



High-resolution production photos and headshots can be found at
<http://www.houstongrandopera.org/pressmedia/login.aspx>
Username and password: "hgopress"

For Immediate Release: August 02, 2010

Press Contact Chris Novosad, 713-546-0278 cnovosad@houstongrandopera.org

Houston Grand Opera Opens 2010-2011 Season with Puccini's *Madame Butterfly*

A NEW PRODUCTION BY THE TONY AWARD-WINNING CREATIVE TEAM OF BROADWAY'S *RED*

HOUSTON—**Houston Grand Opera (HGO)** launches its 56th season with Giacomo Puccini's *Madame Butterfly*. "*Madame Butterfly* is all at once extraordinarily popular and heartbreaking," explained HGO's General Director and CEO **Anthony Freud**. "We present it here with a new production in the hopes of bringing it to life in a way that is as thought-provoking and stimulating as these great masterpieces deserve." Puccini's tragic love story runs in the Wortham Theater Center's Brown Auditorium from October 22 – November 05, 2010.

Madame Butterfly was last performed by HGO in 2004 and returns to the Wortham Theater Center in a new production by the 2010 Tony Award-winning team of director **Michael Grandage**, set/costume designer **Christopher Oram**, and lighting designer **Neil Austin**. No strangers to the stage awards circuit, the production team has won multiple entertainment awards in the fifteen years of their working relationship. Highlights of their career include **Tony Awards** for *Red* (2010), **Laurence Olivier Awards** for *Guys and Dolls* (2006) and *Grand Hotel* (2005), the 2010 **Drama Desk Awards** for Outstanding Play, Outstanding Director and Outstanding Lighting (*Red*, 2010) and the Tony Award nomination for *Frost/Nixon* (2009). The celebrated team has just made their U.K. operatic debut at the Glyndebourne Festival with a critically-acclaimed production of Britten's *Billy Budd*, and will revive their celebrated West End production of *Evita* on Broadway in spring 2012. The new HGO production marks the London-based design team's first opera for a U.S. company.

"As a production team we have worked almost exclusively in the theater," noted Grandage who described his production of *Madame Butterfly* as taking its inspiration from traditional Japanese art, and set in a fascinating and interesting period of history. "I'm excited to work with Houston Grand Opera on such an important and beautiful piece of the operatic repertory."

Soprano **Ana María Martínez**, who according to *Opera Magazine* “requires ranking among the top lyric sopranos of the day,” makes a major role debut as Cio-Cio-San, the central character in *Madame Butterfly*. The Grammy Award–winning soprano was last heard at HGO as Nedda in Leoncavallo’s *Pagliacci* (2008). “Season after season, I am most excited about major artists choosing Houston Grand Opera to make major role debuts,” explains Freud. “Ana María Martínez returning to HGO to make her role debut as Butterfly will make for an exciting, thrilling and moving evening of theater.” An alumna of HGO Studio, Ana María Martínez has also performed in thirteen HGO productions including Donna Elivra in Mozart’s *Don Giovanni* (2006), Mimi in Puccini’s *La Boheme* (2008) and most recently as Nedda in Leoncavallo’s *Pagliacci* (2008).

Maltese tenor **Joseph Calleja** makes his HGO debut as Lieutenant B. F. Pinkerton. Other HGO debuts include American mezzo-soprano **Lucy Schauer** as Suzuki, Butterfly’s loyal and loving servant, and American baritone **Levi Hernandez** as the American consul Sharpless. Tenor **Rodell Rosel** (Squeak in Britten’s *Billy Budd*, HGO 2008) returns to sing the role of Goro, the marriage broker. HGO music director **Patrick Summers**, beginning his thirteenth season at HGO, will lead the HGO orchestra.

Following the October 22 performance of *Madame Butterfly* the company will host its annual black tie **Opening Night Dinner Celebration** at the Wortham Theater Center on Ray C. Fish Plaza. Guests will be immersed in the world of *Madame Butterfly* with décor by The Events Company, culinary creations by Tony’s Catering and elixirs by Pommery and The Tasting Room. This year’s opening night celebration, chaired by **Margaret Alkek Williams** and underwritten by **Donna and Robert Bruni**, will honor **Franci and Jim Crane**.

Madame Butterfly opens on Friday, October 22, 2010 at 7:00 p.m. in the Brown Theater at the Wortham Theater Center. All other performances will begin at 7:30 p.m. and 2:00 p.m. for Sunday matinees. *Madame Butterfly* will be performed in Italian with English surtitles.

Additionally the company will present two student matinées (Tuesday, November 02 and Saturday, November 06, 2010), a High School Night performance (Thursday, November 04, 2010), and a special NEXUS Initiative matinee (Sunday, November 07, 2010) featuring acclaimed soprano **Cynthia Clayton** (Cio-Cio-San), tenor **Nathaniel Peake** (Pinkerton), baritone **Michael Sumuel** (Sharpless), and mezzo-soprano **Catherine Martin** (Suzuki).

Performance Summary

All performances of Houston Grand Opera's production of Puccini's *Madame Butterfly* are held in the Wortham Center's Brown Theater, Texas Avenue at Smith Street, Houston, TX.
Sung in Italian with English surtitles.

Performance Dates

Friday, October 22, 2010 at 7:00 p.m.* †
Sunday, October 24, 2010 at 2:00 p.m.
Saturday, October 30, 2010 at 7:30 p.m.
Tuesday, November 02, 2010 at 7:30 p.m.
Friday, November 05, 2010 at 7:30 p.m.

* ON for Young Professionals intermission mixer and performance

† Opening Night Dinner following performance

Ticket Information:

- Season tickets are on sale now starting at \$84.00 for all six operas. Single tickets for *Madame Butterfly*, will go on sale September 26, 2010.
- Tickets maybe obtained online at www.houstongrandopera.org or by phone at 713-228-OPERA (6737) or 1-800-62-OPERA (800-626-7372)
- Tickets are also available at the HGO Box Office (in the lobby of the Wortham Theater Center) from 10 a.m.–5 p.m., Monday–Friday. The Box Office operates on weekend performance days from 11:00 a.m. till the first intermission (hours are subject to change).
- All performances will take place at the Wortham Theater Center, 501 Texas Avenue, Houston, Texas 77002. The Wortham Theater Center features wheelchair access to both theaters, with a choice of seating locations and ticket prices. An infrared listening system, underwritten by Shell Lubricants, is available and free of charge at all performances. Disabled access and TDD: 713-228-OPERA (6737) or 1-800-62-OPERA (800-626-7372); Descriptive Services: 713-546-0230.
- **Opera Insights Lectures** take place forty-five minutes before each performance. Guest speakers present a twenty-minute informal lecture in the orchestra level of the Brown Theater. These lectures, free and open to all ticket holders, are intended to enhance the audience's enjoyment by preparing them for the production they are about to attend.

Since its inception in 1955, Houston Grand Opera has swiftly moved from a small regional organization into an internationally renowned opera company. The company has a reputation for commissioning and producing new works (40 world premieres and six American premieres since 1973) as well as a reputation for reaching out to new audiences. HGO has toured extensively, including trips to Europe and Asia, and it is the only opera company to have won a Tony, two Grammy, and two Emmy awards. Houston Grand Opera's productions are broadcast nationally over the WFMT network, and internationally over the European Broadcasting Union, and the Australian Broadcasting Corporation.

About the opera:

Giacomo Puccini's *Madame Butterfly* is set to a libretto by Giuseppe Giacosa and Luigi Illica after David Belasco's play *Madame Butterfly*, itself based on John Luther Long's short story, which in turn was based partly on Pierre Loti's tale *Madame Chrysanthème*. The opera had its premiere at Teatro alla Scala on February 17, 1904. The occasion was a fiasco, and there was only one performance. A revised version was received very favorably in May 1904 at Brescia. The opera had its London debut at Covent Garden in 1905, and its American debut in Washington in 1906 (performed in English). It was first performed at the Metropolitan Opera in 1907 (in Italian).

Madame Butterfly is one of the most popular and best loved operas ever composed, and is the most frequently performed opera in the United States. Puccini wrote some of his most highly charged, emotional music for this story about a beautiful young geisha called Cio-Cio-San, seduced and abandoned by Pinkerton, an American naval officer.

About the artists:

Patrick Summers (Conductor)

HGO Music Director Patrick Summers conducts four productions during Houston Grand Opera's 2010/11 Season: Puccini's *Madame Butterfly*, Britten's *Peter Grimes*, *Dead Man Walking* by Jake Heggie and Terrence McNally and Richard Strauss's *Ariadne auf Naxos*. Summers made an acclaimed company debut in 1999 conducting Verdi's *La traviata* and has since conducted more than thirty operas here, including Wagner's *Lohengrin* last fall and Britten's *The Turn of the Screw* and Puccini's *Tosca* last winter. His HGO world premieres include *Brief Encounter* by André Previn; *Three Decembers* (Last Acts) and *The End of the Affair* by Jake Heggie; *The Refuge* by Christopher Theofanidis; and *Resurrection* by Todd Machover. Maestro Summers also led the world premiere of Carlisle Floyd's *Cold Sassy Tree*, which is available on CD from Albany Records. He recently conducted the world premieres of Moravec's *The Letter* at the Santa Fe Opera and Heggie's *Moby Dick* at the Dallas Opera, to great acclaim. His diverse credits at the Metropolitan Opera include *Salome* and *Madama Butterfly*. Other highlights include *A Streetcar Named Desire*, *Ariadante* and *Three Decembers* (Last Acts) at San Francisco Opera, where he has been appointed principal guest conductor; *La Cenerentola* at the Gran Teatre del Liceu in Barcelona; and Verdi's *Nabucco* and Puccini's *Turandot* with Opera Australia. Maestro Summers led the Orchestra of Saint Luke's on Renée Fleming's Grammy Award-winning solo recording *Bel Canto*, available from Decca.

Michael Grandage (Director)

Tony Award winner Michael Grandage makes his American operatic debut directing Puccini's *Madame Butterfly* this fall. Mr. Grandage made his operatic debut earlier this year directing Britten's *Billy Budd* at Glyndebourne to great acclaim. His Broadway revival of John Logan's play *Red*, based on the life of Mark Rothko, was recently honored with six Tony Awards including honors for best play and best stage direction, as well as three Drama Desk Awards for outstanding play, outstanding director and outstanding lighting. His other Broadway credits include Morgan's *Frost/Nixon*, starring Frank Langella and Michael Sheen, and Shakespeare's *Hamlet*, starring Jude Law. A veteran stage actor himself, Mr. Grandage is artistic director of the Donmar Warehouse where he collaborates frequently with designer Christopher Oram and lighting designer Neil Austin. The team has received Laurence Olivier Awards in the category of Outstanding Musical Production for *Guys and Dolls* (2006) and *Grand Hotel* (2005). Their production of the musical *Evita* garnered critical acclaim when it played London's West End in 2006. Their *Evita* will play on Broadway in 2012, starring Ricky Martin. Michael Grandage's other award-winning productions at the Donmar include Kaufman's *Merrily We Roll Along*, Camus's *Caligula*, Shakespeare's *Othello*, Ibsen's *The Wild Duck* and Nichols's *Passion Play*. Mr. Grandage served as Artistic Director of Sheffield Theaters from 1999 until 2005, where he won multiple awards for his productions of Schiller's *Don Carlos* and Shakespeare's *As You Like It*. He holds honorary degrees from Sheffield Hallam University and Sheffield University and is president of London's Central School of Speech and Drama.

Christopher Oram (Set and Costume Designer)

Tony Award-winning designer Christopher Oram makes his Houston Grand Opera debut with Puccini's *Madame Butterfly* this fall—his first operatic endeavor was the acclaimed film version of *The Magic Flute*, directed by Kenneth Branagh, for which he designed the costumes. Mr. Oram collaborates frequently with director Michael Grandage and lighting designer Neil Austin: the trio's recent Broadway revival of John Logan's *Red* garnered six Tony Awards, including honors for best scenic design and best play, as well as three Drama Desk Awards. The team's new production of Britten's *Billy Budd* at the Glyndebourne Festival was met with great acclaim last May. Mr. Oram won an Evening Standard Award for his design of Camus's *Caligula* at the Donmar Warehouse, where his numerous other credits include the musicals *Guys and Dolls*, *Parade*, *Grand Hotel*; as well as plays such as William's *A Streetcar Named Desire*, Chekhov's *Ivanov*, Mishima's *Madam de Sade*, Nichols's *Passion Play* and Shakespeare's *Twelfth Night* and *Othello*. Mr. Oram's Donmar productions of

Morgan's *Frost/Nixon* and Shakespeare's *Hamlet* were both revived with great success on Broadway. His other theater credits include Miller's *A View from the Bridge* at the Duke of York's Theatre, Shakespeare's *King Lear* and Chekhov's *The Seagull* at the Royal Shakespeare Company, and Shakespeare's *Macbeth* and Marlowe's *The Jew of Malta* (also with Grandage) at the Almeida Theatre. He has also designed numerous productions, including Shakespeare's *The Tempest* and *As You Like It*, for the Crucible Theatre in Sheffield. His production of *Evita* at the Adelphi—another collaboration with Grandage and Austin—will be revived on Broadway in 2012.

Neil Austin (Lighting Designer)

Lighting Designer Neil Austin won the 2010 Tony Award and a Drama Desk Award for his work lighting John Logan's play *Red* on Broadway in collaboration with Michael Grandage and Christopher Oram. Mr. Austin makes his American operatic debut this fall lighting Puccini's *Madame Butterfly* at HGO. A Fellow of the Guildhall School of Music and Drama, he works internationally on opera, plays, musicals and dance. He was nominated twice in the 2009 Laurence Olivier Awards Best Lighting Design category for Gems's *Piaf* and Pinter's *No Man's Land* and once in 2007 for Wright's *Therese Raquin* at London's National Theatre. Mr. Austin works frequently with director Michael Grandage at the Donmar Warehouse, where his lighting for the musical *Parade* earned him the 2008 Knight of Illumination Award for Best Musical Theatre Lighting Design. Other Donmar productions include Shakespeare's *Hamlet* with Jude Law, which had a successful revival on Broadway, earning him a Tony and Drama Desk nomination, this production was also performed at the real Elsinore, Kronborg Castle, Helsingor, Denmark. He has lit a variety of new operas for Almeida Opera, as well as Monteverdi's *L'Orfeo* for the Purcell Quartet's Japanese tour. Mr. Austin has lit numerous productions for London's National Theatre, including the critically-acclaimed production of Sophocles's *Oedipus*, starring Ralph Fiennes. His credits at the Royal Shakespeare Company include *Julius Caesar*, *Two Gentlemen of Verona*, *Romeo and Juliet*, and *Much Ado About Nothing*. Named one of the "25 Pacesetters" on the London Arts Scene by *Variety* in 2007, Austin is currently working on Sondheim's musical *Passion* and Kleist's *The Prince of Homburg* for the Donmar Warehouse and Buffini's *Welcome to Thebes* for London's National Theatre.

Richard Bado (Chorus Master)

Richard Bado has been Houston Grand Opera's chorus master since 1988. He made his professional conducting debut in 1989 leading Houston Grand Opera's acclaimed production of *Show Boat* at the newly restored Cairo Opera House in Egypt. Since then, Mr. Bado has conducted at Teatro alla Scala, Opéra National de Paris, Houston Grand Opera, New York City Opera, the Aspen Music Festival, the Tulsa Opera, the Russian National Orchestra, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, Houston Ballet, and the Edinburgh Festival. Mr. Bado performs recitals with Renée Fleming and has also accompanied Cecilia Bartoli, Frederica von Stade, Denyce Graves, Susan Graham, Marcello Giordani, Ramón Vargas, Samuel Ramey and Nathan Gunn. Mr. Bado holds music degrees from the Eastman School of Music, where he received the 2000 Alumni Achievement Award, and West Virginia University, and has studied advanced choral conducting with Robert Shaw. The 2010/11 season marks Mr. Bado's sixth year as director of the Opera Studies Program at Rice University's Shepherd School of Music. He has been on the faculty of the Aspen Music Festival and School for sixteen summers and has served on the music staff of the Metropolitan Opera, Seattle Opera, Opera Australia, Opera Theater of St. Louis, Chautauqua Opera and Wolf Trap Opera. Mr. Bado regularly judges for the Metropolitan Opera National Council Auditions and served as Houston Grand Opera's Head of Music Staff for fourteen seasons.

Ana María Martínez (Cio-Cio-San)

Grammy Award-winning soprano Ana María Martínez was last heard here as Nedda in Leoncavallo's *Pagliacci*. The Houston Grand Opera Studio alumna makes her role debut as Cio-Cio-San in the season-opening production of Puccini's *Madame Butterfly* this fall. Her debut in the title role of Dvorák's *Rusalka* at Glyndebourne last year garnered international acclaim. She recently traveled with Plácido Domingo on a concert tour to Cartagena and Lima, Peru. Other notable engagements include Marguerite in Gounod's *Faust* and Nedda at Lyric Opera of Chicago, Liù in Puccini's *Turandot* at Netherlands Opera, Fiordiligi in Mozart's *Così fan tutte* at the Ravinia Festival in Chicago and Mimì at the Abu Dhabi Festival. She recently returned to her native Puerto Rico to sing Mimì in Puccini's *La bohème* for Opera de Puerto Rico and a concert program of Mahler and Mozart at the Casals Festival. The soprano's Houston Grand Opera credits include the Puccini roles Liù (*Turandot*) and Mimì (*La bohème*), Juliet in Gounod's *Roméo and Juliet*, Adina in Donizetti's *The Elixir of Love*, Layla in *Song of Manjun* by Bright Sheng and the title role of *Savitri* by Hugh Ottaway. Also at HGO, she created the role of Lucero in *Salsipuedes* by Daniel Catán, and sang Rosalba in the revival production of *Florencia en el Amazonas* by the same composer. In Europe, she has sung the title role of Verdi's *Luisa Miller* at Bavarian State Opera and the Opéra Bastille in Paris; Donna Elvira in Mozart's *Don Giovanni* at both the Opéra Bastille and Royal Opera, Covent Garden; Nedda in *Pagliacci* at Netherlands Opera; Mimì in *La bohème* and Violetta in Verdi's *La traviata* at Deutsche Oper Berlin; Adina in *The Elixir of Love* at Vienna State Opera; and Mélisande in Debussy's *Pelléas et Mélisande* at the Maggio Musicale Festival in Florence. Ms. Martínez has been honored with the National Association of Latina Leaders'

Groundbreaking Latina in Music Award, and is featured in Cathy Areu's collection of celebrity biographies *Latino Wisdom* (Barricade Books). Her self-titled CD recording of songs and arias was named an "Editor's Choice" recording by Gramophone magazine. She won a Grammy Award for her performance on the Deutsche Grammophon recording of Bacalov's *Misa Tango*, and her recording of Albeniz's *Merlin* on Decca won a Latin Grammy Award. Her upcoming engagements include Cio-Cio-San at Washington National Opera under the musical direction of Plácido Domingo and Mimi in *La bohème* at the Théâtre Royal de la Monnaie in Brussels.

Joseph Calleja (Pinkerton)

Internationally acclaimed Maltese tenor Joseph Calleja makes his Houston Grand Opera debut as Lieutenant Pinkerton in *Madame Butterfly* this fall. A frequent guest artist of the Metropolitan Opera, his credits there include Rodolfo in Puccini's *La bohème*, the Duke of Mantua in Verdi's *Rigoletto*, Hoffmann in *The Tales of Hoffmann* by Offenbach and Nemorino in Donizetti's *The Elixir of Love*. Recent engagements include Rodolfo at Hamburg State Opera and Vienna State Opera, Macduff in Verdi's *Macbeth* at Bavarian State Opera, and appearances in Puccini's *La rondine* at Frankfurt Opera and *The Elixir of Love* at Tokyo's New National Theatre. This year he also makes his role debut as Gabriele Adorno in Verdi's *Simon Boccanegra* at Royal Opera, Covent Garden. Mr. Calleja's self-titled debut recording and subsequent album *The Golden Voice*—both on the Decca label—were named "Editors Choice" recordings by Gramophone magazine. His international operatic credits include the Duke of Mantua in *Rigoletto* and Nicias in a concert production of Massenet's *Thaïs* at Royal Opera, Covent Garden; the Duke of Mantua at Bavarian State Opera, Deutsche Oper Berlin, Netherlands Opera and Welsh National Opera; Arturo in Bellini's *Puritani* at Deutsche Oper Berlin and Vienna State Opera; and Don Ottavio in *Don Giovanni* at the Regensburg Festival and the Opera Principal in Majorca. His Vienna State Opera credits include the Bellini roles Elvino (*La sonnambula*) and Arturo (*Puritani*), as well as the Duke of Mantua, Rodolfo, Alfredo, Nemorino and the title role of Donizetti's *Roberto Devereaux*. Mr. Calleja has won top prizes in the International Hans Gabor Belvedere Singing Competition, the Caruso Competition, and Plácido Domingo's Operalia. Future engagements include Edgardo in Donizetti's *Lucia di Lammermoor* at Deutsche Oper Berlin and the Metropolitan Opera.

Levi Hernandez (Sharpless)

Baritone Levi Hernandez makes his Houston Grand Opera debut as Sharpless in the season-opening production of *Madame Butterfly* this fall. He has sung Sharpless at Cedar Rapids Opera, Lake George Opera and at Academy of Vocal Arts in Philadelphia—he has also sung Prince Yamadori in *Madame Butterfly* with Opera Colorado. Hernandez made his San Francisco Opera debut in 2009 as Amantio di Nicolao in Puccini's *Gianni Schicchi*. His credits at Los Angeles Opera include Mercury in Monteverdi's *The Coronation of Poppea*, Sciarrone in Puccini's *Tosca*, Crébillon in Puccini's *La rondine* and Don Lucas in Torroba's *Luisa Fernanda*. An alumnus of the Lyric Opera of Chicago's Center for American Artists, Mr. Hernandez has appeared on that company's main stage as Dandini in Rossini's *La Cenerentola*, Marullo in Verdi's *Rigoletto*, the Bartender in the world premiere of William Bolcom's *A View from the Bridge*, as the Innkeeper in Puccini's *Manon Lescaut*, and as Sciarrone in Puccini's *Tosca*. The El Paso native has appeared in his home town as Marcello in Puccini's *La bohème* and Germont in Verdi's *La traviata*. Other recent engagements include Papageno in Mozart's *The Magic Flute* for Madison Opera; Count Ceprano in Verdi's *Rigoletto*, Moralès in Bizet's *Carmen* and Haly in Rossini's *L'italiana in Algeri* at Opera Company of Philadelphia; and appearances in *Carmen* and Rossini's *Il barbiere di Siviglia* at Boston Lyric Opera. Upcoming engagements include Tomsy in *The Queen of Spades* at the Deutsche Oper Berlin.

Lucy Schauer (Suzuki)

Lucy Schauer makes her Houston Grand Opera debut as Madame Butterfly's companion Suzuki in the season-opening performance of *Madame Butterfly* this fall—she has appeared as Suzuki at the Metropolitan Opera, where she has also sung a Flower Maiden in Wagner's *Parsifal* and the Page in Richard Strauss's *Salome*. She has appeared at Los Angeles Opera as Cherubino in Mozart's *The Marriage of Figaro*, as Hansel in Humperdinck's *Hansel and Gretel* and as Erika in Samuel Barber's *Vanessa* which she also performed at Washington National Opera. Ms. Schauer has appeared in a varied repertoire of principal roles at major European opera houses. Among her most notable European credits are Barber's Erika and Sesto in Handel's *Julius Caesar* at the Opéra de Monte Carlo; Cornelia in *Julius Caesar* and Octavian in Richard Strauss's *Der Rosenkavalier* at Hamburg State Opera; and Charlotte in Massenet's *Werther*, Olga in Tchaikovsky's *Eugene Onegin* and Cherubino at Cologne Opera. She has also sung Amastris in Handel's *Xerxes*, Clare de Loone in Bernstein's *On the Town* and the title role of Birtwistle's *Punch and Judy* at English National Opera and Zerlina in Mozart's *Don Giovanni* and Johanna in Sondheim's *Sweeney Todd* at Opera North. Among the notable conductors with whom she has worked are Patrick Summers, Plácido Domingo, Valery Gergiev, Alan Gilbert, Julius Rudel and Kent Nagano. She has also worked with world-renowned directors such as Christopher Alden, John Cox, Paul Curran, David Fielding, Jürgen Flimm, Stanley Garner and David McVicar. Ms. Schauer can be heard on the BBC Symphony Orchestra's recording of Weill's *The Firebrand of Florence*, conducted by Sir Andrew Davis, on the Original Cast Recording label and on the Eos Ensemble's recording of Bowles's *The Wind Remains* (BMG). Her upcoming engagements include Carolina in a new production of Henze's *Elegy for Young Lovers* at the Young Vic and English National Opera.

Rodell Rosel (Goro)

Rodell Rosel sings Goro in Puccini’s *Madame Butterfly* this fall and will return in the spring to sing the Dance Master in Richard Strauss’s *Ariadne auf Naxos*. He was last heard here as Squeak in the 2008 production of Britten’s *Billy Budd*. The tenor made his Metropolitan Opera debut last fall as Valzacchi in Richard Strauss’s *Der Rosenkavalier* and appeared there later in the season as Nathaniel in Offenbach’s *The Tales of Hoffmann*. An alumnus of the Lyric Opera of Chicago’s Ryan Opera Center, he has appeared on the main stage of that company in productions of Bizet’s *Carmen*, Berg’s *Lulu*, Verdi’s *Falstaff* and *Il trovatore*, Johann Strauss’s *Die Fledermaus*, Puccini’s *Turandot*, and Richard Strauss’s *Salome*, among other roles. He recently worked with HGO Music Director Patrick Summers creating the role of Ong Chi Seng in *The Letter* by Paul Moravec at the Santa Fe Opera. Last year he appeared as Monostatos in Mozart’s *The Magic Flute* at Florentine Opera. This past spring he appeared with Wolf Trap Opera in Musto’s *Bastianello* and Bolcom’s *Lucrezia*. Mr. Rosel’s other Wolf Trap Opera credits include Cornaccio in Musto’s *Volpone*, Monostatos in Mozart’s *The Magic Flute*, the Governor in Bernstein’s *Candide* and the Dance Master in *Ariadne auf Naxos*. A native of Manila, Mr. Rosel studied at Santa Monica College before earning a bachelor’s degree in vocal performance from the University of California at Los Angeles. He was grand prize winner of the 2005 Metropolitan Opera National Council Auditions, has won the Palm Beach Opera Vocal Competition and the Lotte Lenya Vocal Competition, and received the People’s Choice Award from the José Iturbi International Music Competition.

Madame Butterfly is supported in part by

Grand Guarantors

The Brown Foundation, Inc. Beth Madison

Guarantors

Kinder Foundation

Mr. John G. Turner and
Mr. Jerry G. Fischer

Margaret Alkek Williams

Grand Underwriters

Mr. and Mrs. Gerald A. Cooney



and Charles Butt

Underwriter



Opening Night Series supported by



Weeknight Series supported by



Mostly Friday Series supported by

FAYEZ SAROFIM & CO.



Official Airline of Houston Grand Opera



The Methodist
Hospital
Center for
Performing Arts Medicine

Official Healthcare Provider to Houston Grand Opera