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Welcome to the Wortham Theater Center as we begin the 2015–16 season!

The legendary singer Maria Callas once said, “An opera begins long before the curtain goes up and ends long after it has come down.” She was speaking about her own preparation as a singer, but her words are equally true for everyone who works to bring opera to the stage. An opera can be many years in the planning and involve the labor of hundreds of people. Aside from the artists who conduct, direct, design, choreograph, and perform, our success also depends upon the people who maintain production schedules, prepare performance programs, sell tickets, pay the bills, and raise the money with which to pay those bills.

So if you feel excitement in the air, you are probably sensing the combined anticipation not only of the audience but of our entire company! Opening a new season is the payoff for all our preparation, and we are delighted to bring you Puccini’s *Tosca* and Tchaikovsky’s *Eugene Onegin* this fall.

Our production of *Tosca* by John Caird heightens the elements that audiences have always loved best about this opera—its high drama, exquisite music, and rapidly moving plot—and we welcome Ukrainian soprano Liudmyla Monastyrska in her first U.S. performances in the title role. The international cast also includes Russian tenor Alexey Dolgov as her lover, Cavaradossi, and Polish baritone Andrzej Dobber in his HGO debut as the depraved chief of police, Baron Scarpia. In two performances, one of which is High School Night on November 5, the remarkable Kelly Kaduce, Chad Shelton, and Weston Hurt will take those three central roles, respectively, with HGO’s Bradley Moore at the podium.

Based on Pushkin’s novel-in-verse of the same name, *Eugene Onegin* seemed like an unlikely subject for an opera, even to Tchaikovsky himself when the idea was first suggested to him. The plot is episodic, but, oh, that music! This production allows the ravishing score to take center stage. The title character is one of the great antiheroes of opera, and we are delighted to have HGO Studio alumnus Scott Hendricks back with us as Eugene Onegin along with Katie Van Kooten as Tatyana and fellow Studio alum Norman Reinhardt as his friend Lensky. Current HGO Studio artist Megan Samarin sings Tatyana’s flirtatious sister, Olga. Guest conductor Michael Hofstetter leads the handsome new-to-Houston production by Robert Carsen, staged here by Paula Suozzi in her HGO debut.

Immediately ahead, we hope you won’t want to miss our holiday opera, *The Little Prince*. This HGO commission, which premiered in 2003 and was repeated in 2004, is among our most successful, and its sweetly poignant story is perfect holiday fare for families.

Thank you for joining us—we hope you enjoy the performance.
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**HGO’s Opening Night 2015 Honors Roy H. Cullen**

HGO’s 2015–16 season Opening Night Performance and Dinner are dedicated to the memory of Roy H. Cullen (1929–2014). A proud Houstonian, Roy was the oldest child of Roy Gustav Cullen and Katherine Thompson Cullen. Roy was a tireless advocate for Houston and his passion, vision, and unwavering commitment helped our city grow into a global leader in arts, culture, medicine, and education. Roy was a passionate supporter of the arts in Houston, and Houston Grand Opera is but one of many cultural institutions that benefited from his generosity.
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In Memoriam  TIM TULL

He worked diligently to make the lives of his colleagues run smoothly, always doing more than was required, and no amount of work seemed to daunt him. He was one of the quiet army of people who make live performances happen but are content behind the scenes.

He always acknowledged the work of others and was humble about his own truly extraordinary work ethic. His sixth-floor office was an open door behind which there was always a smile. He treated everyone with equal kindness. He keenly analyzed situations but was never judgmental, nor did anyone ever hear him utter an unkind or harsh word about anyone or anything. He was supportive, meticulous, and thorough, and even in the most stressful situations he never lost a sense of perspective and humor. He was the most even-tempered and respectful person imaginable, and everyone who knew him is a better person for it.

His late father, Fisher Tull, was a renowned Texan composer, arranger, and music educator, and Tim took enormous pride in his legacy, feeling that his own work as a musician and librarian was a way he could honor his dad each day. Tim was a fantastic percussionist and arranger. We think especially at this time of Tim’s family: his mother, sister, and niece, and particularly his beloved wife, Joan, HGO’s longtime harpist. Their long journey of grief will hopefully be softened by the great outpouring of love with which he is being remembered.

In addition to his many musical talents, he was an excellent photographer. From the grid at the top of the Brown Theater, he took the moving photo seen above of the Houston Grand Opera Orchestra performing Lohengrin. It is one of an endless number of joyous ways to remember him: soaring above an ensemble he had worked so tirelessly to support, all of whom were working on music he particularly loved. Tim had a deep sense of community, and he was one of the most beloved members of ours. He was the essence of goodness and decency, and was the most inspiring model of personal integrity we shall ever see. Peace to our dear and irreplaceable friend.

—Patrick Summers

Every guest artist of Houston Grand Opera, every member of our chorus and orchestra, every employee in every department, every librarian at our colleague organizations around the world, every composer and publisher who has worked with the company for decades—all encountered Tim Tull, the company’s longtime librarian. Countless numbers of them, in expressing their shock and sadness at his tragic passing on September 19, have also movingly acknowledged the profound effect his life had on them. Tim was a true gentleman: warm, gentle, unassuming, and effortlessly kind.
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Thank you for your support of HGO, and for joining us for *Tosca*. We hope you enjoy the performance!

Sincerely,

*Janet Langford Carrig*
Senior Vice President, General Counsel and Corporate Secretary
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Dear Opera Patron:

On behalf of Schlumberger, welcome to Houston Grand Opera for the fall performances of Puccini’s unforgettable *Tosca* and Tchaikovsky’s elegant drama *Eugene Onegin*. We are proud to be a series supporter of HGO’s 2015–16 season, and the lavish music and drama of these fall operas are truly thrilling.

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We hope you enjoy the performance. Thank you for your support of HGO and we look forward to seeing you at the Wortham this season!

Sincerely,

Dan Domeracki
Vice President, Government and Industry Relations
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OPERA IS FOR KIDS!

Photos by Michael Duke and Lynn Lane
Each year, over 6,000 students patiently take the escalators and ascend into the lobby of the Wortham Theater Center. They file into seats, waiting for the house lights to dim and for the voices of the next generation of opera's stars to fill the auditorium.

For many of these students, Houston Grand Opera's Student Performance Series is their first experience of live opera. The Student Performance Series is a key component of the NEXUS Initiative, HGO’s groundbreaking program that removes the price barrier to experiencing great art. This year, the series brings students in grades 4–8 and 9–12 to the Wortham Theater Center for four performances during the fall and the holiday season.

For HGO, a student who attends the Student Performance Series is an essential part of the HGO family. A young person who attends a main-stage opera may grow up to become a NEXUS subscriber as a college student, and later an HGO Patron. For HGO, every student who walks through the theater doors has taken his or her first steps toward discovering a lifelong passion for opera.

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HGO’S STUDENT PERFORMANCE SERIES
BY ELIZABETH LYONS
HGO DEVELOPMENT COMMUNICATIONS MANAGER

Last year, The Schissler Foundation established a fund within the HGO Endowment to ensure that Houston's students will always have the opportunity to experience the magic of opera. Nan Schissler, a lifetime trustee and longtime member of the HGO family, shares: “I have fond memories of chaperoning HGO's Student Performances…so many of Houston's youth might never experience opera without this series. The Schissler Foundation is very proud to support a tradition that introduces young people to an art form that truly engages all of the senses.”

On November 5, 2015, High School Night participants will enjoy a full-length performance of Puccini’s gripping drama Tosca. The tale of the doomed diva Floria Tosca is one of the world’s most famous operas and the grand drama is a perfect introduction to this art form for high school students. While the story of political intrigue and crime is a focus of the opera, the love triangle at the center of Tosca will keep students buzzing!

In December of 2015, students in grades 4-8 will attend Rachel Portman and Nicholas Wright’s The Little Prince, based on the beloved children’s story by Antoine de Saint-Exupéry. This HGO commission, which premiered at HGO in 2003 and quickly returned in 2004, is a heartwarming tale of the transformational power of friendship. Due to the overwhelming popularity of The Little Prince, HGO will offer three student matinees on December 8, 9, and 15, 2015.

For HGO, a student who attends the Student Performance Series is an essential part of the HGO family. A young person who attends a main-stage opera may grow up to become a NEXUS subscriber as a college student, and later an HGO Patron. For HGO, every student who walks through the theater doors has taken his or her first steps toward discovering a lifelong passion for opera.

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BRIANA, age 17: “When I walked into the Wortham Theater Center for the first time a feeling washed over me that told me this is a place of happiness and I belong here, with this audience…I absolutely fell in love with opera thanks to High School Night.”

STEPHANIE, age 17: “I am the only person in my whole family who has gotten to see an actual opera. It was the best!”

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I offered gifts to the Madonna  
And sang to the moon and stars,  
Which became more beautiful because of it.  
—from “Vissi d’arte,” Act II, Tosca

Giacomo Puccini’s searing Tosca holds a unique place in the repertoire, not solely because it is both a perennial favorite of opera fans as well as being a perfect “first” opera. Tosca is the most purely Italian of the Italian operas, with its Roman setting, its mixture of the worlds of politics and religion, its intrigue, jealousy, and overt passions. Puccini’s score soars passionately, tunefully, and memorably; it does not have a single unrequired note. It stretches the boundaries of a type of melodrama audiences love about our art form, so much so that when a 21st-century composer brings me a scenario for a new opera and says his or her idea is particularly “operatic,” I can almost tell without reading it that it will share certain plot points with Tosca: murder (Tosca has two), suicide (also two), torture, doomed love, and other high-calorie events.

Tosca is an easy opera to love, as it has been by the public since its 1900 premiere, but it has also suffered, along with its composer, from sitting directly at the historic cultural shift just before the two world wars severed creative lines that had existed for centuries. Nothing, it was thought, that can be understood with such facility on first hearing as Tosca can possibly be simultaneously great—a critical credo for much of the 20th century, somewhat less so now. Puccini is now recognized as the theatrical master he was. If Puccini’s operas don’t achieve the profound psychological depths of Wagner or Mozart, it should also be remembered Puccini didn’t aspire to that. It feels churlish to hold a man to a fixed standard in a world where aesthetics so freely float; surely it is more reasonable to judge someone by how fully they realize their own vision, and by that standard Puccini is one of the greatest composers. He knew exactly what he was doing and how to do it, and he hit it out of the park more often than most.
And what a home run Tosca is! It has the most loathsome of villains, yet he’s alluring. It has the most ardent of lovers, plus he’s a freedom fighter willing to die for his beliefs. And above all, it has the magnificent title character, ennobled by her chosen profession (she is a celebrated opera singer, of course!) and by her deep faith. Yes, Tosca might traffic in some symbols that can appear simplistic now, but they were daring when the opera was composed: Tosca as the suffering and generous religious figure vs. Cavaradossi the revolutionary atheist, with Scarpia as the power broker between church and state. And yes, Tosca contains some questionable dramaturgy: how does a complicated papal procession get spontaneously arranged in about 10 minutes at the end of Act I? Executions by firing squad were not carried out at dawn, as we see in Tosca’s third act, nor were they performed atop the Castel Sant’Angelo. How do Scarpia’s minions get to the outskirts of the Roman walls and back to the Farnese Palace, to report on Angelotti’s suicide in such a short time?

Tosca has become so real to its fans that operatically inclined tourists to Rome regularly visit the beautiful Sant’Andrea della Valle to see the fictional Attavanti Chapel. I once witnessed a set of American tourists absolutely insisting that the first chapel to the right had been mislabeled by the church officials. Visitors also flock to the scene of Tosca’s final act, the Castel Sant’Angelo, the second-century mausoleum of Emperor Hadrian. It has only been known as the “Angel” since the 18th century, and its famous Passetto di Borgo, the most well-known secret passageway in the world, figured prominently in the denouement of Dan Brown’s hit novel and subsequent film Angels and Demons. In June 1795, a munitions magazine in the Castel Sant’Angelo exploded, cracking the famous vault of the Sistine Chapel, damage one can still see if it is pointed out.

Puccini’s opera is based on the French playwright Victorien Sardou’s (1831–1908) La Tosca, written as a vehicle for the most famous stage actress
of the day, Sarah Bernhardt. Sardou authored more than 100 plays and achieved popularity on a level difficult to imagine from the vantage point of his obscurity now. His specialty was the grand historical epic, filled with multiple characters, sprawling action, and lots of words, qualities George Bernard Shaw delightedly called “Sardoodledum.” Sardou’s play has five acts and two dozen characters, and his clever combination of fiction and fact has given the events of Tosca the feel of history, even though its action is imaginary. Napoleon’s defeat of an Austrian invader, Michael von Melas in the Battle of Marengo (Marengo is now a suburb of Milan), is briefly referenced in both play and opera.

Though Bernhardt was nearly the only stage actress ever to play Tosca, the operatic Tosca quickly became one of the plum roles of the soprano repertoire, and each generation has had an abundance of great singers perform it. The character is a composite of several real women, the soprano Giuseppina Grassini, perhaps more renowned at the time as Napoleon’s mistress than as a singer, as well as sopranos Angelica Catalani and Teresa Bertinotti. In Sardou’s play, she is a religiously pious woman, and Puccini absorbed this perfectly, providing her with beautifully devoted entrace music that later returns as the main theme of “Vissi d’arte,” Tosca’s Act II aria, the most famous music in the opera. Tosca is also described in the play in a way that well expresses the public’s sentiment about opera itself: “You will make tears fall in us, which is also a way of praying.” Tosca’s final word in the opera is “God,” as she defiantly vows to meet Scarpia before the only judge in whom she believes; Tosca martyrs herself rather than submit to the firing squad she would have undoubtedly faced.

Tosca has been a treasured part of the repertoire throughout HGO’s history, appearing in nine of our 61 seasons—in 1957, 1965, 1971, 1978, 1984, 1991, 1996, 2003, and 2010. In 1965, the title role was sung here by the great Australian soprano Marie Collier, who earlier that year had won great acclaim for taking over the Covent Garden performances left vacant by Maria Callas’s cancellations. Éva Marton sang Tosca in two seasons at HGO, in 1984 (with Páterio Domingo as her Cavaradossi) and in 1991. The wonderfully intense Marton was the unfortunate victim of the early days of supertitles, before nuances and subtleties were finessed. In the opera’s first act, Tosca coquettishly demands that the painter Cavaradossi paint the Madonna’s eyes black to match her own: “ma falle gli occhi neri,” meaning literally, “make her eyes black.” Sadly, the supertitle in those early years said, “give her black

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eyes,” causing unwelcome laughter that, to put it mildly, Ms. Marton did not fail to acknowledge. Most recently, for John Caird’s new production, Patricia Racette brought her febrile intensity to the title role, and now, Liudmyla Monastyrska, after such a glorious Aida just two seasons ago, sings this iconic role for the first time in the United States.

Few composers were better at opening operas than Puccini: each of his operas has an attention-grabbing, scene-setting feeling, and he gets immediately to the action. To fully experience the impact of the first two measures of Tosca one must hear it live—it does not feel the same in a recording: five slow and massive chords, the bass line of which outlines the tritone, the “diabolis in musica” (the devil in music), an interval avoided by earlier composers but used to tremendous effect by the late 19th century. Leonard Bernstein and Stephen Sondheim’s famous musical West Side Story is entirely built on tritones—think of the melody of “Maria.”

Curiously, the aria “Vissi d’arte” has long been the most contentious moment in the opera. Puccini ultimately felt it stopped the action and should be cut, but it proved so immediately popular that removing it became unthinkable. A famous later interpreter of the role, Maria Callas, agreed with Puccini, and often lobbied for its excision, fully aware that it was a losing battle. But time is a great dramaturg; it is clear now that the opera needs it because it fully explains her religious and artistic devotion, establishing her as a woman who stands for the most beautiful and lasting qualities in life.

Like anyone in an operatic career of any length, we all have our private Toscas. The lore of the opera stretches far back into my life and career, but it will always be indelibly linked to a production I conducted at the Shanghai Opera House—the first Tosca produced in Asia—in 1988, as part of a then-ongoing exchange program between San Francisco Opera and the Shanghai Conservatory and Shanghai Opera. These were still the very lean years in China, just over a decade following the Cultural Revolution, and Shanghai was far from the sleek and vertiginous modern metropolis it is today. The experience—which included holding nearly 30 orchestral rehearsals, rehearsing two casts who sang in a mixture of Mandarin, Cantonese, and Italian, and coping with the formidable communication issues—was only a small part of the story. Ultimately, the experience of presenting such a famous opera to a public that truly didn’t know it was a phenomenon that sits joyously on my shoulder every time I rehearse or conduct it. Each of the climactic moments of the work—the passionate intensity of the first duet, the fervor of the Te Deum, Scarpia’s murder, and particularly Tosca’s suicide—was met with audible gasps or even screaming, like in a horror movie. This was not an audience waiting to see a suicide—was met with audible gasps or even screaming, like in a horror movie. This was not an audience waiting to see a production most precisely hit the targets of the past; they were riveted and thrilled simply by the newness of it all. The Chinese Tosca experience has undeniably affected the way I view the work, and it stands as a reminder of our duties as performers to shape words into phrases, phrases into sentences, sentences into acts, and to make it as fresh for every audience as it was for Puccini in 1900 and the Shanghai public in 1988.
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Attire: Black Tie

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Another!... No, no one on this earth is there to whom I’d give my heart!

BY RICHARD TARUSKIN
Here’s an old joke from a long defunct literary magazine called Counterpoints:

A German novel is a book in which two people want each other in the first chapter but do not get each other until the last chapter. A French novel is a book in which two people get each other in the first chapter and from then on to the last chapter don’t want each other anymore. A Russian novel, finally, is one in which two people neither want each other nor get each other, and about this 1,450 very melancholy pages are written.

I won’t try to guess what German or French novels the jokester had in mind, and the part about the 1,450 pages is a standard jibe at Russian novels (“large loose baggy monsters,” in the fastidious judgment of Henry James), but the part about melancholy amorous mismatch could only refer to Pushkin’s Eugene Onegin, a shortish novel cast in limber, witty verse and so the very opposite of loose or baggy, but the one in which, preeminently, hero and heroine never connect. It is read and loved for its language, not its story line, which can be summed up in one breath: A country girl falls in love with a young fop from the city; she pours out her feelings to him in a letter; she is rebuffed and humiliated; five years later the two encounter one another again and fop is smitten; by now country girl has become a society matron who will not abandon her husband for her old love. Or even shorter: she loves him, he loves her not; then he loves her, she still loves but renounces. There is also a sub-plot, just as unsatisfying, involving fop’s friend, a would-be poet, and country girl’s vacuous sister, over whom the two young men duel needlessly and the friend is meaninglessly slain.

In the 19th century this very un-romantic novel, first published serially between 1825 and 1832, was never popular. It was esteemed by literary connoisseurs for its literary virtues, and by aristocrats for its life lessons, all about the triumph of social conventions over spontaneity. When a friend of Tchaikovsky’s, the contralto Yelizaveta Lavrovskaya, offhandedly suggested during a social call that he make an opera out of it, he thought her out of her mind. But then, curious, he procured (with difficulty, we learn from one of his letters) a copy of the novel, was captivated by the verses and by two of the characters (the country girl and the poetaster), and as we know, he succeeded in turning it into—well, what?

According to Tchaikovsky it was not an opera. He called it “lyric scenes after Pushkin,” and made no effort to have those scenes jell into a coherent plot that would be intelligible to audiences who did not already know the novel. Instead, he and his friend Konstantin Shilovsky tried, in fashioning a libretto, to preserve a maximum of Pushkin’s lithe and lovely verses, which all Russian composers found irresistible, Pushkin being the most-set poet in the language by a wide margin. Nor did Tchaikovsky intend his work for big opera houses. Its first performance was given by what we would now call an opera workshop at the Moscow Conservatory. Thereafter, the composer expected the work to live primarily as a vocal score from which amateurs at home might derive enjoyment around the piano. Its public success, beginning in 1881 with a production by the Bolshoi Theater in Moscow, and another at the Mariinsky Theater in St. Petersburg in 1885, took him quite by surprise. For the St. Petersburg production Tchaikovsky augmented the score, at the request of the theater’s director, with some extra dancing in Act III. But it remained a small work by operatic standards, the very antithesis of “grand opera.”
And even though Tchaikovsky did manage to make the work a bit more appealing to romantic temperaments like his own—thanks to which, in part, the novel itself became popular by the end of the century and is now perhaps the most revered classic in all of Russian literature—it is still a sort of anti-opera. It contains no love duets. There are two scenes for country girl and fop (or to give them their actual names, for Tatyana and Onegin), in Act I (where he rebuffs her) and Act III (where she rebuffs him). Once he is on stage, she does not even sing in the first of these; in the second, they both sing, but almost never simultaneously. Poetaster (Lensky) and sister (Olga) also have their moment on stage, but there again, only one of them (he) sings. The great lyric moment in the opera is the scene in Act I in which Tatyana, alone on stage, writes her impulsive letter. It is one of the great operatic arias, but it is no arching, soaring, magnificent effusion. It is, rather, a string of four little songs, in keeping with the restrained scale of the whole.

And yet it lives, and, so long as there are opera houses and audiences to fill them, will never die. Its secret, insofar as we can discover the secret of any work of genius, lies in the perfect matching of Tchaikovsky’s very calculated musical idiom to the scale and character of his literary source—a novel. *Eugene Onegin* is the earliest Russian opera to be based on a novel. The first such operas were only about 100 years old when it was written, and they were still relative rarities. And that is because novels themselves were at first a notoriously small-scaled genre, one that explored contemporary society and the small-scaled people we can recognize from our daily lives. It was, in other words, a realistic genre, and realism and romanticism are always at war. That is one of the themes of realistic novels, in fact. They are all about disillusionment. Tatyana is a budding Mme. Bovary, who luckily learns her painful lessons before marrying and hence escapes the fate of Flaubert’s suicidal heroine. Her fate is that of resignation: not at all a tragic fate. It is the fate of all who successfully negotiate the social world. (Lensky’s is the tragic fate, but he is not a tragic hero: although Tchaikovsky gave him a touching aria to sing right before he meets his end, his scale is too small to inspire catharsis—we feel only pity, not terror.)

The stroke of genius that made a classic of Tchaikovsky’s anti-opera was to cast the music in a style that matched the literary prototype exactly, and in so doing enhanced it in a way that literary connoisseurs, who so often condescend to Tchaikovsky, often fail to recognize. To put it as succinctly as possible, Tchaikovsky “sings” his opera in an idiom intensely redolent of the domestic, theatrical, and ballroom music of its time and place—its, not his—and thus situates it, just as Pushkin situates the literary prototype, in the years 1819–25. And just as Pushkin’s characters achieve their “reality” by virtue of a multitude of precisely manipulated codes, so Tchaikovsky’s express themselves through a finely calibrated filter of musical genres and conventions.

Chief among these genres is what the Russians called the *bytovoy romans*—the domestic or household romance, a song set to a sentimental lyric poem in a deliberately Italianate but still recognizably Russian musical style, meant for amateur performance at the parlor piano. Tchaikovsky thought of his lyric scenes as romances writ large, and that is why he imagined it would find its eventual place not at the opera house but at the same parlor piano. The opera’s secret is perhaps most pithily revealed if we
TCHAIKOVSKY’S ANTI-OPERA

compare the very first musical number in Act I—the duet for Tatyana and her sister, sung off-stage to a harp accompaniment—with Tatyana’s climactic letter scene later in the same act. The opening number represents an actual song sung in the course of the action. In the letter scene, the music, like most operatic music, is unfolding, still harp-heavy, in Tatyana’s head or some other metaphorical space. But the musical idioms for both are identical—both imitate the idiom of the domestic romance—thus that idiom becomes the mediator of Tatyana’s inner and outer worlds and the source of her initial “romantic” confusion of the two, before she learns her realistic lessons.

Just to keep it real, so to speak, Tchaikovsky began his opera with a reminiscence, in the off-stage duet, of an actual bytovoy romans by Alexander Alyabyev (1787–1851), one of the masters of the genre, set to a lyric by Pushkin called “The Singer.” (Amazingly enough, this not particularly well-concealed interpolation was spotted only a couple of years ago by Emily Frey, a professor of Russian music and literature at the University of Georgia—and a former doctoral pupil of the proud author of this note.) The quoted phrase uses a little melodic turn that describes the interval of a sixth (in Russian, sekst)—so prevalent in domestic romances that Russian musicologists have invented the word sekstovost’ (“sixthiness”) to define their style. The same interval governs Tatyana’s leitmotif (first heard in the orchestral prelude, then in the offstage duet, and thereafter pretty much whenever Tatyana sings), and provides the building block from which all four romances that together make up the Letter Scene are constructed. The characteristic interval, in fact, goes deeper and deeper into the structure of the music over the course of the scene, governing not only the melodies but also the harmonies and even what musicians call the tonality—the movement from key to key that shapes the music over its elapsing time.

Thanks to that, Eugene Onegin has a specific coloration—that Verdi would have called a tinta—that is its alone, not only among Tchaikovsky’s works, but in all of opera. Tchaikovsky’s anti-opera was the first Russian work to find a place in the standard international operatic repertory. It’s been there since before the 20th century began; and even now, in the 21st, when Russian operas are no longer the rarities that once they were, it still has pride of place—and deserves it.
An Opera in Three Acts
Music by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa
Brown Theater, Wortham Theater Center
Sung in Italian with projected English translation

CAST (IN ORDER OF VOCAL APPEARANCE)

Angelotti
Dmitry Belosselskiy
Federico De Michelis *† (Nov. 5, 14)
Beth Madison Fellow

Sacristan
Kyle Albertson *

Mario Cavaradossi
Alexey Dolgov
Chad Shelton ‡ (Nov. 5, 14)

Floria Tosca
Liudmyla Monastyrska
Kelly Kaduce (Nov. 5, 14)

Baron Scarpia
Andrzej Dobber *
Weston Hurt * (Nov. 5, 14)

Spoletta
David Cangelosi *

Sciarrone
Ben Edquist †
Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community Foundation of Abilene Endowed Fellow

A Young Shepherd
Jacqueline Hickman

A Jailer
Saïd Henry Pressley *

A co-production of Houston Grand Opera and Lyric Opera of Chicago.

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United Airlines is the official airline of Houston Grand Opera.

Tenenbaum Classic Jewelers is the preferred jeweler of Houston Grand Opera.

The activities of Houston Grand Opera are supported in part by funds provided by the City of Houston and Theater District Improvement, Inc., and by a grant from the Texas Commission on the Arts.

* Houston Grand Opera debut
† Houston Grand Opera Studio artist
‡ Former Houston Grand Opera Studio artist
CREATIVE TEAM

Conductor  Patrick Summers  
*Margaret Alkek Williams Chair*  
Bradley Moore (Nov. 5, 14)  
*Mr. and Mrs. Albert B. Alkek Chair*  

Director  John Caird  
*Lynn Wyatt Great Artist 2012–13*  

Set and Costume Designer  Bunny Christie  
Lighting Designer  Duane Schuler  
Fight Director  Leraldo Anzaldúa  
Chorus Master  Richard Bado ‡  
*The Sarah and Ernest Butler Chorus Master Chair*  

Children's Chorus Director  Karen Reeves  
Musical Preparation  Peter Pasztor ‡  
   Emily Senturia ‡  
   Christopher Turbessi ‡  
   Geoffrey Loff ††  
*Lynn Guggolz/Ms. Marianne Kah Fellow*  

Stage Manager  Annie Wheeler  
Assistant Director  Omer Ben Seadia  

Supertitles by  Scott F. Heumann, adapted by Paul Hopper  

PRODUCTION CREDITS

Supertitles cued by  Joseph Roberts  


Front cloths painted by CTS, Cardiff, U.K.  

Statues constructed by Roger Cresswell, U.K.  

Crates built by Cre8 A Scene, Houston.  

Costumes constructed by Houston Grand Opera Costume Department.  

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, I.A.T.S.E., 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 I.A.T.S.E., Local #51.  

Wardrobe personnel provided by Theatrical Wardrobe Union, Local #896.  

This production is being recorded for archival purposes.
June 1800. Italy has long been under the domination of the Hapsburg dynasty. Napoleon Bonaparte, however, has emerged as a threat to the status quo and Rome is in chaos, without a clear ruler. Baron Scarpia, the chief of police, has become the highest authority. Loyal to the king and queen of Naples, Scarpia seeks to eliminate any remaining trace of Napoleon’s attempts to establish a secular Roman Republic.

ACT I

The Church of Sant’Andrea della Valle

Cesare Angelotti, a Republican, has just escaped from the Castel Sant’Angelo where he had been imprisoned by Scarpia. Angelotti’s sister, the Marchesa Attavanti, has hidden a disguise for him in the church, where the painter Mario Cavaradossi is working on a painting of Mary Magdalene with the begrudging help of the Sacristan. Cavaradossi takes as his inspiration both the marchesa, whom he has recently seen at prayer, and his beloved Floria Tosca, a prominent opera singer. Cavaradossi recognizes Angelotti and promises to help him escape, but is surprised by a visit from Tosca. Angelotti hides while Cavaradossi attempts a quick conversation with Tosca. She is instantly suspicious of Cavaradossi’s cautious behavior and jealous of the woman she sees represented in his painting. Cavaradossi assuages her fears and they make plans to spend the evening together. No sooner has Tosca gone than a cannon shot signals that Angelotti’s escape has been discovered. Cavaradossi and Angelotti depart immediately for Cavaradossi’s villa.

The Sacristan returns with news of Napoleon’s defeat by the Austrians. Arrangements have been made for an immediate Festival Te Deum and a concert at the Palazzo Farnese featuring Floria Tosca. Baron Scarpia, who has come in search of Angelotti, interrupts the preparations. Scarpia and his spies find an empty basket of food and a woman’s fan bearing the Attavanti family crest. When Tosca returns to see Cavaradossi, her jealousy is again aroused by his absence. Scarpia preys on her suspicions by showing her the marchesa’s fan. When she leaves, Scarpia orders his agent Spoletta to follow her. As the congregation assembles for the Te Deum, Scarpia plans to eliminate Cavaradossi and possess Tosca for himself.

INTERMISSION

ACT II

Baron Scarpia’s apartment at the Palazzo Farnese

Scarpia relishes his plan to execute the traitors and seduce Tosca. When Cavaradossi is brought for questioning, the painter denies any knowledge of Angelotti’s location. At Scarpia’s request, Tosca arrives from the victory celebrations. Cavaradossi is then taken into an adjoining room and tortured. His agonized cries force Tosca to divulge Angelotti’s hiding place—the well in the garden of Cavaradossi’s villa. The tortures cease; Tosca and Cavaradossi are briefly reunited before Scarpia orders Spoletta to Angelotti’s hiding place. As Cavaradossi denounces Tosca for her betrayal, news arrives that Napoleon has actually defeated the Austrians at Marengo. Cavaradossi predicts greater and greater victory for the Republicans, and Scarpia orders him taken away for execution. When Tosca pleads for mercy, Scarpia makes his price clear: she can buy Cavaradossi’s life by giving herself to Scarpia. She agrees. Since Scarpia has ordered Cavaradossi’s death, a mock execution must be arranged, and Scarpia seems to give this order to Spoletta. Tosca makes one further request: a warrant of safe passage so that she and Cavaradossi can leave the country. This done, Scarpia advances to embrace her, and she stabs him to death.

INTERMISSION

ACT III

The Roof of the Castel Sant’Angelo

The distant song of a passing young shepherd and church bells signal the approaching dawn. Cavaradossi has been brought into the castle yard to prepare for his death and his thoughts turn to Tosca. He is attempting to write a final letter to her when she appears. She shows him the warrant of safe passage, explains the mock execution, and describes how she killed Scarpia. Tosca and Cavaradossi dream of their future happiness together. As the soldiers assemble for the execution, Tosca instructs Cavaradossi to feign his death and remain motionless until she can confirm it is safe to leave. After the soldiers depart, she discovers she has been betrayed: Cavaradossi is dead. Spoletta and his men try to arrest Tosca for the murder of Scarpia, but she is too quick for them. Vowing to confront Scarpia before God, she takes her own life.

—John Caird, Director

HGO PERFORMANCE HISTORY

Puccini’s Tosca has been regularly performed at HGO throughout the company’s history. The first staging was during HGO’s second season (1956–57); it was later staged during seasons 1965–66, 1971–72, 1977–78, 1983–84, 1990–91, 1996–97, 2003–04, 2009–10, and at Miller Outdoor Theatre in 2010.

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.
HOUSTON GRAND OPERA ORCHESTRA

PATRICK SUMMERS, ARTISTIC AND MUSIC DIRECTOR — Margaret Alkek Williams Chair

VIOLIN
Denise Tarrant *, Concertmaster
The Sarah and Ernest Butler Concertmaster Chair
Jonathan Godfrey *, Assistant Concertmaster
Erica Robinson *, Principal Second Violin
Carrie Kauk *, Assistant Principal Second Violin
Miriam Belyatsky *
Hae-a Lee *
Sarah Ludwig *
Chavdar Parashkevov *
Anabel Ramirez *
Mary Reed *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Stephanie Bork
Andres Gonzalez
Kana Kimura
Maria Lin
Mila Neal
Rachel Shepard
Trung Trinh
Hannah Watson

CELLO
Barrett Sills *, Principal
Louis-Marie Fardet †,
Assistant Principal
Erika Johnson *
Acting Assistant Principal
Wendy Smith-Butler *
Steven Wiggs *
Max Dyer
Steve Estes

DOUBLE BASS
Dennis Whittaker *, Principal
Erik Gronfor *, Assistant Principal
Carla Clark *
Hunter Cappicioni

FLUTE
Seth Allyn Morris *, Principal
Christina Medawar *
Melissa Suhr

OBUE
Elizabeth Priestly Siffert *, Principal
Xiaodi Liu

ENGLISH HORN
Spring Hill

CLARINET
Sean Krisman *, Principal
Eric Chi *

BASS CLARINET
Molly Mayfield

BASSOON
Amanda Swain *, Principal
Conrad Cornelison *

CONTRABASSOON
Nathan Koch

FRENCH HORN
Sarah Cranston *, Principal
Kimberly Penrod Minson *
Kevin McIntyre
Gavin Reed

TRUMPET
Jim Vassallo *, Principal
Randal Adams *
Logan Kavanaugh

TROMBONE
Thomas Hultén *, Principal
Mark Holley *

BASS TROMBONE
Tim Thompson

HARP
Joan Eidman *, Principal

CELESTA
Patrick Harvey

TIMPANI
Nancy Nelson *, Principal

PERCUSSION
Richard Brown *, Principal
Christina Carroll
Craig Hauschmidt

BANDA
Richard Brown *, Percussion
Patrick Harvey, Organ
Karen Sotter, Percussion

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

* HGO Orchestra core musician
† HGO Orchestra core musician on leave this production

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Saturday, January 16
Saturday, January 30
Friday, February 26
Saturday, February 27

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**HOUSTON GRAND OPERA CHORUS**

**RICHARD BADO, CHORUS MASTER—The Sarah and Ernest Butler Chorus Master Chair**

**EMILY SENTURIA, ASSISTANT CHORUS MASTER**

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<th>Christopher Abide</th>
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**HOUSTON GRAND OPERA CHILDREN’S CHORUS**

**KAREN REEVES, DIRECTOR**

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**SUPERNUMERARIES**

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FALL 2015  38  HGO.org
since 1998. He has conducted more than 60 operas at HGO and has been responsible for many important artistic advances, including the development of the HGO Orchestra. His repertoire spans the operatic canon; some highlights of his work at HGO include collaborating on the world premieres of André Previn’s *Brief Encounter*, Christopher Theofanidis’s *The Refuge*, Jake Heggie’s *The End of the Affair* and *Three Decembers*, Carlisle Floyd’s *Cold Sassy Tree*, and Tod Machover’s *Resurrection*; leading the American premiere of Weinberg’s Holocaust opera *The Passenger*, both at HGO and on tour to the Lincoln Festival; and nurturing the careers of such artists as Christine Goerke, Ailyn Pérez, Joyce DiDonato, Ana María Martínez, Ryan McKinny, Tamara Wilson, Albina Shagimuratova, Anthony Roth Costanzo, Norman Reinhardt, Jamie Barton, and Dimitri Pittas. Maestro Summers conducts regularly at the Metropolitan Opera and is principal guest conductor for San Francisco Opera. His work with San Francisco Opera includes collaborating with André Previn on the 1998 world premiere of *A Streetcar Named Desire* and conducting several of the performances, and conducting Jake Heggie’s *Moby-Dick*, which was recorded and telecast on PBS’s *Great Performances*. He began the 2015–16 season by conducting *Sweeney Todd* for San Francisco Opera. At HGO this season, he will also conduct the world premiere of Carlisle Floyd’s *Prince of Players* and *Siegfried* in our continuation of Wagner’s *Ring* cycle.

**BRADLEY MOORE**

*Mr. and Mrs. Albert B. Alkek Chair Conductor* (Nov. 5, 14)

Conductor, coach, and pianist Bradley Moore is HGO’s head of music staff and music director for the HGO Studio. Last season at HGO, he conducted performances of *The Magic Flute* and served as the pianist for the 2015 Eleanor McCol­lum Competition Concert of Arias. He conducted *Madame Butterfly* at the Castleton Festival at the invitation of Lorin Maazel and is the founding music director of the Fire Island Opera Festival. He conducted *The Barber of Seville* at Opera Colorado and has worked as assistant conductor, backstage conductor, and coach at the Metropolitan Opera, the Salzburg Festival, Opéra National de Paris, Canadian Opera Company, and Los Angeles Opera, among others. As a recital partner, Moore appears this season with Jamie Barton at the Kennedy Center and other venues, and joins Barton and Angela Meade in recital at the U.S. Supreme Court. He has collaborated with Renée Fleming and Susan Graham at Carnegie Hall and on several national tours, and enjoys partnerships with Christine Goerke, Alice Coote, Eric Cutler, Eric Owens, and clarinetist Julian Bliss. He has performed live on *A Prairie Home Companion* with Renée Fleming and Yo-Yo Ma, and with Joshua Bell on *CBS Sunday Morning News* and *Late Night with Conan O’Brien*. He has performed as keyboard soloist with the National Symphony Orchestra, the Buffalo Phil­harmonic, the San Francisco Ballet, and the Los Angeles Philharmonic, among others. He will conduct HGO’s performances of *The Little Prince* in December.

**BUNNY CHRISTIE**

*Set and Costume Designer* (United Kingdom)

Bunny Christie’s designs were seen previously at HGO in the 2009 world premiere of André Previn’s *Brief Encounter* and in *Tosca* in 2010. Her extensive work for the National Theatre in London includes *Curious Incident of the Dog in the Night-Time*, which transferred to the West End and Broadway and for which she earned Olivier and Tony Awards for Best Set Design. She has also won Olivier Awards for *The White Guard* and *A Streetcar Named Desire*, and an Evening
Standard Award for Baby Doll, all at the National. Other theater work includes the all-women Julius Caesar and Henry IV at the Donmar Warehouse, with both shows transferring to St. Anne's Warehouse in New York. She recently designed Made in Dagenham at The Adelphi Theatre with Rupert Goold, and has designed People, Places, and Things and Husbands and Sons, both of which opened at the National Theatre this fall. Her work in opera also includes Medea for the English National Opera. Film work includes Swan Song, directed by Kenneth Branagh and starring John Gielgud, which was nominated for an Academy Award for Best Short Film.

**DUANE SCHULER (United States)**

**Lighting Designer**
Duane Schuler's work encompasses opera, ballet, and theater. For HGO, he has lit numerous productions since 1973, most recently Così fan tutte, Don Giovanni, Fidelio, Ariadne auf Naxos, Tosca, and Cavalleria rusticana and Pagliacci. His lighting designs for the Metropolitan Opera include the world premieres of John Harbison's The Great Gatsby and Tan Dun's The First Emperor, as well as 24 other productions. He has designed more than 140 productions at the Lyric Opera of Chicago, including last season's Don Giovanni and its upcoming premiere of Jimmy López's Bel Canto. Theater credits include House and Garden, Last Dance, and A Picasso (Manhattan Theatre Club); The Royal Family (Ahmanson Theatre, Los Angeles); and The Importance of Being Earnest on Broadway. Upcoming productions include Norma (Los Angeles Opera), The Marriage of Figaro (Seattle Opera), Beatrice and Benedict (Glyndebourne), and Cendrillon (Metropolitan Opera). Schuler is a founding partner of Schuler Shook, the theater planning and architectural lighting design firm responsible for designs and renovations for Seattle's Marion Oliver McCaw Hall, Lyric Opera of Chicago, and the David H. Koch Theater at Lincoln Center in New York.

**LERALDO ANZALDÚA (United States)**

**Fight Director**
Leraldo Anzaldúa is a Houston-based actor, director, and fight director. He is a certified teacher of stage combat with the Society of American Fight Directors and has served as fight director at HGO on such recent productions as Otello, Carmen, Rigoletto, Aida, Show Boat, and the American premiere of The Passenger. Other Houston companies with which he has worked include the Alley Theatre, Stages Repertory Theatre, Ensemble Theatre, Classical Theatre Company, and Catastrophic Theatre. He has done voice-over work for the video game Starship Troopers: Mobile Infantry and in anime as Ken/G-1 in Gatchaman, Zed in Kiba, Takashi in High School of the Dead Halo Legends, Noda in Angel Beats, and more than 100 others. He has also done voice-over work with ADVision Studios/Sentai Filmworks. Internationally, he has worked on the Sony Pictures films Appleseed Alpha and Starship Troopers: Invasion in Tokyo, Japan; and has been motion capture fight director and talent for the video games The Chronicles of Riddick: Escape from Butcher Bay, Just Cause, and Knights of the Temple: The Infernal Crusade in Stockholm and Uppsala, Sweden. Anzaldúa earned a master’s degree in acting from the University of Houston.

**RICHARD BADO (United States)**

**The Sarah and Ernest Butler Chorus Master Chair**
Chorus Master
Richard Bado has served as HGO’s chorus master since 1988 and was concurrently the company’s head of music staff from 1991 to 2005. The HGO Studio alumnus (1984–85) conducted Show Boat at the Cairo Opera House in Egypt (1989) and Robert Wilson’s production of Four Saints in Three Acts on tour at the Edinburgh Festival (1996). He received HGO’s Silver Rose Award in 2013, in honor of his 25th anniversary as chorus master. He has conducted for La Scala, Opéra National de Paris, New York City Opera, the Aspen Music Festival, Tulsa Opera, the Russian National Orchestra, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, and Houston Ballet. An accomplished pianist, Bado recently appeared in an Australian recital tour with Renée Fleming. He has also played for Cecilia Bartoli, Frederica von Stade, Susan Graham, Denyce Graves, Marcello Giordani, Ramón Vargas, Samuel Ramey, Jamie Barton, Ryan McKinny, and Nathan Gunn. Bado holds music degrees from the Eastman School of Music, where he received the 2000 Alumni Achievement Award, and West Virginia University, and also studied advanced choral conducting with Robert Shaw. He is the director of the opera studies program at Rice University’s Shepherd School of Music. He will conduct HGO’s Carousel this spring.

**KAREN REEVES (United States)**

**Children’s Chorus Director**
Karen Reeves has prepared the Houston Grand Opera Children’s Chorus and child soloists since 1991, for such operas as Otello, Carmen, La bohème, Dead Man Walking, Tosca, A Midsummer Night’s Dream, and Hansel and Gretel. In December, she will also direct the Children’s Chorus for The Little Prince, as she did for the opera’s world premiere at HGO in 2003 and its revival in 2004. She was a member of the Houston Grand Opera Chorus for 13 seasons, and during the 1999–2000 season, she became the founding director of the High School Voice Studio, HGO’s year-long intensive program for high school seniors preparing for further vocal music study. She received her bachelor of music degree from Southwestern University and her master of music degree from Rice University. She taught on the voice faculty at Houston Baptist University, and for more than 20 years she taught in the voice department of Houston’s High School for the Performing and Visual Arts.
Based on Professor Gaille’s course at the University of Chicago, Shale Energy Development provides an introduction to the commercial and legal aspects of shale ventures.

—Amazon Books, 2014

LIUDMYLA MONASTYRSKA (Ukraine)
Soprano — Tosca
Liudmyla Monastyrska returns to HGO after making her house debut in the title role of the season-opening production of Aida in 2013. The dramatic soprano made her stage debut in Kiev in Eugene Onegin in 1996 and her European debut in 2010 at Deutsche Oper Berlin as Tosca—a role that is introducing her to many opera houses worldwide. These are her first U.S. performances of Tosca, after which she will sing the role at the Metropolitan Opera. At the Royal Opera, Covent Garden, she has sung in new productions of Macbeth (Lady Macbeth) with Antonio Pappano and Nabucco (Abigaille) with Nicola Luisotti; at La Scala, she sang Abigaille, Santuzza in Cavalleria rusticana, and Aida—the role with which she made her Metropolitan Opera and Hollywood Bowl debuts. She appeared in Attila (Odabella) at Deutsche Oper Berlin, the Verdi Requiem at Rome’s Accademia Nazionale di Santa Cecilia and with the Cleveland Orchestra, and Verdi’s La forza del destino (Leonora) with Zubin Mehta in Valencia. She has also appeared in a new production of Macbeth with the Staatsoper Berlin and in the Salzburg Easter Festival’s Cavalleria rusticana. Other engagements this season include Cavalleria rusticana at the Metropolitan Opera; her house debut at the Vienna State Opera as Aida; Nabucco at the Royal Opera, Covent Garden; and Aida at Opéra National de Paris. Monastyrska can be seen on DVDs of Macbeth and Nabucco—both with the Royal Opera, Covent Garden (Opus Arte).
and Rodolfo in performances of La bohème. He has worked with such conductors as Plácido Domingo, Daniel Harding, Semyon Bychkov, Seiji Ozawa, Kirill Karabits, Gianandrea Noseda, Alexander Shelley, Philippe Auguin, Patrick Summers, Leopold Hager, and Dmitri Jurowski. This season and beyond, he will make his debut at the Gran Teatre del Liceu as Cassio in Otello (a role he will reprise at the Metropolitan Opera), make his role debut as Nadir in Les pêcheurs de perles at New Israeli Opera, make company debuts at the Teatro Real and at La Monnaie, return to the Met and The Dallas Opera, and continue as a principal soloist at the Bolshoi Theatre, Moscow. He has also performed leading roles with Bavarian State Opera; Washington National Opera; Deutsche Oper Berlin; Opera di Roma; Opéra de Nice; Saito Kinen Festival; Baden-Baden Festival; Théâtre des Champs-Élysées, Paris; Royal Opera, Covent Garden; Opera Lucerne; Athens Megaron; Opéra de Montréal; Deutsche Staatsoper Berlin; Orchestre Philharmonique du Luxembourg; Los Angeles Opera; Teatro Municipale Giuseppe Verdi, Salerno; and Teatro Comunale, Trieste.

Kelly Kaduce made her HGO debut as Katya in the American premiere of The Passenger and returned last season to sing Helmwige in Die Walküre. She also sang Micaela in Carmen in HGO’s 2014 concert performance at The Cynthia Woods Mitchell Pavilion in The Woodlands. Last summer, she sang Cio-Cio San in Madame Butterfly with the Minnesota Orchestra and her engagements this season include singing Mimi in La bohème with Boston Lyric Opera and creating the role of Wendy in Paul Moravec’s The Shining with Minnesota Opera. Last season, she made her debuts with Lyric Opera of Chicago as Katya in The Passenger and with Canadian Opera Company as Cio-Cio San, and returned to Florida Grand Opera in the same role. Previous performances also include Blanche in Dialogues of the Carmelites with Opera Theatre of Saint Louis; the title role of Manon Lescaut with Minnesota Opera; Rosalinde in Die Fledermaus with Lyric Opera of Kansas City; Liù in Turandot for her debut with Utah Opera; Cio-Cio San with West Australian Opera, Minnesota Opera, and Santa Fe Opera; Anne Sorensen in Kevin Puts’s Silent Night with Opera Philadelphia; Nedda in Pagliacci for Opera Theatre of Saint Louis, Arizona Opera Company, Cincinnati Opera, Opera Omaha, and Florida Grand Opera; the title role in Rusalka with L’Opéra de Montréal and Opera Colorado; and many others.

Soprano—Tosca (Nov. 5, 14)

Chad Shelton, an alumnus of the HGO Studio (1997–2000), has appeared regularly at HGO in such roles as Froh in Das Rheingold, Fredrik Egerman in A Little Night Music, Alfredo in La traviata, Don José in performances of Carmen, and Tamino in The Magic Flute. He also originated the roles of Nico in Mark Adamo’s Lysistrata, Ulises in Daniel Catán’s Salsipuedes, and Laurie in Adamo’s Little Women. This season, he makes his Metropolitan Opera debut as Rodrigo in Otello, joins the Met for its production of Elektra, and sings Alfredo with Pensacola Opera. Recent engagements include Jack in Gerald Barry’s The Importance of Being Earnest, the title roles in Idomeneo and Candide, Giasone in Cherubini’s Medea, Don José, Lechmere in Owen Wingrave, Lysander in A Midsummer Night’s Dream, Guido Bardi in A Florentine Tragedy, and Tamino (Opéra National de Lorraine); Eriko in The Flying Dutchman (Boston Lyric Opera); Prince in The Love of Three Oranges and Tamino (Grand Théâtre de Genève); Idomeneo with Théâtre de Caen and Grand Théâtre de Luxembourg; Alfredo and Ferrando in Così fan tutte (Japan); Tom Rakewell in The Rake’s Progress (São Paulo); and Chairman Mao in Nixon in China (San Diego Opera). He returns to HGO later this season to create the role of Charles II in Carlisle Floyd’s Prince of Players.

Tenor—Cavaradossi (Nov. 5, 14)

Baritone—Baron Scarpia

Now making his HGO debut, and giving his first U.S. performances as Baron Scarpia, Andrzej Dobber has performed at the Metropolitan Opera, La Scala, Opéra National de Paris, Teatro Comunale di Bologna, Netherlands Opera, Semperoper Dresden, Staatsoper Berlin, Bavarian State Opera, Vienna State Opera, Hamburg State Opera, Gran Teatro del Liceu, and Glyndebourne Festival Opera. He has been especially acclaimed for his performances in Verdi’s Macbeth, Simon Boccanegra, Rigoletto, La traviata, Un ballo in maschera, Luisa Miller, and Aida but his repertoire also includes such roles as the title characters of Borodin’s Prince Igor and Szymanowski’s King Roger. This season, he will also perform the title role of Rigoletto in Warsaw, Giorgio Germont in La traviata in Hamburg, and Scarpia and the title role in Macbeth at the Semperoper Dresden. Recent engagements include his debut as Doge Foscari in I due Foscari in Hamburg, the title role in Simon Boccanegra at the Opéra de Lyon, Rigoletto at the Zurich Opera, Jack Rance in La fanciulla del West at the Staatsoper Hamburg, the title role in The Flying Dutchman at Opéra de Marseille, Amonasro in Aïda at La Scala and the Zurich Opera. In concert, Dobber has collaborated with many eminent conductors of our day including Riccardo Chailly, Sir Colin Davis, Helmuth Rilling, and Pinchas Steinberg.

Tenor—Cavaradossi

Baritone—Baron Scarpia

Other HGO roles include Tenor/Bacchus in Ariadne auf Naxos, Cavaradossi in Tosca (2010), and Rodolfo in performances of La bohème. He has worked with such conductors as Plácido Domingo, Daniel Harding, Semyon Bychkov, Seiji Ozawa, Kirill Karabits, Gianandrea Noseda, Alexander Shelley, Philippe Auguin, Patrick Summers, Leopold Hager, and Dmitri Jurowski. This season and beyond, he will make his debut at the Gran Teatre del Liceu as Cassio in Otello (a role he will reprise at the Metropolitan Opera), make his role debut as Nadir in Les pêcheurs de perles at New Israeli Opera, make company debuts at the Teatro Real and at La Monnaie, return to the Met and The Dallas Opera, and continue as a principal soloist at the Bolshoi Theatre, Moscow. He has also performed leading roles with Bavarian State Opera; Washington National Opera; Deutsche Oper Berlin; Opera di Roma; Opéra de Nice; Saito Kinen Festival; Baden-Baden Festival; Théâtre des Champs-Élysées, Paris; Royal Opera, Covent Garden; Opera Lucerne; Athens Megaron; Opéra de Montréal; Deutsche Staatsoper Berlin; Orchestre Philharmonique du Luxembourg; Los Angeles Opera; Teatro Municipale Giuseppe Verdi, Salerno; and Teatro Comunale, Trieste.

Tenor—Cavaradossi

Baritone—Baron Scarpia

Siberian tenor Alexey Dolgov most recently returned to HGO as Pinkerton in last season’s Madame Butterfly. Other HGO roles include Tenor/Bacchus in Ariadne auf Naxos, Cavaradossi in Tosca (2010), and Rodolfo in performances of La bohème. He has worked with such conductors as Plácido Domingo, Daniel Harding, Semyon Bychkov, Seiji Ozawa, Kirill Karabits, Gianandrea Noseda, Alexander Shelley, Philippe Auguin, Patrick Summers, Leopold Hager, and Dmitri Jurowski. This season and beyond, he will make his debut at the Gran Teatre del Liceu as Cassio in Otello (a role he will reprise at the Metropolitan Opera), make his role debut as Nadir in Les pêcheurs de perles at New Israeli Opera, make company debuts at the Teatro Real and at La Monnaie, return to the Met and The Dallas Opera, and continue as a principal soloist at the Bolshoi Theatre, Moscow. He has also performed leading roles with Bavarian State Opera; Washington National Opera; Deutsche Oper Berlin; Opera di Roma; Opéra de Nice; Saito Kinen Festival; Baden-Baden Festival; Théâtre des Champs-Élysées, Paris; Royal Opera, Covent Garden; Opera Lucerne; Athens Megaron; Opéra de Montréal; Deutsche Staatsoper Berlin; Orchestre Philharmonique du Luxembourg; Los Angeles Opera; Teatro Municipale Giuseppe Verdi, Salerno; and Teatro Comunale, Trieste.

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WESTON HURT (United States)
Baritone—Scarpia (Nov. 5, 14)

Baritone Weston Hurt is singing his first Scarpia for his HGO debut. This season, he also makes his debut at the New Orleans Opera as Germont in La traviata and returns to both the Seattle Opera as Talbot in Mary Stuart and the Boston Youth Symphony as Iago in Otello. He appears regularly with many North American opera companies including the Seattle Opera, Dallas Opera, Portland Opera, Boston Lyric Opera, Atlanta Opera, Michigan Opera Theater, Lyric Opera of Kansas City, and Canadian Opera Company. He was also a regular at the New York City Opera before its closure in 2013. His many roles included the title roles in Rigoletto and Nabucco, Renato in Un ballo in maschera, Ford in Falstaff, Sharpless in Madame Butterfly, Germont in La traviata, Enrico in Lucia di Lammermoor, Frank in Die tote Stadt, and Peter in Hansel and Gretel. Also a prolific concert singer and recitalist, Hurt has performed in recitals sponsored by the Marilyn Horne Foundation and has also performed in concert internationally, including a South American tour of the Brahms Ein deutsches Requiem. He has recently performed with the Nashville Symphony, the Dallas Symphony, and the Oratorio Society of New York at Carnegie Hall.

DMITRY BELOSSELSKIY (Russia)
Bass—Angelotti

Dmitry Belosselskiy made his HGO debut singing Sparafucile in Rigoletto; he sings Prince Gremin in HGO’s concurrent performances of Eugene Onegin. His 2015–16 engagements include opening La Scala’s season alongside Anna Netrebko in Giovanna d’Arco, performing Ivan Khovanskoy in Khovanshchina at Vienna State Opera, Zaccaria in Nabucco with Lyric Opera of Chicago, his role debut as Walter in Luisa Miller with Teatro Real in Madrid, Fiesco in Simon Boccanegra at La Scala, and the Verdi Requiem with Chorégies d’Orange. Beyond this season, he will also return to the Metropolitan Opera, La Scala, Teatro Real Madrid, Teatro Comunale in Bologna, and Arena di Verona and will make his house debut at Opéra National de Paris. He remains a principal guest artist at the State Academic Bolshoi Theatre of Russia in Moscow where, this season, he will perform the title role of Boris Godunov and Filippo II in Don Carlo. He has also performed at the Salzburg Festival; Deutsche Staatsoper Berlin; Vienna State Opera; Maggio Musicale, Florence; Zurich Opera; Teatro dell’Opera di Roma; Theater an der Wien; Washington National Opera, Canadian Opera Company; Palau de les Arts Reina Sofia; and Bavarian State Opera.
WHO’S WHO

FEDERICO DE MICHELIS (Argentina)

Bass-baritone—Angelotti (Nov. 5, 14)

Born in Buenos Aires, Federico De Michelis won third prize in the 2015 Eleanor McCollum Competition Concert of Arias. He was a member of the Opera Studio of Teatro Argentino de La Plata, where he performed Antonio in Il viaggio a Reims, El Hombre Mayor in Ciudad Ausente, Johann in Werther, Narrator from I due timidi, Don Alfonso in Così fan tutte, Plutone in Il ballo dell’ingrate, and Tempo from Il ritorno d’Ulisse in patria. Since 2012, he has been training at the Escuela Superior de Música Reina Sofia in Madrid, Spain, studying with Ryland Davies, Tom Krause, and Manuel Cid and performing in some of the most important concert halls in Spain. His repertoire includes Don Magnifico in La Cenerentola, Tom and Sam in A Masked Ball, and Dr. Grenvil in La traviata. During summer 2014 he made his debut with the Nuremberg Symphony Orchestra conducted by Paul Weigold. He made his debut at Teatro Real, Madrid, this past summer, singing Guccio in Woody Allen’s staging of Gianni Schicchi. He is performing the role of Zaretsky in HGO’s concurrent staging of Eugene Onegin; other roles this season include the King in The Little Prince, Antonio in The Marriage of Figaro, and Thomas Betterton in the world premiere of Carlisle Floyd’s Prince of Players.

KYLE ALBERTSON (United States)

Bass-baritone—Sacristan

Kyle Albertson is making his HGO main-stage debut after singing Mr. Rodriguez in HGOcôs Past the Checkpoints (2014). His repertoire includes Leporello in Don Giovanni, Lescaut in Manon Lescaut, Henry Kissinger in Nixon in China, Olin Blitch in Susannah, Mephistophélès in Faust, Figaro in The Marriage of Figaro, and the Four Villains in The Tales of Hoffmann. This season’s engagements include singing the Sergeant of Police in The Pirates of Penzance at Atlanta Opera, and Bartolo in The Barber of Seville and Lyndon B. Johnson in the workshop of David T. Little’s new opera JFK with Fort Worth Opera. Recent seasons included engagements with the Metropolitan Opera as Masetto in Don Giovanni and in productions of The Marriage of Figaro, The Magic Flute, Dialogues of the Carmelites, The Merry Widow, and Manon; the Verdi Requiem with the Handel Society of Dartmouth; a Dallas Opera debut as Zuniga in Carmen; Papageno in Boston Youth Symphony’s concert performance of The Magic Flute at Symphony Hall; his first Sweeney Todd with Syracuse Opera; Rucker Lattimore in Cold Sassy Tree with Sugar Creek Opera Festival; and the Prison Warden in Dead Man Walking, Hobson in Peter Grimes, and the Duke in Roméo et Juliette with Des Moines Metro Opera.

DAVID CANGELOSI (United States)

Tenor—Spoletta

David Cangelosi makes his HGO debut as Spoletta and also appears as Monsieur Triquet in HGO’s concurrent production of Eugene Onegin. In 2004 he made his Metropolitan Opera debut as Mime in Das Rheingold, conducted by James Levine, and has returned in multiple principal roles over the past 12 years. Upcoming highlights include a multi-year performance/recording project of Wagner’s Ring with the Hong Kong Philharmonic and reprising his signature role of Mime in the Ring with Washington National Opera. Recent performances include his role debut as the Witch in Hansel and Gretel with Opera Fairbanks, Salome with Boston Symphony Orchestra, The Cunning Little Vixen with Cleveland Orchestra, and a concert with Saito-Kinen Festival in Matsumoto, Japan. Career highlights include recordings with EMI Classics and appearances at Paris Opera, Carnegie Hall, the Hollywood Bowl, San Francisco Opera, Canadian Opera Company, Washington National Opera, Santa Fe Opera, Dallas Opera, Chicago Symphony, Los Angeles Philharmonic, and Venice Film Festival. Cangelosi also continues his close, multi-decade association with Lyric Opera of Chicago.

BEN EDQUIST (United States)

Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fellow

Baritone—Sciarrone

Native Texan Ben Edquist is making his HGO main-stage debut after singing Sir Walter Raleigh/Astronaut in HGOcôs world premiere of O Columbia in September at the Revention Music Center. He participated in HGO’s Young Artists Vocal Academy in 2013 and was a finalist in the 2015 Eleanor McCollum Competition Concert of Arias. He recently received his master of music degree from Rice University. Notable operatic roles include Sid in Albert Herring, Antonio in The Marriage of Figaro, Charlie in Jake Heggie’s Three Decembers, and Guglielmo in Cost fan tutte. With Light Opera Oklahoma and Brazosport Center Stages, his past roles include Gaston in Beauty and the Beast, Roy in The Light in the Piazza, Barnaby Tucker in Hello, Dolly!, and Nathan Detroit in Guys and Dolls. Edquist was a Young Artist with the Glimmerglass Festival the past two summers, performing Jigger Craigin in Carousel and Papageno in The Magic Flute. He sings the Captain in HGO’s concurrent performances of Eugene Onegin; later this season, he will sing performances of the Pilot in The Little Prince, Edward Kynaston in the world premiere of Carlisle Floyd’s Prince of Players, and Jigger Craigin in Carousel.
SAÏD HENRY PRESSLEY (United States)
Bass-baritone—Jailer
New York native Saïd Henry Pressley is making his HGO main-stage debut. For HGOco, he has appeared in the world premiere of *The Pastry Prince* and as the King and Stepsister Isabella in *Cinderella* in Spain. He recently received his master’s degree from The Juilliard School. He has appeared as Presto in *Les mamelles de Tirésias*, Simone/Maestro Spinelloccio in *Gianni Schicchi*, Wu Tianshi in the American premiere of Peter Maxwell Davies’s *Kommilitonen!* with Juilliard Opera; and Don Alfonso in *Cosi fan tutte*, Sebastian in the world premiere recording of Lee Hoiby’s *The Tempest* (Albany Records), Balthazar in *Amahl and the Night Visitors*, and Sarastro in *The Magic Flute* with Purchase Opera. His concert work includes several recitals in both Paul Hall and Alice Tully Hall, as well as a master class with renowned American bass Samuel Ramey. Pressley received first prize in the Tony and Sally Amato Opera competition (2010) and second prize in the Harlem Opera Theater Competition (2013), and was a semi-finalist in Dallas Opera Guild’s Annual Vocal Competition (2014).

JACQUELINE HICKMAN (United States)
Treble—A Young Shepherd
Jacqueline Hickman made her HGO debut in a solo role in 2013 as Young Kim in *Show Boat*. She has also performed with the HGO Children’s Chorus in *The Magic Flute*, *Otello*, and *Carmen*, and was a child soloist in *La bohème*. She has also performed in the children’s chorus for *Wozzeck* with the Houston Symphony as well as small roles with the Shepherd School of Music opera program at Rice University and at Masquerade Theatre. She has previously been featured as a vocalist in master classes with renowned child voice pedagogue Robert Edwin and Broadway casting director Dave Clemmons. Jacqueline has just begun studies at Lanier Middle School in Houston and is active as a Girl Scout Cadette and Mariner.
HOUSTON GRAND OPERA PRESENTS

EUGENE ONEGIN

Lyric Scenes in Three Acts
Music by Peter Ilyich Tchaikovsky
Libretto by Composer and Konstantin Shilovsky

Based on the novel by Alexander Pushkin
Brown Theater, Wortham Theater Center
Sung in Russian with projected English translation

CAST (IN ORDER OF VOCAL APPEARANCE)

Tatyana  Katie Van Kooten
Olga    Megan Samarin †
        Michelle Beale and Dick Anderson Fellow
Larina  Cynthia Clayton
Filipyevna  Larissa Diadkova
Lensky  Norman Reinhardt ‡
Eugene Onegin  Scott Hendricks ‡
Captain  Ben Edquist †
        Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community
        Foundation of Abilene Endowed Fellow
Triquet  David Cangelosi
Zaretsky  Federico De Michelis †
        Beth Madison Fellow
Prince Gremin  Dmitry Belosselskiy

A Canadian Opera Company production. This production of Eugene Onegin was originally created for the
Metropolitan Opera.

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The activities of Houston Grand Opera are supported in part by funds provided by the City of Houston and Theater
District Improvement, Inc., and by a grant from the Texas Commission on the Arts.

* Houston Grand Opera debut
† Houston Grand Opera Studio artist
‡ Former Houston Grand Opera Studio artist
CREATIVE TEAM

Conductor: Michael Hofstetter
Production: Robert Carsen
Revival Director: Paula Suozzi *
Set and Costume Designer: Michael Levine
Lighting Designer: Christine Binder
Choreographer: Serge Bennathan *
Costume Design Assistant: Victoria Wallace *
Chorus Master: Richard Bado ‡
The Sarah and Ernest Butler Chorus Master Chair
Musical Preparation: Patrick Harvey ‡
Mr. and Mrs. James A. Elkins Endowed Chair
Emily Senturia ‡
Kirill Kuzmin * †
Joan Hacken Bitar, M.D./Bill and Melinda Brunger Fellow
Sahar Nouri †
Audrey Jones Beck Endowed Fund/John M. O’Quinn Foundation
Endowed Fund Fellow
Stage Manager: Kristen E. Burke
Assistant Director: Katrina Bachus
Supertitles by: Scott F. Heumann, adapted by Paul Hopper

PRODUCTION CREDITS

Supertitles cued by: Geoffrey Loff †
Lynn Guggolz/Ms. Marianne Kah Fellow

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, I.A.T.S.E., 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 I.A.T.S.E., Local #51.
Wardrobe personnel provided by Theatrical Wardrobe Union, Local #896.
This production is being recorded for archival purposes.
SYNOPSIS | EUGENE ONEGIN

THE PERFORMANCE LASTS APPROXIMATELY 2 HOURS AND 50 MINUTES, INCLUDING ONE INTERMISSION.

Russia, the mid-19th century

**ACT I**

Young and innocent Tatyana sings a dreamy duet with her lively sister, Olga, while their mother, Larina, chats with Tatyana’s nurse, Filipyevna. Peasants return from the fields and present Larina with sunflowers. The older ladies notice that Tatyana looks pale, but she replies she is only absorbed in her book, with its story of lovers’ troubles. Her mother tells her not to take her love stories too seriously, warning her that there are no real heroes in everyday life. Olga’s fiancé, Lensky, arrives with his good friend Onegin. Tatyana wants to disappear, but her mother insists the young men be entertained. Lensky makes a beeline for Olga, leaving Onegin to take Tatyana for a walk. The inexperienced Tatyana immediately falls head-over-heels for the worldly Onegin. That night, she is unable to sleep. Summoning all her courage, Tatyana composes a letter to Onegin, vowing her complete commitment to him and pouring her heart out on the page. As dawn arrives, she signs and seals the letter. Later, Tatyana enters in a state of agitation. She has seen Onegin approaching and is afraid of his response. Her worst fears are realized when Onegin admonishes her, telling her to use more self-restraint in the future. Love and marriage are not for him, he continues; he can love her only as a sister.

**INTERMISSION**

**ACT II**

It is Tatyana’s name day and her mother has arranged a dance in her honor. Onegin is there and bored to death. To liven things up, he decides to irritate his friend Lensky by flirting with Olga. When Olga noticeably flirts back, the hotheaded Lensky challenges Onegin to a duel the following morning.

Lensky is the first to arrive. Onegin arrives late. Both men would prefer to resume their friendship, but things have gone too far—the formalities of the duel must be observed. The two measure off three paces, turn, and fire. Onegin fires first and Lensky is killed.

**ACT III**

Years later, Prince and Princess Gremin are hosting a ball in St. Petersburg. Onegin is there, having spent the past several years wandering the country in an attempt to overcome his remorse and atone for the death of his friend. The hosts enter and Onegin instantly recognizes the princess as Tatyana. Prince Gremin tells Onegin about the joy Tatyana has brought to his life and praises her as the noblest thing he has found in this immoral world. Tatyana recognizes Onegin and tries to avoid him by feigning exhaustion and asking to leave the party. At last, Onegin realizes that Tatyana is his one true love. It is his turn to write a letter. Onegin arrives to talk with Tatyana, falls at her feet, and begs her to come away with him. She tries to be distant, suggesting he is merely attracted to the glamor of a love affair with the wife of a prince. Finally, Tatyana yields to her love for Onegin and sinks into his arms. Regardless of her feelings for Onegin, however, Tatyana refuses to forsake her husband. Once again, she summons her courage and tells Onegin she cannot be with him. She makes the choice to remain with her husband and rushes from the room. Onegin is left alone.

**HGO PERFORMANCE HISTORY**

HGO last staged Tchaikovsky’s Eugene Onegin during the 2001–02 season, with Bo Skovhus as Onegin and Zvetelina Vassileva as Tatyana, conducted by Robert Spano. Eugene Onegin was also staged during the 1984–85 season with Wolfgang Brendel as Onegin and Mirella Freni as Tatyana.

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.
Houston Grand Opera Orchestra

Patrick Summers, Artistic and Music Director—Margaret Alkek Williams Chair

Violin
Denise Tarrant *, Concertmaster
The Sarah and Ernest Butler Concertmaster Chair
Jonathan Godfrey *, Assistant Concertmaster

Erica Robinson *, Principal Second Violin
Carrie Kauk *, Assistant Principal Second Violin

Miriam Belyatsky *
Hae-a Lee *
Sarah Ludwig *
Chavdar Parashkevov *
Anabel Ramirez *
Mary Reed *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Aloysia Friedmann
Andres Gonzalez
Kana Kimura
Maria Lin
Mila Neal
Sylvia Ouellette
Rachel Shepard
Hannah Watson

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Sylvia VerMeulen *
Melissa Williams *
Aloysia Friedmann
Andres Gonzalez
Kana Kimura
Maria Lin
Mila Neal
Sylvia Ouellette
Rachel Shepard
Hannah Watson

Celli
Barrett Sills *, Principal
Louis-Marie Fardet †, Assistant Principal
Erika Johnson *, Acting Assistant Principal
Wendy Smith-Butler *
Steven Wiggs *
Kevin Downs
Steve Estes

Dennis Whittaker *, Principal
Erik Gronfor *, Assistant Principal
Carla Clark *
Hunter Cappicioni

Seth Allyn Morris *, Principal
Christina Medawar *

Elizabeth Priestly Siffert *, Principal
Alison Chung

Sean Krissman †, Principal
Eric Chi *, Acting Principal
James P. Johnson

Amanda Swain *, Principal
Conrad Cornelison *

French Horn
Sarah Cranston *, Principal
Kimberly Penrod Minson *
Kevin McIntyre
Gavin Reed

Trumpet
Jim Vassallo *, Principal
Randal Adams *

Trombone
Thomas Hultén *, Principal
Mark Holley *

Bass Trombone
Tim Thompson

Tuba
Mark Barton †, Principal

Harp
Joan Eidman *, Principal

Timpani
Nancy Nelson *, Principal

Percussion
Richard Brown †, Principal

Orchestra Personnel Manager
Richard Brown

* HGO Orchestra core musician
† HGO Orchestra core musician on leave this production

Special Credits

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C. Richard Stasney, M.D., Consulting Physician and Otolaryngologist
Seyfarth Shaw LLP, Immigration and Visa Attorneys
Vinson & Elkins LLP, Attorneys of Record
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The Wortham Theater Center is equipped with an FM assistive listening system, generously provided by the Houston First Corporation.
RICHARD BADO, CHORUS MASTER—The Sarah and Ernest Butler Chorus Master Chair
EMILY SENTURIA, ASSISTANT CHORUS MASTER

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<tr>
<th>Christopher Abide</th>
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<td>Ofelia Adame</td>
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DANCERS

| Kevin Fitzgerald Ferguson        |
| Kelsey Kincaid                   |
| Sarah Yarbrough                  |
| Mario A. Zambrano                |

SUPERNUMERARIES

| Taylor Alan                      |
| Andrew Runk                      |
| Dustin A. Salinas                |
| Judith Irvington Scholtes        |
| Taelon J. Stonecipher            |
| Caleb Walker                     |
| John Watkins                     |
| Rodney S. White                  |
| CHILDREN                         |
| Stefan Kau                       |
| Alexandria McGhee                |
| Morgan McGhee                    |
| Ella Minson                      |
| Micah Mitchell                   |
| Bergen Nielson                   |
| Daniel Wunder                    |

| Aaron Alford                     |
| Doug Atkins                      |
| Kaleb Babb                       |
| Brandon Balque                   |
| Marcy Bannor                     |
| Marty Blair                      |
| Alex Boyd                        |
| Domonique Champion               |
| Cameron William Davis            |
| Jeff Dorman                      |
| Luke Fedell                      |
| Brock Hatton                     |
| Ian Hill                         |
| Brandon Hobratschk               |
| Calvin Hudson                    |
| Matthew Johnson                  |
Michael Hofstetter made his HGO debut in 2008 conducting Beatrix and Benedict and returned in 2011 for Fidelio. As chief conductor of the Ludwigsburg Festspiele from 2005 to 2012, Hofstetter won international acclaim through premier performances of little-known and rediscovered works of Salieri, Gluck, Cimarosa, and Hasse and a world premiere of an E. T. A. Hoffmann work. The press hailed his achievements of the performances of Verdi and Wagner with period instruments. With the Stuttgart Chamber Orchestra, he served from 2006 to 2013 as chief conductor, creating world premiere performances of works by Moritz Eggert, Fazil Say, and Helmut Oehring. He has conducted at the Salzburg Festival; the Handel Festival at Karlsruhe; the state operas of Munich, Berlin, Stuttgart, and Hamburg; Welsh National Opera in Cardiff; English National Opera; Gran Teatre de Liceu; and Canadian Opera Company, among others. Recordings under his baton have been produced by Orfeo, Oehms Classics, Sony, and Deutsche Grammophon. Opernwelt magazine nominated the acknowledged baroque specialist a number of times as Conductor of the Year, most recently for his 2011 production of Hasse’s Didone Abbandonata and in 2013 for his achievements as general music director at Giessen. Future engagements include the Styriarte Festival Graz and concerts with L’Orchestre National d’Ile de France in Paris.

**Robert Carsen (Canada)**

Production

Robert Carsen directed his production of Boito’s Mefistofele at HGO in 1992 and it was seen again in 1999. He trained as an actor in Toronto and the United Kingdom and works worldwide as a director. Opera productions include Dialogues of the Carmelites (Royal Opera, Covent Garden; La Scala; Madrid; Netherlands; Vienna; Canadian Opera Company; Cologne; Antwerp; Chicago, Nice), Les fêtes vénitiennes and Platée (Opéra Comique), A Midsummer Night’s Dream and Rigoletto (Aix-en-Provence), The Magic Flute (Baden-Baden, Paris Opera), CO2 and Don Giovanni (La Scala), Falstaff (Royal Opera, Covent Garden; La Scala; Metropolitan Opera; Netherlands), The Turn of the Screw (also designer, Theater an der Wien), The Queen of Spades (Zurich), a Janáček cycle (Opéra National du Rhin), L’amour des trois oranges (Berlin), Ariadne auf Naxos (Munich), The Coronation of Poppea and Rinaldo (Glyndebourne), Iphigénie en Tauride (San Francisco; Royal Opera, Covent Garden; Madrid), La traviata for the reopening of La Fenice in 2004, Wagner’s Ring (Cologne, Venice, Shanghai, Barcelona), and numerous productions for the Paris Opera. Theater work includes Mother Courage (Milan) and Rosencrantz and Guildenstern Are Dead (New York). Musical theater includes Lloyd Webber’s The Beautiful Game (West End) and Sunset Boulevard (U.K. tour), as well as productions of Singin’ in the Rain, Candide, and My Fair Lady.

**Paula Suozzi (United States)**

Revival Director

Paula Suozzi is making her HGO debut. She directs plays, operas, and musical theater, and recent credits include Elizabeth Rex (Illinois Shakespeare Festival), Eugene Onegin (Grand Theater, Geneva), The Flying Dutchman (Florentine Opera Company, Milwaukee), Die Meistersinger von Nürnberg (Metropolitan Opera), and The Marriage of Figaro (Lyric Opera of Chicago). Upcoming projects include Love Stories (a program of three one-act plays by Brecht, Shaw, and Parker for Milwaukee Chamber Theater), the Metropolitan Opera National Council Auditions Finals Concert, and a staged reading of the musical 1776 with Milwaukee Opera Theater. Suozzi earned her bachelor in fine arts degree in directing from The Catholic University of America in Washington, D.C., and has worked as both an assistant director and stage director at San Francisco Opera, the Lyric Opera of Chicago, and the Metropolitan Opera. Immediately following her first production with the Skylight Music Theater in Milwaukee, she was asked to become the associate artistic director and she remained there for eight seasons. As artistic director of Milwaukee Shakespeare, she brought national recognition to that company. She has taught and coached singers at Westminster Choir College, University of Wisconsin Milwaukee, Lyric Opera of Chicago, and the Metropolitan Opera.

**Michael Levine (Canada)**

Set and Costume Designer

HGO audiences saw Michael Levine’s work in Mefistofele in 1992 and 1999, in a production that has also been seen at the Metropolitan Opera and San Francisco Opera. He works internationally in theater, opera, and dance. Opera credits include The Queen of Spades and Wozzeck (Zurich Opera); The Magic Flute (Aix-en-Provence); Parsifal, Madama Butterfly, and Eugene Onegin (Metropolitan Opera); The Rape of Lucretia (Glyndebourne); Elektra (Opéra National de Paris); The Magic Flute, A Midsummer Night’s Dream, and Doctor Ox’s Experiment (English National Opera); The Magic Flute (Amsterdam, Baden-Baden, Paris); The Tales of Hoffmann, Don Giovanni, and A Midsummer’s Night Dream (La Scala); The Flying Dutchman (Royal Opera, Covent Garden); Rusalka (Tirun); Candide (Théâtre du Châtelet, co-production with La Scala and ENO); La bohème (strasbourg, Dusseldorf); The Coronation of Poppea (Glyndebourne, Vienna); Elektra (Japan, Florence); Capriccio, Rusalka, The Tales of Hoffmann, and Nabucco (Paris); Das Rheingold (also director, Canadian Opera Company); Die Frau ohne Schatten and Jerusalem (Vienna); and many others. Levine’s work has been honored with a Gemini Award, Paris Critics Prize, The Edinburgh Festival Drama and Music Award, two Dora Awards, and a Toronto Arts Award. He is a Chevalier des Arts et des Lettres.
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For more information, please contact Richard Buffett at 713.546.0216 or rbuffett@hgo.org. Also visit HGO.org/LaureateSociety.
Michele in De Vlaamse Opera, under the direction of Robert Carsen. With Richard III role in the world premiere of Giorgio Battistelli’s (Washington National Opera with Plácido Domingo); Butterfly Opera, and Bavarian State Opera); Sharpless in Scarpia in Il trittico a new production of Puccini’s Tosca; his Royal Opera, Covent Garden, debut as Scarpia in Butterfly Opera); his Metropolitan Opera debut as Sharpless in Madame Macbeth The Theatre, St Petersburg); the title role of West La fanciulla del (La Monnaie); Jack Rance in in maschera Un ballo La Monnaie. Recent engagements include Renato in Frankenstein Victor Frankenstein in the world premiere of Die Hamletmaschine this season include Amonasro (Cologne Opera), Hamlet III in Resurrection. Nekhlyudov in Tod Machover’s Salsipuedes (2011), and the title role in Don Carlos (Netherlands Mikhailovsky Theatre, St Petersburg); the title role of Macbeth (Netherlands Opera); his Metropolitan Opera debut as Sharpless in Madame Butterfly; his Royal Opera, Covent Garden, debut as Scarpia in Tosca; Germont in La traviata (La Monnaie); role debuts as Michele in II tabarro and the title role of Gianni Schicchi in a new production of Puccini’s II trittico (Cologne Opera); Forester in The Cunning Little Vixen (Opéra National du Rhin); Scarpia in Tosca (Opéra National de Paris, Washington National Opera, and Bavarian State Opera); Sharpless in Madame Butterfly (Washington National Opera with Plácido Domingo); and an internationally critically acclaimed portrayal of the title role in the world premiere of Giorgio Battistelli’s Richard III with De Vlaamse Opera, under the direction of Robert Carsen.

RICHARD BADO (United States)
The Sarah and Ernest Butler Chorus Master Chair Chorus Master
For information about Richard Bado, please see p. 40.

SCOTT HENDRICKS (United States)
Baritone—Eugene Onegin
HGO Studio alumnus Scott Hendricks appears regularly at HGO, most recently as Amonasro in Aida (2013), Rodrigue in Don Carlos (2012), Enrico in Lucia di Lammermoor (2011), and the title role in Rigoletto (2009). In HGO world premieres, he also originated the roles of Chucho in Catán’s Salsipuedes and Prince Dmitry Nekhlyudov in Tod Machover’s Resurrection. Engagements this season include Amonasro (Cologne Opera), Hamlet III in Die Hamletmaschine (Zurich Opera), and creating the role of Victor Frankenstein in the world premiere of Frankenstein at La Monnaie. Recent engagements include Renato in Un ballo in maschera (La Monnaie); Jack Rance in La fanciulla del West (Zurich Opera); Conte di Luna in Il trovatore (Mikhailovsky Theatre, St Petersburg); the title role of Macbeth (Netherlands Opera); his Metropolitan Opera debut as Sharpless in Madame Butterfly; his Royal Opera, Covent Garden, debut as Scarpia in Tosca; Germont in La traviata (La Monnaie); role debuts as Michele in II tabarro and the title role of Gianni Schicchi in a new production of Puccini’s II trittico (Cologne Opera); Forester in The Cunning Little Vixen (Opéra National du Rhin); Scarpia in Tosca (Opéra National de Paris, Washington National Opera, and Bavarian State Opera); Sharpless in Madame Butterfly (Washington National Opera with Plácido Domingo); and an internationally critically acclaimed portrayal of the title role in the world premiere of Giorgio Battistelli’s Richard III with De Vlaamse Opera, under the direction of Robert Carsen.

KATIE VAN KOOTEN (United States)
Soprano—Tatyana
Katie Van Kooten has been seen at HGO as Mimi in La bohème and Elizabeth I in Mary Stuart (2012); Ellen Orford in Peter Grimes (2010); and Helena in A Midsummer Night’s Dream (2009). This season, she performs in Strauss’s Four Last Songs and Mahler’s Symphony No. 4 with the Minnesota Orchestra, and Beethoven’s Ninth Symphony with the Sioux City Symphony. Recent engagements include her debut with the Atlanta Opera as the Countess in The Marriage of Figaro, Beethoven’s Ninth Symphony with both the Baltimore Symphony (Nicholas McGegan) and the Elgin Symphony Orchestra, and the Marschallin in excerpts from Der Rosenkavalier alongside Heidi Grant Murphy with the Tucson Symphony Orchestra. Other recent notable concert performances include the soprano soloist in A Sea Symphony by Vaughan Williams with the Sioux City Symphony and performances of Beethoven’s Ninth Symphony with both the Philadelphia Chamber Orchestra led by Ignat Solzhenitsyn and the Charlotte Symphony with Christopher Warren-Green. In addition, Van Kooten performed in a pops concert with the Baltimore Symphony and returned to her hometown to perform with the Bellingham Music Festival alongside Frederica von Stade and Heidi Grant Murphy. Other highlights include Vitellia in La clemenza di Tito and Antonia in The Tales of Hoffmann at Frankfurt Opera, the Marschallin with Minnesota Opera, Mimi and Countess Almaviva with Lyric Opera of Kansas City, and Liù in Turandot with New Orleans Opera.

NORMAN REINHARDT (United States)
Tenor—Lenksky
Norman Reinhardt’s roles at HGO include Cassio in Otello and Ferrando in Cosi fan tutte (2014), Jaquino in Fidelio (2011), Lysander in A Midsummer Night’s Dream (2009), Benedict in Beatrice and Benedict (2008), Ernesto in Don Pasquale and Lucano in The Coronation of Poppea (2006), and many others. Highlights of the 2015–16 season for the HGO Studio alumnus include Tamino in The Magic Flute (Teatro Real Madrid), Nemorino in The Elixir of Love (Lyric Opera of Kansas City and Staatsoper Hamburg), Tony in West Side Story at the Salzburg Whitsun and Summer Festivals with Cecilia Bartoli. Recent engagements include Arturo in Bellini’s La straniera (Theater an der Wien), Verdi’s Requiem in Lisbon, Tom Rakewell in The Rake’s Progress in Leipzig and Utah, and Tamino at the Bregenz Festival in a new production by David Pountney. Other roles include Alfredo in La traviata (Opéra National de Lille), Chevalier des Grieux in Manon (Theater Basel), Belmonte in The Abduction from the Seraglio (Garsington Opera), Kudryas in Katya Kabanova and Fritz in La Grande-Duchesse de Gérolstein opposite Anne Sofie von Otter (Theater Basel), Rinuccio in Gianni Schicchi, First Tenor in Weill’s Die sieben Todsünden (Central City Opera),
and an acclaimed Essex in Britten's *Gloriana* (Prague). From 2009 to 2012, Reinhardt held a Fest contract at Leipzig Opera, where his performances included Tamino, Don Ottavio in *Don Giovanni*, Ferrando, Count Almaviva in *The Barber of Seville*, Lensky, Alfredo, Alfred in *Die Fledermaus*, and Jack O’Brien in *The Rise and Fall of the City of Mahagonny*.

**MEGAN SAMARIN (United States)**  
*Michelle Beale and Dick Anderson Fellow Mezzo-soprano—Olga*

Megan Samarin, a second-year artist with the HGO Studio, was a finalist in HGO's 2014 Eleanor McCollum Competition Concert of Arias and is an alumna of HGO's Young Artists Vocal Academy. Last season at HGO, she sang Johanna in *Sweeney Todd* and Second Lady in *The Magic Flute*, and this September she performed Lady Columbia in HGOco's world premiere of Gregory Spears and Royce Vavrek's *O Columbia*. She has performed Marzia in Vivaldi's *Cato in Utica* at Glimmerglass Opera; La Marchande in *Les mamelles de Térésias* as a Wolf Trap Opera Studio Artist; Madame Larina in *Eugene Onegin*, Cherubino in John Davies's *The Three Little Pigs*, Cis in *Albert Herring*, Third Graduate in *Street Scene*, and Ethel in *42nd Street* with the Seagle Music Colony Young Artist Program; Soeur Mathilde in *Dialogues of the Carmelites* at the Brevard Music Center Janiec Opera Company; Hansel in *Hansel and Gretel* with the New York Lyric Opera Theater; and Flower Girl in *The Marriage of Figaro* with Opera on the Avalon. Later this season at HGO, she will sing Third Wood Nymph in *Rusalka* and Lady Meresvale/Mistress Revels in the world premiere of Carlisle Floyd's *Prince of Players*.

**DIMITY BELOSSELSKIY (Russia)**  
*Bass—Prince Gremin*

For information about Dimitry Belosselskiy, please see p. 43.

**DAVID CANGELOSI (United States)**  
*Tenor—Monsieur Triquet*

For information about David Cangelosi, please see p. 44.

**CYNTHIA CLAYTON (United States)**  
*Soprano—Madame Larina*

Cynthia Clayton's roles with HGO include the Beggar Woman in *Sweeney Todd* (2015), as well as performances of Cio-Cio-San in *Madame Butterfly* and of the title role in *Tosca* (2010), and Mimi in *La bohème* (2008). She recently won accolades in the title role of *Florence en el Amazonas* with Utah Opera, where she previously performed the title role of *Tosca*, Mimi in *La bohème*, and the title role in *Jenífa*. She has also sung with New York City Opera (both Mimi and Musetta in *La bohème*, Cio-Cio-San, the Countess in *The Marriage of Figaro*); Dallas Opera and Lyric Opera of Kansas City (Donna Anna in *Don Giovanni*); Central City Opera (Penelope in the North American premiere of Britten's *Gloriana*); and with San Diego Opera (Mary Willis in Carlisle Floyd's *Cold Sassy Tree*, as well as Musetta and Micaela in Richard Bonynges's first performances of *La bohème* and *Carmen*). With Festival Opera of Walnut Creek, California, she has performed the title role of Floyd's *Susannah*, Nedda in *Pagliacci*, and, most recently, Desdemona in *Otello*. In addition, she has appeared as Violetta in *La traviata* in Belgium; Cio-Cio-San with Anchorage Opera, Intermountain Opera, and Fort Worth Opera; and Liù in *Turandot* with Knoxville Opera. She is an associate professor of voice at the University of Houston Moores School of Music.

**LARISSA DIADKOVA (Russia)**  
*Mezzo-soprano—Filipyevna*

Celebrated Russian mezzo-soprano Larissa Diadkova returns to HGO where she appeared in 1999 as Amneris in *Aida*. Her international career has taken her to leading opera houses in many of the principal Verdi, Wagner, and Russian mezzo-soprano roles at the Metropolitan Opera; Salzburg Festival; Royal Opera, Covent Garden; La Scala; Paris Opera; Lyric Opera of Chicago; and many other houses. She performs frequently on the concert stage and has sung repeatedly with legendary conductors such as Semyon Bychkov, Valery Gergiev, James Levine, and Seiji Ozawa. Recent engagements have included Countess in *The Queen of Spades* and Marfa in *Khovanshchina* at the Paris Opera, *The Queen of Spades* at the Bavarian State Opera in Munich, Mistress Quickly in *Falstaff* at the Hamburg State Opera, Herodias in *Salome* in concert in Istanbul, and Filipyevna in *Eugene Onegin* at the Metropolitian Opera and Bavarian State Opera. Last season she returned to Paris as Ježibaba in *Rusalka* and later this season she returns to the Dutch National Opera in a new production of *The Queen of Spades*. She records for BMG/RCA, Decca, Deutsche Grammophon, Phillips and EMI Classics. She was recently appointed general director of the Primorsky Opera and Ballet Theater in Vladivostok, Russia.

**FEDERICO DE MICHELIS (Argentina)**  
*Bass-baritone—Zaretsky*

For information about Federico De Michelis, please see p. 44.

**BEN EDQUIST (United States)**  
*Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community Foundation of Abilene Endowed Fellow Baritone—Captain*

For information about Ben Edquist, please see p. 44.
Volunteer with the HGO Guild.
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Stargazing... up close

“When I was a member of the HGO Studio, the Guild was so helpful. It’s like having a circle of friends as soon as you come to Houston.”
–Jamie Barton, mezzo-soprano, Houston Grand Opera Studio alum

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Sign up to receive our newsletter on our website hgoguild.org.

Opera Night Live, a free opera education event provided by the Guild, January 7, 2016

Carnival on the Bayou, the Guild’s spring fundraiser at the Houston Racquet Club, April 2, 2016
Having been with Houston Grand Opera for 32 years and having held many different positions during his tenure, Richard Bado is certainly striped deeply with the company DNA. He is the perfect example of how a career at a major opera company can be built, evolve, and continue to greatly benefit both sides.

BY PERRYN LEECH
HGO MANAGING DIRECTOR

UNSUNG HEROES: RICHARD BADO
MUSIC MAN
Perryn Leech: You are hugely respected and work for two of the most esteemed organizations in Houston—HGO and Rice University’s Shepherd School of Music. Was everything you’ve accomplished at this point in your life in even your most remote dreams as a child?

Richard Bado: Not at all! I grew up in Pittsburgh as the middle of three sons and my brothers were very sports oriented. Pittsburgh is a sports-obsessed city and both brothers played everything they could. I was different, though, and from an early age I had my own obsessions with music and gymnastics.

Music isn’t surprising, but gymnastics?
I loved gymnastics and was encouraged by my mom and dad to pursue it. My parents were both public school teachers and urged my siblings and me to be open and try different things. I remember specifically in second grade going to the school Christmas concert and telling them I wanted to do “that.” The “that” was conducting the chorus.

At what age did you start playing music?
I had my first piano lesson when I was six. By the age of 12, I had to decide between music and gymnastics as we couldn’t afford for me to do both. I chose music! I was very much into the arts at school and directed my first show, The Troubles of a Snowman, in fifth grade.

Did you carry straight on into opera?
I didn’t really experience opera until I went to college. In fact, the genre I loved the most was musicals. I loved Jesus Christ Superstar, Fiddler on the Roof, Oliver!, and most of all the Rodgers and Hammerstein classics.

In high school, I joined the band and everything at this time in my life came very naturally—I really didn’t have to work hard at it. My plan was all mapped out to go to college, major in music, and then become a school teacher like my parents.

How were you going to make that happen?
I didn’t know exactly. I got a full scholarship to West Virginia University. Although it wasn’t one of the “major” music colleges, it was a great opportunity, so I grabbed it. It was there that I first experienced opera.

They were doing a program of various scenes and I remember hearing a scene from Così fan tutte. I thought it was just like a musical but the music was better! I met the head of the opera department, who is still a huge influence in my life and a mentor for me today.

Was this when you realized there was potential for a career in teaching, although not in a traditional classroom setting?
I actually found my senior recital program at home the other day and in the notes I had written, “I want to work for an opera company.” As I had my summers free, I worked at The Chautauqua Institution Music School as a pianist. I had an immediate connection with one of the other young students—Renée Fleming. We spent all our time together and then decided we both apply to graduate school at Eastman School of Music. Renée and I were both accepted and after graduation we decided we should be roommates in New York City.

That must have been a great experience for you both.
In order to afford school and living expenses, we both had jobs on the side. I was working as a word processor and Renée was working as a secretary in a law firm. It was during this time that Renée met HGO’s current director of artistic administration, Diane Zola. While pursuing our education at Eastman, Renée and I both applied for the HGO Studio. We were only auditioned by then-
Not at all! I re-auditioned in December of 1983 for David, Carlisle Floyd, and Jean Mallandaine. There was an illness in the music staff and I was offered a three-month contract to cover that period. And I am still here!

I joined the staff full-time the following year and started to get exposure to main-stage rehearsals. My first shows were Fidelio starring Hildegard Behrens (a production by Francesca Zambello, which was her Houston directing debut) and Tosca with Plácido Domingo and Éva Marton. Fidelio was significant as it was the first time HGO used supertitles and I was the one who called them from the booth.

How did your position in the music staff develop?

John DeMain was music director of the company at the time. I told him I wanted to audition when a position became available. My former teacher from West Virginia University helped me prepare for the audition. Maintaining long-term artistic relationships is very important to me and I also knew he was the perfect choice to help me get into the best shape. 

I was ecstatic when I got the job and joined the company. Playing rehearsals for the HGO Chorus was very rewarding for me and I enjoyed it very much, which was convenient because the other music staff didn’t really like it!

So that explains the path to your current position.

Not quite—I had some other outside opportunities arise in 1988. I was eventually summoned to meet with David Gockley. I had no idea what was coming when he said he wanted to offer me the position of chorus master. It was an easy decision to stay and I accepted.

Within a couple of years, another opportunity arose and I was offered the position of HGO’s head of music staff. The focus of the job was to provide an overview of everything the Music Department would need to achieve a higher artistic standard. Patrick Summers was appointed as music director in 1998 and that was the best thing that could possibly have happened for the music staff and musical quality of the performances. There had been a great deal of unevenness up to that point—some brilliant performances but also others that were disappointing. Patrick started to raise the artistic quality right away.

I was also much more involved with the Studio [the HGO head of music is also music director of the Studio]. I was delighted when Diane Zola joined HGO as Studio director in 2000. We were able to form a really close working relationship.

I know your friendship with Diane is very important for you and together you created a formidable partnership. How did the position at Rice University come up?

I was very much enjoying my position at HGO. I was really fond of and believed I was skilled at the training and mentoring side of the Studio. When Robert Yekovich
was appointed as the new dean of the Shepherd School of Music, I was asked if I would be interested in joining the faculty to design and create the school’s opera program. It was Bob’s vision to design the best program and then resource it—he had recruited Stephen King [the Studio’s director of vocal instruction] a few months earlier. It was an opportunity too good for me to miss!

However, I wanted to continue my relationship with HGO and was delighted I was able to retain my position as chorus master. It certainly makes it busy at times to balance both but I love HGO and especially my work with the Chorus. I think the program at Rice is building a very solid reputation and we are recruiting some fantastic students to the course, which is also helping the HGO Studio recruitment efforts.

Was it a surprise to you when Sarah and Ernest Butler approached HGO and wanted to underwrite your position?

It was a surprise but also a wonderful honor. They have seen opera all over the world and their endorsement of the standard of work that we achieve here has great meaning. It is always nice to see them at the performances and to know that I have their support.

It is getting increasingly rarer for people to have such long connections with one company. I know that you’ve had offers for employment from all over the world. What makes your tie to HGO so strong?

HGO is my company. I have been lucky to have some flexibility to undertake other projects as well—on occasion I still play for my old roommate Renée, for instance! At HGO, every production is special. We are always looking for emerging talent and new people to continue to grow the Studio. I am also very proud of the Chorus. I value the personal and working relationships I’ve developed over the years at HGO, and that has always been an overriding factor for me. I feel lucky to collaborate on such great work and love the teaching part of my life as well, so it really isn’t a difficult decision to stay.
VETERANS
RAISE THEIR VOICES

BY BRITTANY DUNCAN
HGOco PROGRAMS DIRECTOR
HGOco’s Veterans Songbook initiative continues to give voice to Houston’s veterans community—the second-largest in the nation—this season through the power of shared stories and songs. Now in its second year, this program connects with local veterans’ service organizations to offer a unique opportunity for self-expression to Houston-area veterans of all ages and backgrounds. Veterans Songbook workshops bring together veterans, storytellers, and musical artists to share stories that form the basis for new songs, creating a literal songbook that represents the range of the veteran experience.

The Veterans Songbook project launched last fall with a workshop series held in partnership with organizations including U.S.VETS, MECA (Multicultural Education and Counseling through the Arts), and the Knoxville, Tennessee–based Carpetbag Theatre. The workshops have received positive feedback from veterans and veterans’ service providers alike, who cite the healing effects of sharing stories with others in a safe space and the power of hearing their stories turned into song.

This fall’s workshops will be held in collaboration with U.S. VETS, Grace After Fire, and the Michael E. DeBakey VA Medical Center, and will be facilitated by artists from WITS ( Writers in the Schools), local storytellers, and Houston-based composers.

For more information about the program, please visit HGO.org/veterans_songbook—and if you know a veteran or veterans’ service organization that would like to get involved, please contact HGOco Programs Director Brittany Duncan at 713-546-0211.
HGOco is HGO’s broad initiative for connecting the company with the community in which we live. Among HGOco’s many projects, the touring group Opera to Go! performs family-friendly works in schools, churches, and community venues. Each year, HGOco also offers student performances (for school groups only) of a popular opera.

IMMERSED IN THE RING

This fall marks the start of HGOco’s third year of collaboration with Cristo Rey Jesuit Preparatory School in a unique program linked to HGO’s presentation of Wagner’s *Ring* cycle. Students in Cristo Rey’s freshman, sophomore, and now junior classes each explore a central theme of one of the *Ring* operas throughout the school year with the help of writers from WITS (Writers in the Schools) and Histrionix Learning Company, which creates educational video games. Creative activities including poetry, photography, writing, and gaming provide myriad ways for students to engage with the themes of the opera. A visit to Houston Grand Opera to experience this year’s production of *Siegfried* will cap off the students’ year-long immersion in the *Ring*.

This program is generously underwritten by the Kinder Foundation.

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**O COLUMBIA TAKES OFF**

On September 23 and 24, audiences flocked to Revention Music Center, just across the street from the Wortham, for HGO’s 57th world premiere: *O Columbia*, a chamber opera by composer Gregory Spears and librettist Royce Vavrek. Presented as part of HGOco’s *Song of Houston* project, the work—which celebrates the American spirit of exploration—was developed in collaboration with members of the Houston space exploration community. The *O Columbia* artists and creators had the opportunity to present a special preview concert for NASA employees and community members at the NASA Johnson Space Center in Clear Lake leading up to the world premiere. The NASA connection continued at the performances, where attendees explored exhibitions brought in by NASA especially for the event as well as space-themed artwork by children around the world, courtesy of SciArtExchange.

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Mezzo-soprano Teresa Procter and soprano Julia Fox, along with percussionist Lindsey Hohn, perform “Power,” with music by composer David Hanlon and text by a Cristo Rey participant in the Ring project.

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2. & 3. Scenes from *O Columbia* starring HGO Studio artists Megan Samarin, Pureum Jo, and Ben Edquist, Revention Music Center.

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Photo by Eric Kayne

Photo by Lynn Lane
LOVE MAKES YOU REAL

Opera to Go! keeps hopping along with a revival of The Velveteen Rabbit. Adapted from the beloved book by Margery Williams, this opera by Mary Carol Warwick and Kate Pogue tells the story of the enduring bond between a child and his favorite toy. The Velveteen Rabbit tours to area schools and community centers through December 18. A run of free performances at Miller Outdoor Theatre in September was a highlight early in the tour, reaching over 12,000 students and families. For more information please visit HGO.org/operatogo.

PARTNERS IN LEARNING

This fall, HGOco renews its partnership with Citizen Schools to develop a 10-week program called The Opera Adventure for middle school students that showcases the various facets of creating opera. Citizen Schools partners with public middle schools in low-income communities to provide an expanded learning day, rich with new opportunities. HGOco is thrilled to collaborate on a program that will bring these students to opera performances and at the same time introduce artists from the production side of opera into the classroom.

This program is generously underwritten by Hess.

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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.

THE NEXUS INITIATIVE

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

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The HGO Studio’s season started with a bang! On September 10 and 12, Studio artists performed in their annual Studio Showcase. This event is an exciting kick-off for the year and gives our subscribers and friends a chance to hear the artists just a few weeks after their arrival in Houston. Studio Showcase truly lives up to its name; every year, new, world-class talent arrives at HGO, and we love to show them off! Following right on the heels of the Showcase program were three spectacular performances by HGO Studio artists Pureum Jo, Megan Samarin, and Ben Edquist in HGOco’s world premiere of O Columbia. See page 62 for a photo of them in action.

As you read this issue of Opera Cues, you’re probably sitting in the Brown Theater, waiting for a performance of Tosca or Eugene Onegin to begin. You’ll see HGO Studio artists in both of these productions. In fact, you may not realize just how frequently Studio artists appear on our stage—you’ll find them in the cast of every HGO production this season. Since Studio artists typically spend two to three years training at HGO before launching their professional careers, you have a unique opportunity to follow their development. You’ll see many of these same singers return to HGO in major roles. They are opera’s future, and it’s exciting to watch them grow.

On November 12 (7:30 p.m.) and 15 (5 p.m.), you can see the Studio artists perform in an up-close-and-personal setting in the first of our series of Recitals at Rienzi. Mane Galoyan, Megan Samarin, and Chris Bozeka are working on a program with pianist Kirill Kuzmin that you’ll be sure to enjoy. It’s a very small venue, so get your tickets before they sell out. We hope to see you there!

—Brian Speck
Director, HGO Studio
HGO Studio Faculty & Staff

Brian Speck, Director
Bradley Moore, Music Director
Mr. and Mrs. Albert B. Alkek Chair
Jeremy Johnson, Studio Administrator
Carlisle Floyd, Artistic Advisor
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The Evans Family/Jill and Allyn Risley Chair
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Pierre Vallet, Guest Coach
Evans Family Endowed Chair
Gerardo Felisatti, Guest Coach
Laura Lee Blanton Studio Award through the Scurlock Foundation

The HGO Studio is grateful for the in-kind support of McGladrey, LLP.
The Young Artists Vocal Academy (YAVA) is generously underwritten by Mr. and Mrs. Robert N. Wakefield and the HGO Guild. Additional support for YAVA is provided by Mr. Patrick Carfizzi, Dr. David and Mrs. Norine Gill, and Gwyneth Campbell.
Hotel accommodations for YAVA generously provided by the Lancaster Hotel.


HGO Studio Artists 2015–16

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Dr. Ellen R. Gritz and Milton D. Rosenau Jr. Fellow

Federico De Michelis, bass-baritone
Beth Madison Fellow

Ben Edquist, baritone
Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community Foundation of Abilene Endowed Fellow

Mane Galoyan, soprano
Mr. and Mrs. Philip A. Bahr / Mr. and Mrs. Charles G. Nickson Fellow

Pureum Jo, soprano
Mr. Joseph Matulevich and Ms. Sasha Davis/Nancy and Ted Haywood Fellow

Kirill Kuzmin, pianist/coach
Joan Hacken Bitar, M.D. / Bill and Melinda Brunger Fellow

Geoffrey Lott, pianist/coach
Lynn Guggolz/Ms. Marianne Kah Fellow

D’Ana Lombard, soprano
Lynne Murray Sr. Educational Foundation Fellow

Sahar Nouri, pianist/coach
Audrey Jones Beck Endowed Fund / John M. O’Quinn Foundation Endowed Fund Fellow

Megan Samarin, mezzo-soprano
Michelle Beale and Dick Anderson Fellow

Sofia Selowsky, mezzo-soprano
Mr. and Mrs. James W. Crownover Fellow

Yongzhao Yu, tenor
Albert and Anne Chao / Carolyn J. Levy Fellow

Don’t miss these rapidly approaching opportunities to hear HGO Studio artists! Purchase tickets to the events listed here by calling Customer Care at 713-228-OPERA (6737) or online at HGO.org, unless otherwise noted.

RECAPITALS AT RIENZI
Th. NOV. 12 / Sun. NOV. 15, 2015
Fri. MAR. 18 / Sun. MAR. 20, 2016
Th. MAY 5 / Sun. MAY 8, 2016

Recitals are held at Rienzi, the decorative arts wing of the Museum of Fine Arts, Houston, at 1406 Kirby Dr. Thursday or Friday recitals begin at 7:30 p.m.; Sunday recitals are held at 5 p.m. Come 45 minutes before the recital begins for a walk-through tour of Rienzi and a wine reception. Tickets, which include valet parking and the reception, are available through HGO.org or 713-228-OPERA (6737).

CONCERT OF ARIAS
FEB. 4, 2016
Cullen Theater, Wortham Theater Center
Concert of Arias—the final round of the Eleanor McCollum Competition for Young Singers—is the single most important fundraiser for the HGO Studio. The evening begins with a 6 p.m. champagne reception, followed by the competition at 7 p.m. Celebration Dinner to follow in the Grand Foyer. For information, contact Scott Ipsen at 713-546-0242 or sipsen@hgo.org.
VETHAN LAW FIRM, P.C.

HGO is delighted to welcome The Vethan Law Firm, P.C., as one of our newest corporate supporters.

Vethan Law Firm, P.C., with offices in Houston, San Antonio, and Dallas, is focused on business, trademark, and copyright matters. The firm provides comprehensive legal representation for its clients by forming strategic, ongoing business relationships. Vethan Law Firm, P.C., has an unwavering commitment to its clients’ success and growth, with an ability to provide quick responses in an ever-changing business climate.

The Vethan Law Firm, P.C., is proud to be a supporter of HGO’s 2015–16 season production of Rodgers and Hammerstein’s Carousel and supported HGOco’s East + West series. The Vethan Law Firm is honored to call Houston its home and is a strong supporter of the arts.

Mr. Charles M. R. Vethan is the managing partner of The Vethan Law Firm, P.C., and represents the company as an HGO trustee. Charles is board certified in commercial and consumer law by the Texas Board of Legal Specialization. He has been lead counsel in complex litigation matters involving Shell Oil Company, Ralph Parsons Engineering, Union Oil of California, and others. Charles has been recognized by Texas Lawyer as having Top Texas verdicts in 2010 and 2014. Charles is licensed to practice in both Texas and California. To learn more about Charles and The Vethan Law Firm, P.C., visit vethanlaw.com

Board Spotlight

ANNA CATALANO

Houston Grand Opera is delighted to welcome Anna Catalano as a member of the HGO Board of Directors and vice chair of the board’s Marketing and Communications Committee. The board of directors is a crucial part of our company—our board members are passionate about opera and with their incredible leadership, they ensure HGO’s artistic growth and success.

Anna and her husband, Joel, are longtime members of the HGO family and began attending performances in the 2005–06 season shortly after moving to Houston. Anna has been an opera fan since the age of eight, when she attended a production of Verdi’s La traviata at the Lyric Opera of Kansas City.

A former group vice president of marketing for British Petroleum, Anna currently serves as an advisor for Edelman Berland, and a member of the boards for Mead Johnson Nutrition, the Willis Group, Chemtura Corporation, and Kraton Performance Polymers. She is also a member of the national board of directors of the Alzheimer’s Association. With over 30 years of corporate experience, Anna is an expert on marketing and strategic branding and international business development, and is an outspoken champion of women in business.

Anna is a graduate of the University of Illinois at Urbana–Champaign and participates regularly as a speaker on the topics of leadership, board governance, and the advancement of women in business. She and Joel have been married for over 30 years and have two children, a son, David, and a daughter, Carson.
Houston Grand Opera, along with Ms. Robin Angly and Mr. Miles Smith, chairmen, sincerely thank all of the individuals and companies who supported the 2015 Opera Ball.
VIVA ESPAÑA

On April 11, the Grand Foyer of the Wortham Theater Center was transformed into an elegant Spanish setting for the annual Houston Grand Opera Ball. Hosted by Robin Angly and Miles Smith, the event raised $1.3 million for HGO programs. Richard Flowers and the Events Company provided sumptuous décor featuring thousands of red roses, while City Kitchen served up the perfect Spanish-themed menu. Guests were also treated to two surprise flamenco performances by Juan Siddi Flamenco.
Thank you to all of the 2015 Opera Ball Supporters!

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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. Beyond their generous support of general operations and HGOco, they also support Concert of Arias and HGO's main-stage productions, including last season’s Otello and Madame Butterfly.

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 and the Young Artists Vocal Academy, and HGO's Ring cycle.

DENISE AND PHILIP BAHR
Denise and Philip have supported the Opera since 1996, underwriting special events and main-stage productions. They have a special love for the HGO Studio, where opera's rising stars have benefited from their support since 2000. Denise, currently an HGO trustee, is a former member of the HGO Board of Directors, and the Opera has been privileged to have Philip's participation on the board since 1998. The Opera was honored to have the couple chair the 2010 Opera Ball.

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 is 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 Chao's have sponsored HGO special events, the HGO Studio, HGOco's Song of Houston, and main-stage productions. The couple has also supported the HGO Endowment through their family foundation, the Ting Tsung and Wei Fong Chao Foundation.

BBVA Compass
HGO is privileged to partner with BBVA Compass, a U.S. subsidiary of BBVA, a Spain-based global financial services group founded in 1857. BBVA Compass, committed to financial education, diversity, and the arts, is a lead corporate sponsor of HGO's Ring cycle and also supports the NEXUS Initiative, HGO's affordability program. David Powell, BBVA Compass's co-head of the U.S. corporate and investment banking business and head of global clients and investment banking, serves on the HGO Board of Directors.

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.

CONOCOPHILLIPS
For over thirty years, ConocoPhillips has supported various programs at HGO, from special events to main-stage productions, including the 2015–16 season-opening production, Puccini’s Tosca. In 2009, the company gave a major multiyear grant to establish ConocoPhillips New Initiatives, a far-reaching program that allows HGOco to develop new and innovative education and community collaboration programs. Janet L. Carrig, ConocoPhillips's senior vice president, legal, general counsel, and corporate secretary, serves on the HGO Board of Directors and also as chairman of the HGO Endowment Board.
innovative commission Cruzar la Cara de la Luna (2010, 2013), the world’s first mariachi opera. They have been active supporters of all HGO special events for many years, from the Opening Night Dinner, which Bobbie-Vee chaired in 2004, to Concert of Arias, which the couple chaired together in 2014. HGO is honored to have Bobbie-Vee serve on the board of directors.

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 main-stage season.

THE CULLEN TRUST FOR THE PERFORMING ARTS
The Cullen Trust for the Performing Arts has been a lead underwriter of HGO’s main-stage 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 of Carmen, A Christmas Carol, and the 2015–16 production of The Little Prince.

MARIANNE AND DAVID DUTHU
Marianne and David have been HGO subscribers since 1991 and members of the Founders Council for Artistic Excellence since 2009, and David is a member of the HGO Board of Directors. The couple chaired Concert of Arias in 2011, an event they have generously supported for many years, and were the event’s honorees in 2013. David, an engineer, is the founder of Texas Energy Engineers, Inc./CCRD Partners Consulting Engineers. Marianne is retired from Vopak North America, a chemical storage company. When not working or attending opera, they love to collect art and to restore rare vehicles.

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 Janet L. Carrig, Senior Chairman Terrylin Neale, and several members of the HGO Board of Directors. This season, HGO is thrilled to have HGOE as the premier guarantor of Siegfried.

BOBBIE-VEE AND GERALD COONEY
Bobbie-Vee and Jerry have been HGO subscribers since 1979, and have generously supported HGO productions of the most beloved classics of the Italian repertory, including Aida, La bohème, Tosca, and Madame Butterfly. The Cooneys also supported HGO’s

HOUSTON METHODIST
This year, Houston Grand Opera celebrates 10 seasons of partnering with Houston Methodist, the official health care provider for HGO, and the Center for Performing Arts (CPAM). The only center of its kind in the country, CPAM comprises a specialized group of more than 100 physicians working collaboratively to address the specific demands placed on performing artists. In addition to the first-rate medical care CPAM provides HGO artists, Houston Methodist also generously supports HGO special events and main-stage productions such as Aida (2013–14), The Magic Flute (2014–15), and this season’s The Marriage of Figaro. HGO is fortunate to have Dr. C. Richard Stasney, founder of CPAM, and Dr. Mauro Ferrari, president and CEO, Houston Methodist Research Institute, 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 main-stage 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 main-stage productions such as last season’s Così fan tutte and 2014’s Rigoletto.

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, main-stage productions, special events, and especially HGOco, the Opera’s innovative education and community collaboration initiative.

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 Founders Council for Artistic Excellence. Richard has great passion for opera, especially Wagner, and he and Donna are underwriters for HGO’s Ring cycle. He is also a special events sponsor, supporting Opera Ball and Concert of Arias.
Medistar is a full-service real estate development company that specializes in the design, development, financing, and construction of hospitals, long-term acute care facilities, cancer centers, integrated medical plazas, medical office buildings, and other medical facilities for the health care industry. The company is led by founder Monzer Hourani, an internationally renowned engineer whose innovations of many building techniques and concepts have had a great impact on the U.S. construction industry. Medistar joined the HGO family as a Grand Guarantor of Wagner’s Ring cycle (2014–17).

THE ANDREW W. MELLON FOUNDATION
HGO is honored to partner with The Andrew W. Mellon Foundation, based in New York City. The Mellon Foundation’s opera program supports a small number of companies demonstrating a longstanding commitment to artistic innovation by developing and presenting ambitious new works or those rarely heard. Upcoming Mellon Foundation–supported projects include the world premiere of Prince of Players by legendary American composer Carlisle Floyd, as well as HGOco’s Song of Houston initiative.

JANICE AND ROBERT MCNAIR
Janice and Bob McNair, longtime HGO subscribers, are well known for their incredible philanthropy and for bringing the NFL back to Houston. Bob is chairman and CEO of The McNair Group, 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 Holiday Opera Series. Bob is 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 as the M.D. Anderson Foundation in enhancing the quality of life for all Houstonians.

BETH MADISON
This season marks Beth’s 21st 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 Executive, Finance, and HGO Studio Committees, and is an active member of HGO’s Founders Council. Beth generously supports the HGO Studio, special events and, last season, Die Walküre. Beth has been inducted into the Greater Houston Women’s Hall of Fame and serves on the University of Houston System Board of Regents.

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 back nearly six decades, making great opera accessible to thousands of Houstonians each year through live main-stage and Opera to Go! performances at Miller Theatre. June Deadrick (left) is an HGO trustee representing the Miller Theatre Advisory Board.

BRUCIE AND ANDREW MOORE
Brucie and Andy have been a treasured part of the Opera family for more than 20 years. Subscribers since the 1998–99 season, Brucie and Andy are members of HGO’s Founders Council for Artistic Excellence. Brucie has served on the HGO Board of Directors since 2013. She is also a lifetime member of the board of governors of Leadership Corpus Christi, a board member of the Corpus Christi Symphony Orchestra, principal underwriter for the Corpus Christi Area Youth Orchestra, and board president of Harbor Playhouse. Andy was the 2012 winner of HGO’s Singing with the Houston Idols and regularly performs in musical theater productions.

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 HGO’s special events and main-stage productions, including HGO’s new holiday opera series, with It’s a Wonderful Life in the 2016–17 season. HGO is thrilled to have Sara serve on its board of directors, and as a member and past chair of the HGOco Committee.

FRANCI NEELY
Franci is among the opera’s strongest friends and advocates, having been a subscriber since the 1983–84 season and one of the first members of the Founders Council for Artistic Excellence. Franci is a member of the HGO Board of Directors, and serves on the Special Events and Governance Committees. She was the inaugural chair of the HGOco Committee and generously supports HGOco initiatives as a guarantor.
Cynthia and Anthony Petrello
Cynthia and Tony are deeply committed to improving the lives of Houstonians through their support of health care and the arts. Tony is the chief executive officer of Nabors Industries, the world’s largest land-based drilling contractor. Cynthia, a community leader, currently serves on the HGO Board of Directors and Special Events Committee, and chairs the HGOco Committee. HGO is grateful for the Petrellos’ support of HGOco and the main stage, underwriting this season’s Prince of Players. The Petrellos also support HGOco programs for children, including the Student Performance Series and Opera to Go!

OCCIDENTAL PETROLEUM CORPORATION
HGO is privileged to count Occidental Petroleum Corporation (Oxy) among its newest corporate supporters. Oxy is an international oil and gas exploration and production company with operations in the United States, Middle East, and Latin America. HGO is grateful for Oxy’s leadership support of HGOco, the Opera’s innovative education and community collaboration initiative that brings performances to over 100,000 students, families, and teachers each season. HGO is thrilled to have Marcia Backus, a long-term HGO supporter and senior vice president and general counsel at Oxy, serve on the HGO Board of Directors.

Vincent & Elkins LLP
HGO has been privileged to have the support of international law firm Vinson & Elkins for nearly three decades. V&E is 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 main-stage productions, including this season’s Rusalka. The Opera is honored to have two V&E partners serve on its board of directors: from left, Mark R. Spradling and Glen A. Rosenbaum.

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 main-stage 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.

Schlumberger
Schlumberger Ltd., 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 200,000 people. HGO is honored to count Schlumberger among its most dedicated corporate supporters. Dan Domeracki, vice president of government and industry relations, serves on the HGO Board of Directors.

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.

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.
Members of Houston Grand Opera’s Patrons Society support the opera at a level of $4,000 or more, thereby making possible the incredible work of HGO. Members of the Society are entitled to many benefits at the opera, including complimentary valet parking, Masterson Green Room privileges during performance intermissions, personalized ticket service, two tickets to all open dress rehearsals, Opera Guild membership, a discount on Opera Guild Boutique purchases, and more. HGO gratefully recognizes our Patrons Society members. For information on joining the Patrons Society, please call Jennifer Wijangco at 713-546-0704.

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OCTOBER

23, 25, 31, Nov. 3, 6, 14
- Performances of Puccini’s Tosca. Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the October 23 performance only.

23
- Opening Night Dinner: HGO celebrates the opening of the 2015–16 season following the performance of Tosca. Wortham Theater Center, Ray C. Fish Plaza. For more information, contact Scott Ipsen at 713-546-0242 or sipsen@hgo.org.

25
- Veterans Songbook Showcase: selections from HGOco’s Veterans Songbook project will be performed in the Brown Alcove before the performance of Tosca, 1:15 p.m.

30, Nov. 1, 7, 10, 13
- Performances of Tchaikovsky’s Eugene Onegin. Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the October 30 performance only.

NOVEMBER

1
- Behind the Music: an intimate conversation about Eugene Onegin immediately following the performance. Masterson Green Room. Free.

5
- High School Night: HGOco hosts high school students and their chaperones at a full-length performance of Puccini’s Tosca. School groups only. Wortham Center’s Brown Theater, 7 p.m. Visit HGO.org/StudentPerformances to reserve.

8
- Veterans Songbook Concert: HGOco presents selections from the Song of Houston Veterans Songbook project at Christ Church Cathedral, 7:30 p.m. Free.

12 & 15
- Recital at Rienzi: Artists of the HGO Studio perform in the intimate and elegant salon at Rienzi, the decorative arts wing of MFAH, at 1406 Kirby Drive. Nov. 12 at 7:30 p.m. and Nov. 15 at 5 p.m. Visit HGO.org/Studio.

16
- Ring 301: HGO Dramaturg Paul Hopper introduces Siegfried, this season’s installment of HGO’s Ring cycle. 6 p.m. Free to subscribers. For information, please email Ringevents@hgo.org.

25
- Holiday Tree Lighting at the Wortham Theater Center, 11 a.m.–1 p.m.

DECEMBER

2
- Professional Development Workshop: HGOco presents a workshop for educators on The Little Prince. Wortham Theater Center, 5:30 p.m.

4, 6, 9, 11, 13, 16, 18, 19, 20
- Performances of Rachel Portman and Nicholas Wright’s The Little Prince. Wortham Theater Center’s Cullen Theater. Special intermission reception for members of Opening Nights for Young Professionals at the December 4 performance only.

6
- Behind the Music: an intimate conversation about The Little Prince immediately following the performance.

8, 9, 15
- Student Matinees: HGOco hosts groups of students in grades 4–8 and their chaperones at performances of Rachel Portman and Nicholas Wright’s The Little Prince. School groups only: reserve online at HGO.org/StudentPerformances.

FEBRUARY

4
- Concert of Arias: the 28th Annual Eleanor McNeillum Competition for Young Singers. Wortham Center’s Cullen Theater. Champagne reception at 6 p.m., competition at 7 p.m. For information, contact Scott Ipsen at 713-546-0242 or sipsen@hgo.org.
**15/16 SEASON**

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**Mozart**

**THE MARRIAGE OF FIGARO**

Jan. 22 | 24m | 30 | Feb. 3 | 5 | 7m

Figaro

Marcella Fondanelli

Catherine Cook

Donna Carroll

Ailyn Pérez

Cherubino

Lauren Snouffer

Grand Underwriter—PwC

Conductor

Harry Bicket *

Production

Michael Gravagno

Revival Director

Ian Rutherford

Set and Costume Designer

Christopher Oram

Original Lighting Designer

Paule Constable

Movement Director

Ben Wright *

Chorus Master

Richard Bado ‡

The Sarah and Ernest Butler Chorus Master Chair

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**Mozart**

**RUSALKA**

Jan. 29 | 31m | Feb. 6 | 9 | 12

Rusalka

Ana María Martinez ‡

Prince

Brian Jagde *

Vodník

a water sprite

Richard Paul Fink ‡

Guarantor—Vinson & Elkins LLP

Grand Underwriter—Edward and Frances Bing Fund

Conductor

Harry Bicket

Production

Molly Still *

Revival Director

Donna Carroll

Set and Costume Designer

Rae Smith *

Original Lighting Designer

Paule Constable

Movement Director

Rick Nodine *

Chorus Master

Richard Bado ‡

The Sarah and Ernest Butler Chorus Master Chair

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**Carlisle Floyd**

**PRINCE OF PLAYERS**

Mar. 5 | 11 | 13m

Edward Kynaston

Sir Charles Sedley

Joseph Evans

Villiers, Duke of Buckingham

Scott Quinn ‡

Houston Grand Opera Orchestra and Chorus

Conductor

Patrick Summers

Margaret Alkek Williams Chair

Director

Michael Gieleta *

Set Designer

Shoko Kambara *

Lighting Designer

Reene Brode

Composer Carlisle Floyd is the Lynn Wyatt Great Artist 2015–16.

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**The Sarah and Ernest Butler Chorus Master Chair**

**Rodgers and Hammerstein**

**CAROUSEL**

Apr. 22 | 24m | 27 | 29 | 30 | May 6 | 7

Billy Bigelow

Danniel Rock

Julie Jordan

Andrea Carroll ‡

Carrie Pippetidge

Lauren Snouffer *

Enoch Snow

Alexander Lewis *

Nette Fowler

Stephanie Blythe*

Jigger Craigin

Ben Edquist †

Houston Grand Opera Orchestra and Chorus

Conductor

Richard Bado ‡

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Director

Neil Austin

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**Wagner**

**SIEGFRIED**

Apr. 16 | 20 | 23 | 28 | May 1m

Siegfried

Alberich

Christopher Purves

Enda

Mama Silvestrelli

Mime

Rudolf Rosel

Conductor

Patrick Summers

Margaret Alkek Williams Chair

Production

La Fura dels Baus

Director

Carus Padriess

Set Designer

Roland Olbeter

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**Dvořák**

**RUSALKA**

Jan. 29 | 31m | Feb. 6 | 9 | 12

Jezibaba, a witch

Jill Grove *

Dr. Bartolo

Peixin Chen ‡

Houston Grand Opera and Chorus

Conductor

Harry Bicket

Production

Molly Still *

Revival Director

Donna Carroll

Set and Costume Designer

Rae Smith *

Original Lighting Designer

Paule Constable

Movement Director

Rick Nodine *

Chorus Master

Richard Bado ‡

The Sarah and Ernest Butler Chorus Master Chair

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**Mozart**

**THE LITTLE PRINCE**

Dec. 4 | 6m | 9± | 11± | 13m ± | 16 | 18 | 19± | 20m

The Little Prince

Andy Jones *

Cohle H. Smith *

The Pilot

Joshua Hopkins ‡

Ben Edquist †

The Fox

Safia Selowsky †

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Lighting Designer

Paule Constable

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**The Sarah and Ernest Butler Chorus Master Chair**

**THE LITTLE PRINCE**

Jan. 29 | 31m | Feb. 6 | 9 | 12

Rachel Portman/Nicholas Petreli

Grand Underwriter—Mr. and Mrs. D. Bradley McWilliams

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* Houston Grand Opera debut  † Houston Grand Opera Studio artist  ‡ Former Houston Grand Opera Studio artist  § Alternate cast/date  ± Alternate conductor
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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.

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To pre-order food and beverages at the Grand Foyer Café prior to the performance, call Aramark at 713-250-3650. 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.

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Valet parking is a benefit of membership for Patrons Circle and National Patron 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@houstongrandopera.org.
Out of Character: LIUDMYLA MONASTYRSKA

Liudmyla Monastyrska will turn 40 next year, but she already has a full two decades of professional life as an opera singer under her belt. She has come to HGO once again to open a season for us—this time in the title role of Tosca—after a triumphant Aida in 2013.

Monastyrska made her stage debut in her native Kiev, Ukraine, as Tatyana in Eugene Onegin—when she was only 20, an age that seems impossibly young for a professional operatic debut in a principal role. The feat is even more impressive when one considers that her parents were not trained musicians and she had only decided to pursue opera as a career in her late teens. But, as she explains with a delightful laugh that comes from deep inside, “I had very good teachers—and I was not the last student in the class!”

She has a solid history as the doomed opera diva Tosca. After numerous performances in the role at the Ukraine National Opera, where she was already a star, she received a last-minute call in 2009 to sing the role for Deutsche Oper Berlin. That turned out to be the proverbial big break and brought her to the attention of numerous other companies, including, indirectly, HGO. HGO Director of Artistic Administration Diane Zola says that early in 2010, she received telephone calls from two different artists managers telling her about the “amazing” soprano they had heard as Tosca in those Berlin performances. Then, Monastyrska’s own manager, David Zavalkovski, contacted her. “He knew that I’m Ukrainian myself, and knew that I came to Moscow frequently,” says Zola. (Zola taught for some time at the International Vocal School, and later helped the Bolshoi begin a young artist training program, remaining as a consultant until recently.) When Zola’s counterpart in Berlin echoed the praises she’d already heard from the artists managers, Zola decided to make it a point to hear Monastyrska sing in Moscow if the soprano could meet her there. Zavalkovski agreed to bring her to Moscow.

“When Liudmyla opened her mouth to sing, I was blown away,” Zola recalls. “We had been looking for an Aida for our 2013–14 season, and I knew right away we had found her. No other company in the United States had hired her yet,” Zola says, noting that although HGO contracted her first, her first U.S. performances took place to great acclaim at the Metropolitan Opera late in 2012.

Despite her long history with the role of Tosca, Monastyrska says the Act II scene with Scarpia is still difficult for her, because of its vocal demands and raw emotional power. Her favorite moments are the first duet with Cavaradossi and the moment near the end of the opera when she holds her dying lover in her arms. At that moment, Tosca is no opera diva. Says Monastyrska: “She’s a woman in love.”

—Laura Chandler
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