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De nuestra familia a la suya, les damos la bienvenida al Wortham Theatre Center y al estreno mundial de El Milagro del Recuerdo presentado por HGO.

HGO es conocido por su innovación, y una de las “primeras” de las cuales estamos orgullosos de estar encargados de estrenar es la primera ópera de mariachi del mundo, Cruzar la Cara de la Luna (2010). Compuesta por la fallecida leyenda del mariachi José “Pepe” Martínez, con un libreto de Leonard Foglia, Cruzar se convirtió rápidamente en una de las nuevas obras más queridas de HGO. Estamos entusiasmados de que el hijo de Pepe, Javier Martínez, continúe la tradición de la ópera mariachi como el compositor de El Milagro del Recuerdo, con Foglia como libretista y director. Debido a que El Milagro es una precuela de Cruzar la Cara de la Luna, pueden esperar ver algunos de los personajes que les encantaron en Cruzar, incluyendo a Renata y Lupita, papeles que interpretarán las maravillosas cantantes que los originaron: Cecilia Duarte y Vanessa Alonzo. Le damos la bienvenida al ex alumno de HGO Studio, David Hanlon, quien ha estado estrechamente involucrado con las óperas de mariachi desde el principio y ahora regresa a dirigir.

La ópera recalca lo importante que es recordar y encontrar formas de honrar nuestras tradiciones en un mundo cambiante. Las tradiciones de los días festivos se encuentran entre las más debemos atesorar, con recuerdos de experiencias compartidas durante estos tiempos que están profundamente grabados en nuestros corazones. Esperamos que esta presentación de El Milagro del Recuerdo haga que sus días festivos sean aún más resplandecientes y que lo recuerden mucho después de que baje el telón.

From our family to yours, we welcome you to the Wortham Theater Center and to HGO’s world premiere of El Milagro del Recuerdo/The Miracle of Remembering.

HGO is known for innovation, but one of the “firsts” we are proudest of is commissioning and premiering the world’s first mariachi opera, Cruzar la Cara de la Luna/To Cross the Face of the Moon (2010). Composed by the late mariachi legend José “Pepe” Martínez to a libretto by Leonard Foglia, Cruzar quickly became one of HGO’s most beloved new works. We are thrilled that Pepe’s son, Javier Martínez, carries on the mariachi opera tradition as composer of El Milagro del Recuerdo, with Foglia as librettist and director. Because El Milagro is a prequel to Cruzar la Cara de la Luna, you can expect to see some of the characters you came to love in Cruzar, including Renata and Lupita, roles that will be sung by the wonderful singers who originated them: Cecilia Duarte and Vanessa Alonzo. We welcome back HGO Studio alumnus David Hanlon, who has been closely involved with the mariachi operas from the beginning and returns to conduct.

The opera underscores how important it is to remember—to find ways of honoring our traditions in a changing world. Holiday traditions are among the most binding, and memories of shared experiences during these times are deeply etched upon our hearts. We hope that this performance of El Milagro del Recuerdo will make your holidays even brighter and that you’ll remember it long after the curtain comes down.
For information on all Houston Grand Opera productions and events, or for a complimentary season brochure, please email the Customer Care Center at customercare@hgo.org or telephone 713-228-6737.

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1 Un mensaje de Patrick Summers y Perryn Leech // A message from Patrick Summers and Perryn Leech
16 Noticias y Notas // News and Notes
59 HGO Studio // HGO Studio
64 HGOco // HGOco
66 Círculo de Impresarios // Impresarios Circle
72 Apoyo Annual // Annual Support
82 Calendario // Calendar
85 Planear Su Visita // Plan Your Visit
86 A Continuación // Up Next

20 FUERA DEL PERSONAJE
El compositor Javier Martínez habla de mariachi
OUT OF CHARACTER
Composer Javier Martínez talks mariachi

24 ESTA SAGRADA FAMILIA // THIS HOLY FAMILY
28 EL ROL DEL ORQUESTA
Aprende todo sobre la orquesta de El Milagro
THE ROLE OF THE ORCHESTRA
Learn all about the orchestra of El Milagro

30 NAVIDAD EN MÉXICO // CHRISTMAS IN MEXICO
34 NOTA DEL DIRECTOR
Leonard Foglia presenta El Milagro
DIRECTOR’S NOTE
Leonard Foglia introduces El Milagro

54 HÉROES DESCONOCIDOS
Conoce a Helen Gonzalez y Omega Villanueva de HGO
UNSUNG HEROES
Meet HGO’s Helen Gonzalez and Omega Villanueva
EN LA ÓPERA
AT THE OPERA

UNA GUÍA PARA NUESTRA ÓPERA DE NAVIDAD 2019–20
A GUIDE TO OUR 2019–20 HOLIDAY OPERA

36
Programa
Program

Guía de Referencia
Quick-Start Guide

Elenco y Creativo
Cast & Creative

Nota del Programa
Program Note

Quién es Quién
Who’s Who

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HGO.org/concertofarias

Each year, hundreds of singers from across the globe audition for the HGO Studio, one of the world’s most prestigious young artist training programs. Concert of Arias brings the best of these future opera stars to Houston for the live finals of the competition. On an evening of soul-stirring music that will leave you breathless, enjoy some of the most powerful arias in the opera repertoire—and cast your vote for the Audience Choice Award. Following the announcement of winners, we celebrate the artists with a seated dinner in the Wortham’s Grand Foyer.

Pictured: A selection of celebrated past Concert of Arias prize winners and HGO Studio alumni.

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Houston Grand Opera is internationally acclaimed for its onstage excellence. Ensuring the exceptional quality of our productions and the creativity of our artistic forces—singers, conductors, directors, designers—is our highest priority. The art we make onstage is the foundation for everything we do. For information about joining The Production Funders, please contact Greg Robertson at 713-546-0274.

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Un Recital de Solo Una Noche, *Giving Voice*, Viene a HGO Este Enero

One-Night-Only Recital Event, *Giving Voice*, Comes to HGO This January

Solo por una noche, el domingo 19 de enero del 2020, Houston Grand Opera presentará un emocionante recital. El renombrado tenor Lawrence Brownlee y sus invitados especiales cantarán en *Giving Voice: Lawrence Brownlee and Friends Sing Opera, Gospel, and Standards*.

Brownlee, nombrado como el “Cantante Masculino del Año” por los International Opera Awards y Bachtrack, presentará un recital de ópera lleno de energía, música de teatro, y música espiritual y evangélica. Será acompañado en el escenario por sus amigos más cercanos quienes también son aclamados artistas, incluyendo a la soprano Nicole Heaston; la mezzo-soprano J’Nai Bridges; el barítono Reginald Smith, Jr.; el tenor Russell Thomas; el bajo-barítono Nicholas Newton; y el pianista Kevin Miller.

Len Cannon, pilar del canal de noticias KHOU, será el anfitrión de esta celebración musical que incluirá un recital en el Cullen Theater del Wortham Theater Center. Después del recital habrá una recepción en la entrada principal del teatro donde los invitados tendrán la oportunidad de conocer y saludar a todos los artistas.

Este concierto celebra la comunidad diversa de Houston y está gentilmente asegurado por Bank of America.

On Sunday, January 19, 2020, HGO will present an exciting one-night-only recital when renowned tenor Lawrence Brownlee and special guests perform in *Giving Voice: Lawrence Brownlee and Friends Sing Opera, Gospel, and Standards*.

Named “Male Singer of the Year” by both the International Opera Awards and Bachtrack, Brownlee designed an energetic and diverse program of opera, musical theater, spirituals, and gospel. He will be joined onstage by some of his closest friends and fellow acclaimed artists, including soprano Nicole Heaston; mezzo-soprano J’Nai Bridges; baritone Reginald Smith, Jr.; tenor Russell Thomas; bass-baritone Nicholas Newton; and pianist Kevin Miller.

KHOU anchor Len Cannon will host this uplifting musical celebration in the Wortham Center’s Cullen Theater. The recital will be followed by a reception in the Grand Foyer where all ticketholders will have the opportunity to meet and greet all of the artists.

This recital celebrates Houston’s diverse community and is graciously underwritten by Bank of America.

HGO.org/givingvoice

Marian’s Song

Premiering this March is HGOco commission *Marian’s Song*, an opera based on the life of legendary vocal artist Marian Anderson. Composed by former HGOco Music Director and Composer in Residence Damien Sneed to a libretto by Deborah D.E.E.P. Mouton, Houston’s poet laureate emeritus, *Marian’s Song* is a chamber opera that tells the story of Marian Anderson through the eyes of modern-day college student Navaeh.

Starring in the opera is former HGO Studio artist Zoe Reams as Marian Anderson and Houston spoken word artist Tina B. as Naveah. The cast also features current HGO Studio artist Nicholas Newton and UH Professor of Voice and soprano Cynthia Clayton.

The opera will be performed in the Cullen Theater on March 5 and 6 at 7 p.m. For more information, visit HGO.org/marian.
Save the dates

SATURDAY, MARCH 28, 2020: Spring Event
The Guild honors Susan Graham at the Spring Event, “Give the Lady What She Wants,” at the Houston Racquet Club. Join us for a seated dinner, silent auction, live music, and casino games. For reservations, visit hgoguild.org/SpringEvent2020

TUESDAY, JANUARY 7, 2020: Opera Night Live
Enjoy in-depth interviews with the production’s artists as they discuss La favorite. HGO Guild provides this educational event free to the community.

FEBRUARY 24 – MARCH 13, 2020: Artist in Residence
Reserve your personalized opera presentation by a member of the HGO Studio at your home or at work. This program is sponsored by the HGO Guild.

FEBRUARY 24: HGO Guild Wine Tasting Event
For tasty wines and crudités, join us at Houston Wine Merchant (2646 S. Shepherd Dr.) from 5:30 p.m. to 7:30 p.m.

For more information on these and other Guild activities, visit hgoguild.org, email guild@hgo.org, or call 713-546-0269.

JOIN THE GUILD IN HONORING SUSAN GRAHAM AT “GIVE THE LADY WHAT SHE WANTS”

The Houston Grand Opera Guild is thrilled to honor world-renowned mezzo-soprano Susan Graham, who is returning this spring to Houston Grand Opera to debut the role of Herodias in Francisco Negrin’s production of Strauss’s Salome.

The New York Times has hailed Graham as “an artist to treasure.” Her operatic roles span four centuries, from the title role in Monteverdi’s The Coronation of Poppea to Sister Helen Prejean in Jake Heggie’s Dead Man Walking, which was written especially for her.

Her many honors include Musical America’s Vocalist of the Year and a Grammy for Best Classical Vocal Performance for her album Ives: Songs. Gramophone magazine has dubbed her “America’s favorite mezzo.”

A Midland native, Graham joined the faculty of her alma mater, Texas Tech University, as Marquee Professor for the current school year, a position that sees her working closely with young singers.

For tickets and information visit hgoguild.org/SpringEvent2020.

Courtesy of susangraham.com.

Susan Graham. Photo by Dario Acosta.
Querido patrocinador de la ópera,

Estamos encantados de celebrar con ustedes las fiestas de fin de año en la presentación de esta noche: *El Milagro del Recuerdo* de Javier Martínez y de Leonard Foglia. Esta ópera cuenta una significativa historia sobre la familia, el efecto de las decisiones en la vida, y el sueño de añorar algo más —¡todo a través de la reconfortante combinación de ópera y mariachis!

Bank of America está orgulloso de ser parte de esta innovadora serie de ópera mariachi desde el 2010, cuando todo comenzó con *Cruzar la Cara de la Luna*, la primera ópera mariachi del mundo. Es muy importante que todos en nuestra diversa comunidad puedan ver sus propias historias cobrar vida en el escenario de HGO. Estamos contando los segundos para que *El Milagro del Recuerdo* encante al público de todos los orígenes y edades en esta temporada de fiestas.

El invertir en nuestra comunidad es una parte integral del éxito de Bank of America, comenzando con nuestro compromiso de conectarnos con nuestros clientes, accionistas, y comunidades a las que servimos en toda la región de Houston para así mejorar sus vidas financieras. La continua asociación de Bank of America con HGO se alinea con nuestra creencia de que las artes son una poderosa herramienta para conectarnos a través de las culturas, ayudando a las economías y a las comunidades a prosperar. ¿Qué quisieras poder lograr?

Estamos muy felices de que usted y su familia puedan unirse a nosotros en HGO esta noche. ¡Les deseamos un feliz año nuevo!

Sinceramente,

Hong Ogle
Presidente del Mercado de Houston
Bank of America

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Dear Opera Patron,

We’re thrilled to celebrate the holidays with you at tonight’s performance of Javier Martínez and Leonard Foglia’s *El Milagro del Recuerdo/The Miracle of Remembering*. This production tells a meaningful, relevant story about family, life-changing decisions, and the dream of something more—all through the combination of mariachi and opera!

Bank of America has been a proud part of HGO’s groundbreaking mariachi opera series since 2010, when it all began with *Cruzar la Cara de la Luna/To Cross the Face of the Moon*, the world’s first mariachi opera. It is so important for everyone in our diverse community to be able to see their own stories come alive on HGO’s stage, and we can’t wait for *El Milagro del Recuerdo* to enchant audiences of all ages and backgrounds this holiday season.

Investing in our community is an integral part of Bank of America’s success, starting with our commitment to make financial lives better by connecting with our clients, shareholders, and communities we serve throughout the Houston region. Bank of America’s ongoing partnership with HGO aligns with our belief that the arts are a powerful tool to connect with each other across cultures, helping economies and communities thrive. What would you like the power to do?

We are so happy you and your family could join us at HGO tonight and we wish you a joyous new year.

Sincerely,

Hong Ogle
Houston Market President
Bank of America
Querido patrocinador de la ópera,

En nombre del The Cullen Foundation, es un honor unirme a Houston Grand Opera y darle la bienvenida al estreno mundial de El Milagro del Recuerdo de Javier Martínez y Leonard Foglia. Como una fundación que ha colaborado con el ciclo de óperas de navidad del Houston Grand Opera desde sus inicios, estamos encantados de compartir con usted y sus seres queridos esta historia conmovedora.

Desde su fundación en 1947 por Hugh Roy y Lillie Cranz Cullen, The Cullen Foundation ha apoyado orgulosamente las artes culturales, la educación, la atención médica y el servicio público en Houston. Es una tradición que nos complace continuar esta noche con este regalo de hermosa música.

Esperamos que disfrute de la presentación de El Milagro del Recuerdo, una historia que explora el significado de la familia, el hogar y las tradiciones navideñas. ¡Deseamos que usted y su familia tengan una maravillosa temporada navideña!

Sinceramente,

Scott W. Wise
Presidente
The Cullen Foundation

Dear Opera Patron,

On behalf of The Cullen Foundation, it is an honor to join Houston Grand Opera and welcome you to the world premiere of Javier Martínez and Leonard Foglia’s El Milagro del Recuerdo/The Miracle of Remembering. As a founding supporter of Houston Grand Opera’s holiday opera series, we are delighted to share this heartwarming story with you and your loved ones.

Since its founding in 1947 by Hugh Roy and Lillie Cranz Cullen, The Cullen Foundation has proudly supported cultural arts, education, health care, and public service in Houston. It is a tradition we are pleased to continue tonight with this gift of beautiful music.

We hope you enjoy the performance of El Milagro del Recuerdo, a story that explores the meaning of family, home, and holiday traditions. May you and your family have a wonderful holiday season!

Sincerely,

Scott W. Wise
President
The Cullen Foundation
FUERA DEL PERSONAJE CON
OUT OF CHARACTER WITH

JAVIER MARTÍNEZ

POR DANIEL RENFROW, Gerente Editorial
con ITZEL GARCÍA, Coordinadora de Marketing y Promociones

BY DANIEL RENFROW, Editorial Manager
with ITZEL GARCÍA, Marketing and Promotions Coordinator
El Milagro del Recuerdo celebra su estreno mundial al ser la primera ópera compuesta por Javier Martínez junto al libretista Leonard Foglia, es solo la tercera ópera mariachi jamás escrita. Las primeras dos, Cruzar la Cara de la Luna y El Pasado Nunca Se Termina, fueron compuestas por su padre, José “Pepe” Martínez, también con libreto de Leonard Foglia.

Después de la muerte de José tres años atrás, Javier, siendo él mismo un mariachi como los demás miembros en su familia, decidió continuar con el legado de su padre al componer la partitura de El Milagro, una ópera precuela que cuenta la historia de la última Navidad que los personajes de Cruzar pasaron juntos.

Componer la partitura para la ópera fue sentimental para Javier quien dice que mantuvo muy cercana la memoria de su padre durante el proceso. Javier estuvo ahí junto a su padre cuando José compuso la partitura de las primeras dos óperas mariachis; él recuerda esos días con mucho cariño.

“Desde el comienzo—desde el primer momento—nosotros estuvimos presentes con él”, recuerda Javier del trabajo de su padre en su primera ópera mariachi. “Yo estaba presente cuando él tuvo su primera reunión con Leonard Foglia debido a la ópera Cruzar, y fue un honor para mí poder trabajar esta vez con ‘Lenny’ y con toda la compañía”.

Javier compartió más pensamientos con Itzel García, Coordinadora de promociones y mercadeo del Houston Grand Opera (HGO), sobre el legado de su padre y de su propia ópera mariachi, a través de una entrevista telefónica a principios de verano.

El Milagro del Recuerdo/The Miracle of Remembering, the world premiere mariachi opera by composer Javier Martínez and librettist Leonard Foglia, is only the third mariachi opera ever written. The first two, Cruzar la Cara de la Luna and El Pasado Nunca Se Termina, were both composed by José “Pepe” Martínez, Javier’s father, with libretti also by Leonard Foglia.

After José passed away three years ago, Javier, a mariachi musician himself—like everyone else in his family—decided to continue his father’s legacy by composing the score for El Milagro, a prequel opera that tells the story of the last Christmas the characters of Cruzar spent together.

Composing the score for the opera was sentimental for Javier, who says he grew closer to the memory of his father throughout the process. Javier was alongside his father when he composed the score for the first two mariachi operas, and he remembers those days fondly.

“Since the beginning—from the very first moment of Cruzar—we were present with him,” remembers Javier of his father’s work. “I was there when he had his first meeting with Leonard Foglia regarding Cruzar, and it is an honor for me to now be able to work with Lenny and with the whole company.”

Javier shared more thoughts on the legacy of his father and on his own mariachi opera with HGO Marketing and Promotions Coordinator Itzel García in an early fall phone interview.
ITZEL GARCIA: ¿Por qué es importante para usted continuar el legado de su padre José?

JAVIER MARTÍNEZ: Bueno, pues creo que es una cuestión familiar. Nosotros desde mis abuelos, tanto como mi abuelo por parte de mi mamá como por parte de mi papá, somos músicos de mariachi. Entonces esto de la música se nos ha dado de generación en generación, y pues es—obviamente—es un orgullo para mí continuar con un proyecto que mi padre empezó que vienen siendo las primeras óperas hechas para mariachi. Y pues para mí continuar con ese legado que mi papá nos dejó a todos los músicos de mariachi—pues para mí es un gran honor poder continuar con eso.

¿Por qué crees que esta combinación funciona tan bien?

Bueno, para empezar la música de mariachi pues es—como todo el mundo lo sabe, es la música del pueblo. Es un lenguaje—para todos los mexicanos es nuestra forma de expresión, nuestra forma de decir las cosas. Entonces creo yo que lo mismo pasa en la ópera, en las obras de teatro, en todo lo que se llama arte, ya sea pintura, escultura. Pues es un tipo de lenguaje. Entonces fue una idea que surgió creo que muy atinada el poder combinar la ópera con la música del mariachi, que viene siendo la música del pueblo mexicano. Entonces creo que es una gran oportunidad.

¿Por qué debería venir la gente a ver esta ópera?

Tiene un mensaje hermoso. De verdad que Lenny es una de las personas que tiene un talento para llegar al corazón grandísimo. Es una ópera que los va a hacer reír, los va a hacer llorar, los va a hacer voltear a ver a su pareja y abrazarla. En cuanto salgan van a querer hablarle a sus papás. Es una avalancha de sentimientos lo que tiene esta ópera que de verdad no se la pueden perder. No se va a arrepentir para nada. Es una excelente ópera. Es una excelente creación que les va a encantar a todos. De verdad tienen que ir a verla.

Puedes leer la conversación completa con Javier Martínez aquí HGO.org/musings.

You can read our full conversation with Javier Martínez at HGO.org/musings.

ITZEL GARCIA: Why is it important for you to carry on your father José’s legacy?

JAVIER MARTÍNEZ: I think it is a family thing. My grandparents, both my mother’s parents and my father’s parents, were mariachi musicians. Music has been passed down from generation to generation. I am very proud to continue with this project that my father started by combining opera and mariachi. Carrying on the legacy that my father left for all the mariachi musicians is a great honor for me.

Why do you think the combination of mariachi and opera works so well?

Well, first of all, mariachi music is—as everybody knows, the music of the people. It is a language for all the Mexican people. It is our way of expressing ourselves. The same thing happens with opera, in theater, and in everything which is considered art. It is all a kind of language. I think that being able to combine opera with mariachi music was a very pertinent idea we developed. It unites a lot of types of people. I think this is a great opportunity.

Why should people come to see this opera?

It has a beautiful message. Lenny is one of those people who has a unique talent to get to peoples’ hearts. It is an opera that will make you laugh, that will make you cry, that will make you look at your partner and hug them. As soon as you leave you will want to see your parents. You will be overwhelmed with feelings by this opera, and you really cannot miss it. You are not going to regret it. It is an excellent opera. It is an excellent creation that you are all going to love. You really have to see it.
Beyond Time honors the trailblazing artists who launched the contemporary Aboriginal art movement in the 1970s, and those who continue to depict their timeless stories on canvas.

Beyond Time is presented by the oldest indigenous art galleries in America -- Booker-Lowe, and Australia -- Coo-ee Gallery, and features works by “old masters,” such as Clifford Possum Tjapaltjarri, senior painters, and new voices in the Aboriginal art world.

For the latest on Beyond Time and gallery events:
Visit www.bookerlowegallery.com
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Booker-Lowe Gallery
4623 Feagan Street
Houston, TX 77007 USA

Australian Aboriginal Art: Beyond Time

Clifford Possum Tjapaltjarri, Larumba Dreaming, 49” x 32”

Priscilla Napurrurla Herbert, Native Seeds Dreaming, 42” x 60”

Images courtesy of the artists, Booker-Lowe, and Coo-ee Gallery

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It’s Christmas Eve in 1962 in a small town in Michoacán, Mexico, and the tight-knit community is rehearsing for their annual pastorela. In this traditional folk drama, a group of shepherds try to reach the city of Bethlehem to meet baby Jesus by following a bright star that is guiding their way. They are stopped by Satan, who tries to tempt them off their path, but Saint Michael the Archangel defends them from the prince of evil. While some of the older members of the community have performed almost every role over the years, 7-year-old Rafael will be participating in his very first pastorela this year.

The town’s plaza is decorated for the festivities, and townspeople are dressed as angels, some as shepherds. Renata and Lupita are best friends, and their husbands are away in the United States, working in the Bracero Visa Program to help support their families. This is the first time they will be separated for the holidays.
Renata es una joven de 28 años. Es la esposa de Laurentino, y la madre de Rafael. Rafael y ella se han quedado en Michoacán mientras Laurentino trabaja en los Estados Unidos bajo el programa de visa bracero.

Renata is a young woman of 28 years. She is the wife of Laurentino and mother of their 7-year-old, Rafael. She and Rafael have stayed in Michoacán while Laurentino works in the United States under the Bracero Visa Program.

Laurentino ha trabajado como bracero los últimos años, pero cada temporada su estadía en los Estados Unidos se hace cada vez más larga con cada asignación. Es 1962, y aun cuando el programa de visa bracero va a terminar en dos años, él quiere trabajar lo más que pueda para proveer a su familia.

Laurentino has worked as a bracero for the last few years, but his time in the United States each season is getting longer and longer as more work comes in. It is 1962, and even though the Bracero Visa Program will end in 1964, he wants to work as much as he can to provide for his family.

Rafael tiene sólo siete años y ha crecido con su padre yendo a los Estados Unidos por algunos meses cada año. Y cada año, la ausencia de su padre se hace más larga. Esta será la primera Navidad de Rafael sin su padre.

Rafael is only 7 years old and has grown up with his father going to the United States for a few months every year. His father’s time away from home gets longer and longer each year—this will be Rafael’s first Christmas without his father in town.

Lupita es la mejor amiga de Renata, y su esposo Chucho trabaja junto a Laurentino como bracero. Chucho y ella tienen dos hijos, Silvio y Araceli.

Lupita is Renata’s close friend, and her husband Chucho also works as a bracero with Laurentino. She and Chucho have two children, Silvio and Araceli.
Chucho es el entusiasta mejor amigo de Laurentino y cada año va con él a los Estados Unidos como bracero.

Chucho is Laurentino’s exuberant best friend, and he goes to the United States with Laurentino as a bracero every year.

Silvio es el hijo de once años de Lupita y Chucho.

Silvio is the 11-year-old son of Lupita and Chucho.

Aba es un hombre de 60 años y el padre de Chucho. Él ha vivido toda su vida en su pequeño pueblo, y apenas llegó a conocer a sus padres quienes murieron como jóvenes guerreros en la Revolución Mexicana.

Aba, a man of 60 years, is Chucho’s father. He has lived his entire life in their small town, but he hardly knew his parents, who died as young fighters in the Mexican Revolution.

Araceli es la hija de nueve años de Lupita y Chucho. Su hermano mayor y ella son muy unidos, y ella ama ser parte de la obra anual de la pastorela.

Araceli is the 9-year-old daughter of Lupita and Chucho. She and her older brother are very close, and she loves being part of the annual Christmas pastorela play.
El Padre Matías

El Padre Matías es un sacerdote que lidera la obra anual de la pastorela. 

Father Matías is a priest who leads the town's annual Christmas pastorela play.

Joséfina

Joséfina es una mujer de unos 50 años, y ella es la madre de Renata. Ahora es viuda y ha criado a Renata que tenga fe en la fortaleza de la familia.

Joséfina is a woman in her 50's and Renata’s mother. She is now a widow and has raised Renata to have faith in the strength of one’s family.

Los Mariachis

Los mariachis del pueblo tocan la guitarra, el guitarrón y la vihuela, y son una parte integral de la obra pastoral del pueblo.

The town mariachis play the guitar, the guitarrón, and the vihuela, and play an integral part of the town’s pastorela.

La Mujer

Una mujer que viene al pueblo en busca de las mariposas.

A woman who comes to town in search of the butterflies.
Mientras que la iluminación y la escenografía proporcionan la hora y el escenario de una ópera, al indicarle al espectador si es de día o de noche o si los personajes están en el bosque o en un salón de banquetes, es la orquesta quien se ocupa de crear el “ambiente” de una ópera. También se ocupa de guiar al espectador al acompañar las emociones de los personajes, advertir sobre un drama inminente al ilustrar si algo aterrador o alegre está por suceder, y proporcione un comentario auditivo general sobre todos los eventos que se desarrollan en el escenario.

Con el apoyo de una gran orquesta, y con la batuta de un hábil conductor—a veces conocido como maestro, la expresión italiana para maestro o profesor—los cantantes de ópera cuentan con la plataforma sinfónica que necesitan tanto vocalmente como dramáticamente para sumergirse en sus papeles.

La orquesta y los cantantes siguen las indicaciones del conductor, quien con la gesticulación de su batuta puede lograr el más resonante de los fortissimos o la más fina delicadeza del pianissimo de la orquesta. El conductor maneja el tempo y la dinámica—qué tan fuerte o suave—de la música y se asegura de que los músicos estén perfectamente equilibrados con los cantantes en el escenario.

Las orquestas de ópera varían en tamaño; desde pequeñas orquestas de óperas de cámara como el conjunto de 13 piezas en el Turn of the Screw de Britten, hasta orquestas de leviatán como el conjunto de 110 piezas en el Elektra de Strauss. El Milagro del Recuerdo, la primera ópera mariachi que presenta una orquesta, está escrita para una orquesta de 15 músicos e incluye ocho violinistas, dos violistas, un violonchelista, tres trompetistas, y un arpa. El ambiente instrumental de la obra es también complementado por tres cantantes de mariachi que además tocan instrumentos—una guitarra, un guitarrón y una vihuela—en el escenario mientras interactúan con otros miembros del elenco.

Escuche atentamente mientras la orquesta toca durante esta presentación, así podrá comprender mejor el importante papel que desempeña en la puesta en escena. Y no tengas miedo dar un vistazo al foso de la orquesta antes de que empiece la ópera—los únicos miembros que muerden son los violinistas.
While the lighting and set pieces provide reference to the time and setting of an opera, cueing you in on whether it is day or night or if the characters are in a forest or a grand banquet hall, the orchestra creates the “sound world” of an opera. It lets you know the emotions of the opera’s characters, warns of impending drama, and provides an overarching aural commentary on the events unfolding onstage.

With the support of a good orchestra, and with the baton of a skilled conductor—often referred to as a “maestro,” the Italian expression for master or teacher—opera singers are provided with the symphonic springboard they need to both vocally and dramatically launch themselves into their roles.

The orchestra and the singers take their cues from the conductor, who with the gesticulation of his or her baton can wrench the most plangent of fortissimos or finesse the most gossamer of pianissimos from the orchestra. The conductor manages the tempo and the dynamics—how loud or soft—of the music and makes sure the players are perfectly balanced with the singers onstage.

Opera orchestras vary in size from small chamber opera orchestras like the 13-piece ensemble in Britten’s *Turn of the Screw* to leviathan orchestras like the 110-piece ensemble in Strauss’s *Elektra*. *El Milagro del Recuerdo*—the first mariachi opera to ever feature an orchestra—is written for an orchestra of 15 musicians and features eight violinists, two violists, one cellist, three trumpet players, and one harpist. The instrumental sound world is further fleshed out by three mariachi singers who also play instruments—a guitar, guitarrón, and a vihuela—onstage while interacting with other members of the cast.

Listen closely as the orchestra plays throughout this performance so you can better grasp its important scene-setting role. And don’t be afraid to sneak a peek into the orchestra pit before the start of the opera—the only members who bite are the violists.
The traditional Christmas season in the United States is considerably short when compared to the season in Mexico, which stretches from Dia de la Virgen de Guadalupe on December 12 through Dia de la Candelaria on February 2. Many of the special festivities in Mexico during the Christmas season are a fusion of indigenous culture and Spanish culture, with pre-Hispanic symbols like the poinsettia, which decorate many homes and businesses throughout the holiday season, holding particular prominence. These pre-Hispanic symbols and traditions intermingle with traditions from Spanish culture to create a season of festivities that are uniquely Mexican. The Christmas season in Mexico is filled with feasts, gift giving, festive processions and parties, pastorelas (nativity plays), special masses, nativity scenes, and pilgrimages to special religious sites. In Mexico, Christmas is not a single day—it’s a whole season.
La apertura de los regalos a la medianoche. Mole, pozole, pavo, jamón, bacalao y ponche, y es seguido por una tradicional tarde en la noche, que incluye alimentos como el mole, pozole, pavo, jamón, bacalao y ponche; y se le da a los invitados un regalo—tipicamente consiste de tamales, atole, buñuelos, y dulces. La posada termina con el canto de las Mananitas, una canción de cumpleaños tradicional mexicana, en su honor.

Desde el 16 hasta el 24 de diciembre, Las Posadas, una serie de procesiones y fiestas, toman lugar para celebrar la temporada de Navidad. En las más tradicionales de estas procesiones, los niños se visten como María y José y desfilan por el vecindario con sus familiares y amigos para recrear la parte de la historia de Navidad donde María y José están buscando un lugar para quedarse en Nazaret, haciendo paradas en diferentes casas de su vecindario para buscar refugio. Luego de las procesiones, se rompe una piñata tradicional en forma de estrella. Esta piñata en forma de estrella, representa a Satanás; sus ornamentos coloridos simbolizan las distracciones de las delicias terrenales. Tradicionalmente estas piñatas tienen siete puntas, y cada punta representa uno de los siete pecados capitales. El palo que se usa para romper la piñata representa la fé cristiana, a través de cual la maldad es vencida y los tesoros de la tierra son liberados. Después de romper la piñata, se sirve la comida, que consiste típicamente de tamales, atole, buñuelos y ponche; y se le da a los invitados un aguinaldo, un regalo pequeño que generalmente consiste de galletas, frutas y dulces. La posada termina con el canto de villancicos.

La última posada de la temporada se da en Nochebuena. Nochebuena y es seguida por la Misa de Gallo, una misa de medianoche y que obtiene su nombre a partir de la creencia de que el nacimiento de Jesucristo fue anunciado por el canto de un gallo. La celebración incluye luces de bengala, fuegos artificiales y antorchas, acompañados con comida y bailes. Después de la misa se da un festín tradicional tarde en la noche, que incluye alimentos como el mole, pozole, pavo, jamón, bacalao y ponche, y es seguido por la apertura de los regalos a la medianoche.

En México, la temporada de Navidad comienza a principios de diciembre con celebraciones en honor a la Virgen de Guadalupe, la patrona de los santos de México. El 3 de diciembre, comienza la novena, una antigua tradición cristiana de oración devocional que consiste en oraciones privadas o públicas durante nueve días, dedicadas a la Virgen de Guadalupe. El 12 de diciembre, la novena termina con la fiesta de la Virgen, donde se celebra la cuarta vez que la Virgen de Guadalupe se le apareció a San Juan Diego Cuauhtlatoatzin, nacido en México en 1474, quien fue el primer santo católico romano indígena de las Américas. Los mexicanos celebran este día con procesiones, eucaristías, bailes, festines y peregrinaciones a sitios religiosos especiales donde se venera a la virgen; como la basílica de la Virgen en el norte de México—el sitio de peregrinaje católico más visitado en el mundo—y cantando las Mañanitas, una canción de cumpleaños tradicional mexicana, en su honor.

The Christmas season starts in Mexico in early December with celebrations to honor the Virgin of Guadalupe, the patron saint of Mexico. On December 3, the novena—a Christian tradition of devotional praying consisting of public and private prayers lasting for nine days—to the Virgin of Guadalupe begins. On December 12, the novena concludes with the feast day of the Virgin, which celebrates the fourth time the Virgin of Guadalupe appeared to Saint Juan Diego Cuahtlatolotzin, the first Roman Catholic indigenous saint of the Americas, who was born in Mexico in 1474. Mexicans celebrate this day with processions, special masses, dancing, feasts, and with pilgrimages to special religious sites that venerate the Virgin, like her basilica in the north of Mexico City—the most visited Catholic pilgrimage site in the world—and by singing Las Mañanitas, a traditional Mexican birthday song, in her honor.
LA NAVIDAD
El día de Navidad en México es un asunto bastante tranquilo y callado, donde la gente se recupera de las celebraciones de la noche anterior para luego pasar tiempo de calidad con su familia mientras comen los sobrantes de la cena de medianoche. Normalmente, los regalos no se abren en este día, aunque la influencia cultural de los Estados Unidos dice que Santa Claus está comenzando a hacer más visitas en este día de lo que solía hacerlo.

DÍA DE LOS SANTOS INOCENTES
El 28 de diciembre es Día de los Santos Inocentes, el cual marca el día cuando el rey Herodes intentó prevenir sin éxito la llegada de Jesucristo con ordenando el asesinato de todos los niños recién nacidos en Belén. En México, este es un día de trucos y bromas pesadas que y es muy parecido al Día de los Inocentes en los Estados Unidos. En este día la tradición dicta que si tomas algo prestado de alguien más, no lo tienes que regresar.

DÍA DE LOS TRES REYES MAGOS
En el Día de los Tres Reyes Magos, el 6 de enero, se celebra el día en el que los Reyes Magos visitaron a Jesús recién nacido y le presentaron sus regalos. Este es el día de la temporada de la celebración mexicana cuando es más común que los niños abran sus regalos, aunque la tradición de abrir los regalos también se ha infiltrado en la Nochebuena y en el día de Navidad. Una de las tradiciones más importantes de este día es la de comer la Rosca de Reyes, un pan endulzado que se hornea con la forma de un círculo y es cubierto con fruta caramelizada para imitar las joyas en las coronas de los Reyes Magos. Horneadas dentro de la roscas, hay pequeñas figuras del niño Jesús. La persona que encuentra la figura en su porción de rosca es responsable de pagar por los tamales y el atole que se consumirá en la Candelaria en febrero, y a veces también el responsable de organizar la fiesta de la Candelaria.

DÍA DE LA CANDELARIA
En el 2 de febrero, la temporada de Navidad en México termina con el Día de la Candelaria, donde se conmemora la presentación del Niño Jesús en el templo. Los mexicanos celebran este día trayendo las figuras del Niño Jesús de sus pesebres a la iglesia para recibir una bendición especial. Luego de las bendiciones, celebran el día comiendo tamales y bebiendo atole, una bebida dulce hecha de masa (harina de maíz molido), con sus familiares y amigos. La persona que encontró la figura del Niño Jesús en su porción de rosca en el Día de los Reyes Magos es la responsable de proveer los tamales y el atole para esta celebración.

CHRISTMAS DAY
Christmas Day in Mexico is a fairly sedated and quiet affair where people recuperate from the celebrations of the night before by spending quality time with their family while eating leftovers from the midnight dinner. Gifts are not usually opened on this day, although the cultural influence of the United States means that Santa Claus is starting to make more visits on this day than he used to.

DAY OF THE SAINTED INNOCENTS
On December 28 is Día de Los Santos Inocentes (Day of the Sainted Innocents), which marks the day when King Herod tried unsuccessfully to keep Christ from surviving by ordering all newborn boys in Bethlehem to be killed. In Mexico, this is a day of practical jokes and tricks that is similar to April Fool’s Day in the United States. On this day, the tradition is that if you borrow anything from someone you don’t have to return it.

THREE KINGS DAY
Dia de los Tres Reyes Magos (Three Kings Day), on January 6, celebrates the day the three wise men visited the newborn Jesus and presented him with their gifts. This is the day in the Mexican holiday season when it is most common for children to open gifts, although the tradition of opening gifts has also infiltrated Christmas Eve and Christmas Day. One of the most important traditions of this day is the eating of Roscas de reyes, a sweet bread that is baked in the shape of a circle and topped with sugared and crystallized fruit meant to resemble the jewels in the crowns of the three wise men. Baked inside the roscas is a little figurine of the baby Jesus. The person who finds the figurine in their piece of rosca is responsible for paying for the tamales and the atole consumed on Candlemas in February, and oftentimes responsible for hosting the Candlemas party as well.

CANDLEMAS
On February 2, the Christmas season in Mexico ends with Dia de la Candelaria (Candlemas), which commemorates the presentation of the Child Jesus to the Temple. Mexicans celebrate this day by bringing the infant Jesus figurines from their nativity scenes to church to receive a special blessing. After the blessings, they celebrate the day by eating tamales and drinking atole, a sweetened drink made from masa (corn hominy flour), with their family and friends. The person who found the figurine of baby Jesus in their piece of roscas on Three Kings Day is responsible for providing the tamales and atole for the festivities.
Navidad es definitivamente mi tiempo favorito del año porque puedo volver a conectarme con la familia. La carrera que he elegido exige estar en la carretera durante todo el año, y he tenido la suerte de haber tenido el tiempo de visitar a mi familia cada Navidad. Por lo general, tenemos posadas algunos días antes de la víspera de Navidad, y siempre tenemos tamales, buñuelos y ponche después.

Christmastime is definitely my favorite time of the year because I get to reconnect with my family. The career I've chosen demands being on the road all year long, and I've been lucky enough to have time to go visit my family every Christmas. We usually have posadas some days before Christmas Eve, and we always have tamales, buñuelos, and ponche after.

Mi familia es conocida por nuestros tamales porque solíamos ser tamaleras. Venderíamos miles de tamales de la cocina de mi madre en First Ward cada año a personas como el alcalde, juzgados, trabajadores de la construcción y trabajadores de almacenes. Hubo momentos en que ni siquiera podíamos intercambiar regalos durante Navidad porque estábamos demasiado ocupados haciendo tamales. Todo el año espero con ansias Navidad.

My family is well known for our tamales. We used to be tamaleras. We would sell thousands of tamales out of my mother's kitchen in First Ward every year to people like the mayor, court house workers, construction workers, and warehouse workers. There were times when we couldn't even exchange gifts during Christmas because we were too busy making tamales for the shop. The whole year I look forward to the holidays.

La comida es una parte importante de las celebraciones festivas de cualquier familia latina, y nuestra familia no es la excepción. Los tamales siempre han jugado un rol central en nuestro menú de Navidad, cada año nos reunimos y les enseñamos a todos como hacer los tamales. Siempre tratamos de invitar a amigos de todas las diferentes partes de la vida de nuestra familia. ¡Viva la tamalada!

Food is an important part of any Latino family’s holiday observances, and our family is no exception. Tamales have always played a central role in our holiday menu, so we get together for the holidays every year and teach people the ins and outs of tamale making. We always try to invite friends from all the different parts of our family’s life. ¡Viva la tamalada!
ES TÁN FÁCIL OLVIDAR, pero es un MILAGRO RECORDAR

IT’S SO EASY TO FORGET, but it’s a MIRACLE TO REMEMBER

POR LEONARD FOGLIA, Libretista y Director
BY LEONARD FOGLIA, Librettist and Director
La historia de Navidad es recreada cada año en todo el mundo, y cada país tiene su forma de presentar este evento sagrado. En México, La pastorela tiene todos los personajes típicos: los ángeles, los Reyes Magos, y por supuesto la Sagrada Familia. Sin embargo, hay una adición interesante: el Diablo. Aquí en los Estados Unidos, Satanás nunca hace acto de aparición en la historia de Navidad, pero en México no hay Navidad si no hay Satanás. En la pastorela, un ángel se les aparece a los pastores que están atendiendo su pastoral. El ángel les da la buena noticia: ha nacido el Salvador. Entonces los pastores dejan sus ovejas y emprenden un viaje en busca del recién nacido. Aquí es cuando Satanás entra en la historia. Él intentará críticas a lo inocentes pastores de su misión: encontrar al Divino.

Todos tenemos diablillos en nuestras vidas —algunos son atractivos y otros no tanto— que intentan distraernos de nuestras metas, nuestros más profundos deseos. Los más astutos y traicioneros de estos diablillos a veces nos convencen de que nuestros verdaderos deseos no son para nada ciertos, y que al final no nos harán felices. Vamos en contra de nuestros mejores instintos y nos damos cuenta de que estamos buscando cosas que nunca quisimos en primer lugar y que de verdad no nos harán felices. Vamos en contra de nuestra propia bestia, y es ahí cuando la gente toma malas decisiones.

It happens to all of us. I know it has happened to me. There is something about the Christmas holidays, maybe because it is so close to the New Year, that makes many of us take stock and think about our lives and the decisions we have made.

On Christmas Eve, in a small village in the Mexican state of Michoacán, two families are rehearsing a pastorela. As they reenact the age-old story of the struggle between good and evil, they are forced to face their own devils, choices, and decisions.

Conoces una canción antigua
y la conoces bien.
¿Puedes captar un rastro de esa melodía
Muy detrás de tu ser?
Tal vez este un poco nublada
Pero del todo olvidada
Es tan fácil olvidar,
pero es un milagro recordar.

Original artwork for the show curtain by Javier Martínez Pedro, used with the permission of Leonard Foglia.
EL MILAGRO DEL RECUERDO

THE MIRACLE OF REMEMBERING

Musica por // Music by
Javier Martínez

Libreto por // Libretto by
Leonard Foglia

Una Ópera de Mariachi en un Acto // A Mariachi Opera in One Act
Comisionado por Houston Grand Opera // Commissioned by Houston Grand Opera
Coproducido por Houston Grand Opera, Arizona Opera y San Diego Opera
Co-Produced by Houston Grand Opera, Arizona Opera, and San Diego Opera

La puesta en marcha de El Milagro del Recuerdo fue suscrita generosamente por
David y Marianne Duthu
The commissioning of El Milagro del Recuerdo was generously underwritten by
David and Marianne Duthu

DEC 05 | DEC 08M | DEC 13 | DEC 14 | DEC 15M | DEC 19 | DEC 20 | DEC 21 | DEC 22M

CULLEN THEATER, WORTHAM THEATER CENTER

Cantado en español y en inglés con subtítulos // Sung in Spanish with projected English translation
El rendimiento dura aproximadamente 1 hora y 14 minutos. // The performance lasts approximately 1 hour and 14 minutes.

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The activities of Houston Grand Opera are supported in part by funds provided by the City of Houston and by a grant from the Texas Commission on the Arts.
EL MILAGRO DEL RECUERDO

GUÍA DE REFERENCIA

RESUMEN DE LA HISTORIA
Ya que la Navidad se acerca, dos familias en Michoacán, México, sufren con la ausencia de los hombres en sus familias. Los hombres han estado fuera durante largos períodos de tiempo mientras trabajaban en los Estados Unidos antes, pero esta es la primera vez que serán separados de sus familias durante Navidad. El año es 1962, y los hombres son parte del Programa de Visas Bracero, un acuerdo de trabajadores extranjeros entre México y Estados Unidos que comenzó en la década de 1940. Estos hombres están proveyendo bien para sus familias, y están haciendo mejor que la mayoría en México, pero todo tiene un costo: niños están creciendo sin sus padres y esposas están sin sus maridos. Como resultado, las vidas se están separando. En esta víspera más sagrada, cuando las opciones son limitadas y la necesidad es grande, estas familias tendrán que decidir qué es lo más preciado.

¿SABÍAS QUE?
Las mariposas monarca son una metáfora central tanto en Cruzar la Cara de la Luna como en El Milagro del Recuerdo. Son las mariposas más reconocibles en América del Norte, y migran miles de millas cada año para pasar sus veranos en los Estados Unidos y sus inviernos en México. Las mariposas sirven como impetu para preguntas importantes que se hacen los personajes de El Milagro, preguntas sobre la identidad y sobre dónde está realmente el hogar.

A QUÉ ESTAR ATENTO
Aunque esta es la primera ópera de mariachi que presenta una orquesta completa, querrás prestar especial atención a los instrumentos de mariachi tocados en el escenario durante toda la producción del Trío Chapultepec de San Antonio. Los instrumentos tocados por el trío incluyen una guitarra acústica tradicional, un guitarrón (una guitarra acústica de seis cuerdas para bajos con una caja grande y profunda) y una vihuela (un instrumento similar a una guitarra de cinco cuerdas proveniente del siglo XIX en México).

STORY IN A NUTSHELL
As Christmas approaches, two families in Michoacán, Mexico, struggle with the absence of the men in their families. The men have been away for long stretches of time while working in the United States before, but this is the first time they will be separated from their families at Christmas. The year is 1962, and the men are part of the Bracero Visa Program—a foreign worker agreement between Mexico and the US that began in the 1940s. These men are providing well for their families, who are doing better than most in Mexico, but it all comes at a cost: children are growing up without their fathers and wives are without their husbands. As a result, lives are drifting apart. On this holiest of holy eves, when choices are limited and the need is great, these families will have to decide what is most precious.

FUN FACT
Monarch butterflies are a central metaphor in both Cruzar la Cara de la Luna and El Milagro del Recuerdo. They are the most recognizable butterfly in North America, and they migrate thousands of miles every year to spend their summers in the United States and their winters in Mexico. The butterflies serve as an impetus for important questions the characters of El Milagro are asking themselves, questions about identity and about where home truly is.

WHAT TO LISTEN FOR
Although this is the first mariachi opera to feature an orchestra, you’ll want to pay special attention to the mariachi instruments played onstage throughout the production by San Antonio’s Trio Chapultepec. The instruments played by the trio include a traditional acoustic guitar, a guitarrón (a large and deep-bodied, six-string acoustic bass guitar), and a vihuela (a five-string, guitar-like instrument from 19th-century Mexico).
Elenco y Creativo // Cast & Creative

**EL ELENCO** (por orden de aparición) // **CAST** (in order of vocal appearance)

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Padre Matías</td>
<td>Rafael Moras *</td>
<td>Lupita</td>
</tr>
<tr>
<td>Father Matías</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mariachi</td>
<td>Vincent Pequeño *</td>
<td>Aba</td>
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<tr>
<td></td>
<td>William Carlton Galvez *</td>
<td>Laurentino</td>
</tr>
<tr>
<td></td>
<td>Israel Alcala *</td>
<td></td>
</tr>
<tr>
<td>Rafael</td>
<td>Xedrick Jabier *</td>
<td>Chucho</td>
</tr>
<tr>
<td></td>
<td>Jacob Navarro *</td>
<td>Renata Joven</td>
</tr>
<tr>
<td></td>
<td>(Dec. 15)</td>
<td>Young Renata</td>
</tr>
<tr>
<td>Renata</td>
<td>Cecilia Duarte</td>
<td>Laurentino Joven</td>
</tr>
<tr>
<td>Josefina</td>
<td>Claudia Chapa *</td>
<td>Young Laurentino</td>
</tr>
<tr>
<td>Silvio</td>
<td>Nhedrick Jabier *</td>
<td>La Mujer</td>
</tr>
<tr>
<td>Araceli</td>
<td>Vania Rodriguez *</td>
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**EL EQUIPO CREATIVO** // **CREATIVE TEAM**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Conductor</td>
<td>David Hanlon †</td>
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<tr>
<td>Director</td>
<td>Leonard Foglia</td>
</tr>
<tr>
<td>Diseñador de Escenografía</td>
<td>Neil Patel</td>
</tr>
<tr>
<td>Diseñador de Vestuario</td>
<td>Gregory Gale</td>
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<tr>
<td>Diseñador de Iluminación</td>
<td>Ken Billington</td>
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<tr>
<td>Diseñador de Sonido</td>
<td>Andrew Harper</td>
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<tr>
<td>Preparación Musical</td>
<td>Geoffrey Loff †</td>
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<tr>
<td>Gerente de Escena</td>
<td>Ben Manis</td>
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<tr>
<td>Asistente de Director</td>
<td>Blair Salter †</td>
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<tr>
<td>Subtítulos por</td>
<td>Annie Wheeler</td>
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<tr>
<td></td>
<td>Leonard Foglia</td>
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<td>Supertitles by</td>
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</table>

**CRÉDITOS CREATIVOS** // **CREATIVE CREDITS**

Derek Matson, Traductora de español para libreto // Spanish Translator for Libretto
Jeremy Johnson, Dramaturgo // Dramaturg
Ann Owens, Consultor de Comisionamiento // Commissioning Consultant

**CRÉDITOS DE PRODUCCIÓN** // **PRODUCTION CREDITS**

Supertitles called by Emily Kern.
Scenery constructed by Dallas Stage Scenery (Dallas, TX). Selected props constructed by Escobar Moctezuma Trading.
Original artwork for the show curtain by Javier Martínez Pedro.
Michael Minahan, Set Design Assistant
Performing artists, stage directors, and choreographers are represented by the American Guild of Musical Artists, the union for opera professionals in the United States.

Scenic, costume, and lighting designers and assistant designers are represented by United Scenic Artists, IATSE, Local USA-829.
Orchestral musicians are represented by the Houston Professional Musicians Association, Local #65-699, American Federation of Musicians.
Stage crew personnel provided by IATSE, Local #51.
Wardrobe personnel provided by Theatrical Wardrobe Union, Local #896.
This production is being recorded for archival purposes.

* Debut en HGO // HGO debut † Artista del HGO Studio // HGO Studio artist ‡ Ex artista del HGO Studio // Former HGO Studio artist
Nota del Programa // Program Note

POR LEONARD FOGLIA, Libretista y Director

BY LEONARD FOGLIA, Librettist and Director

TIEMPO, LUGAR Y UN POCO DE HISTORIA

Es la víspera de Navidad de 1962 en Michoacán, México. Las mujeres, los niños y un fraile de la región están practicando para La Pastorela, mientras que los hombres se encuentran trabajando en Estados Unidos bajo el programa Bracero.

MICHOACÁN

El estado de Michoacán se encuentra ubicado al suroeste de México. Es hogar de las zonas de invernación de las mariposas monarca.

EL PROGRAMA BRACERO

El Programa Bracero se inició el 4 de Agosto de 1942, cuando Estados Unidos firmó con México el Programa Laboral Agrícola Mexicano. Este programa fue creado con la intención de suplir la escasez de mano de obra en la agricultura que se originó debido a la guerra. Duró 22 años, finalizando en 1964. Adicionalmente, el programa bracero ofreció contratos de trabajo a 5 millones de braceros en 24 estados de EE.UU., convirtiéndose en el programa de trabajadores extranjeros más grande.

LA PASTORELA

La Pastorela es una de las tradiciones mexicanas más antiguas la cual es interpretada con múltiples variaciones a lo largo de todo el país. Los Pastores, es una obra de teatro que fue traída a México por frailes españoles en los años 1500. La Pastorela recrea la historia de Navidad en la que un ángel se le aparece a un grupo de pastores y les cuenta las buenas noticias de que El Salvador ha nacido. Mientras los pastores siguen la Estrella de Belén, se encuentran al Diablo quien hace todo lo posible para evitar que ellos lleguen a visitar al recién nacido.

TIME, PLACE, AND A LITTLE BACKGROUND

It is Christmas Eve in 1962 in Michoacán, Mexico. The women, children, and a local priest are practicing for a pastorela, while the men are away working in the United States under the Bracero Visa Program.

MICHOACÁN

Michoacán is located in Southwestern Mexico. The state is home to the winter grounds of monarch butterflies.

THE BRACERO VISA PROGRAM

The Bracero Visa Program was initiated on August 4, 1942, when the US signed the Mexican Farm Labor Agreement with Mexico. This program was intended to fill the labor shortage in agriculture because of the war. The program lasted 22 years until its termination in 1964. It offered employment contracts to 5 million braceros in 24 US states—becoming the largest foreign worker program in US history.

LA PASTORELA

The pastorela is one of the most enduring Mexican traditions and is performed in multiple variations all over the country. It is a play, Los Pastores, “The Shepherds,” that was brought by Spanish priests to Mexico in the 1500s. Pastorelas re-enact the Christmas story in which an angel appears to a group of shepherds and tells them the good news that the Savior has been born. As they follow the Star of Bethlehem, they encounter the Devil, who does everything possible to stop them from reaching the newborn babe.

CRÉDITOS ESPECIALES // SPECIAL CREDITS

Blazek & Vetterling LLP—Houston, Auditors
Apurva Thekdi, M.D., Consulting Physician and Otolaryngologist
Quan Law Group, PLLC, Immigration and Visa Attorneys
Vinson & Elkins LLP, Attorneys of Record
Shweiki Media, Printer, Opera Cues
Orquesta de HGO // HGO Orchestra

Patrick Summers, Director Artístico y Musical // Artistic and Music Director
Margaret Alkek Williams Chair

VIOLÍN // VIOLIN
Denise Tarrant, Concertmaster *
Sarah and Ernest Butler Concertmaster Chair
Chloe Kim, Assistant Concertmaster
Natalie Gaynor, Principal Second Violin *
Carrie Kauk, Assistant Principal Second Violin *
Hae-a Lee-Barnes *
Miriam Belyatsky *
Anabel Detrick *
Rasa Kalesnykaite *†
Chavdar Parashkevov *
Mary Reed *
Erica Robinson *†
Linda Sanders *
Oleg Sulyga *†
Sylvia VerMeulen *†
Melissa Williams *†

VIOLONCHELO // CELLO
Barrett Sills, Principal *
Erika Johnson, Assistant Principal *
Ariana Nelson *†
Wendy Smith-Butler *†
Steven Wiggs *†

CONTRABAJO // DOUBLE BASS
Dennis Whittaker, Principal *†
Erik Gronfor, Assistant Principal *†
Carla Clark *†

FLAUTA // FLUTE
Henry Williford, Acting Principal *†

OBOE // OBOE
Elizabeth Priestly Siffert, Principal *†
Mayu Isom *†

CLARINETE // CLARINET
Sean Krissman, Principal *†
Eric Chi *†

BAJÓN // BASSOON
Amanda Swain, Principal *†
Michael Allard *†

CUERNO FRANCÉS // FRENCH HORN
Sarah Cranston, Principal *†
Kimberly Penrod Minson *†
Spencer Park *†

TROMPETA // TRUMPET
Tetsuya Lawson, Principal *
Randal Adams *
Daniel Egan

TROMBÓN // TROMBONE
Thomas Hulten, Principal *†
Mark Holley *†
Ben Osborne *†

TUBA // TUBA
Mark Barton, Principal *†

ARPA // HARP
Joan Eidman, Principal *

TÍMPANOS // TIMPANI
Alison Chang, Principal *†

GERENTE DE PERSONAL DE ORQUESTA // ORCHESTRA PERSONNEL MANAGER
Richard Brown *†

Supernumerarios // Supernumaries

Juan Sebastian Cruz
Osmar Martinez

At HGO performances, the excellent natural acoustics of the theaters in the Wortham Theater Center are relied upon to convey sound from the stage and pit. Electronic sound enhancement is used only with spoken dialogue (as in The Merry Widow), in musicals (as in A Little Night Music), in sound effects (thunder), and at the composer’s direction (as in Nixon in China and The Little Prince). Visible microphones are positioned to record performances for archival purposes.

* HGO Orchestra core musician  † HGO Orchestra core musician on leave this production
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- Juliana Swisher

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- Juliana Swisher Founder & Realtor

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Quién es Quién // Who’s Who

JAVIER MARTÍNEZ
COMPOSER // COMPOSER

El compositor y músico mariachi Javier Martínez, quien hace su debut en HGO en este estreno mundial de El Milagro del Recuerdo como el compositor de la ópera, comenzó su carrera a los 17 años como violinista y cantante. Martínez proviene de una larga línea de músicos mariachi: sus dos abuelos, Felipe Pérez y Blas Martínez, eran miembros del famoso Mariachi Vargas de Tecalitlán; y su padre, José “Pepe” Martínez, fue el director musical de Mariachi Vargas de Tecalitlán durante muchos años, además de ser el compositor de las dos primeras óperas de mariachi del mundo Cruzar la Cara de la Luna y El Pasado Nunca Se Termina. Durante más de 40 años, sus tíos, primos y hermanos también han sido miembros de grandes grupos de mariachis. Martínez ha dirigido y realizado grabaciones con varios grupos como Mariachi Agaveros, Mariachi Juvenil Camperos, Mariachi Gallos de México, Mariachi Azteca y Mariachi Los Charros de Ameca. También ha formado parte del acompañamiento musical de varios artistas de fama internacional como Luis Miguel, Jeni Rivera, Pablo Montero, Leo Dan, Aida Cuevas, Rocio Dúrcal y Grupo Exterminador. En 2018, se desempeñó como director musical para el relanzamiento de Cruzar la Cara de la Luna en el Teatro Diana en Guadalajara, México.

Composer and mariachi musician Javier Martínez, who makes his HGO debut in this world premiere of El Milagro del Recuerdo/The Miracle of Remembering as the opera’s composer, began his career at the age of 17 as a violinist and singer. Martínez hails from a long line of mariachi musicians—both of his grandfathers, Felipe Pérez and Blas Martínez, were members of the famous Mariachi Vargas de Tecalitlán—and his father, José “Pepe” Martínez, was the musical director of Mariachi Vargas de Tecalitlán for many years in addition to being the composer of the world’s first two mariachi operas, Cruzar la Cara de la Luna/To Cross the Face of the Moon and El Pasado Nunca Se Termina/The Past Is Never Finished. For more than 40 years, his uncles, cousins, and brothers have also been members of large mariachi groups. Martínez has directed and made recordings with several mariachi groups including Mariachi Agaveros, Mariachi Juvenil Camperos, Mariachi Gallos de Mexico, Mariachi Azteca, and Mariachi Los Charros de Ameca. He has also performed musical backing for several internationally famous artists including Luis

LEONARD FOGLIA
LIBRETISTA, DIRECTOR // LIBRETTIST, DIRECTOR

Leonard Foglia trabajó anteriormente en HGO como director de Cruzar la Cara de la Luna en 2018, también dirigió los estrenos mundiales y posteriores presentaciones de Moby-Dick (en Dallas Opera y San Francisco Opera donde fue filmada para PBS), Everest (Dallas Opera), Cold Mountain (Santa Fe Opera) y The End of the Affair, Three Decembers, y It’s a Wonderful Life para la Houston Grand Opera. Su producción de Dead Man Walking se ha presentado en la New York City Opera y en todo Estados Unidos, así como en el Teatro Real de Madrid. En Broadway, dirigió Master Class, Wait Before Dark, Thurgood (filmadas para HBO), The People in the Picture, On Golden Pond y The Gin Game. Sus trabajos en Off-Broadway incluyen Notes from the Field de Anna Deavere Smith (filmada para HBO) y Let Me Down Easy (filmada para PBS), One Touch of Venus en Encores, The Stendhal Syndrome e If Memory Serves. Como libretista, escribió y dirigió El Pasado Nunca Se Termina con el compositor José “Pepe” Martínez, la cual se estrenó en la Lyric Opera of Chicago; también escribió y dirigió A Coffin in Egypt junto al compositor Ricky Ian Gordon, la cual se estrenó en HGO. Cruzar la Cara de la Luna, donde trabajó con el compositor Martínez, también se estrenó en HGO y ha sido interpretada en todo el condado y en el Théâtre du Châtelet en París.

Leonard Foglia, who last appeared at HGO as director of Cruzar la Cara de la Luna/To Cross the Face of the Moon in 2018, has directed the world premieres and subsequent stagings of Moby-Dick (Dallas Opera and San Francisco Opera—where it was filmed for PBS), Everest (Dallas Opera), Cold Mountain (Santa Fe Opera); and The End of the Affair, Three Decembers, and It’s a Wonderful Life, all for Houston Grand Opera. His production of Dead Man Walking has been seen at New York City Opera and across the United States as well as at Teatro Real in Madrid. For Broadway, he directed Master Class, Wait Until Dark, Thurgood (filmed for HBO), The People in the Picture, On Golden Pond, and The Gin Game. Off-Broadway credits
include Anna Deavere Smith’s Notes from the Field (filmed for HBO) and Let Me Down Easy (filmed for PBS), One Touch of Venus at Encores!, The Stendhal Syndrome, and If Memory Serves. As a librettist, he wrote and directed El Pasado Nunca Se Termina/The Past Is Never Finished with composer José “Pepe” Martínez, which premiered at Lyric Opera of Chicago; and A Coffin in Egypt with composer Ricky Ian Gordon, which premiered at HGO. Cruzar la Cara de la Luna/To Cross the Face of the Moon, with composer Martínez, premiered at HGO and has played across the county as well as at Théâtre du Châtelet in Paris.

**DAVID HANLON**

CONDUCTOR


David Hanlon last appeared at HGO as conductor and music director of Cruzar la Cara de la Luna/To Cross the Face of the Moon in 2018, which he led the world premiere of in 2010. He has led revivals of the opera at HGO, Lyric Opera of Chicago, San Diego Opera, Arizona Opera, Fort Worth Opera, and New York City Opera. He conducted the premiere of El Pasado Nunca Se Termina/The Past Is Never Finished at Lyric Opera of Chicago and in its performances in Houston and San Diego. Hanlon is a frequent guest at HGO as both a conductor and composer. He conducted the HGOco premiers of his own chamber operas After the Storm (2016) and Past the Checkpoints (2013), as well as Jack Perla’s River of Light (2014) and Gregory Spears’s The Bricklayer (2012). He conducted the premiere of Jack Perla’s Love/Hate with the San Francisco Opera Center and his own children’s opera, Listen, Wilhelmina!, at Wolf Trap Opera. Hanlon has assisted on many world premieres, including The Refuge, Brief Encounter, A Christmas Carol, and O Columbia at HGO. He assisted on the world premiere of Heart of a Soldier at San Francisco Opera, where he also assisted on Nixon in China, Siegfried, and Don Giovanni. He is currently composing The Pigeon Keeper with librettist Stephanie Fleischmann for the Opera for All Voices consortium, led by Santa Fe Opera for a premiere in 2021.

**NEIL PATEL**

DISEÑADOR DE ESCENOGRAFÍA // SET DESIGNER

Nacido en Wales y educado en la Universidad de Yale y la Academia di Belle Arti di Brera en Milán, el diseñador de escenografía Neil Patel, cuyo último trabajo para el Houston Grand Opera fue como diseñador de Mary Stuart en el 2012, ha aplicado su eterna pasión por la narración y el diseño en el teatro, la ópera, el baile, la cinematografía y la televisión. Entre sus recientes créditos se incluyen Dickinson (Apple TV+), Almost Family (FOX), The Village (NBC), The Path (Netflix), Little Boxes (Netflix), Dil Dhadakne Do (Excel Entertainment), Some Velvet Morning (Tribeca Films), Loitering with Intent (Parts and Labor), Billy and Billie (Direct TV), Time and the Conways (Broadway), Father Comes Home from the Wars para el Royal Court London (Partes 1, 2, y 3), Mughal E Azam (NCPA Mumbai and Delhi), Alcina (Washington National Opera), Norma (LA Opera) y Shadowland para el Pilobolus Dance Theatre a lo largo de Europa, Asia, y el Medio Oriente.

Born in Wales and educated at Yale and the Accademia di Belle Arti di Brera in Milan, set designer Neil Patel, who last appeared at HGO as set designer for Mary Stuart in 2012, has applied his life-long passion for design and storytelling to work in theater, opera, dance, film, and television. Recent credits include Dickinson (Apple TV+), Almost Family (FOX), The Village (NBC), The Path (HULU), Little Boxes (Netflix), Dil Dhadakne Do (Excel Entertainment), Some Velvet Morning (Tribeca Films), Loitering with Intent (Parts and Labor), Billy and Billie (Direct TV), Time and the Conways (Broadway), Father Comes Home from the Wars for Royal Court London (Part 1, 2, and 3); Mughal E Azam (NCPA Mumbai and Delhi); Alcina (Washington National Opera); Norma (LA Opera); and Shadowland for Pilobolus Dance Theatre throughout Europe, Asia, and the Middle East.
GREGORY GALE
DISEÑADOR DE VESTUARIO // COSTUME DESIGNER
El diseñador de vestuario Gregory Gale, ganador de un Irene Sharaff Young Master Award en el año 2002, trabajó por última vez en Houston Grand Opera en el estreno mundial de Prince of Players de Carlisle Floyd en el 2016. Otras de sus participaciones reconocidas han sido La Rondine y el estreno mundial de An American Soldier de Huang Ruo y David Henry Hwang en Opera Theatre of Saint Louis, The Magic Flute con Chicago Opera Theater, y Camelot con Virginia Opera. Entre los trabajos que ha realizado en Broadway se encuentran Cyrano de Bergerac con Kevin Kline y Jennifer Garner, por la cual recibió las nominaciones en los Tony Awards y el Henry Hewes Design Award; Rock of Ages (que también se presentó en Londres, Las Vegas, una gira nacional, Toronto, y Australia), por el cual también recibió nominaciones en los Tony Awards y el Henry Hewes Design Award; Arcadia; The Wedding Singer (gira nacional), del Drama Desk, Urinetown (también presentada en una gira nacional y Toronto), por el cual recibió una nominación para el Lucille Lortel; y el Band en Berlin. Entre sus trabajos en Off-Broadway se incluyen Daniel’s Husband en el Westside Theatre, Pig Farm con Roundabout Theatre Company, Gigantic con el Vineyard Theatre, What We Wanted con Clurman Theatre, Romance Language con Ars Nova, The Voysey Inheritance con The Third Story con Manhattan Class Company y The Milliner con Classic Stage Company. Su experiencia en cinematografía incluye Mental State y el cortometraje Real Drag. Entre los proyectos en los que ha trabajado pero aún no han sido estrenados está Blinded by Ed, una filmación caracterizada escrita y dirigida por Chris Fetchko.

KEN BILLINGTON
DESEÑADOR DE ILUMINACIÓN // LIGHTING DESIGNER
Ken Billington ha diseñado la iluminación de 24 producciones de HGO, incluyendo Aida para su estreno en el Wortham Theater Center (1987) y las tres óperas de Mozart–Da Ponte: The Marriage of Figaro, Don Giovanni, and Così fan tutte en las clásicas producciones dirigidas por Göran Järvefelt. En Broadway, trabajó en aproximadamente 100 obras, incluyendo éxitos de taquilla como Sweeney Todd y la producción actual de Chicago, el musical que más ha durado en la historia del teatro musical estadounidense. Entre las giras teatrales en las que ha participado se encuentran Chicago (a nivel mundial), Annie, 42nd Street, la obra de temporada White Christmas, Dreamgirls, High School Musical, The Drowsy Chaperone, y Doctor Doolittle. Otros proyectos incluyen el Radio City Music Hall Christmas Spectacular en New York desde 1979 hasta el año 2005; el espectacular Jubilee! en Las Vegas; los shows de Shamu Killer Whale para el Seaworld en Orlando, San Antonio, y San Diego; y el trabajo de iluminación arquitectónica para los restaurantes Tavern on the Green y Feinstein’s/54 Below en Nueva York. Billington ha sido galardonado con premios Tony, Drama Desk (New York), y Outer Critics; también ganó un Ace Award por su iluminación para televisión, y un Lumen Award por su diseño de iluminación arquitectónica. Ademáis, fue incorporado al Theater Hall of Fame, el Salón de la Fama del teatro estadounidense.

Costume designer Gregory Gale, winner of an Irene Sharaff Young Master Award in 2002, last appeared at HGO designing costumes for the world premiere of Carlisle Floyd’s Prince of Players in 2016. Other opera credits include La Rondine and the world premiere of Huang Ruo and David Henry Hwang’s An American Soldier at Opera Theatre of Saint Louis, The Magic Flute with Chicago Opera Theater, and Camelot with Virginia Opera. Broadway credits include Cyrano de Bergerac with Kevin Kline and Jennifer Garner, for which he received a Tony Award nomination and a Henry Hewes Design Award nomination; Rock of Ages (plus London, Las Vegas, US National Tour, Toronto, and Australia), for which he also received a Tony Award nomination and a Henry Hewes Design Award nomination; Arcadia; The Wedding Singer (US National Tour), for which he received a Drama Desk nomination, Urinetown (plus US National Tour and Toronto), for which he received a Lucille Lortel nomination; and Band in Berlin. Off-Broadway credits include Daniel’s Husband with Westside Theatre, Pig Farm with Roundabout Theatre Company, Gigantic with Vineyard Theatre, What We Wanted with Clurman Theatre, Romance Language with Ars Nova, The Voysey Inheritance with Atlantic Theatre Company, The Third Story with Manhattan Class Company, and The Milliner with Classic Stage Company. Film credits include the feature film Mental State and the short film Real Drag. Upcoming credits include Blinded by Ed, a feature film written and directed by Chris Fetchko.

Ken Billington has designed lighting for 24 productions for HGO, including Aida for the opening of the Wortham Center (1987) and the three Mozart–Da Ponte operas—The Marriage of Figaro, Don Giovanni, and Così fan tutte—in the classic Göran Järvefelt productions. On Broadway, he has almost 100 shows to his credit including such theater milestones as Sweeney Todd and the current production of Chicago—the longest-running American musical in history. Touring productions have included Chicago (worldwide), Annie, 42nd Street, the seasonal White Christmas, Dreamgirls, High School Musical, The Drowsy Chaperone, and Doctor
Doolittle, to name a few. Other projects include New York’s Radio City Music Hall Christmas Spectacular from 1979 to 2005; the Las Vegas spectacular Jubilee; the Shamu Killer Whale shows for Seaworld in Orlando, San Antonio, and San Diego; and architectural lighting for New York restaurants Tavern on the Green and 54 Below. Billington is the recipient of Tony, New York Drama Desk, and Outer Critics awards; he also won an Ace Award for television lighting and a Lumen Award for his architectural work. He has been inducted into the Theater Hall of Fame.

Andrew Harper
DESEÑADOR DE SONIDO // SOUND DESIGNER

Andrew Harper is a sound designer, production engineer, and consultant for theater, opera, and ballet. He last appeared at HGO as the sound designer for 2019’s The Phoenix. Other HGO credits include The Flying Dutchman (2018), Cruzar la Cara de la Luna (2018), West Side Story (2018), The House without a Christmas Tree (2017), It’s a Wonderful Life (2016), Carousel (2016), Sweeney Todd (2015), A Coffin in Egypt (2014), and A Little Night Music (2014). Harper has also designed sound for many seasons for Theatre Under the Stars. His credits there include Spring Awakening, A Chorus Line, Ragtime, Jerome Robbins’ Broadway, Mamma Mia!, Beauty and the Beast, Oklahoma, Dreamgirls, The Rocky Horror Show, How to Succeed in Business without Really Trying, In the Heights, Million Dollar Quartet, and Heathers.

For Houston Ballet, his credits include Cacti and Mayerling. For Generations Theatre, his credits include Sweeney Todd, Bloody Bloody Andrew Jackson, and Spring Awakening.

Andrew currently serves as the resident sound designer for Theatre Under the Stars’ 2019–20 season and is the resident sound design consultant for Houston Ballet.

CECILIA DUARTE
MEZZO-SOPRANO—RENATA

Cecilia Duarte estrenó el papel de Renata en Cruzar la Cara de la Luna estrenada por Houston Grand Opera en el 2010 y lo ha interpretado nuevamente en las nuevas producciones en HGO en 2013 y el 2018, su trabajo más reciente en HGO. Duarte ha viajado con la producción a París, Francia; así como al Lyric Opera of Chicago, San Diego Opera, Arizona Opera, Fort Worth Opera y New York City Opera. Ha estado activa en el círculo de la música contemporánea dándole vida a nuevos papeles en estrenos mundiales en HGO como Gracie en A Way Home (2010), Jessie Lydell en A Coffin in Egypt (2014), socorrista/Harriet en After the Storm (2016) y Alicia en Some Light Emerges (2017). También se le puede escuchar en la grabación de las canciones de Daniel Catán en Encantamiento. Duarte, entusiasta de la música antigua, canta a menudo en el Ars Lyrica Houston; Mercury Houston; Bach Society Houston; el Festival Ensemble en Stuttgart en Alemania; y el Festival de Música Barroca en San Miguel de Allende, en México. Otros de los papeles que ha interpretado en la ópera incluyen Zerlina en Don Giovanni, Sarelda en The Inspector, Tituba en The Crucible, y Loma Williams en Cold Sassy Tree. Sus papeles más recientes incluyen María en María de Buenos Aires en el Staunton Music Festival. Duarte también es una activa cantante de jazz y ha colaborado a menudo con el pianista y compositor de jazz Paul English.

Cecilia Duarte created the role of Renata in Cruzar la Cara de la Luna/To Cross the Face of the Moon, premiered by Houston Grand Opera in 2010, and has performed the role in the opera’s revivals at HGO in 2013 and in 2018—her most recent appearance at HGO. She has toured with the production to Paris, France; Lyric Opera of Chicago; San Diego Opera; Arizona Opera; Fort Worth Opera; and New York City Opera. She has been active in the circle of contemporary music, giving life to new roles in HGOco world premieres like Gracie in A Way Home (2010), Jessie Lydell in A Coffin in Egypt (2014), First responder/Harriet in After the Storm (2016), and Alicia in Some Light Emerges (2017). She can also be heard in the recent recording of Daniel Catán songs, Encantamiento. An early music enthusiast, Duarte sings often with Ars Lyrica Houston; Mercury Houston; the
Bach Society Houston; the Festivalensemble in Stuttgart, Germany, and the Festival de Música Barroca in San Miguel de Allende, Mexico. Other opera roles include Zerlina in Don Giovanni, Sarrela in The Inspector, Tituba in The Crucible, and Loma Williams in Cold Sassy Tree. Recent roles include Maria in María de Buenos Aires at the Staunton Music Festival. Duarte is also an active jazz singer and has often collaborated with jazz pianist and composer Paul English.

Daniel Noyola
Beth Madison Fellow
BAJO // BASS—LAURENTINO

Daniel Noyola, estudiante de segundo año del HGO Studio, debutó como Colline en presentaciones exclusivas de La bohème, a cantó Maseto en la última temporada de Don Giovanni. Su más reciente aparición en el escenario principal de HGO fue como el conde Ceprano en la producción de Rigoletto de esta temporada. Anteriormente, fue un artista residente de la Academy of Vocal Arts en Filadelfia. Sus trabajos incluyen el primer premio en la Artist Series Concerts of Sarasota, en 2015; Tercer lugar en la Meistersinger Vocal Competition de 2016 en Graz, Austria; y un premio de estímulo en las audiciones regionales del 2015 del Metropolitan Opera National Council Auditions de Nueva Inglaterra, entre muchos otros. Sus participaciones en actuación incluyen los papeles principales en Don Giovanni y The Marriage of Figaro, Don Alfonso in Così fan tutte, Colas en Bastien und Bastienne, y Papageno en The Magic Flute. Hizo su debut en la ópera Tri-Cities con el papel de Mustafá en The Italian Girl in Algiers. El verano pasado, se unió a Wolf Trap Opera para las producciones de Der Kaiser von Atlantis y L’île de Merlin. Durante la temporada 2019-20 del HGO, interpretará el papel del Primer Soldado en Salomé.

Second-year HGO Studio artist Daniel Noyola made his company debut as Colline in selected performances of La bohème and sang Masetto in Don Giovanni last season. His most recent mainstage appearance at HGO was as Count Ceprano in this season's production of Rigoletto. He was previously a resident artist at the Academy of Vocal Arts in Philadelphia. His honors include first prize in the 2015 Artist Series Concerts of Sarasota; third place in the 2016 Meistersinger Vocal Competition in Graz, Austria; and an encouragement award at the 2015 Metropolitan Opera National Council Auditions New England regionals, among many others. His performance credits include the title roles in Don Giovanni and The Marriage of Figaro, Don Alfonso in Così fan tutte, Colas in Bastien und Bastienne, and Papageno in The Magic Flute. He made his debut at Tri-Cities Opera as Mustafá in The Italian Girl in Algiers. This past summer, he joined Wolf Trap Opera for productions of Der Kaiser von Atlantis and L’île de Merlin. During HGO’s 2019–20 season, he will also perform the role of First Soldier in Salome.

Vanessa Alonzo
CANTANTE MARIACHI // MARIACHI SINGER—LUPITA

Vanessa Alonzo interpretó el papel de Lupita para el estreno mundial de Cruzar la Cara de la Luna en HGO en 2010 y ha retomado el papel en el Théâtre du Châtelet en París y a través de todo Estados Unidos, incluyendo El Paso Opera (2019); HGO y Nueva York City Opera (2018); Fort Worth Opera (2017); Arizona Opera (2014); así como la gira de tres ciudades en 2013 con San Diego Opera y Lyric Opera of Chicago. En 2015, Alonzo interpretó el papel de Juana en El Pasado Nunca Se Termina en Lyric Opera of Chicago (coproducida por HGO), el cual también interpretó en HGO y en San Diego Opera. En 2019, interpretó nuevamente este papel en Fort Worth Opera. Alonzo es la vocalista principal del grupo fusión latina “Los guerriros de la música”, con sede en Houston, la cual ha sido reconocida por los East Texas Music Awards como la Mejor Banda Latina. Otros reconocimientos incluyen el International Leadership Award, otorgado por la Texas Women’s Empowerment Foundation en 2014 por su sobresaliente carrera; y el premio a la Mejor Vocalista de EE.UU. en la competencia vocal Mariachi Vargas Extravaganza en 1999, juzgada por el mundialmente reconocido Mariachi Vargas de Tecalitlán. Sus créditos incluyen giras a Irlanda, México, Noruega y Vietnam. En el año 2002, se presentó en la ceremonia de inauguración de los Juegos Olímpicos de Invierno en Salt Lake City. También ha aparecido en la televisión, en El Show de Cristina en Univision como participante en el Festival de Rancheras y en una presentación como finalista en el show Tengo Talento, Mucho Talento en 2011 de Estrella TV.

Vanessa Alonzo created the role of Lupita for the world premiere of Cruzar la Cara de la Luna/To Cross the Face of the Moon at HGO in 2010, and has reprised the role at the Théâtre du Châtelet in Paris and across the United States, including El Paso Opera (2019); HGO and New York City Opera (2018); Fort Worth Opera (2017); Arizona Opera (2014); as well as the 2013 tri-city tour with San Diego Opera, HGO, and Lyric Opera of Chicago. In 2015, Alonzo created the role of Juana in Lyric Opera of Chicago’s El Pasado Nunca Se Termina/The Past Is Never Finished (co-produced with HGO), which she also performed at HGO and with San Diego Opera. She reprised the role at Fort Worth Opera in 2019. Alonzo is lead female vocalist in the Houston-based Latin-fusion group Los Guerreros de la Musica, which has been recognized as...
the Best Latin Band in the East Texas Music Awards. Other honors include the International Leadership Award, given by the Texas Women’s Empowerment Foundation in 2014 for her outstanding career; and the Best in the U.S. Vocalist Award in the 1999 Mariachi Vargas Extravaganza vocal competition judged by the world-renowned Mariachi Vargas de Tecalitlán. Her credits include tours to Ireland, Mexico, Norway, and Vietnam. In 2002, she performed for the opening ceremonies of the Winter Olympics in Salt Lake City. Television credits include El Show de Cristina on Univision as a participant in Festival de Rancheras and an appearance as a finalist on Estrella TV’s Tengo Talento, Mucho Talento in 2011.

**MIGUEL DE ARANDA**  
**CANTANTE MARIACHI // MARIACHI SINGER—CHUCHO**

Miguel de Aranda, born in León, Guanajuato, Mexico, made his HGO debut in Cruzar la Cara de la Luna/To Cross the Face of the Moon in 2018. He studied singing at the Music Academy CEPAC (Centro Profesional Artístico y Cultural) in his hometown. He has been conducted by the late José “Pepe” Martínez, former music director of Mariachi Vargas de Tecalitlán, and Rosario Martínez Pérez, director of performing arts at the school. His discography includes three recordings. He has participated in several mariachi festivals accompanied by Mariachi Vargas de Tecalitlán. In March of 2017, he created a promotional video for the Mexican Heart Foundation with the theme “Corazón Mexicano” (The Heart of a Mexican).

**RAFAEL MORAS**  
**TENOR—EL PADRE MATÍAS // FATHER MATÍAS**

Tenor Rafael Moras, finalista en la competencia del concierto Eleanor McCollum Competition Concert of Arias en el 2013 y el 2014, hace su debut en el escenario principal de HGO como el Padre Matías en el estreno mundial de El Milagro del Recuerdo. Moras es un egresado
Tenor Rafael Moras, a finalist in the Eleanor McCollum Competition Concert of Arias in 2013 and 2014, makes his HGO mainstage debut as Father Matias in the world premiere of El Milagro del Recuerdo/The Miracle of Remembering. He is a recent alumnus of LA Opera’s Domingo-Coburn-Stein Young Artist Program and has performed the roles of Fenton in Falstaff, Tom Buchanan in The Great Gatsby, and Rinuccio in Gianni Schicchi at the Aspen Music Festival, as well as the roles of Gonzalve and Pedrillo in Houston Symphony productions of L’heure espagnole and The Abduction from the Seraglio. He recently finished his second summer as a member of The Santa Fe Opera Apprentice Program, where he was heard as Nemorino from The Elixir of Love in the Apprentice Scene Showcase. La temporada pasada, Moras debutó con Dallas Opera como Remendado en Carmen, y acompañó a Plácido Domingo para una presentación de gala en California; también continuó su larga relación con el trompetista de jazz Chris Botti, con quien ha participado en cuatro continentes. En la temporada del 2019-20, tuvo su interpretación y debut en la compañía como Alfredo en La traviata con Utah Opera. Además, esta temporada planea unirse al compositor Ethan Gans-Morse para el estreno mundial de su ciclo de canciones, Los Sueños No Tienen Fronteras, y se presentará en recital en el Tuesday Musical Club de San Antonio.

Soprano Vanessa Becerra, a recent graduate of LA Opera’s Domingo-Coburn-Stein Young Artist Program, makes her HGO debut in this world premiere of El Milagro del Recuerdo/The Miracle of Remembering as The Woman. Last season, she made her debut with the Lyric Opera of Kansas City as Maria in Francesca Zambello’s West Side Story, a role she later performed with Atlanta Opera and with Latvia’s Liepāja Symphony Orchestra (her international debut); joined the roster of the Metropolitan Opera; and returned to Opera Omaha to portray Lise in Philip Glass’s Les enfants terribles. Previous roles include Papagena in The Magic Flute with the Los Angeles Philharmonic, Paquette in Candide with the San Francisco Symphony, Miss Lightfoot in Fellow Travelers with Lyric Opera of Chicago, Sophie in Werther with Delaware Opera and Baltimore Concert Opera, Glaucce in Medea con Opera de Kansas, Johanna in Sweeney Todd con Atlántica Opera y el papel principal en Cinderella de Alma Deutscher. Durante su tiempo con LA Opera, sus presentaciones incluyeron interpretar a Barbarina en The Marriage of Figaro, Papagena en The Magic Flute, Annina en La traviata y Chisme 2 en la presentación ganadora del Grammy de The Ghost of Versailles. En la temporada del 2019-20, Becerra hace su debut con Washington National Opera como Zerlina en Don Giovanni y regresa a Fort Worth Opera, donde hizo su debut profesional en el 2014 en el estreno mundial de With Blood, With Ink, como Adele en Die Fledermaus.
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—J. Maarten Troost, best-selling author of Headhunters on My Doorstep

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2019–20 season, she makes her debut with Washington National Opera as Zerlina in Don Giovanni and returns to Fort Worth Opera—where she made her professional debut in 2014 in the world premiere of With Blood, With Ink—as Adele in Die Fledermaus.

**HÉCTOR VÁSQUEZ**

**BARÍTONO // BARITONE–ABA**

Barítono Héctor Vásquez se presentó anteriormente en HGO como Benoît/Alcindoro en La bohème en el 2018, habiendo aparecido previamente como Benoît/Alcindoro en actuaciones al aire libre de la ópera en el 2013 y en actuaciones en el escenario principal de la ópera en 2012. Otras previas interpretaciones en HGO incluyen el papel de George Benton en Dead Man Walking (2011), el papel principal como Rigoletto en actuaciones al aire libre (2009), Foraster en The Cunning Little Vixen (2007), Alvaro en Florencia en el Amazonas (2001, estreno mundial en 1996) y a Schaunard en La bohème (1996). Vásquez se ha presentado con importantes compañías de ópera, orquestas y festivales, que incluyen a Metropolitan Opera; San Francisco Opera; Utah Opera; Seattle Opera; Opera Colorado; LA Opera; Los Angeles Philharmonic; San Francisco Symphony; el Santa Fe Chamber Music Festival y el Ojai Festival. Vásquez está en la facultad de Moore School of Music del Universidad de Houston y es miembro de la Bauer Family High School Voice Studio de HGOCo. También, es co-director del High School Voice Program en el Brevard Music Center. Fue director de HGO Studio desde el 2006 al 2008.

Mezzo-soprano Claudia Chapa makes her HGO debut in this production of El Milagro del Recuerdo/The Miracle of Remembering as Josefina. She is an alumna of the International Vocal Arts Institute, del Apprendice Artist Program de Des Moines Metro Opera, y del Glimmerglass Festival. Entre sus recientes participaciones operísticas están: el papel de Azucena en Il trovatore, con St. Petersberg Opera Company, Winter Opera St. Louis, y la ópera en Williamsburg; el papel de Zita tanto en Gianni Schicchi como en Buoso’s Ghost con Delaware Opera y Baltimore Concert Opera; el papel de Marcellina en The Marriage of Figaro con Charlottesville Opera; el de Ulrica en Un ballo in maschera; Madame Flora en The Medium; y la Bruja en Hansel y Gretel con Opera in the Heights; la Fairy Godmother en Cinderella de Alma Deutscher con San Jose Opera; Mary en The Flying Dutchman y Dryad en Ariadne auf Naxos con Austin Opera; Berta en The Barber of Seville con San Antonio Opera; Bloody Mary in South Pacific con Gulf Coast Symphony; Hedwige en William Tell con Opera Southwest; Mistress Quickly en Falstaff con Winter Opera St. Louis y Opera in the Heights; Marthe en Faust con Indianapolis Opera; la tercera dama en The Magic Flute con el Glimmerglass Festival y Austin Opera; y Alisa en Lucia di Lammermoor con Winter Opera St. Louis. Sus próximas interpretaciones incluyen a Fenena en Nabucco con West Bay Opera y Josefina en El Milagro del Recuerdo con Arizona Opera.

**CLAUDIA CHAPA**

**MEZZO-SOPRANO–JOSEFINA**

La mezzo-soprano mexicana Claudia Chapa hace su debut en HGO en esta producción de El Milagro del Recuerdo. Chapa es egresada del International Vocal Arts Institute, del Apprendice Artist Program de Des Moines Metro Opera, y del Glimmerglass Festival. Entre sus recientes participaciones operísticas están: el papel de Azucena en Il trovatore, con St. Petersberg Opera Company, Winter Opera St. Louis, y la ópera en Williamsburg; el papel de Zita tanto en Gianni Schicchi como en Buoso’s Ghost con Delaware Opera y Baltimore Concert Opera; el papel de Marcellina en The Marriage of Figaro con Charlottesville Opera; el de Ulrica en Un ballo in maschera; Madame Flora en The Medium; y la Bruja en Hansel y Gretel con Opera in the Heights; la Fairy Godmother en Cinderella de Alma Deutscher con San Jose Opera; Mary en The Flying Dutchman y Dryad en Ariadne auf Naxos con Austin Opera; Berta en The Barber of Seville con San Antonio Opera; Bloody Mary in South Pacific con Gulf Coast Symphony; Hedwige en William Tell con Opera Southwest; Mistress Quickly en Falstaff con Winter Opera St. Louis y Opera in the Heights; Marthe en Faust con Indianapolis Opera; la tercera dama en The Magic Flute con el Glimmerglass Festival y Austin Opera; y Alisa en Lucia di Lammermoor con Winter Opera St. Louis.
Upcoming roles include Fenena in *Nabucco* with West Bay Opera and Josefina in *El Milagro del Recuerdo/The Miracle of Remembering* with Arizona Opera.

**TRIO CHAPULTEPEC**

**LOS MARIACHIS**

Trio Chapultepec is a mariachi trio composed of William Carlton Galvez from Kyle, Texas; Israel Alcala from Laredo, Texas; and Vincent Pequeño from San Antonio, Texas. Formed in early 2019, all three members of the mariachi trio have studied extensively in the fields of music and voice and are pursuing degrees in music education. Trio Chapultepec, which includes members with experience in opera and theater, debuts in HGO in this production of *El Milagro del Recuerdo*.

**XEDRICK JABIER**

**RAFAEL (DEC. 15)**

Xedrick Jabier, an 8-year-old theater student at Crespo Elementary Fine Arts Magnet School, makes his HGO debut as Rafael in this world premiere of *El Milagro del Recuerdo*. His talent for acting was first noticed by his drama teacher in 2018, who cast him in the lead role in an after-school play.

**VANIA RODRIGUEZ**

**ARACELI**

11-year-old Vania Rodriguez, a sixth-grader at Alexander Middle School, makes her HGO debut as Araceli in this world premiere of *El Milagro del Recuerdo*. During her years at Crespo Elementary Fine Arts Magnet School, she performed in productions of *Mary Poppins, Annie, Singin’ in the Rain, Once on this Island*, and *Two Gentlemen in Verona*.

**ISABELA IRIS ABRIGO**

**RENATA JOVEN // YOUNG RENATA**

Isabela Iris Abrego makes his HGO debut as Renata young in this world premiere of *El Milagro del Recuerdo*. Under the guidance of his teachers Gerald Murray and Tiffany Gilbert, he has been cast in a variety of theater productions, including *Guys and Dolls, The King and I, The Wizard of Oz, Singin’ in the Rain, Annie, Mary Poppins, Macbeth*, and *Once on this Island*.

Jacob Navarro, a second-grader at Wharton Dual Language Academy, makes his HGO and professional debut as Rafael in this world premiere of *El Milagro del Recuerdo/The Miracle of Remembering*. His talent for acting was first noticed by his drama teacher in 2018, who cast him in the lead role in an after-school play.

Jacob Navarro, a second-grader at Wharton Dual Language Academy, makes his HGO and professional debut as Rafael in this world premiere of *El Milagro del Recuerdo*. Su talento para la actuación fue reconocido por primera vez en el 2018 por su maestro de drama, quien lo eligió para el rol principal para una obra extraescolar.

Isabela Iris Abrego hace su debut en HGO con el rol de Renata joven en este estreno mundial de *El Milagro del Recuerdo*. Entre los papeles que ha interpretado anteriormente están Tiny Tim y el Scrooge joven en *A Christmas Carol* en el Alley Theatre. Durante sus estudios en Wharton Dual Language Academy fue galardonada en el 2018 en el concurso de academias españolas internacionales de Texas (Texas International Spanish Academies Literary Contest). Isabela también estudia violin con Mila Neal.
Isabela Iris Abrego is making her HGO debut as Young Renata in this world premiere of *El Milagro del Recuerdo/The Miracle of Remembering*. Previous roles include Tiny Tim and Boy Scrooge in *A Christmas Carol* at the Alley Theatre. As a student attending Wharton Dual Language Academy, she was a 2018 award recipient in the Texas International Spanish Academies Literary Contest. Isabela also studies the violin with Mila Neal.

**NHEDRICK JABIER**


Nhdick Jabier, a 12-year-old theater student at Meyerland Performing and Visual Arts Middle School, makes his HGO debut as Silvio in this world premiere of *El Milagro del Recuerdo/The Miracle of Remembering*. While a student at Crespo Elementary Fine Arts Magnet School, he performed in a variety of theater productions, including *Mulan, Thoroughly Modern Millie, The Little Mermaid, Guys and Dolls, Legally Blonde, The King and I, The Wizard of Oz, Singin’ in the Rain, Twelfth Night, Ice Wolf, Hamlet, and Once on this Island*. At Meyerland Performing and Visual Arts Middle School, Jabier has performed in productions of *The Music Man and Godspell*. A television and film actor, he was recently featured in a new Disney Channel pilot.

**ALEX RAMIREZ**

Alexander Ramírez, estudiante de séptimo grado, hace su debut en HGO con el rol de Laurentino joven en este estreno mundial de *El Milagro del Recuerdo*. Ramírez fue nombrado como el “Novato del Año” durante su primer año en el Chamber Choir of Houston Boychoir, y en su tercer año fue nombrado “Corista del Año” por el Harvard Elementary Choir. También es un Boy Scout.

Seventh-grader Alexander Ramirez makes his HGO debut as Young Laurentino in this world premiere of *El Milagro del Recuerdo/The Miracle of Remembering*. Ramirez was named Rookie of the Year during his first year in the Chamber Choir of Houston Boychoir and in the third grade was named Chorister of the Year of the Harvard Elementary Choir. He is also a Boy Scout.
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POR PERRYN LEECH
Director General,
Sarah and Ernest
Butler Chair

BY PERRYN LEECH
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#OMELEN
HELEN GONZALEZ, directora de frente de casa, y OMEGA VILLANUEVA, asistente de frente de casa, trabajan en conjunto para liderar nuestro maravilloso equipo de acomodadores. Este equipo se asegura de que todos los visitantes de la ópera tengan una experiencia maravillosa desde el momento que entran al teatro hasta el último llamado a escena—y algunas veces hasta mucho tiempo después. Recientemente me senté con Omega y Helen (o “Omelen” como son llamadas de cariño) para aprender un poco más acerca de cómo se llegaron a convertir en este increíble dúo.

PERRYN LEECH (PL): Cuéntenme un poco sobre sus familias.

OMEGA VILLANUEVA (OV): Soy originaria de Houston y una orgullosa texana ¡No te metas con Texas! Crecí en la parte Este de la ciudad, ahora lo llaman “EADO” pero nosotros la seguimos llamando “Second Ward”. Desde pequeña mis papás trabajaban mucho así que me crié sola; siempre he sido muy independiente. Tengo dos hermanos mayores. Tengo tres hijos y cinco nietos.

HELEN GONZALEZ (HG): Yo también soy originaria de Houston (5ta generación!). Fui a la preparatoria en el Reagan High School aquí en Houston. La verdad es que no me gustaba ir a clases, pero siempre me mantuve alejada de los problemas. Soy la mayor en mi familia y tengo cuatro hermanos así que, al igual que Omega, soy muy independiente. He estado casada por más de 44 años y tengo una hija.

PL: Fuera de su trabajo en HGO, ¿el arte es parte de su vida?

OV: Yo toqué la flauta durante mis años de colegio en Lamar Fleming High School. ¡Desearía haber seguido tocándola! Mis hijos aman la música. Mi esposo toca la guitarra y les enseñó todo sobre el rock clásico. Mi hijo toca el bajo, y mi otro hijo toca la batería y la guitarra. A mi hija le encanta cantar. Uno de mis hijos también toca el violonchelo en su colegio, T.H. Rogers.

HG: I was not brought up around music, but always liked it. I have some family members who are musicians. I like any kind of music. I’m really not prejudiced when it comes to music. My daughter was a violinist in school.
HG: Yo no crecí alrededor de la música, pero siempre me gustó. Algunos miembros de mi familia son músicos. A mí me gusta cualquier tipo de música; realmente no tengo prejuicios cuando se trata de música. Mi hija fue violinista en su colegio.

PL: ¿Tuvieron algún otro trabajo antes de ser acomodadoras?

OV: Estudié desarrollo infantil y trabajé en cuidado de niños por un tiempo, pero mi prioridad era ser una buena madre, siempre estuve muy involucrada. Me gustaba ser voluntaria y acompañante en las excursiones del colegio. Helen y yo éramos esa clase de madres. Al crecer en esa zona y luego criar nuestros hijos en esa zona era importante mantenernos involucradas.

HG: Yo estudié barbería para aprender cómo cortar el cabello de los hombres, y eventualmente me convertí en estilista. ¡Todavía soy muy exigente con quien me corta el pelo!

PL: ¡Tu cabello siempre está perfecto! Entonces, ¿cómo se convirtieron en acomodadoras?

HG: Después de que me retiré de la peluquería, mi ahijada me sugirió que intentara ser acomodadora. Soy una persona con mucha energía y necesitaba algo que hacer. Me gusta mantenerme ocupada. ¡Incluso acepté otro trabajo de acomodadora en el Hobby Center para cuando no estuviera trabajando en HGO! Ya han pasado 16 años desde que me convertí en acomodadora. Mi primer trabajo en esto fue en el teatro Wortham y cinco años después de haber comenzado, traje a Omega.

OV: Siendo acomodadoras fue como nos conocimos, pero es una historia divertida. Mis suegros vivían en la misma calle que Helen, y una de sus vecinas, Rachel, es muy buena amiga mía. Rachel estaba participando en un entrenamiento para ser acomodadora y me llevó con ella. La verdad es que reconoci a Helen porque nosotras habíamos sido vecinas cuando mi familia estuvo viviendo en un apartamento que mis suegros tenían adecuado en su garaje. Yo veía a Helen por ahí, pero no nos conocíamos.

HG: Nos hicimos inseparables de inmediato. Nos vamos al trabajo juntas, hacemos las compras juntas, vamos por nuestros cafés juntas. ¡Ella es mi mano derecha!

OV: A mí me encantan las noches de apertura. ¡Es muy emocionante! También me encantan los ensayos de vestuario porque para muchas personas los ensayos de vestuario son su primera vez viendo a la ópera. Me gusta mucho ver las caras de las personas y poder darles la bienvenida. Se siente muy bien el poder ayudar a las personas a tener una buena experiencia.

HG: A mí me gusta mucho hablar con nuestros visitantes y asegurarme que estén bien. ¡Me encanta estar cerca de la gente!

OV: Aunque el año en el GRB fue una experiencia increíble, no hay nada como regresar al Wortham. Lo amamos, y nuestros visitantes ciertamente sienten que han vuelto a casa. Tenemos excelentes anfitriones. ¡Somos un gran equipo!
PL: Did you do other work before you came to ushering?
OV: I studied early childhood development and worked in childcare for a while, but I was mostly focused on being a parent. I was a very involved parent; I would chaperone field trips and volunteer. Helen and I were both those kinds of parents. Growing up in that area and raising our kids in that area, it was important that we stayed involved.

HG: I attended barber college to learn how to do men’s hair and then eventually became a hairdresser. I’m still very picky about who cuts my hair!

PL: How did you come to be ushers?
HG: After I retired from hairdressing, my goddaughter suggested that I try ushering. I’m a high energy person, and I needed something to do. I like to stay busy. I even picked up another job ushering at the Hobby Center when I’m not working at HGO! I’ve been ushering for 16 years now. The Wortham was my first ushering job. I brought Omega in about five years after I started.

OV: Ushering is how we met, but it’s a funny story. My in-laws lived on the same street as Helen, and one of their neighbors, Rachel, is a good friend of mine. Rachel was attending an ushering training and brought me with her. I recognized Helen because we had actually been neighbors ourselves when my family was living in the garage apartment at my in-laws’ home. I would see Helen come and go, but we didn’t know each other then.

PL: Let’s talk a little bit about when HGO performed at the George R. Brown Convention Center after Hurricane Harvey. That was a time when HGO needed our ushers the most! Was that a bizarre experience for you?
HG: I enjoyed it. I would tell patrons that it was like they were walking into a fantasy land and that sometimes helped them to relax. I think the patrons loved seeing all the props in the lobby. There were a few complaints about the hardness of the seats, but really everyone was just so glad to have opera when they didn’t think that they would.

OV: I loved it. One of my favorite things about it was having the orchestra right there in front. We never get to see them at the Wortham. People were just amazed at how the theater space came to be. It was fantastic seeing people come into that space for the first time!

PL: What do you like most about ushering and working at HGO?
OV: For me, I love opening night. There is so much excitement! I also love dress rehearsals, because for a lot of people, the dress rehearsals are their first time coming to the opera. I love seeing everyone’s faces and being able to welcome them. It feels good to be able to help people have a good experience.

HG: I love talking to our patrons and taking care of them. I just love being around people!

OV: Although the year at the GRB was an incredible experience, there is simply nothing like being back in the Wortham. We love it and our patrons certainly feel that they have come back home! We have some really good ushers. We are a great team!
Put your finger on the pulse of Houston by staying in the heart of it. Close to everywhere you want to be. Magnolia Hotel Houston welcomes you to experience the warmth of historic details seamlessly blended with modern essence. Comfortable and inviting, we're close to everywhere you want to be.

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YAMAHA

Bösendorfer
Esta producción de *El Milagro del Recuerdo* es el estreno mundial número 67 de HGO. Es la incorporación más reciente a una colección de obras que abarcan varias décadas. Estas obras han jugado un papel importante en el desarrollo. Por lo tanto ha sido un elemento importante de HGO Studio brindar oportunidades a los artistas del Studio por muchas generaciones. Este mes nos enorgullece presentar a dos artistas actuales de HGO Studio como parte del elenco de *El Milagro*. Daniel Noyola, bajo del segundo año, que interpreta al patriarca de la familia Laurentino, mientras que Elena Villalón, soprano del primer año, interpreta el papel de La Mujer en el reparto alternativo.

El Studio representa el futuro: los artistas actuales del Studio serán los líderes del mañana. De la misma manera en la que el desarrollo de nuevas obras revitaliza y sostiene las formas del arte operístico, el talento y la visión de los artistas jóvenes definirán la interpretación de la ópera y establecerán nuevas tradiciones en el siglo XXI. Los estrenos mundiales de HGO son una parte importante del entrenamiento de los artistas, ya que desarrollan su arte individual teniendo en cuenta sus propios caminos y el futuro de la ópera.

This production of *El Milagro del Recuerdo/The Miracle of Remembering* is HGO’s 67th world premiere, the latest addition to a collection of works spanning several decades that have played a major part in the development of new American opera. World premieres are an important part of HGO’s identity, and the Company’s tradition of commissioning and producing new works has also been an important element of the HGO Studio, providing opportunities to generations of Studio artists. This month, we’re proud to present two current HGO Studio artists in the cast of *El Milagro*: second-year bass Daniel Noyola plays the family’s patriarch, Laurentino, while first-year soprano Elena Villalón plays the role of El Mujer (a young woman) in the alternate cast.

The Studio represents the future: the current Studio artists will be tomorrow’s leaders. In the same way that the development of new works revitalizes and sustains the operatic art form, the talent and vision of young artists will define opera performance and establish new traditions in the 21st century. HGO’s world premieres are an important part of the artists’ training, which develops their individual artistry with both their own path and the future of opera in mind.
Si analizamos la historia de HGO, los artistas del Studio aparecieron en muchas de las nuevas obras de la Compañía. Entre las más notables está Little Women de 1998, una ópera que ha seguido creciendo en popularidad y sigue siendo una parte importante del repertorio operístico moderno. El elenco original incluyó a varios artistas del Studio que ahora se han convertido en estrellas, por ejemplo: Joyce DiDonato, Chad Shelton, Daniel Belcher y Scott Hendricks, quienes recientemente han desempeñado papeles principales en HGO, estaban iniciando sus carreras cuando cantaron en el estreno de la ópera. Más recientemente, en el 2016, los artistas de Studio entonaron los papeles principales en la producción de HGO, Prince of Players por Carlisle Floyd, así como tuvo a Mané Galoyan como Gilda en Rigoletto este otoño. En ocasiones estas presentaciones han impulsado carreras a través de nuevas obras. Este fue el caso de Ben Edquist, quien apareció como Edward Kynaston en Prince of Players, y ha actuado en dos estrenos mundiales y en dos obras recientes desde que dejó el estudio hace solo dos años. Los ex alumnos del Studio también están ansiosos de regresar a los estrenos de HGO: Como recientemente Lauren Snouffer y Chad Shelton regresaron a la compañía en el reparto The Phoenix.

Al realizar nuevas obras, los miembros del Studio se convierten en una parte importante de la historia de la ópera y también en el futuro de la ópera. Siempre estamos buscando una voz original, pero no olvidamos en valorar el cantante original y usarlo como un recurso para emitir una nueva producción de la pieza, o para comprender mejor la voz de un cantante en el elenco original. Por supuesto, la parte más valiosa y gratificante de la experiencia del estreno mundial es la oportunidad de participar en el proceso creativo para desarrollar y realizar un trabajo original. Esta es una experiencia invaluable para los artistas en HGO Studio pues abre puertas al pensamiento artístico que va más allá de la producción actual y aporta un mayor significado a su interpretación de las óperas existentes. Las nuevas obras desafían a los artistas en todos los sentidos, ofreciendo oportunidades de crecimiento y la libertad de experimentar. Ahí no hay grabación para escuchar, no hay video para mirar, no se espera que se interprete un papel de cierta manera, solo hay la oportunidad de contar una nueva historia a través de una extraordinaria forma de arte. Para un artista no hay nada igual, y es una puerta abierta a una vida artística cuantiosa, del tipo que esperamos que cada artista de HGO Studio dirija.

Looking into HGO’s history, Studio artists appeared in many of the Company’s new works. Among the most notable are 1998’s Little Women, an opera that has continued to grow in popularity and remains an important part of the modern operatic repertoire. The original cast included several Studio artists who have now become international stars. Joyce DiDonato, Chad Shelton, Daniel Belcher, and Scott Hendricks, all of whom have recently performed leading roles at HGO, were just beginning their careers when they sang in the opera’s premiere. More recently, Studio artists sang the leading roles in HGO’s 2016 production of Carlisle Floyd’s Prince of Players—including HGO Studio alumna Mané Galoyan, who also sang Gilda in this fall’s Rigoletto. At times, these appearances have ignited a career fueled by new works; Ben Edquist, who appeared as Edward Kynaston in Prince of Players, has performed in two world premiers and two very recent works since leaving the Studio two years ago. Studio alumni are also eager to return in HGO’s premiers: most recently, Lauren Snouffer and Chad Shelton returned to the company in the cast of The Phoenix.

By performing new works, Studio members become an important part of both opera history and opera’s future. While we’re always looking for an original voice, it’s valuable to reference the original singer when casting a role. This is a common practice even when considering repertoire from centuries ago—who was the original singer, and what other roles did they sing? Even without recordings, this information gives us clues to better understand a role’s character and vocal demands. Historical tradition plays an important part in opera, and in just a few years, singers, conductors, and administrators may look to the original cast of El Milagro as a resource for casting a new production of the piece, or to better understand the voice of a singer in the original cast.

Of course, the most valuable and rewarding part of the world premiere experience is the chance to participate in the creative process to develop and perform an original work. This is a priceless experience for artists in the HGO Studio. It opens a door to artistic thinking that goes far beyond the current production and brings greater meaning to their interpretation of existing operas. New works challenge artists in every way, offering opportunities for growth and freedom to experiment. There is no recording to listen to, no video to watch, no expectation that a role should be sung in a certain way—only the opportunity to tell a new story through an extraordinary art form. For an artist, there’s nothing like it, and it’s an open door to a rich artistic life—the kind we hope every HGO Studio artist will lead.

The Houston Grand Opera Studio is one of the most highly respected young artist programs in the country. For more than 40 years it has served young singers and pianist/coaches, providing a bridge between full-time training and full-fledged operatic careers. Alumni of the Studio perform at the best opera houses all around the world and make frequent return appearances to the Wortham stage. For more information, visit HGO.org/Studio.
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Lindsay Kate Brown
mezzo-soprano
Mr. and Mrs. James W. Crownover/
Lynn and Henry Gissel Fellow

Dorothy Gal
soprano
The Evans Family/Mr. and
Mrs. Charles G. Nickson Fellow

Geoffrey Hahn
baritone
Dr. Ellen R. Gritz and
Milton D. Rosenau Jr. Fellow

Leia Lensing
mezzo-soprano
Drs. Liz Grimm and Jack Roth/
Carolyn J. Levy Fellow

Alex Munger
pianist/coach
Dr. Saul and Ursula
Balagura/Mr. Trey Yates Fellow

Kyle Naig
pianist/coach
Ms. Kathleen R. Cross/Stephanie
Larsen/Dr. and Mrs. Miguel Miro-
Quesada/Richard M. Stout Fellow

Nicholas Newton
bass-baritone
Dr. and Mrs. Theodore J. Haywood/
Kathleen Moore and Steven
Homer/Jill and Allyn Risley Fellow

Daniel Noyola
bass
Beth Madison Fellow

Richard Trey Smagur
tenor
Michelle Beale and
Dick Anderson Fellow

William Guanbo Su
bass
Anne and Albert Chao Fellow

Elena Villalón
soprano
Mr. and Mrs. Harlan C.
Stai Fellow

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Michael Heaston, Music Director
Jamie Gelfand, Studio Manager
Carlisle Floyd, Artistic Advisor
Ana María Martinez, HGO Artistic
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Tara Fairclough, Drama Coach
Philip Lehti, Acting Coach
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Instructor
Christa Gaug, German Instructor

Enrica Vagliani Gray, Italian
Instructor
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Nicole Uhlig, French Instructor
Brian Connelly, Piano Instructor
Robert Kearley, Showcase Director
Sponsored by Marcheta and
John Beasley
Margo Garrett, Guest Coach
Kathleen Kelly, Guest Coach
John Churchwell, Guest Coach

HGO STUDIO UNDERWRITERS

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generous support from
Mr. Patrick Carfiizi, Brenda
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Mrs. Richard Reynolds.

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Don’t miss these
opportunities to hear
HGO Studio artists!
Purchase tickets to the
events listed here online
at HGO.org/scheduletickets/
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FEB. 7
CONCERT OF ARIAS
Join us for the final round
of the 32nd Annual Eleanor
McCullum Competition for
Young Singers. Live finals
of the competition at
7 p.m. in the Wortham
Center’s Cullen Theater.
Celebration Dinner to
follow in the Grand
Foyer. Laura and Brad
McWilliams, chairs.
For information,
contact Brooke Rogers
at 713-546-0271 or
brogers@hgo.org.

FEB. 15
HGO STUDIO RECITAL
Hear HGO Studio artists
perform at the Museum of
Fine Arts, Houston, Audrey
Jones Beck Building, 5601
Main Street, at 7:30 p.m.

MAY 7 & 10
HGO STUDIO RECITAL
Hear HGO Studio artists
perform at Rienzi, the
decorative arts wing of
the Museum of Fine Arts,
Houston, 1406 Kirby Drive.
May 7 at 7:30 p.m. and
May 10 at 5 p.m.
A six-year multidisciplinary initiative designed to highlight the universal spiritual themes raised in opera and to enable a wider segment of the Houston community to engage in programming that illuminates opera's beauty, emotional power, and the potential to heal. Four mainstage operas—Saul, El Milagro del Recuerdo, La favorite, and The Magic Flute—are further explored within the theme of identity.
This fall, the course Seeking the Human Spirit continued through Exploring Your Creative Identity, a new pilot program for life-long learners ages 55 and above that provided participants with opportunities to cultivate a variety of creative practices while collectively producing an original performance piece based on this year’s STHS theme of identity. The eight-week course, which ran from September 10 through October 23, included singing, creative writing and song composition, improvisatory acting, and expressive movement. It was led by guest teaching artists who shepherded participants through a variety of creative processes.

The first session of the course was led by Karen Stokes, founder of Karen Stokes Dance and professor and director of the dance program at the University of Houston, and focused on how someone transitions from one phase of life to another. The momentum for that class was further developed by a session under the guidance of Playback Theatre’s Marcela Descalzi that focused on storytelling and deep listening, which both promote compassion and empathy. Participants of that session learned how to make fluid sculptures out of their bodies, moving their bodies to assume the shapes of the words of stories shared by fellow members of the course.

Participants continued their exploratory journey through a session led by Deborah D.E.E.P. Mouton, Houston’s poet laureate emeritus, that focused on creative writing and early childhood memories. For her session, Mouton guided the group through a series of writing exercises where participants responded to music by writing poetry and through telling six-word stories. The course also included sessions led by HGOco Senior Education Manager Alisa Magallón where participants used what they had learned in previous lessons to co-create a musical piece, which was performed by participants at the conclusion of the course.

This pilot program, which rounds out an inclusive offering of programs designed to invite all ages to create art and music with HGO, taught participants that when you dare to step out of your comfort zone by opening yourself up to new experiences, you also open yourself up to the next chapter of your life.

For information about this and other Seeking the Human Spirit programs, visit HGO.org/STHS.
Dos Nuevas Operas de HGOco dan el Siguiente Paso
Two New HGOco Operas Take the Next Step

POR EMILY N. WELLS, Gerente de Producción Senior
BY EMILY N. WELLS, Senior Producing Manager

Con los talleres de desarrollo de dos nuevas óperas encargadas por HGOco y terminadas recientemente, HGO se encuentra en medio de una explosión de ópera estadounidense. La primera ópera, Marian’s Song, fue compuesta por el ex director musical de HGOco y compositor residente Damien Sneed y escrita por Deborah D.E.E.P. Mouton, Houston’s poet laureate emeritus. Marian’s Song se estrenará los días 5 y 6 de marzo en el Cullen Theater. Esta ópera de 60 minutos fusiona la ópera con la palabra hablada y lleva al público a un viaje a través del legado de la legendaria artista vocal y activista por los derechos civiles Marian Anderson. Un elenco de cinco, acompañado por una coral, nos lleva a través del tiempo y el espacio, mientras Neveah, una joven poeta, enfrenta sus propios problemas y busca inspiración en la tenacidad de Marian. Este taller valió la pena ya que fue la primera vez que Dennis Whitehead Darling, compositor, libretista y director de escena; Benjamin Manis, director; nuestro equipo de diseño; el diseñador de proyección e iluminación, Driscoll Otto; y la clienta Kristie Shackelford escucharon toda la pieza en voz alta. Esto le dio a cada miembro del equipo creativo espacio para adaptarse a la musicalidad y sincronización de la pieza.

Nuestro segundo taller fue para Turn and Burn, el cual cuenta historias paralelas de un corredor de barriles y una joven empresaria hispana cuyas vidas se cruzan en el Houston Livestock Show and Rodeo. Esta ópera de cámara Song of Houston es una creación de las hermanas Nell Shaw Cohen, compositora, y Megan Cohen, libretista. El taller incluyó tres instrumentistas esenciales para capturar el complejo ritmo y timbre de la partitura. La música en la ópera, que cuenta con cinco cantantes, reflejará la música clásica, tradicional y occidental; y utilizará un cuarteto de cuerda, batería, guitarras eléctricas y acústicas con cuerdas de acero.

El compositor Nell Shaw Cohen, la vaquera profesional Sherry Cervi y la librettista Megan Cohen en el Houston Livestock Show and Rodeo en 2018.
Composer Nell Shaw Cohen, professional cowgirl Sherry Cervi, and librettist Megan Cohen at the Houston Livestock Show and Rodeo in 2018.

With the music workshops of two new HGOco-commissioned operas recently complete, HGO finds itself in the throes of an American opera explosion.

The first opera, Marian’s Song, composed by former HGOco Music Director and Composer in Residence Damien Sneed to a libretto by Deborah D.E.E.P. Mouton, Houston’s poet laureate emeritus, will be performed on March 5 and 6 in the Cullen Theater. This hour-long piece fuses opera with spoken word and takes the audience on a journey through legendary vocal artist and civil rights activist Marian Anderson’s legacy. A cast of five, backed by a chorus, weaves us through time and place as Neveah, a young poet, faces her own struggles and seeks inspiration from Marian’s historic tenacity. This workshop was the first time the creative team heard the entire piece aloud. This gave each member of the team space to adjust to the musicality and timing of the piece.

Our second workshop was for Turn and Burn, which tells parallel stories of a barrel racer and a young Hispanic businesswoman whose lives intersect at the Houston Livestock Show and Rodeo. This Song of Houston chamber opera is the brainchild of sisters Nell Shaw Cohen, composer, and Megan Cohen, librettist. The workshop included three instrumentalists, essential to capturing the intricate rhythm and timbre of the score. The music in the opera, which features five singers, will reflect classical, traditional country, and western music and will utilize a string quartet, drums, and acoustic steel string and electric guitars.
Por Alisa Magallón, Gerente de Educación Superior del HGOco

BY ALISA MAGALLÓN, Senior Education Manager

Se anima a los estudiantes de preparatoria interesados en experimentar el mundo profesional de la ópera a unirse al Opera Club de HGO, un programa sin matrícula que lleva a estudiantes de toda el área metropolitana de Houston al Wortham Theater Center para obtener información de la experiencia de entre bastidores, conversaciones con administradores artísticos e interacciones cercanas con algunos de los nombres más importantes de la actualidad en el negocio.

Además de presenciar casi todos los ensayos finales de vestuario de la temporada, los adolescentes del Opera Club también tienen la oportunidad de asistir a las clases magistrales del Bauer Family High School Voice Studio. En estas sesiones de 90 minutos los adolescentes del Opera Club ven a sus compañeros de BFHSVS trabajar con un artista invitado, Ana María Martínez, asesora artística de HGO y soprano reconocida a nivel mundial, dio la primera clase este año; y Christopher Purves, de Saul, dirigió una dinámica segunda clase magistral unas pocas semanas después.

Los estudiantes de preparatoria interesados pueden inscribirse en el HGO’s Opera Club durante todo el año visitando hgo.org/operaclub y enviando un breve ensayo que describa su interés en las artes.

High School students interested in experiencing the professional world of opera are encouraged to join HGO’s Opera Club, a tuition-free program that brings students from all over the greater Houston area to the Wortham Theater Center for behind-the-scenes insights, conversations with artistic administrators, and up-close interactions with some of today’s biggest names in the business.

In addition to seeing nearly every final dress rehearsal of the season, Opera Club teens also get the opportunity to attend Bauer Family High School Voice Studio masterclasses. In these 90-minute sessions, Opera Club teens watch their peers from BFHSVS work with a visiting guest artist. HGO Artistic Advisor and world-renowned soprano Ana María Martínez gave the first class this year, and Saul’s Christopher Purves led a dynamic second masterclass a few weeks later.

Interested high school students can sign up for HGO’s Opera Club throughout the year by visiting HGO.org/operaclub and submitting a short essay stating their interest in the arts.

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HGOco programs, including Student Performances and HGO’s performances at Miller Outdoor Theatre, are supported through the NEXUS Initiative, which is made possible by:

Anchorage Foundation of Texas BBVA
The Brown Foundation, Inc.
The Wortham Foundation, Inc.
Shell
The Impresarios Circle is Houston Grand Opera's premier donor recognition society. These vanguard supporters who provide annual support of at least $100,000 are instrumental to HGO's success. For information, please contact Greg Robertson, chief advancement officer, at 713-546-0274.

Robin Angly, Chairman

**JUDY AND RICHARD AGEE**
HGO subscribers since 2000–01, Judy and Dick are ardent believers in the power of storytelling through words and music. They partnered with the Archdiocese of Galveston-Houston Inner-City Catholic Schools to bring HGOco programs to economically disadvantaged students. Judy and Dick, the founder and chairman of Wapiti Energy LLC and Bayou Well Holdings Company LLC, are members of HGO’s Founders Council. Additionally, Judy is the chair of the HGOco Committee and Dick serves as vice chair of the HGO Finance Committee. Beyond their generous support of general operations and HGOco, they also support Concert of Arias and HGO’s mainstage productions.

**THE ANCHORAGE FOUNDATION**
Many Houstonians of all ages and backgrounds experience opera for the first time during HGO's free public performances at Miller Outdoor Theatre, an annual tradition made possible by the longstanding generosity of The Anchorage Foundation. The Foundation has been improving the quality of life in Houston for four decades, and made a generous contribution to HGO's Hurricane Harvey recovery fund. Marc Melcher is president of The Anchorage Foundation, and his family has been involved with HGO for over 25 years.

**ROBIN ANGLY AND MILES SMITH**
HGO subscribers Robin and Miles joined the Founders Council in 2010. The company is honored to have Robin on the HGO Board of Directors and as a member of HGO’s Laureate Society. The couple is very familiar with the view from the HGO stage as well—both are former singers in the HGO Chorus. Robin and Miles have been donors to HGO special events, the Young Artists Vocal Academy, and HGO’s Ring cycle.

**THE BROWN FOUNDATION, INC.**
The Brown Foundation, Inc., established in 1951 by Herman and Margarett Root Brown and George R. and Alice Pratt Brown, has been a treasured partner of HGO since 1984. Based in Houston, the Foundation distributes funds principally for education, community service, and the arts, especially the visual and performing arts. HGO is tremendously grateful for The Brown Foundation’s leadership support, which has been critical to the company’s unprecedented growth and success in recent years. The Brown Foundation was among the lead contributors to HGO’s Hurricane Harvey recovery efforts.

**ZANE AND BRADY CARRUTH**
Brady is the chief executive officer and president of Saratoga Financial Group and is a trustee of The Wortham Foundation, Inc. Zane is the President of Carson Marketing, LLC, with over 25 years of marketing experience. HGO subscribers since the 2012–13 season, Zane and Brady are members of the Founders Council for Artistic Excellence and served as the chairmen of the 2017 Opera Ball. HGO is proud to have Zane on the HGO Board of Directors. She also serves on the Marketing and Communications Committee. In 2016, HGOco presented a world premiere Storybook Opera program based on Zane’s children’s book, The World’s First Tooth Fairy...Ever.

**JANICE BARROW**
Jan’s relationship with HGO extends back to the early 1980s, when she and her late husband, Dr. Thomas Barrow, first became subscribers. Jan is a member of HGO’s Laureate Society and the Founders Council, contributing to HGO’s main stage and special events. She also supports the HGO Studio, having underwritten several rising opera stars over the past 20 years. Jan’s late husband, Tom, former chairman of the HGO Board of Directors, was instrumental in the concept and construction of the Wortham Center. A lifelong lover of music, Jan is past president of the Houston Symphony and has a special affinity for Puccini and Wagner.
ANNE AND ALBERT CHAO
Anne and Albert have been subscribers and supporters of HGO for the past two decades. While serving as president and CEO of Westlake Chemical Corporation, Albert finds time for numerous cultural causes. He is a member of the HGO Board of Directors and was the co-chair of Inspiring Performance—The Campaign for Houston Grand Opera. Over the years, the Chaos have sponsored HGO special events, the HGO Studio, HGOco’s Song of Houston, and mainstage productions. The couple has also supported the HGO Endowment through their family foundation, the Ting Tsung and Wei Fong Chao Foundation.

LOUISE CHAPMAN
Louise Chapman of Corpus Christi, Texas, a longtime supporter of HGO, recently joined the HGO Board of Directors. Louise’s late husband, John O. Chapman, was a south Texas agricultural businessman and philanthropist. In addition to HGO, the Chapmans have supported numerous organizations in health, education, and the arts, including Texas A & M University, the Corpus Christi Symphony, and the Art Museum of South Texas. Louise and HGO Trustee Connie Dyer have known each other since they were college roommates at The University of Texas.

CONOCOPHILLIPS
For over 40 years, ConocoPhillips has supported various programs at HGO, from special events to mainstage productions, including the 2019–20 season-opening production, Verdi’s Rigoletto. In 2009, the company gave a major multi-year grant to establish ConocoPhillips New Initiatives, a far-reaching program that allows HGOco to develop new and innovative education and community collaboration programs. Kelly Rose, general counsel and SVP, serves on the HGO Board of Directors. Janet Langford Carrig, chair of the HGO Board of Directors, is a recent retiree from ConocoPhillips and represented the company within the opera family for many years.

JIM AND MOLLY CROWNOver
Jim Crownover was the chairman of the HGO Board of Directors 2016–18. He has been a member of the board since 1987 and has served on the Executive, Governance, Development, and Finance Committees. He and his wife, Molly, have been HGO subscribers for 30 years and are members of HGO’s Laureate Society and Impresarios Circle. In 1998, Jim retired from a 30-year career with McKinsey & Company, Inc., and currently serves on the boards of Chemtura Corporation, Weingarten Realty, Republic Services, Inc., and FTI Consulting. Jim also serves and supports the Houston Ballet, Rice University, the Houston Zoo, United Way Houston, Project Grad Houston, and a number of other organizations.

THE CULLEN FOUNDATION
For more than three decades, The Cullen Foundation has been a vital member of the HGO family. Established in 1947, the Foundation has more than a half-century history of giving generously to education, health care, and the arts in Texas, primarily in the Greater Houston area. The Opera is very grateful for the Foundation’s longstanding leadership support of HGO’s Family and Holiday Opera Series.

THE CULLEN TRUST FOR THE PERFORMING ARTS
The Cullen Trust for the Performing Arts has been a lead underwriter of HGO’s mainstage season for nearly 30 years. The Trust was established from assets of The Cullen Foundation to specifically benefit Texas performing arts institutions, particularly those within the Greater Houston area. In recent years, The Cullen Trust has provided lead support for memorable productions including HGO’s Family and Holiday Opera Series, and made a leadership contribution to HGO’s Hurricane Harvey recovery fund.

THE ELKINS FOUNDATION
Established by Margaret Weiss Elkins and James A. Elkins Jr. in 1956, The Elkins Foundation enriches our community by supporting a wide variety of educational, healthcare, cultural, community, and religious organizations. We are honored that Jenny Elkins and her family have been part of the HGO family for more than 15 years.

DRS. LIZ GRIMM AND JACK ROTH
HGO subscribers since the 2013–14 season, Liz and Jack have both committed themselves to cancer research and patient care through their work at The University of Texas MD Anderson Cancer Center. Jack is a member of the HGO Board of Directors and serves on the HGO Studio Committee. Liz and Jack were generous underwriters of HGO’s historic, first-ever Ring cycle and are lead supporters of HGO’s upcoming German repertoire, including last season’s Elektra. Additionally, Liz and Jack chaired the 2018 Opera Ball on April 14, 2018.
HOUSTON GRAND OPERA ENDOWMENT, INC.
Established and incorporated in 1982, the Houston Grand Opera Endowment (HGOE) is a vital financial management tool that ensures HGO has a reliable, regular source of income. Today, the Endowment contains over 50 named funds, both unrestricted and restricted, and annually distributes 5 percent of the Endowment’s average market value to HGO, making it the largest single annual funder of the Opera. HGOE leadership includes Chairman Thomas Rushing, Senior Chairman Janet Langford Carrig, and several members of the HGO Board of Directors.

HOUSTON LIVESTOCK SHOW AND RODEO
For more than 15 years, the Houston Livestock Show and Rodeo™ has supported HGOco’s arts education programs, helping more than one million Houston area students experience the magic of live opera through Opera to Go!, the Student Performance Series, and Storybook Opera. A 501(c)(3) charity, the Show has committed more than $475 million to the youth of Texas since 1932. The Houston Livestock Show and Rodeo is the world’s largest livestock show and rodeo, with more than 2.4 million attendees in 2019.

HOUSTON METHODIST
For over ten years, Houston Grand Opera has partnered with Houston Methodist, the official health care provider for HGO. Houston Methodist’s Center for Performing Arts Medicine (CPAM) is the only center of its kind in the country, comprising a specialized group of more than 100 physicians working collaboratively to address the specific demands placed upon performing artists. In addition to the first-rate medical care CPAM provides HGO artists, Houston Methodist also generously supports HGO’s special events and mainstage productions, is a major community partner on Seeking the Human Spirit, and is the presenter of HGO’s young professional programs. HGO is fortunate to have Dr. Warren Ellsworth and Dr. Apurva Thekdi serve as Houston Methodist’s corporate trustees.

THE HUMPHREYS FOUNDATION
Based in Liberty, Texas, the Humphreys Foundation has been a major underwriter of HGO’s mainstage season since 1980. Geraldine Davis Humphreys (d. 1961), a member of the pioneer Hardin family of Liberty, Texas, bequeathed her estate to the Humphreys Foundation, which was formally established in 1959. The Foundation provides support for performing arts in Texas and college scholarship funding for students in the arts. Linda Bertman, Louis Paine, and Robert Wall serve as trustees of the Humphreys Foundation. In recent years, the Foundation’s generous support has helped make possible unforgettable mainstage productions.

DONNA KAPLAN AND RICHARD LYDECKER
Richard Lydecker has been an HGO subscriber and supporter for more than three decades. He is a member of the HGO Board of Directors and Impresarios Circle. Richard has great passion for opera, especially Wagner, and he and Donna were underwriters for HGO’s Ring cycle. They are also special events sponsors, supporting Opera Ball and Concert of Arias.

NANCY AND RICHARD KINDER
Nancy and Rich became HGO subscribers during the 2000–01 season. Rich is co-founder, chairman, and CEO of Kinder Morgan, and Nancy is a focused philanthropist whose work has positively impacted communities throughout Houston and beyond. Rich and Nancy established the Kinder Foundation in 1997 to provide impactful gifts to projects dedicated to urban green space, education, and quality-of-life issues in the Greater Houston area. HGO is indebted to the Kinders for their visionary support in areas including general operations, mainstage productions, special events, and especially HGOco, the Opera’s innovative education and community collaboration initiative.

CLAIRe LIU AND JOSEPH GREENBERG
Claire and Joe have subscribed to HGO for many seasons and are members of HGO’s Founders Council for Artistic Excellence. Claire serves on the HGO Board of Directors and is chair of the Finance Committee. She is newly retired from LyondellBassell Industries where she led the corporate finance team and was formerly a managing director with Bank of America. Joe is founder, president, and CEO of Alta Resources, L.L.C., a private company involved in the development of shale oil and gas resources in North America. Claire and Joe support many organizations, with particular emphasis on educational organizations including YES Prep and Teach for America. An avid runner, Claire has completed a marathon in all 50 states.

BETH MADISON
This season marks Beth’s 23rd as an HGO subscriber. HGO has had the honor of her support since 2004. Past chair of the HGO Board of Directors, she currently serves on the HGO Studio Committee, and is an active member of HGO’s Founders Council. She was the honoree
at the 2017 Concert of Arias. Beth generously supports the HGO Studio, special events, and mainstage operas. Beth has been inducted into the Greater Houston Women’s Hall of Fame and serves on the University of Houston System Board of Regents.

THE ROBERT AND JANICE MCNAIR FOUNDATION
Janice and the late Bob McNair, longtime HGO subscribers, are well known for their incredible philanthropy and for bringing the NFL back to Houston. Bob was senior chairman of McNair Interests, a financial and real estate firm, and owner of the Houston Texans. The Robert and Janice McNair Foundation provides leadership support to Houston-area organizations supporting educational opportunities for youth. The McNair Foundation is the lead supporter of HGO’s Family and Holiday Opera Series. Bob was a former chair of the HGO Board of Directors (1995–97).

M.D. ANDERSON FOUNDATION
The M.D. Anderson Foundation has provided general operating support to HGO for more than 30 years. The Foundation was established in 1936 by Monroe Dunaway Anderson, whose company, Anderson, Clayton and Co., was the world’s largest cotton merchant. While the Foundation started the Texas Medical Center and was instrumental in bringing to it one of the premier cancer centers in the world, the Foundation’s trustees also looked to improve the wellness of communities through the arts. HGO is privileged to have such a longstanding and committed partner in enhancing the quality of life for all Houstonians.

THE MELLON FOUNDATION
Established in 1969, The Andrew W. Mellon Foundation supports a wide range of initiatives to strengthen the humanities, arts, higher education, and cultural heritage. The driving force behind so many of HGO’s new commissions, The Mellon Foundation’s longstanding support of HGO helps us tell relevant new stories and add to the operatic repertoire by developing new works, like Javier Martínez and Leonard Foglia’s El Milagro del Recuerdo/The Miracle of Remembering.

MILLER THEATRE ADVISORY BOARD
The Miller Theatre Advisory Board (MTAB), appointed by Houston’s mayor and confirmed by the City Council, acts as a steward of public and private funds to provide professional-caliber performances free to the public at the Miller Outdoor Theatre for the cultural enrichment of Houston’s diverse communities and visitors to the city. HGO’s partnership with MTAB extends over six decades, making great opera accessible to thousands of Houstonians each year through live mainstage and Opera to Go! performances at Miller Theatre. June Deadrick is an HGO trustee representing the Miller Theatre Advisory Board.

SID MOORHEAD
Sid Moorhead is the owner of Moorhead’s Blueberry Farm in Conroe, Texas, a family business that started as his father’s hobby over 40 years ago. After working for several years as a computer analyst, Sid left the corporate world to run the farm. He’s been an opera lover since he was in college, and he joined the Opera as an HGO Trustee in 2014. Now a member of the HGO Board of Directors, Sid enjoys traveling to experience opera around the world on our HGO Patron trips. We’re thrilled to have Sid as a valued member of our HGO family.

SARA AND BILL MORGAN
Sara and Bill have been supporting HGO since 2002. Sara is a co-founder of the Houston Center for Contemporary Craft, where she currently serves on the board. Bill is a co-founder of the Kinder Morgan companies and the retired vice chairman and president of Kinder Morgan, Inc., and Kinder Morgan Energy Partners, LP. The Morgans support HGOco, HGO’s special events, and mainstage productions, including the Holiday Opera Series. HGO is thrilled to have Sara serve on the HGO Board of Directors and as a member and past chair of the HGOco Committee.

NOVUM ENERGY
Founded in 2011 in Panama, Novum Energy is an international physical oil supply and trading company committed to industry excellence in delivery standards and customer service. Founder and President Alfredo Vilas serves on the HGO Board of Directors and has over 20 years of experience and a passion for service to the community through cultural, recreational, and philanthropic work. Novum Energy has supported a number of HGO productions, including last season’s West Side Story and the mariachi operas Cruzar la Cara de la Luna and El Pasado Nunca Se Termina.

The Powell Foundation
Founded in 1967 by Houston-based attorney Ben H. Powell and his wife, Kitty King Powell, The Powell Foundation improves the lives of residents of Harris, Travis, and Walker counties through charitable work in the fields of education, conservation,
human services, and the arts. In addition to its longstanding support of HGOco’s impactful student programs, The Powell Foundation was among the lead contributors to HGO’s Hurricane Harvey recovery efforts.

**SCHLUMBERGER**

Schlumberger is a leading corporate contributor to HGO, supporting the main stage and a wide range of special projects over nearly 20 years. Schlumberger’s leadership gift was integral to launching HGO’s ongoing affordability program, the NEXUS Initiative, in 2007—since then, NEXUS has made great opera accessible to more than 275,000 people. HGO is honored to count Schlumberger among its most dedicated corporate supporters. Fred Dyen, Cameron Group HR director, serves on the HGO Board of Directors.

**SHELL**

Shell is a leader in the Houston arts community, supporting HGO for over 40 years. Shell’s leadership support makes opera more accessible to everyone through the NEXUS Initiative for Affordability and inspires young minds with STEM-aligned arts education opportunities like our annual Opera Camps. Shell was also a major supporter of HGO’s Hurricane Harvey recovery. HGO is honored to have De la Rey Venter, executive vice president of integrated gas ventures, represent Shell on our board of directors, as well as HGO Trustee Christos Angelides, external relations general manager of integrated gas ventures.

**DIAN AND HARLAN STAI**

Harlan, a member of the HGO Board of Directors, and Dian are charter members of HGO’s Founders Council for Artistic Excellence, and their leadership support includes mainstage productions, the HGO Studio, the HGO Endowment, and special events. The Stais have also sponsored HGO Studio artists and they host annual recitals featuring HGO Studio artists at Mansefeldt, their renowned Fredericksburg ranch. HGO was privileged to recognize Dian and Harlan as the honorees of Opening Night 2008 and the 2014 Concert of Arias.

**TENENBAUM JEWELERS**

HGO is thrilled to count Tenenbaum Jewelers as the preferred jeweler of Houston Grand Opera. For 40 years, Tenenbaum has been Houston’s premier destination for unique, rare, and collectible estate jewelry with styles ranging from antique to vintage to contemporary. Owners Tony Bradfield and Kevin Black are familiar faces at HGO performances, recitals, and events. From donating fabulous one-of-a-kind auction items to generously supporting our mainstage opera season and special events, the Tenenbaum team helps HGO sparkle and shine.

**JOHN G. TURNER & JERRY G. FISCHER**

John and Jerry, based in Baton Rouge, Louisiana, travel around the world to experience the best that opera has to offer. HGO subscribers and donors for over a decade, the couple’s leadership support of Wagner’s *Ring* cycle (2014–17) was the largest gift ever made to HGO for a single production. John, a shareholder at Turner Industries Group, is a member of the HGO Board of Directors and past chair of the HGO Studio Committee. Jerry is a board member of Baton Rouge Symphony Orchestra. In recent years, John and Jerry have supported HGO mainstage productions, the HGO Studio, and special events. They are members of the Founders Council for Artistic Excellence, and John is a member of HGO’s Laureate Society.

**VINSON & ELKINS LLP**

HGO has been privileged to have the support of international law firm Vinson & Elkins LLP for nearly three decades. For more than 100 years, V&E has been deeply committed to empowering the communities in which it serves. It has enriched the cultural vibrancy of Houston by supporting HGO through in-kind legal services and contributions to special events and mainstage productions, including this season’s *Aida*. The Opera is honored to have two V&E partners serve on its board of directors: from left, Chris Bacon and Glen A. Rosenbaum.

**MARGARET ALKEK WILLIAMS**

Margaret, a longtime singer, possesses a deep affinity for all music, and especially opera, supporting HGO for over 30 years. Currently, Margaret continues her parents’ legacy as chairman of their foundation, where her son Charles A. Williams serves as president. HGO is humbled by Margaret’s incredible generosity and dedication to the company, both as an individual donor and through her family’s foundation. She has endowed the Margaret Alkek Williams Chair, held by HGO Artistic and Music Director Patrick Summers, and is a member of HGO’s Laureate Society. A valued member of the HGO Board of Directors, Margaret was the honoree of the 2009 Opera Ball and chairman of the 2014 Ball, and she generously chaired the 2018 Hurricane Harvey benefit Concert *HGO and Plácido: Coming Home!*
THE WORTHAM FOUNDATION, INC.

In the 1980s, the Wortham Foundation contributed $20 million to lead the capital campaign for the Wortham Theater Center, guided by businessman Gus S. Wortham’s early recognition of the vital role of the arts in making Houston an appealing place to live and work. During their lifetimes, Gus and his wife, Lyndall, were dedicated to improving the lives of Houstonians. The Foundation continues to support the Opera through the Wortham Foundation Permanent Endowment and generous annual operating support. This leadership support has been vital to HGO’s growth and commitment to excellence. The Wortham Foundation’s support of HGO’s Hurricane Harvey recovery helped to bring the company back home, and we are deeply grateful.

LYNN WYATT

Lynn’s generosity touches every aspect of HGO. She is a Lifetime Trustee of HGO and serves as the vice chairman of the HGO Board of Directors. She serves as vice-chair of HGO’s Governance Committee and chaired HGO’s Golden Jubilee Gala in 2005. Oscar Wyatt endowed The Lynn Wyatt Great Artist Fund in 2010, honoring Lynn’s service to the company and dedication to bringing the world’s best operatic artists to HGO, and she was the honoree at the 2010 Opera Ball. Lynn and Oscar have been lead supporters of a number of HGO productions and programs, including the multiyear company-wide initiative Seeking the Human Spirit.

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JANUARY

JANUARY 5
HGOco presents the Bauer Family High School Voice Studio in Mock College Auditions. Wortham Theater Center. 2 p.m. Free.

JANUARY 7
Opera Night Live: the HGO Guild invites you to the United Way of Greater Houston (50 Waugh Dr.) to enjoy wine and snacks while learning more about La favorite from a member of the production team. Starts at 6:30 p.m. Free, but reservations are recommended. For more information, contact the Guild at 713-546-0269 or visit HGOguild.org.

JANUARY 16
The Arts of Intimacy: Join us at the Museum of Fine Arts, Houston at 7 p.m. for this STHS lecture and recital featuring art, music, and poetry from medieval Castilian culture.

JANUARY 19
At 5 p.m. on Sunday, January 19, Lawrence Brownlee and special guests will be presenting Giving Voice: Lawrence Brownlee and Friends Sing Opera, Gospel, and Standards, a recital to celebrate Houston’s African American community, in the Cullen Theater. For more information or to purchase tickets visit HGO.org/givingvoice.

JANUARY 24–FEBRUARY 9
Performances of Donizetti’s La favorite. Wortham Theater Center’s Brown Theater. Special intermission mixer for members of Opening Nights for Young Professionals at the January 24 performance only.

JANUARY 26
Behind the Music: an intimate conversation about La favorite immediately following the performance. Masterson Green Room. Free.

JANUARY 30 & FEBRUARY 1

FEBRUARY

FEBRUARY 2
Behind the Music: an intimate conversation about Aida immediately following the performance. Masterson Green Room. Free.

FEBRUARY 7
Concert of Arias: the 32nd Annual Eleanor McCollum Competition for Young Singers. Wortham Center’s Cullen Theater. Live finals of the competition at 7 p.m. Celebration Dinner to follow in the Grand Foyer. Laura and Brad McWilliams, chairs. For information, contact Brooke Rogers at 713-546-0271 or brogers@hgo.org.

FEBRUARY 15
HGO Studio Recital Series: Artists of the HGO Studio perform at the Museum of Fine Arts, Houston, Audrey Jones Beck Building (5601 Main Street). 7:30 p.m.

FEBRUARY 27
Happy Birthday Marian: Join us for this candlelight labrynth and program at Emancipation Park at 6:30 p.m.
MARCH

MARCH 5 & 6
HGOco presents HGO’s 68th world premiere, Damien Sneed and Deborah D.E.E.P. Mouton’s Marian’s Song. Wortham Theater Center’s Cullen Theater, 7 p.m.

MARCH 16-20
Spring Break at Discovery Green*: HGOco presents activities and performances at Discovery Green*, 11 a.m. to 1 p.m. daily.

MARCH 28
Spring Event: the HGO Guild holds its annual fundraiser at the Houston Racquet Club (10709 Memorial Dr.) at 6:30 p.m. The seated dinner includes a silent auction and live music. For more information, contact the Guild at 713-546-0269 or visit HGOguild.org.

APRIL

APRIL 4
Opera Ball 2020: Grand Foyer of the Wortham Theater Center, 6:30 p.m. Followed by the Encore Party. For information, contact Brooke Rogers at 713-546-0271 or brogers@hgo.org.

APRIL 7
Opera Night Live: the HGO Guild invites you to the United Way of Greater Houston (50 Waugh Dr.) to enjoy wine and snacks while learning more about Salome from a member of the production team. Starts at 6:30 p.m. Free, but reservations are recommended. For more information, contact the Guild at 713-546-0269 or visit HGOguild.org.

APRIL 17-MAY 1
Performances of R. Strauss’s Salome, Wortham Theater Center’s Brown Theater.

APRIL 19
Behind the Music: an intimate conversation about Salome immediately following the performance. Masterson Green Room. Free.

APRIL 23
Through the Lens: Join us for this STHS film shorts screening at Enterprise Plaza (1100 Louisiana) at 7 p.m.

APRIL 24-MAY 8
Performances of Mozart’s The Magic Flute. Wortham Theater Center’s Brown Theater. Special intermission mixer for members of Opening Nights for Young Professionals at the April 24 performance only.

APRIL 26

MAY

MAY 7 & 10
HGO Studio Recital Series: Artists of the HGO Studio perform in the intimate and elegant salon at Rienzi, the decorative arts wing of the Museum of Fine Arts, Houston (1406 Kirby Dr.). May 7 at 7:30 p.m. and May 10 at 5 p.m.

MAY 9
HGOco presents the Bauer Family High School Voice Studio Graduation Recital and Scholarship Competition. Duncan Recital Hall, Rice University. 6 p.m. Free.

MAY 27
HGO Association Annual Meeting and Reception: Wortham Theater Center, 5–7 p.m. Open to members of the HGO Board of Directors, HGO Trustees, and donors. Call 713-546-0217 for information.

JUNE

JUNE 8-26
Opera Camp: One of Houston’s most in-demand summer camp series is coming in June 2020! HGOco is proud to announce several unique camps designed for grades K-12, including Create an Opera, Art of Opera, and Sing! Move! Play! All camps are held at the Wortham Theater Center. For more information, visit HGO.org/community-programs.

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Lighting Board Programmer
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* denotes 10 or more years of service
Houston Grand Opera offers a wealth of services to enhance your opera experience.

Want to brush up on the opera before you attend? Need directions to the theater? This information and much more is available on our website where you can also purchase tickets and make a donation: HGO.org.

HGO’s Customer Care Center is another great resource. For performance information, to purchase or exchange tickets, or to make a donation to HGO, contact the Customer Care Center at 713-228-6737. You can also email customercare@hgo.org. Throughout the season, the Center will be staffed Monday through Friday from 10 a.m. to 5 p.m. During performance runs, the Center is open until 6 p.m., and on performance days, it is open until curtain time. The Center will be open on Saturdays and Sundays only when there is a performance, from noon until curtain. Hours are subject to change.

You can purchase tickets and make exchanges in person at the HGO Box Office, located in the Wortham Theater Center at 550 Prairie. Hours are Monday through Friday, 10 a.m. to 5 p.m. If there is a performance on Saturday or Sunday, the Box Office will be open from noon until curtain. Hours are subject to change.

**BROWN AND CULLEN ALCOVES**
The Wortham Theater Center’s alcoves were designed with your comfort in mind. Step inside one of these golden-hued spaces in the Grand Foyer, and you’ll find a calm place to reflect on the evening’s performance over dinner or drinks.

**EXCHANGING YOUR TICKETS**
Full-season and mini-package subscribers may exchange their tickets for a different performance of the same opera without fee, subject to availability. Exchanges can be made by phone until the performance begins. Non-subscription single tickets may be exchanged with a service fee of $10 per ticket. When exchanged for tickets of greater value, the customer will be responsible for the difference; no refunds will be made. No exchanges are permitted after the performance has begun.

**LOST OR MISPLACED TICKETS**
There is no charge for replacing lost tickets. Call the Customer Care Center at 713-228-6737 to request replacement tickets. They will be reprinted and held at the Will Call window for your performance.

**PATRONS WITH DISABILITIES**
The Wortham Theater Center features wheelchair access to both theaters with a choice of seating locations and ticket prices. An FM assistive listening device, generously provided by the Houston First Corporation, is available for use free of charge at all performances. Please call the Customer Care Center at 713-228-6737 for full details.

Descriptive services for persons with vision loss are available with 48-hour advance reservations. Please call 713-980-8662 for details.

**FOOD AND BEVERAGE SERVICES**
Pre-order beverages for intermission at any of the lobby bars when you arrive at the theater. When you return at intermission, your beverages will be waiting for you.

Full-season subscribers in the Founders Boxes, Premium Orchestra, and Loge Boxes may dine in the Founders Salon. Reservations are required, and meals must be ordered in advance. To take advantage of this subscriber-only benefit, Call Elegant Events and Catering by Michael at 713-533-9318.

**PARKING**
Valet parking is a benefit of membership for Patrons Circle donors; the valet station is located on Prairie Street. If you would like information about membership at this level, please contact a member of HGO’s Development staff at 713-546-0704, or e-mail us at donorservices@hgo.org.

If you have a state-issued disability permit and need valet parking, you may purchase special passes by contacting the Customer Care Center. Parking spots for disabled ticket holders are also available in the Theater District Garage on a first-come, first-served basis.

Parking in the Theater District Parking Garage is $12 on weekends and after 5 p.m. on weekdays. Clearance for trucks and vans is 6’8”.

The recommended entrances for the Theater District Garage are on Prairie or Texas between Bagby and Smith. The recommended entrances for the Alley Theatre Garage are on Smith or Louisiana between Texas and Prairie.
¡Recital de una sola noche con Lawrence Brownlee!
One-night-only recital event with Lawrence Brownlee!

Evangelio, Ópera y Estándares
El tenor de fama mundial Lawrence Brownlee y HGO presentan Giving Voice: Lawrence Brownlee and Friends Sing Opera, Gospel, and Standards, un recital para celebrar a la comunidad afroamericana a través de canciones, a las 5 p.m. el 19 de enero de 2019 en el Teatro Cullen. Visto por última vez en el escenario de HGO como Nadir en The Pearl Fishers de Bizet durante la temporada 2018–19, Brownlee se unirá en el escenario con la soprano favorita de Houston Nicole Heaston; puentes mezzo-soprano J’Nai Bridges; barítono Reginald Smith, Jr.; tenor Russell Thomas; bajo-barítono Nicolas Newton; y el pianista Kevin Miller.

El presentador musical de KHOU, Len Cannon, presentará la estimulante celebración musical, presentada en asociación con el Bank of America, organizaciones culturales locales, fraternidades, hermandades y grupos religiosos. El recital será seguido por una recepción en el Gran Vestíbulo donde los titulares tendrán la oportunidad de conocer y saludar a todos los artistas.

Para comprar boletos, llame al Centro de Atención al Cliente al 713-228-6737 o visite HGO.org.
To purchase tickets, call the Customer Care Center at 713-228-6737 or visit HGO.org.

Gospel, Opera, and Standards
World-renowned tenor Lawrence Brownlee and HGO present Giving Voice: Lawrence Brownlee and Friends Sing Opera, Gospel, and Standards, a recital to celebrate the African American community through song, at 5 p.m. on January, 19, 2020, in the Cullen Theater. Last seen on the HGO stage as Nadir in Bizet’s The Pearl Fishers during the 2018–19 season, Brownlee will be joined onstage by Houston favorites soprano Nicole Heaston; mezzo-soprano J’Nai Bridges; baritone Reginald Smith, Jr.; tenor Russell Thomas; bass-baritone Nicholas Newton; and pianist Kevin Miller.

The uplifting musical celebration, presented in partnership with Bank of America, local cultural organizations, fraternities, sororities, and church groups, will be hosted by KHOU anchor Len Cannon. The recital will be followed by a reception in the Grand Foyer where ticketholders will have the opportunity to meet and greet all of the artists.
¡Haga planes ahora para ver la gema bel canto La favorite!
Make plans now to see bel canto gem La favorite!

DONIZETTI
LA FAVORITE
JAN. 24–FEB. 9

Honor, Sacrificio y Amor
La actuación magistral de ópera bel canto de Donizetti La favorite llega a Houston Grand Opera (HGO) este invierno. Compuesta en 1840 por un libreto de Alphonse Royer y Gustave Vaëz, fue una de las óperas más interpretadas de su época pero finalmente fue eliminada del repertorio debido a la dificultad de su partitura vocal.

Al ser un espectáculo dramático de amor, misterio, y traición, la ópera se desarrolla en el contexto de guerras medievales en el Sur de la península Ibérica y narra las aflicciones del rey de Castilla Alfonso XI, de su amante Leonora, y un monje llamado Fernand; quienes inconscientemente participan en un triángulo amoroso.

La egresada de HGO Studio, Jamie Barton, interpreta el exigente e impresionante papel principal de Leonora junto a Lawrence Brownlee como el enamorado Fernand, mientras que Jacques Imbrailo interpreta al rey castellano. El director francés Christophe Rousset hace su debut en HGO al frente de la orquesta en esta joya del siglo XIX.

Honor, Sacrifice, and Love
Donizetti’s tour-de-force bel canto opera La favorite comes to HGO this winter. Composed in 1840 to a libretto by Alphonse Royer and Gustave Vaëz, it was one of the most performed operas of its era but eventually fell out of the repertoire due to the difficulty of its vocal score.

A dramatic spectacle of love, mystery, and betrayal, the opera is set against the backdrop of medieval wars in southern Iberia and chronicles the tribulations of the Castilian king, Alphonse XI; his mistress, Léonor; and a monk, Fernand, who are unwittingly engaged in a love triangle.

HGO Studio alumna and star mezzo-soprano Jamie Barton sings the demanding and impressive title role of Léonor opposite Lawrence Brownlee as the love-struck Fernand, while Jacques Imbrailo portrays the Castilian king. French conductor Christophe Rousset makes his HGO debut leading the orchestra in this 19th-century gem.

Para comprar boletos, llame al Centro de Atención al Cliente al 713-228-6737 o visite HGO.org.
To purchase tickets, call the Customer Care Center at 713-228-6737 or visit HGO.org.
¡No te pierdas la impresionante Aida de Verdi este invierno!
Don’t miss Verdi’s awe-inspiring Aida this winter!

Love, Betrayal, and Sacrifice
Verdi’s timeless Aida returns to the Wortham stage this winter in an awe-inspiring new production directed by Phelim McDermott. Set in ancient Egypt during the pinnacle of war, the opera follows the story of captive princess Aida, who falls in love with a conquering general and must choose between true love and loyalty to her country. Verdi’s powerful music heightens this unforgettable story of betrayal and sacrifice.

The production’s indomitable cast is headlined by international superstars Tamara Wilson—an HGO Studio alumna—as Aida and Russell Thomas as Radames. Michaela Martens sings the jealous Amneris, joined by two more Studio alumni, Reginald Smith, Jr. as Amonasro and Peixin Chen as Ramfis. Musa Ngqungwana makes his house debut as the King. HGO Artistic and Music Director Patrick Summers leads the cast through Verdi’s unforgettable score.

Para comprar boletos, llame al Centro de Atención al Cliente al 713-228-6737 o visite HGO.org.
To purchase tickets, call the Customer Care Center at 713-228-6737 or visit HGO.org.
QUIXOTE NUEVO

By Octavio Solis
Adapted from Don Quixote by Miguel de Cervantes
Directed by K.J. Sanchez

Starring “Sesame Street’s” Emilio Delgado

Jan. 17 – Feb. 9

 Alley Theatre
Keeping ELITE PERFORMERS IN THE SPOTLIGHT

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