and Thailand. She has appeared in such roles as

The Cast, Con't ...

Dinah in *Trouble in Tahiti*, Rosina in *Il Barbiere di Siviglia*, Luisa Fernanda, Carmen, Amneris in *Aïda*, Angelina in *La Cenerentola*, Nicklausse in *Les Contes d'Hoffmann*, and Suzuki in *Madama Butterfly*, under the direction of important conductors as Marco Armiliato, Enrique Patrón de Rueda, Anton Coppola, Eduardo Díaszmuños, Giampaolo Bracali, Marco Letonjia, Alfredo Silipigni and Somtow Sucharitkul. In November 2005, Ms. Echaury sang Amneris in *Aïda* with Bohème Opera, New Jersey, in December the Mozart *Mass in C minor* with the National Symphony of Marina. This coming season, she will sing Orlofsky in *Die Fledermaus* and *Carmen* at the Bellas Artes, *Carmen* for Tulsa Opera, and the Mozart *Requiem* at Carnegie Hall conducted by John Rutter. Ms. Echaury is a recipient of the Mozart Award from the Austrian Embassy in Mexico in recognition of her musicianship in six CDs of contemporary operatic and symphonic music. One of those CDs, the opera *Ildegonda* by Melesio Morales, received the Michel Garcin Orphée d'ór Award as "The Record of the Year" in France. In 1999, she was the winner of the International Vincenzo Bellini Vocal Competition in Italy. Her recordings include the world premiere of the opera *Madre Juana* by Federico Ibarra, the dramatic oratorio *Brindis por un Milenio*, written especially for Ms. Echaury by Mr. Ibarra, the Mahler *Symphony No. 8* with the Xalapa Symphony Orchestra recorded live at the Bellas Artes, an album of Sacred and Christmas music and an album of Arias and Duets. Her orchestral repertoire includes Mahler's *Symphonies No. 2, No. 8* and *Das Klagende Lied*, Verdi's *Requiem*, Mozart's *Coronation Mass* and *Requiem*, Handel's *Messiah*, Bach's *Mass in B minor* and *Christmas Oratorio*, Beethoven's *Symphony No. 9*, and De Falla's *El Amor Brujo*.



American tenor, **Todd Geer**, is an accomplished and versatile artist who is highly regarded for his well-defined characterizations and musical interpretations. A native of Charlotte, NC, Todd Geer holds degrees from the Eastman School of Music and Binghamton University. After his academic training, he continued his studies as a resident artist with Tri-Cities Opera where he sang much of his core repertoire for the first time under the tutelage of his teachers Peyton Hibbitt and the late Carmen Savoca. Mr. Geer completed an Adler Fellowship with San Francisco Opera in 2001 where he performed as resident artist for two seasons and debuted as Don Gaspar in *La Favorite* in 1999, followed by a leading role debut as Rodolfo in *La Bohème* that same season. Subsequently, he sang the Italian Singer in *Der Rosenkavalier*, as well as featured roles in *Lucia di Lammermoor*, *Nabucco*, *Idomeneo*, *Die Zauberflöte*, *Semele*, *Aïda*, *La Traviata*, *Die Meistersinger* and *Parsifal*. The young tenor also gained valuable experience in covering the leading tenor roles in *Louise*, *Jenufa*, *Rigoletto*, *Lucia*, *Die Zauberflöte* and *Nabucco*. Todd Geer, is known for his works of Verdi and the

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Verismo composers and occasional excursions into the Bel Canto and Contemporary repertoires. Highlights include three critically acclaimed seasons with Sarasota Opera where he portrayed Cavaradossi in *Tosca*, Stiffelio and *Carlo in I Masnadieri*. He portrayed Radames in *Aïda* for Festival Opera, Metro Lyric Opera and Bangkok Opera and Il Duca in *Rigoletto* with Connecticut Grand Opera, Piedmont Opera, Festival Opera, and Tri-Cities Opera. He brought his Rodolfo in *La Bohème* to Dayton Opera, Metro Lyric Opera and DiCapo Opera Theater and played Alfredo in *La Traviata* with Sacramento Opera and Nevada Opera. He portrayed Edgardo in *Lucia di Lammermoor* and Pinkerton in *Madama Butterfly* for Tri-Cities Opera and performed as Turiddu in *Cavalleria Rusticana* with Montana's Intermountain Opera. He played the Italian Tenor and the Innkeeper in Opera Carolina's production of *Der Rosenkavalier*, Don Jose in *Carmen* for Central Piedmont Opera and returned to San Francisco Opera for *Doktor Faust* and *Cunning Little Vixen*. Mr. Geer has appeared with Lyric Opera of Chicago in *Salome* and with San Diego Opera in performances of *Die Zauberflöte*, *Cold Sassy Tree* and *Idomeneo*. In 2006, he played Pinkerton in *Madama Butterfly* for the Bear Valley Music Festival, sang Verdi's *Requiem* with the Columbia Pro Cantare, Renzo in the North American premiere of Zandonai's *La Farsa Amorosa* with Teatro Gattaciolo in Alice Tully Hall as well as Mendelssohn's *St. Paul* in Hamilton, NY. In 2007, he performed as Canio in *Pagliacci* for Opera Carolina, Don Jose in *Carmen* for Sacramento Opera, and sang in *Madama Butterfly* with Bangkok Opera. A frequent concert and oratorio singer, Mr. Geer made his European debut singing *Carmina Burana* in the Arena de Nimes, Annecy, and Aix-en Provence. He performed Beethoven's *Symphony No. 9* in his Carnegie Hall debut followed by Schubert's *Masses in F and E flat*, the Mozart *Requiem* and Handel's *Messiah*.



Baritone, **Donnie Ray Albert**, is a regular guest of opera companies and symphony orchestras around the world. He earned his Bachelor of Music at Louisiana State University and his Master of Music from Southern Methodist University in Dallas, Texas, and is presently a resident artist with the Center for Black Music Research at Chicago's Columbia College. Mr. Albert may be heard on RCA's Grammy and Grand Prix du Disque award winning recording of *Porgy and Bess*, NOW's recording of *The Horse I Ride Has Wings* with David Garvey on piano, EMI's *Frühlingsbegräbnis* and *Eine Florentinesche Tragödie* by Zemlinsky conducted by James Conlon, and Simon Sargon's *A Clear Midnight* on the Gasparo label. He has performed with the opera companies of Los Angeles, New York City, Miami, Austin, Minnesota, Utah, New Orleans, Baltimore, Columbus, Omaha, Calgary, Edmonton, Canadian, Montreal, Manitoba, Vancouver, Berlin, Bordeaux, Köln, Bregenz, Milan, Mannheim and Hamburg. As a concert artist,

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Mr. Albert has sung with the orchestras of Washington DC (National), Köln, Southwest Florida, Chicago, Houston, Dallas, Jerusalem, Seattle, Minnesota, St. Paul, Los Angeles, Palm Beach, Greensboro, Grant Park Music Festival, and Madison, Vienna and Linz, Austria. He debuts with the Metropolitan Opera as Germont in *La Traviata* and with the National Theatre in Prague as Jack Rance in *La Fanciulla del West*. His past two seasons included appearances with The Atlanta Opera as Scarpia, Opera Pacific as Amonasro, Austin Lyric Opera as the Count di Luna, Arizona Opera and the Lithuanian National Opera in the title role in *Der Fliegende Holländer*, the National Symphony Orchestra for Mahler's *Symphony No. 8*, and the Cincinnati May Festival for Haydn's *Creation*. Mr. Albert returned to Opera Pacific for concert performances of *Porgy and Bess*, the Madison Symphony Orchestra for *Carmina Burana*, Los Angeles Opera as Simone in *A Florentine Tragedy*, Peter in *Hansel und Gretel* and as Alaska Wolf Joe in *Mahagonny*. Last year, he appeared in Dresden for *A Florentine Tragedy*, in Prague as Jack Rance, and in concerts with the Arizona Opera, Cincinnati May Festival (Faurè *Requiem*), Austin Symphony Orchestra (*Beethoven 9th*), and the Master Chorale of Southwest Florida (*Carmina Burana*), and the Lyric Opera of Kansas City as Frederick Douglass in the world premiere of Kirk Meachum's *John Brown*. This season he will perform in Vancouver as Rigoletto, in Orlando as Alfio and Cagliari, and in Sardinia as Amonasro.



Celebrated Russian bass and international opera star **Mikhail Svetlov** is known for the unique range and beauty of his voice as well as for his outstanding acting ability. He studied piano, choral conducting and graduated as a singer from Moscow Conservatory. His international career began with a successful debut at the Wexford Festival. Since winning the prestigious Viotti International Competition, praised for his rare technique in the Bel Canto style, Mr. Svetlov was immediately admitted to the permanent troupe at Moscow's Bolshoi Theater, as a principal soloist. He has performed with the Bolshoi for more than a decade including international debuts at the New York's Metropolitan Opera, Milán's Teatro alla Scala, London's Royal Albert Hall, and New York's Carnegie Hall. He is the first Russian bass ever to perform the title roles in *Don Giovanni* and *The Flying Dutchman*. Mr. Svetlov has won two Telerama Awards and was nominated for a 2003 Grammy Award for his recording of Stravinsky's *Histoire du Soldat*. He has performed in the most renowned venues like the Britten, Gstaad, Edinburgh, Salzburg Festivals under M. Rostropovich and Y. Menuhin, C. Abbado, Arena di Verona, Hamburg Stadtsooper, Houston, San Diego, Florida Grand Opera. His recordings of the world premieres of Rachmaninov's *The Miserly Knight* and Alexander Serov's *Judith* were honored by the Telerama Awards in France. He is

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well known for his performances of Verdi's *Requiem* throughout the world, including Paris, Moscow, Tokyo, and Montreal. Mikhail Svetlov performs frequently with Houston Grand Opera as Mephistopheles in *Faust*, Don Basilio in *Il Barbiere di Siviglia* and Dikoy in *Katya Kabanova*, with L'Opéra de Montréal in the title role of Boris Godunov and Prince Gremin in *Eugene Onegin* with the Florida Grand Opera. Mr. Svetlov has appeared with New York City Opera in the portrayal of Verdi's *Attila*, Basilio in *Il Barbiere di Siviglia*, Colline in *La Bohème*, Banquo in a new production of *Macbeth* and Lorenz in the United States premiere of *Mathis der Maler*.



Baritone and native Arizonan, **Andrew Gray**, is an outstanding singer and actor with a wide range of performance experience in opera, theatre, oratorio and mime. In addition to many off-Broadway credits, Mr. Gray has appeared as Elder Ott in Arizona Opera's production of Floyd's *Susannah*, as Haly in Rossini's *L'Italiana in Algeri*, as First Man in Sondheim's *Sweeney Todd*, as The Notary in Donizetti's *Don Pasquale*, as Mr. Kofner in Menotti's *The Consul*, as Second Priest and Second Armored Man in Mozart's *The Magic Flute*, and as Baron Duphol in Verdi's *La Traviata*. He will perform as Dulcamara in Arizona Opera's School Tour of *The Mini Elixir of Love*, as Pooh-Bah in Gilbert and Sullivan's *The Mikado*, as Nemorino in Donizetti's *The Elixir of Love*, and as Leporello in Mozart's *Don Giovanni*.



Francisco Rentería was born in Hermosillo, Sonora, Mexico. He received both his Bachelor's and Master's Degrees in Music from the University of Arizona where he studied piano performance under Dr. Nohema Fernández. Francisco won first prize in the Green Valley Concert Association's Piano Competition in 1999 and has always had a passion for singing. He has performed for the University of Arizona Opera Theater in several operatic productions that include *La Vida Breve*, *The Marriage of Figaro* and *Student Prince*. He developed his operatic technique under the guidance of Gail Dubinbaum, which has led to several solo engagements singing Mozart's *Coronation Mass*, *Handel's Messiah*, Bach's *Saint John's Passion* and several operatic previews and benefits on behalf of Phoenix Opera. Francisco has played the roles of Normanno in *Lucia di Lammermoor* and Borsa in *Rigoletto* with Arizona Opera and was understudy for Rodolfo in Phoenix Opera's premiere production of *La Bohème*. He is currently a member of an opera trio that works with first grade students in the Tucson Unified School District in the "Opening Minds Through the Arts Program."

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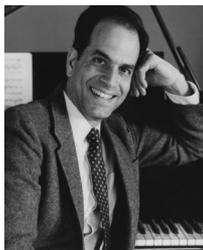


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The Creative Team



John Massaro, Founder/Artistic Director

For nearly three decades, Massaro has conducted opera, orchestral and choral music throughout the United States, Canada, Europe and the Middle East. In the summer of 2005, he made his Carnegie Hall debut conducting Mozart's *Requiem* which led to a distinguished European tour to Budapest, Krakow, Prague, Salzburg and Vienna, where he conducted several additional Mozart masterpieces in a 250th anniversary celebration of the composer's birth. Massaro served as an assistant to Leonard Bernstein during the creation of *A Quiet Place* and to Zubin Mehta for the Israel Philharmonic's production of *Madama Butterfly* in Tel Aviv, Haifa and Jerusalem. He worked extensively with the great German soprano, Elisabeth Schwarzkopf, with whom he coached both Opera and Art Song repertoire. In 2004, Massaro conducted a critically acclaimed *Mikado* for Arizona Opera where he served as Chorus Master and Assistant Conductor for seven years. He debuted with the Phoenix Symphony in 2002, conducting a *9/11 Memorial Concert*, which included his own arrangement of the *National Anthem*. He has also served as Musical Director for the Phoenix Theater and the Black Theatre Troupe (BTT), where he received an AriZoni Award for BTT's production of *Blues in the Night*. Recently, Massaro conducted the Mesa Symphony's *Tribute to Mozart* during its 50th Anniversary Celebration at the Mesa Arts Center and *Peter and the Wolf* for 5,000 school children at the Chandler Center for the Arts. As the former Music Director for the Arizona Broadway Theatre, Massaro conducted numerous stage productions, including: *Anything Goes*, *Man of La Mancha*, *Damn Yankees*, *HMS Pinafore*, *The World Goes Round*, *How to Succeed in Business Without Really Trying* and *South Pacific*. An award-winning composer and arranger of note, John began his career as a vocal coach and rehearsal pianist in Los Angeles. He later moved to New York City with his wife, renowned mezzo-soprano, Gail Dubinbaum, to coach and accompany artists from the Metropolitan Opera.



Gail Dubinbaum, Founder/Creative Director

Mezzo-soprano Gail Dubinbaum has performed both opera and concert works internationally. She has sung leading roles with some of the world's most prestigious opera companies including the Metropolitan Opera, Vienna Staatsoper, Israel Opera and L'Opera de Montreal. Nationally, she has appeared with Opera Pacific, Michigan Opera, Portland Opera and Arizona Opera. On the concert stage, Ms. Dubinbaum has sung with the Los Angeles, Israel, New York, Boston, Cleveland and San Francisco Orchestras ... and with such renowned

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conductors as Zubin Mehta, James Levine, Michael Tilson Thomas, Gerard Schwarz, Carlo Maria Giulini and Leonard Bernstein. Known for her portrayals of Rossini and Mozart heroines, Ms. Dubinbaum has also distinguished herself in recital, having worked closely with the legendary soprano, Elisabeth Schwarzkopf. Beginning her studies with her mother, Ruth Dubinbaum, she continued her private studies with the great German mezzo, Mme. Herta Glaz. She went on to win several prestigious awards from the Viktor Fuchs Competition, the Loren Zachary Competition and was a national winner in the Metropolitan Opera Competition. Gail's credits include the Ann Arbor May Festival, Blossom Festival, Hollywood Bowl, Tanglewood and Aspen Music Festival, where she was also an instructor. She appeared on television in the series "In Performance at the White House" and "Live from the Met." Her DVD recordings include *Francesca da Rimini* with the Metropolitan Opera and the "Met Centennial Gala." For nearly a decade, her private studio in Phoenix has produced singers who consistently win national competitions and land leading roles with major opera companies.



Albert Sherman, Director

For more than two decades, American stage director Albert Sherman has garnered praise for his stylistic versatility and his carefully-crafted productions of opera, operetta and musical theater for companies across the United States. As a member of New York City Opera's (NYCO) directing staff, he created a new staging of Rossini's *Il barbiere di Siviglia*. He also directed critically-acclaimed revivals of Mozart's *Don Giovanni*, *Le nozze di Figaro*, and *Die Zauberflöte*, Donizetti's *Don Pasquale*, Verdi's *La traviata* and *Falstaff*; and Gilbert and Sullivan's *The Mikado*. He also collaborated on the eagerly-anticipated revival of Harold Prince's production of Bernstein's *Candide*, Weill's *Silverlake* and Sondheim's *Sweeney Todd*. He assisted Scott Ellis and Susan Stroman on NYCO's Drama Desk award-winning production of *A Little Night Music* telecast on PBS. During 2006-07 season, Albert Sherman directed Léhar's *The Merry Widow* for Florentine Opera and Cimarosa's *L'italiana in Londra* for Manhattan School of Music. In the 2005-06 season, he staged a new production of Rossini's *L'italiana in Algeri* with Vivica Genaux for Anchorage Opera, *La cenerentola* for Dayton Opera, and Mozart's *Così fan tutte* for New Jersey Opera Theater. He has directed Spohr's rarely-staged *Zemire und Azor* for the Manhattan School of Music, *Il barbiere di Siviglia* for Opera Columbus and debuted with New Jersey State Opera directing Donizetti's *Lucia di Lammermoor* with Sumi Jo. Other productions included Donizetti's *La fille du regiment* for Opera Columbus, Strauss' *Die Fledermaus* for Toledo Opera, and *Il barbiere di Siviglia* in his

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debut with Opera Festival of New Jersey. He also staged a new production of Verdi's *Don Carlo* for Kentucky Opera, Donizetti's *Don Pasquale* for Portland Opera, Mozart's *Die Zauberflöte* for Cincinnati Opera and Wolf Trap Opera, Mozart's *Così fan tutte* and Donizetti's *L'elisir d'amore* for Dayton Opera, and a new 1940's-style production of Puccini's *La Bohème* for Boston University Opera Institute. He has also directed Nicolai's *The Merry Wives of Windsor* for Anchorage Opera, Mozart's *Le nozze di Figaro* for Tulsa Opera, and Léhar's *The Merry Widow* for Opera Columbus. Additional credits include productions of Smetana's *The Bartered Bride* and *Two Widows*; Verdi's *Rigoletto* and *Un ballo in maschera*; Leoncavallo's *Pagliacci*; Offenbach's *Bluebeard*; Cimarosa's *Il matrimonio segreto*; and Gilbert and Sullivan's *Ruddigore* and *HMS Pinafore* for such companies as Sarasota Opera, Augusta Opera, Connecticut Opera, Chattanooga Opera, Opera Theater of Rochester, Lyric Opera of Dallas, and the Philadelphia Academy of Vocal Arts. A native of Richmond, Virginia, Albert Sherman studied at the Virginia Museum Theater Conservatory and the Virginia Ballet Theater, later continuing at Boston University where he received his Bachelor of Music in Voice and Master of Music in Opera Production before joining the faculty of the Boston University Opera Theater as a stage director and instructor. He has presented master classes and workshops in Washington, D.C., Dallas, Des Moines, and throughout New York and New England. Upcoming productions include Léhar's *The Merry Widow* for Dayton Opera.

Paul Black, Lighting Design

Black is excited to be back working with Phoenix Opera after lighting their previous two productions of *Tosca* and *La Bohème*. Last spring, Paul designed lights for the World Premiere of *Treasure Island, The Musical* and has just returned from Philadelphia where he lit *Hairspray* for Walnut Street Theatre. Mr. Black is the resident designer for the Fulton Opera House, Carousel Dinner Theatre and Actors Theatre of Phoenix. He has designed for many performing arts groups including: Arizona Opera, Arizona Theatre Company, Walnut Street Theatre, Maine State Music Theatre, Santa Barbara Civic Light Opera, Childsplay, and the Phoenix Symphony. Some of Paul's favorite productions have been *The Producers*, *West Side Story*, *Angels in America*, and *Urinetown*. In addition to live theatre, Paul Black also produces and designs for corporations across the country through his company P2 Design. Paul would like to dedicate this show to Michael Mitchell.

Lisa Starry, Artistic Director/Choreographer

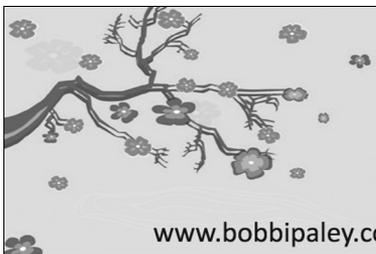
Lisa Starry is the artistic director and choreographer of Phoenix's leading contemporary dance company Scorpius Dance Theatre. Starry started training in

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modern, ballet and choreography at the Phoenix School of Ballet. She received her B.F.A. in Dance/Choreography from California Institute of the Arts and a full scholarship to the London Contemporary School Of Dance Student Exchange Program. Her choreography, performing, and administrative skills stretch from California to London, and she has settled in Arizona to encourage and mature the awareness and production of the performing arts. In addition she is also a founding member and business coordinator at Metropolitan Arts Institute, which is a performing and visual arts school for grades 7-12. Lisa is extremely excited to be a part of *Aida* and would like to thank Gail and John for always being so kind and supportive.

David J. Castellano, Production Director

Castellano received his Bachelor of Fine Arts in Production Design and Technology from The University of Evansville School of Theater and his Master of Fine Arts in Scenic and Costume Design from Ohio University School of Theater. While attending graduate school, he designed scenery and costumes for *My Journey to Here and Now* at Cincinnati Playhouse in the Park and *The Skriker* for the LIDA Project. He also served as an intern for the WB's *The O'Keefes* and for William Ivey Long for the *Broadway* and the National Tours of *The Producers* and *Hairspray*. Castellano remained in New York to serve as Assistant Costume Designer for *Little Shop of Horrors* (Broadway and National Tour) and as an assistant to William Ivey Long on *Never Gonna Dance*, *The Boy From Oz*, *20th Century* and *Frogs*. Other projects include Costume Designer for City Attic Theatre's *Marisol* (NY), Costume Designer for Actors Theatre's *Doubt: A Parable* (AZ), Production Designer for *The D Word* (NY), Scenic Designer for City Attic Theatre's *On the Verge* (NY), Production Designer for Stray Cat Theatre's *A Number* and *Dog sees goD* (AZ). His most recent projects included Phoenix Opera's productions of *Tosca* and *La Bohème* at the Orpheum Theatre in Phoenix. Upcoming projects include Scenic Design for Stray Cat Theatre's *Columbinus*.



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We want to express a special heartfelt thank you to Mike Fray, Ethel Harris, and Howard Paley for their countless contributions of time, talent, and resources to Phoenix Opera.

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“Education Week Magazine” rated Arizona last in the nation with respect to resources provided to public schools in a recent report entitled “Quality Counts 2000.” According to the Arizona School Boards Association, *“This report is simply one more in a series of national studies that have pointed out the desperate lack of funding for schools in Arizona.”*² Our children deserve a complete education, which is one reason we are developing an integrated competency-based arts curriculum for the public schools. Phoenix Opera’s educators will help provide enriching classroom learning experiences in language, literature, history, geography, drama and art ... in ways that truly reflect the very essence of opera. Educating and exposing children to the genius of its composers, the grandeur of its spectacle and to the uplifting emotions it brings to the heart ... is our greatest goal!

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¹USA Today: Arts Education has Academic Effect, by Tamara Henry

²Arizona LEARNS: Primary and Secondary Schools Must Improve, by Judy Hedding



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