With 2016 educational contributions exceeding $25 million, the Houston Livestock Show and Rodeo™ has reached a milestone of committing more than $400 million to Texas youth since 1932.
NIXON IN CHINA
JAN.
20 | 22m | 24 | 26 | 28

VERDI REQUIEM
FEB.
10 | 12m | 15 | 17 | 18
For information on all Houston Grand Opera productions and events, or for a complimentary season brochure, please call the Customer Care Center at 713-228-OPERA (6737).

Houston Grand Opera is a member of OPERA America, Inc., and the Theater District Association, Inc.

FIND HGO ONLINE:
HGO.org
facebook.com/houstongrandopera
twitter.com/hougrandopera
instagram.com/hougrandopera

For information about advertising in Opera Cues, contact Matt Ross at Matt@venturesmarketing.com.

FRESH AND FABULOUS
Always in Style in NINA
Day, Casual & Evening

Nina McLemore Boutique
1965 West Gray · Houston · 713.993.6662

New York, Aspen, Vail, Chevy Chase, MD, Atlanta, Palm Desert, Seattle, Scottsdale, San Francisco, Birmingham, MI, Cleveland, Chestertown, MD

www.ninamclemore.com
MOORES OPERA CENTER 2016–2017 SEASON
COME GET THE COMPLETE EXPERIENCE.

THE CRUCIBLE
OCT 21–24
showtimes
21 | 7:30 p.m.
22 | 7:30 p.m.
23 | 2:00 p.m.
24 | 7:30 p.m.

BY ROBERT WARD
Witch-hunting fever has infected the town of Salem, turning neighbor against neighbor with devastating results. A searing indictment of mob psychology, Arthur Miller’s classic drama was written as a response to the McCarthy anti-Communist witch-hunts of the 1950’s. His play inspired this Pulitzer Prize winning opera by American Robert Ward. Sung in the original English with the English text projected above the stage.

THE SECRET MARRIAGE
Il matrimonio segreto
JAN 27–30
showtimes
27 | 7:30 p.m.
29 | 2:00 p.m.
30 | 7:30 p.m.

BY DOMENICO CIMAROSA
So, you’ve secretly married your father’s assistant, your father is a fool, your sister is a harpy, your maiden aunt is lusting after your new husband, and a wealthy English count has come to enter into an arranged marriage with your sister, but decides he’d much rather marry you instead. What could possibly go wrong? The Secret Marriage is considered to be the funniest opera of the 18th century. Come see why! Sung in the original Italian with English translation projected above the stage.

THE INSPECTOR
JAN 26–29
showtimes
26 | 7:30 p.m.
28 | 7:30 p.m.
29 | 7:30 p.m.

MUSIC BY JOHN MUSTO
LIBRETTO BY MARK CAMPBELL
An inspector from Mussolini’s Rome is paying an incognito visit to a small Italian village, sending everyone into a frenzy of comic obsequiousness, greed, and lust for power. American composer John Musto’s very funny adaptation of Gogol’s satirical play, The Government Inspector, premiered recently at Wolf Trap to rapturous reviews. Sung in the original English with the English text projected above the stage.

ROMEO AND JULIET
APR 7–10
showtimes
7 | 7:30 p.m.
8 | 7:30 p.m.
9 | 2:00 p.m.
10 | 7:30 p.m.

BY CHARLES GOUNOD
Lyrical music that will cause you to swoon makes this story of doomed love even more romantic than Shakespeare. Gounod’s opera proves that French is still the language of love. Bring a date, but don’t tell your parents. Sung in the original French with English translation projected above the stage.

COLLEGE OF THE ARTS BOX OFFICE
MONDAY–FRIDAY
8 a.m. – 4 p.m.
UH Wortham Theatre
3351 Cullen Blvd. Rm 133

PARKING
You can reach Moores Opera House, Dudley Recital Hall, and Organ Recital Hall from UH Entrance 16, at 3333 Cullen Blvd.
Free arts event parking is available in lot 16B after 6 p.m. Metered parking is available during the day.
The Box Office opens at the venue one hour prior to event.

Tickets and Info
713.743.1388
MSM Administrative Office
713.743.3099

uh.edu/cota/music/opera
CONTENTS

THE PROGRAM

32 JOHN ADAMS AND ALICE GOODMAN: NIXON IN CHINA
37 WHO’S WHO: NIXON IN CHINA
44 VERDI: REQUIEM
49 WHO’S WHO: REQUIEM

Cover design by Pattima Singhalaka.
This page: Photo by Michael Cooper, Canadian Opera Company

FEATURES

22 SHARING THE LOVE
A new HGO program makes opera affordable for young people.

24 IT’S A TOUCHDOWN!
HGO’s winter repertory is unusual—in a wonderful way.

27 REMEMBERING NIXON

51 UNSUNG HEROES:
Melissa Williford

DEPARTMENTS

6 Welcome
16 News & Notes
54 HGO Studio
56 HGOco
58 Spotlight
59 Special Events
63 Impresarios Circle
67 HGO Donors
76 Calendar
77 Upcoming Operas
79 Your HGO
80 Out of Character: Angela Meade
TEXAS ROOTS

Houston Trust Company was founded in 1994 by eight families with long histories in Houston to serve the needs of families like theirs. As the largest private trust company in Texas, we offer:

- Local ownership and decision making
- Multi-generational focus
- Truly independent investment management

Please call 713.651.9400 for more information or visit www.houstontrust.com.
Welcome to the Wortham Theater Center. Whether you have come to see Nixon in China or the Verdi Requiem, you are in for an unforgettable experience.

Anyone who listens to the Composers Datebook segments on public radio will hear this trademarked tagline at the end: “Reminding you that all music was once new.” To us, it’s a reminder that some of the most revered works in the repertoire were so ahead of their time that they didn’t immediately win the acclaim they now enjoy, often because they broke new ground in subject matter or musical style. Nixon in China, the first opera for both John Adams and Alice Goodman, broke new ground on both counts when we premiered it at HGO in 1987, and the critical reception was mixed. As time went by, however, the opera found its audience, and now it comes back to our stage as an international success. We are delighted to bring Nixon back for its 30th anniversary in this insightful production by James Robinson—we welcome him and his team along with conductor Robert Spano and a fantastic cast headed by HGO Studio alumnus Scott Hendricks in the title role.

After a brief hiatus while Houston hosts Super Bowl 2017, we will perform the Verdi Requiem for the first time. Even though the requiem mass as a liturgical form had already been around for centuries, Verdi’s was like no other, and it sounded very new when it premiered in 1874: it wasn’t traditional religious music, and yet, while it was operatic in intensity and scope, it wasn’t traditional opera, either. But public opinion caught up with it, and today it is a beloved staple of the choral repertoire, performed regularly in opera houses and concert halls. We welcome our four soloists—soprano Angela Meade in her HGO debut, mezzo-soprano Sasha Cooke, tenor Alexey Dolgov, and bass Peixin Chen, an HGO Studio alumnus. We are also thrilled to showcase 180 members of our resident performing forces—the superb HGO Orchestra and the finest opera chorus in the country, the HGO Chorus under the brilliant leadership of Richard Bado, who has wanted to do the Verdi Requiem at HGO for many years. Together, they will make the Brown Theater resonate with Verdi’s sublimely joyful, sometimes terrifying, and ultimately transcendent music.

Thank you for joining us. We hope you enjoy the performance.

Sincerely,

Patrick Summers
Artistic and Music Director
Margaret Alkek Williams Chair

Perryn Leech
Managing Director
Launching in September 2016 at British International School of Houston

The Juilliard-Nord Anglia Performing Arts Programme.

To learn more about our innovative performing arts curriculum developed by The Juilliard School in collaboration with Nord Anglia Education, our new campus opening in August 2016 in Katy, or to attend an information session visit www.bishouston.org or call 713 290 9025.

Now accepting applications for students from Pre-Kindergarten through High School.
BoD 2016 | 17

James W. Crownover
Chairman of the Board

Lynn Wyatt
Vice Chairman of the Board

John Mendelsohn, M.D.
Senior Chairman of the Board

Beth Madison
Chairman Emeritus

MEMBERS AT LARGE

Judy Agee
HGOco Committee Chair

Richard E. Agee

Robin Angly
Development Committee Chair

John S. Arnoldy

Marcia Backus

Philip A. Bahr

Michelle Beale
Development Committee Chair

Astley Blair
Audit Committee Chair

Pat Breen

Janet Langford Carrig
Houston Grand Opera Endowment, Inc., Chairman

Zane Carruth

Anna Catalano
Marketing and Communications Committee Chair

Albert Chao

Donna P. Josey Chapman
Special Events Committee Chair

N. A. (Neil) Chapman

Mrs. Bobbie-Vee Cooney

Albert O. Cornelison Jr. *

Dan Domeracki

David B. Duthu
Governance Committee Chair

Larry Faulkner

Benjamin Fink

Dr. Ellen R. Gritz
Studio and Training Committee Vice Chair

Robert C. Hunter *

Alfred W. Lasher III

Perryn Leech

Claire Liu
Finance Committee Vice Chair

Richard A. Lydecker Jr.
Finance Committee Chair

Frances Marzio

Studio and Training Committee Chair

Brucie Moore

Sara Morgan

Terrylin G. Neale
Houston Grand Opera Endowment Inc., Senior Chairman

Franci Neely *

Ward Pennebaker

Cynthia Petrello

Gloria M. Portela

Allyn Risley
Development Committee Vice Chair

Glen A. Rosenbaum

Jack A. Roth, M.D.

Mark R. Spradling
General Counsel and Secretary; Audit Committee Vice Chair

Harlan C. Stai

Patrick Summers

Ignacio Torras

John G. Turner

Margaret Alkek Williams

Frederica von Stade
Honorary Director

Samuel Ramey
Honorary Director

* Senior Director

Houston Grand Opera
ASSOCIATION CHAIRS

1955–58
Elva Lobit

1958–60
Stanley W. Shipnes

1960–62
William W. Bland

1962–64
Thomas D. Anderson

1964–66
Marshall F. Wells

1966–68
John H. Heinzerling

1968–70
Lloyd P. Fadrique

1970–71
Ben F. Love

1971–73
Joe H. Foy

1973–74
Gray C. Wakefield

1974–75
Charles T. Bauer

1975–77
Maurice J. Aresty

1977–79
Searcy Bracewell

1979–81
Robert Cizik

1981–83
Terrylin G. Neale

1983–84
Barry Munitz

1984–85
Jennifer M. Gross

1985–87
Dr. Thomas D. Barrow

1987–89
John M. Seidl

1989–91
James L. Ketelsen

1991–93
Constantine S. Nicandros

1993–95
J. Landis Martin

1995–97
Robert C. McNair

1997–99
Dennis R. Carlyle, M.D.

2004–07
Samuel Ramey

2007–09
Robert L. Cavnar

2009
Gloria M. Portela

2009–11
Glen A. Rosenbaum

2011–13
Beth Madison

2013–16
John Mendelsohn, M.D.

2016–present
James W. Crownover
TRUSTEES

Samuel Abraham
Gary Adams
Mrs. Anthony G. Aiuvalasit ‡
Thomas Ajamie
Edward H. Andrews III
Christos Angelides
Hon. Mary E. Bacon
Denise Bush Bahr
C. Mark Baker
Saúl Balagura, M.D.
Jonathan Baliff
Dr. Barbara Lee Bass
Martin D. Beirne
Judith A. Belanger
Linda Bertman
Wirt Blaffer
Dr. Michael Bloom
Adrienne Bond
Nana Booker
Margaret Anne Boulware
Tony Bradfield
Walter Bratic
Janet M. Bruner, M.D.
Melinda Brunger
Ralph Burch
Gwyneth Campbell
Mrs. Marjorie H. Capshaw
Sylvia J. Carroll ‡
Thierry Caruso
Joseph Carvelli
Hon. Theresa Chang
Anthony Chapman
Mathilda Cochran
Estela Cockrell
William E. Colburn
Christa M. Cooper
Sarah Cooper
Efrain Z. Corzo
Catherine Crath
Mary Davenport
Joshua Davidson
Darrin Davis
Sasha Davis
June Deadrick
Tracy Dieterich
Gislar R. Donnenberg
David Dorenfeld
Connie Dyer
Brad Eastman
Barbara Eaves
Warren A. Ellsworth IV, M.D.
Scott Ensell
Mark Evans
Richard E. Evans
Sheryl Falk
Dr. Mauro Ferrari
Carol Sue Finkelstein ‡
Richard Flowers
Patricia B. Freeman
Carolyn Galfione
Sandra S. Godfrey
Michaela Greenan
Fred Griffin
John S. Griffin
Lynn Guggolz
Claudio Gutierrez
A. John Harper III
Brenda Harvey-Traylor
Nancy Haywood
Michael Heckman
Robert C. Hewell ‡
Jackson D. Hicks
Todd Hoffman
Eileen Hricik ‡
Lee M. Huber
Richard Hussein
Joan B. Johnson
Carey Jordan
Marianne Kah
Stephen M. Kaufman
John Keville
Yolanda Knoll
Claudia Kreisle
Connie Kwan-Wong
Michele LaNoe
The Honorable Sheila Jackson Lee
Marcheta Leighton-Beasley
Dr. Mike Lemanski
David LePori
Carolyn J. Levy
Kevin Lipson
Heide Loos
Gabriel Loperena
Dr. Jo Wilkinson Lyday
Andrea Maher
Michael Malbin
Michele Malloy
Ginger Maughs
R. Davis Maughs
Mrs. Alexander K. McLanahan ‡
Robert C. McNair
Miss Catherine Jane Merchant ‡
Jerry Metcalf
Mark Metts
Alexandra Mitch
Sid Moorhead
Frank Neukomm
Charlene Nickson
Beverly Ogilvie
John B. Onstott
Maria Papadopolous
Marion Roose Pullin ‡
Gary Reese
Todd Reppert
Jill Risley
David Rowan
Jean B. Rowley ‡
Thomas Rushing
Nan Schissler ‡
Helen Shaffer
Denmon Sigler
Hinda Simon
Janet Sims
Kristina Hornberger Somerville
C. Richard Stasney, M.D.
Ishwaria Stasney, M.D.
Dan Summerford
Rhonda Sweeney
Becca Cason Thrash
Dr. John F. Thrash
Betty Tutor
Birgitt van Wijk
De la Rey Venter
Alfredo Vilas
Marietta Voglis
Bob Wakefield
Honorable Alastair J M Walton
Beth Williams
Nancy Williams
Margarida Williamson
Helen Wils
Elsa Wolf ‡
R. Alan York
David P. Young
‡ Life Trustee
Houston Grand Opera is deeply appreciative of its Founders Council donors. Their extraordinary support over a three-year period helps secure the future while ensuring the highest standard of artistic excellence. For information, please contact Greg Robertson, chief advancement officer, at 713-546-0274.

The Leadership Council is a program designed to provide fiscal stability to Houston Grand Opera’s Annual Fund through three-year commitments, with a minimum of $10,000 pledged annually. We gratefully acknowledge these members.
Feeling Good Never Gets Old!

The Village of Tanglewood
713-977-1400
www.villageoftanglewood.com

The Village of The Heights
713-802-9700
www.villageoftheheights.com

The Village of Meyerland
713-665-4141
www.villageofmeyerland.com

The Village of River Oaks
713-952-7600
www.villageofriveroaks.com
Opening Soon!

Now this is living!

An exceptional Houston location that offers epicurean inspired cuisine, enriching programs, luxurious apartment homes, individualized services and signature amenities. The Village distinctive lifestyle is centered around you and the life you deserve.

New Year
New Home!

Live Life Well
www.rcmseniorkliving.com
Excellence on stage: Houston Grand Opera is internationally acclaimed for it. Ensuring the exceptional quality of our productions and the creativity of our artistic forces—singers, conductors, directors, designers—is our highest priority. The art we make onstage is the foundation for everything we do.
A Selection of Multicolored Sapphire and Diamond Jewelry

Preferred Jeweler of Houston Grand Opera
Houston Grand Opera gratefully acknowledges
THE FOLLOWING SUPPORTERS

NIXON IN CHINA

GUARANTOR
Vinson & Elkins LLP

GRAND UNDERWRITER
National Endowment for the Arts

UNDERWRITERS
Boulware & Valoir
Frost Bank

Verdi REQUIEM

GRAND UNDERWRITER
Edward and Frances Bing Fund

UNDERWRITER
The Fulton Family, in loving memory of Colin Fulton
Winston & Strawn LLP

Weeknight Series is supported in part by Schlumberger.
Mostly Friday Series is supported in part by Susan and Fayez Sarofim.

HGO would like to dedicate these performances of Verdi’s Requiem to the memory of Colin Fulton (1959–2016). We celebrate Colin’s life, his passion for music, and his love for his family, who have supported these performances in his honor.
BEETHOVEN'S FIDELIO

What is the cost of freedom?
Is there a limit to love?
Is there a limit to hope?

March 31, 8:00 PM | April 2, 2:30 PM

Experience a riveting semi-staged performance of Beethoven's only opera.

Andrés Orozco-Estrada, conductor
Rebecca Von Lipinski, soprano (Leonore)
Russell Thomas, tenor (Florestan)
Lauren Snouffer, soprano (Marzelline)
Nathan Stark, bass (Rocco)
Joshua Dennis, tenor (Jaquino)
Alfred Walker, bass-baritone (Don Pizarro)
Houston Symphony Chorus Chamber Choir, Betsy Cook Weber, director
Tera Faircloth, director

Tickets: from $25
houstonsymphony.org | (713) 224-7575
FOR THE LOVE OF READING
A book drive to benefit the local organization Books Between Kids kicked off at the Wortham Center Tree Lighting on November 23. This year, Houston Grand Opera was joined by Houston Ballet in the effort to collect gently used children’s books to be distributed to children in need. Both HGO and HB invited staff and ticket holders to bring books to the Wortham Center throughout the run of their respective holiday performances: HGO’s world premiere of It’s a Wonderful Life and HB’s The Nutcracker. Nearly 300 books were collected, thanks to generous patrons and to Trent Hale of Books Between Kids, who coordinated the effort. The presence of books in the home has been named by experts as the single most important predictor of academic success.

AMOR IN ANY LANGUAGE
Opera to Go! presents an exciting new bilingual adaptation of Rossini’s beloved comic masterpiece The Barber of Seville. Language barriers and a stubborn uncle threaten two young lovers while opera’s most famous barber, Figaro, plays the role of translator. This 45-minute rendition sung in English and Spanish tours to schools, libraries, and community centers January 30–May 19, 2017. Don’t miss a chance to see it first with free public performances at the Heinen Theatre (3517 Austin St.) on Saturday, February 4, at 9:30 and 11:15 a.m.

COMING IN MARCH
Some Light Emerges, HGO’s 63rd world premiere, is a chamber opera set in Houston’s iconic Rothko Chapel. This exciting new work spans four decades and presents the stories of five different people whose lives are affected by a visit to the Chapel. Concurrently, the narrative chronicles the struggles and triumphs of Dominique de Menil, who commissioned the Chapel, in realizing her dream. Written by composer Laura Kaminsky and co-librettists Mark Campbell and Kimberly Reed, the HGOco-commissioned work will premiere at the Ballroom at Bayou Place, 500 Texas Street (just across from the Opera), on March 16 and 17, with performances at 7:30 p.m.

SPRING BREAK AT DISCOVERY GREEN
HGOco is excited to return for three days of free musical fun at Discovery Green during Spring Break. Join us for interactive storytelling, singing, and games, March 15, 16, and 17 between 11 a.m. and 1 p.m. Discovery Green (1500 McKinney St.) is a gem of downtown Houston that offers free activities for the whole family to enjoy.
THE RING
WAGNER

HOUSTON
2014–2017

DAS RHEINGOLD
APRIL 11–26, 2014

DIE WALKÜRE
APRIL 18–MAY 3, 2015

SIEGFRIED
APRIL 16–MAY 1, 2016

GÖTTERDÄMMERUNG
APRIL 22–MAY 7, 2017

RING LEADERS

PREMIER GUARANTORS
Mr. John G. Turner and
Mr. Jerry G. Fischer
Houston Grand Opera
Endowment, Inc.
Medistar Corporation

GRAND GUARANTORS
Robin Angly and
Miles Smith
Mrs. Janice Barrow
BBVA Compass
Carol Franc Buck
Foundation
Dr. Jack A. Roth and
Dr. Elizabeth Grimm

GUARANTORS
Louise Chapman
Chevron
Mathilda Cochran
Houston Saengerbund
Donna Kaplan and
Richard A. Lydecker
Beth Madison
Sharon and
J. Landis Martin
Will L. McLendon
Dr. and Mrs. John
Mendelsohn
Miss Catherine Jane
Merchant
Elizabeth Phillips

C. Howard Pieper
Foundation
Donald and
Rhonda Sweeney
Robert Turner, in honor of
John G. Turner
John C. Tweed
Birgitt van Wijk
Sherrill and Roger Winter

Muffy and
Mike McLanahan
Norton Rose Fulbright
The Vaughn Foundation
William V. Walker

UNDERWRITERS
William E. Colburn
Frances Marzio
Chuck and Michelle Ritter
The Stedman West
Foundation
Nancy and Sid Williams

For information on providing leadership support for the Ring, please contact Greg Robertson at 713-546-0274.
Dear Opera Patron,

Welcome to Houston Grand Opera’s performance of John Adams’s *Nixon in China*. Vinson & Elkins LLP is thrilled to support the return of this groundbreaking work to the stage that launched it 30 years ago, in the inaugural season of the Wortham Theater Center.

Vinson & Elkins is an international law firm with approximately 700 lawyers across 16 offices worldwide. Our lawyers and staff truly believe in the value of giving back to the communities we serve, and we especially value the tradition of supporting the arts in our hometown of Houston and across the globe.

We’re proud of our longstanding partnership with HGO, which includes providing pro bono legal services, special event hosting, board leadership, and support of world-class productions like this one.

Thank you for attending HGO and we hope you enjoy this performance of *Nixon in China*.

Sincerely,

Scott N. Wulfe
Managing Partner
We applaud the artists and patrons who invest in our community.

Diversify your Assets: Invest in the Arts.

We applaud the artists and patrons who invest in our community.

SOUTH TEXAS MONEY MANAGEMENT LTD

Helping individuals, individually.

SAN ANTONIO | AUSTIN | HOUSTON | DALLAS | CORPUS CHRISTI

1.866.805.1385 | STMMLTD.COM

painting: “Opera” by Alex Kenevsky, c. 2005
Dear Opera Patron,

On behalf of Schlumberger, welcome to Houston Grand Opera for the winter performances of John Adams’s Nixon in China and HGO’s first-ever performance of Verdi’s Requiem. We are proud to support the Schlumberger series for HGO’s thrilling 2016–17 season.

Schlumberger is the world’s leading supplier of technology, integrated project management, and information solutions to the energy industry. Employing over 115,000 people in more than 85 countries, Schlumberger exemplifies global citizenship through the diversity and integrity of our workforce.

Since 1996, Schlumberger has been a lead supporter of HGO. We are proud to invest in cultural resources like HGO, which helps to make Houston a global leader in arts and culture and shares great opera with over 200,000 Houstonians each season.

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
KEEPING ELITE PERFORMERS IN THE SPOTLIGHT.
THAT’S THE DIFFERENCE BETWEEN PRACTICING MEDICINE AND LEADING IT.

At Houston Methodist, we’re proud partners in helping artists achieve peak performance, week in and week out. We have decades of experience supporting the total health needs of performers from around the world — which is why the best artists rely on us not just to get them healthy, but to keep them that way. We then use this experience to treat every patient with the same elite level of specialized care.

For a physician referral or appointment, visit houstonmethodist.org or call 713.730.3333.
When people ask me to retell my earliest memories, all I can say is that I remember music,” says 17-year-old Sarah Borrero, a student at Cypress Ridge High School who has been an HGO subscriber with her father since 2009. “Music made me dream about all its wonders, stories, and brightness. Music is the promise of hope.”

Opera is perfect for young people—and more of them are discovering the art form all the time. According to Sarah, “Opera teaches us that we can be heroes; it shows us that love, ideals, truth, and enlightenment are worth fighting for.”

All of us at HGO believe that the arts are essential to a complete education. That’s why it’s so important for HGO to give young people every chance we can to make that discovery. This season, Houston
Grand Opera announced the launch of a new affordable ticket option called Pay Your Age, and it's making opera accessible to more young people than ever.

Pay Your Age tickets are available for people under the age of 25 for each main-stage performance. These tickets are purchased over the phone (713-228-6737) and picked up at Will Call. HGO also offers discounted under-25 subscription packages starting at $125 for 7 shows, or $18 per show.

The Pay Your Age program is part of HGO's NEXUS Initiative for affordability. NEXUS provides free and discounted tickets to HGO's main-stage performances for student and community groups, along with free and low-cost performances in community venues across the region, such as Miller Outdoor Theatre. Since the program was launched in 2007, over 225,000 Houstonians have experienced opera for free or at a substantial discount thanks to NEXUS.

“This is a great way for younger Houstonians to experience a thrilling theatrical and musical evening at an affordable price,” says Perryn Leech, HGO managing director. “Many opera lovers started out not knowing what to expect and then got hooked. There’s a reason why opera has been such a lasting art form.”

“Because opera is an intersection of so many art forms—music, theater, dance, literature, and more—it offers young people the opportunity to witness firsthand the power of grand-scale collaboration,” says Austin Hunt, a choir director in Conroe Independent School District who encourages his students to attend HGO performances. “In times like ours, our souls thirst for such expressions of unity and fellowship. The musicians, patrons, and music lovers of tomorrow need to see what is possible when artists of every kind come together for a common cause.”

Pay Your Age tickets aren't just great for young adults—if you look around the Wortham Theater Center this season, you’ll also see young children staring at the stage in wide-eyed wonder.

When nine-year-old Lexi saw her first opera at HGO, “she was on the edge of her seat. She didn’t put down her binoculars the whole time,” recalls her father, Dave, a Bellaire real estate agent. It was The Magic Flute, and her favorite character was Papageno. They returned for four more operas, including Wagner’s five-hour Siegfried, though The Magic Flute remained Lexi’s favorite.

When her birthday came, Lexi asked for season tickets so she could get closer to the stage. Thanks to her grandparents and the Pay Your Age program, this fall they sat in the orchestra section for The Elixir of Love. “Lexi loved it, and she didn’t need the binoculars,” Dave notes. Now Elixir is her second favorite opera. “The program worked,” enthuses her mom, Lagenia. “You have a lifelong fan!”

The vital first exposure to the performing arts is changing the lives of young Houstonians for the better—and we can't do it without your support. At HGO, only about a quarter of our budget comes from ticket sales. The rest comes from the generosity of donors who are passionate about the arts, and who know that nothing ignites a spark of curiosity and creativity in young hearts quite like the magic of opera. Each gift toward HGO makes an incredible impact. All it takes is one “first” to transform people like Lexi and Sarah forever.

HGO is deeply grateful to the lead supporters who make affordable ticket pricing possible through the NEXUS Initiative. Thank you!

Anchorage Foundation of Texas
The Brown Foundation, Inc.
The Wortham Foundation, Inc.
Nabors Industries
Shell Oil Company
HGO’S UNUSUAL WINTER REPertoire:

GOING FOR

TOUCHDOWNS
We are happily seizing a rare opportunity this winter, necessitated by the presence of the Super Bowl in Houston, which I’ve heard is a sports tournament of some import. We welcome the National Football League to our city, of course, and though their temporary appropriation of our theater meant we could only present one staged opera this winter, we are thrilled to have the rare opportunity to present one of the greatest operatic-sized works ever written, Verdi’s powerful Requiem, showcasing our two brilliant performing ensembles, the Houston Grand Opera Orchestra and Chorus.

The Latin Mass, the text of which remains unchanged since the Reformation, has inspired countless musical works, some for actual performance within a service; others, like Verdi’s, were written more for secular reflection. Verdi’s Requiem differs from those of other composers in that it demands operatic performing forces. Our performances will include the largest chorus we’ve ever presented, 120 voices, that musically interacts with a quartet of soloists much as they do in a Verdi opera. The score of the Requiem depicts a wider range of emotions than would normally be associated with religious music, everything from the terrifying musical images of afterlife punishment for our earthly deeds to an endlessly blissful peace cradled in comfort and liberty.

Much of the history of Western music has involved the writing of masses, and the art of opera has always been uniquely influenced by liturgical music, as crises of faith fuel the dramatic engine of many great operas. Verdi’s Requiem, though, was as much a political statement as a religious one. The catalyst for writing the Requiem was the death of the Italian novelist and poet Alessandro Manzoni—in fact, the piece’s official name is Requiem Mass for the Anniversary of the Death of Manzoni. Manzoni was one of the greatest literary figures of the 19th century, and his 1827 novel I promessi sposi was a symbol of Italian patriotism in the face of the occupying Austro-Hungarian empire. It was a novel that carried within it all of the themes that Verdi would explore in his many operas over the course of his long lifetime: the limitless potential for hypocrisy and corruption in large institutions, the power of love over all, and the dangers of imperialism. Verdi’s Requiem is an elegy for an entire era exemplified by one man, and it shares the repertoire with an opera about a more recent historical figure who also came to symbolize his age.

Returning home to the company that premiered it 30 years ago, Nixon in China, by John Adams and Alice Goodman, is one of the most memorable of HGO’s many world premieres. It redefined and reinvented the genre by placing opera back where it had always been at its greatest: in the mythological reimagining of power and pathos and in illuminating the inner lives of characters we thought we already knew. As with the greatest works of art, its truth is in the capturing of an emotional moment, not simply in the rendering of its events. Nixon in China can well be seen now, as it decidedly was not upon its premiere, as the start of game-changing resurgence of American opera and the launching pad of the diverse array of composers and creations we are now seeing emerge in the artistic landscape of this country.
both in opera houses and commercial theaters. In the 60 years prior to *Nixon in China*, perhaps a dozen new operas had success with the public. In the 30 years since its Houston premiere, twice that number have found a voice with the public and are, somewhat glacially, entering the repertoire. The creative fire is burning again, and *Nixon in China* played an enormous role in igniting it.

The events depicted in *Nixon in China* were, at the time of the opera’s composition, just 15 years old, the same temporal distance we have now to the September 11 terrorist attacks. The action of the opera is pre-Watergate, pre-resignation Richard Nixon, and falls within the long theatrical tradition of *fantasia*, with a lyrical and dramatic sweep that links it with operatic traditions. It was the first opera of any era to feature so many characters then still living: the Nixons, Madame Mao, and Kissinger. Richard Nixon never saw a live performance of it, but as he was obsessively curious about everything written and said about him, he likely saw the *Great Performances* telecast of the original Houston performances. Kissinger apparently did not like his operatic incarnation, since the creators portrayed him as a comic foil to the portentous historic event that is the focus of the drama.

John Adams is one of a set of composers who were contemporaneously lumped together as minimalists. Minimalism fused many influences: rock music; the unexplored limits of percussion instruments; emerging electronically produced techno-music; and native African, South American, and subcontinent folk traditions; but the term ultimately derived from its stripping away of music’s harmonic complexity and décor, taking it back to a triadic simplicity that was immediately accessible and tonally hypnotic.

Adams’s compositional voice is unique in the history of Western music, though, because of the phenomenal rhythmic complexity and visceral propulsion of his works. It is this quality that gives *Nixon in China* a dramatic feeling never experienced before in opera: a thrilling and terrifying machine that artistically foretold the velocity of our information age and, like the *Requiem*, feels like a warning.
AN OPERATIC JOURNEY

BY JOHN ADAMS
Richard Nixon had been the bogeyman of my young manhood. My mother, an ardent liberal and tireless volunteer for the New Hampshire Democratic Party, had infected me from an early age with a fascination for politics. Since our town of Concord was the state’s capital, politics, particularly big-time presidential politics, seized the attention of the local population for months at a time. My mother had even once hosted a ladies’ tea for Rose Fitzgerald Kennedy, JFK’s mother. To me, Nixon’s ability to get any votes at all against the charismatic and handsome John F. Kennedy was difficult to understand.

As a 13-year-old I watched the famous 1960 television debates, verbal duels in which the still-new medium of television had treated Nixon unkindly, revealing his sweaty forehead, dry mouth, and shifty eyes. Kennedy won the debates and the election.

By the time I graduated from college, Richard Nixon, stubborn and tenacious, petty and Machiavellian, had made his comeback and was now president. In the winter of 1972, I watched on a tiny black-and-white television while Air Force One landed on the tarmac of Peking, and Richard Nixon, followed by Pat and Secretary of State Henry Kissinger, descended the jet’s ramp to be greeted by Chou En-lai, the premier of the People’s Republic. It was a bold gesture, this idea of walking straight into the Communist heart of darkness and offering a good old Rotarian handshake to the natives, those same Chinese who up to then, as we’d been often warned, represented every imaginable barometer of inscrutable cunning, naked aggression, and careless affront to our cherished notions of representative democracy. But Nixon fancied himself a pragmatic businessman who listened to other businessmen, and China, give or take a few annoying issues about personal liberty and human rights, was, well, an irresistibly attractive market for our patriotically manufactured American goods. When Nixon stepped out of the plane that February day in Peking the veil of mystery that had enveloped the great Chinese continent and its billion-plus people began to part.

The next day brought us the shocking images of Mao Tse-tung greeting the president—the famous handshake more earth-shattering in its import than landing a man on the moon. Lo and behold, Mao
had long since ceased being the stolid, confident icon of a million posters and little red books, the Chairman whose face adorned student dorm rooms in the West and factory workplaces in the East. Rather, he was now revealed as a frail, trembling octogenarian, barely able to rise out of his chair long enough to endure the photo op with the grinning president. The Cultural Revolution, the horrific civil war that pitted young against old and son against father, remained an open wound in the nation’s psyche. The memory of it was still fresh, and its most high-profile instigator, Chiang Ch’ing, aka Madame Mao, had only recently been blocked from abusing her increasingly feeble husband’s bully pulpit to terrorize the cultural and political life of this very large, very poor, isolated nation.

Eleven years later, when Peter Sellars proposed an opera about the Nixon visit, my own antipathy toward that president who’d tried to draft me and send me to fight in Vietnam had not even begun to reach equanimity. In the meantime Nixon had been thoroughly disgraced by Watergate, and the American love for a good rehabilitation story had yet to be extended to him. Nixon, nevertheless, was undaunted, and he had written books attempting to establish himself as a wise elder statesman. Now Ronald Reagan was president, and it was trickle-down Morning in America. The more I thought about it, the better I liked the idea of putting Richard Nixon to music. I called Peter and told him that my preference would be a libretto by a real poet. The artifice of verse might lift the story and its characters, so numbingly familiar to us from the news media, out of the ordinary and onto a more archetypal plane. Peter called back, mentioning a classmate of his from his Harvard years. She had not written a great deal of poetry, but he had a hunch that she would be right for the project. In December 1985 Alice Goodman, Peter Sellars, and I met to begin work on Nixon in China. Appropriately, we met at the Kennedy Center in Washington, D.C. Being able to plan the scenario of Nixon in China from within the walls of one of the seats of national power was an undeniably subversive pleasure.

Nixon’s visit to China, itself a carefully staged media event, overflowed with an abundance of themes to pick from. On one level it signified a clash of the titans. Nixon and Mao virtually embodied the 20th century’s great agonistic struggle for human happiness: capitalism versus communism; the market economy versus the social welfare state. The lead characters were so vivid they literally cried out for operatic treatment, and Alice shrewdly caught the essence of each. Nixon’s “News” aria, sung on
the tarmac as he emerges from Air Force One, moves from presidential vanitas (“when I shook hands with Chou En-lai... the whole world was listening”) to political visionary (“simply achieving a great human dream”), to a sudden mood swing in the direction of sour suspicion (“the rats begin to chew the sheets”). Mao’s apothegmatic utterances, in part inspired by Alice’s careful reading of his own poetry and of course of his famous little red book, stand in stark contrast to the small-town chamber of commerce language of Nixon.

The female roles were every bit as appealing to me as the men’s. Pat Nixon is the quintessence of middle-American womanhood, obedient and submissive, bowing to the historical imperative of her husband’s ego, and going through the ritual motions of her office while doing her best to conceal the pain that public life has visited upon her. Off camera she sneaks a cigarette and two aspirin to relieve one of her chronic splitting headaches.

The explosive antipode to Pat’s humility and selflessness was Chiang Ch’ing, Mao’s wife and coconspirator, a woman inflated with power and willing to use it to accomplish her agenda of permanent revolution and bring the entire country almost to a halt in a frenzy of violence and paranoia. Among U.S. radical feminists, Chiang Ch’ing had become a sympathetic figure, a woman who had dared to mess with the male power elite in a Communist state and then, stubbornly unapologetic at her own trial, had been condemned to death for her ambition. Among Peter’s first impulses upon conceiving the opera was to stage one of the lurid ballets that Madame Mao had sponsored in the hope of creating a new genre of people’s art. These ballets, first performed in theaters and then later made into films, usually featured peasants in a victorious struggle against villainous landowners, and they were meant as vehicles to carry the revolutionary message in a form of accessible dance, song, and theater.

On their visit to Peking, the Nixons had been treated to a performance of the most famous of Madame Mao’s ballets, The Red Detachment of Women. It tells the story of Wu Ching-hua, daughter of a poor peasant, who is chained to a post by a sadistic tyrant from the south. She escapes his evil clutches, almost dies in doing so, and falls under the spell of a handsome Red Army cadre, Hung Chang-ching. From him she learns the virtues of communism and self-sacrifice. The peasants revolt. There is a tropical storm, a fight, revenge, victory. The handsome cadre is wounded and dies, but the young girl takes up his cause and, under the banner of Chairman Mao, she does away with the wicked tyrant and leads her fellow soldiers on to proletarian triumph.

Act II of Nixon in China climaxes with a surrealist enactment of this same ballet. The Nixons are seated in an audience to the side, and when the curtain rises they are visibly shocked by the sight of a shapely young peasant girl, dressed in red pajamas, lashed to a stake while a leering landowner cruelly taunts her with a whip. The Nixons are scandalized, especially when Pat begins to notice an alarming likeness between the heavy-breathing tyrant in the play and Secretary of State Kissinger, who is strangely missing from the presidential party. At the crucial moment in the ballet, Madame Mao unexpectedly appears from behind the audience and starts screaming stage directions at the dancers. A whirl of confused activity follows that is brought to a sudden standstill by Madame Mao’s grand coloratura aria “I am the wife of Mao Tse-tung.”

In the third and final act, the main characters all appear alone in their bedrooms, each lost in his or her own recollections. They are undressed, both literally and figuratively. It is left to Chou En-lai, the only one of the leaders who appears to have a grasp of the human cost of history, to sing the final elegiac words: “How much of what we did was good? Everything seems to move beyond Our remedy. Come, heal this wound. At this hour nothing can be done. Just before dawn the birds begin, The warblers who prefer the dark, The cage-birds answering. To work! Outside this room the chill of grace Lies heavy on the morning grass.

The two-year period I spent composing Nixon in China was a steep learning curve, but I reveled in it. I found I loved creating character through my choices of harmony and rhythm. To begin, I asked myself, “What kind of music would best describe the psyche of Richard Nixon?” The answer seemed obvious: white big-band music from the Swing Era. It was the music of my parents and it conveyed to me the ideal of Nixon’s imagined Middle America. Thus a big band became the nucleus of the orchestral sound, a sound heavy on
brass and winds and further padded by the addition of four saxophones. But jazz was only one of many elements in the score. For our reenactment of The Red Detachment of Women my goal was to create ballet music that would sound as if it had been composed not by a single composer but by a committee. I’d noticed when watching films of these Chinese Communist ballets that the music, rather than being indigenous Chinese music, had sounded instead like very bad imitations of Russian and French ballet music.

There are moments in the score to Nixon in China that are among my favorites of all the music I’ve ever composed: the landing of Air Force One and Nixon’s “News” aria; the banquet toasts and “Cheers” chorus; and the final tender and melancholy minutes of the last act. Something about the story and the characters granted me a sense of freedom to write an American opera, an opera that is rooted in our peculiarly skewed political image of ourselves, an opera that aims to be both theatrically entertaining and psychologically acute.

The musical language of Nixon in China is difficult to summarize. Perhaps inspired by the primary colors of our American political campaigns and by the garish, oversaturated photos in contemporary Communist publications, I opted for my own version of Technicolor orchestration. At times, the orchestra functions like a giant ukulele underneath the vocal lines, chugging along with its pulses continually tripping up the listener’s expectations. Other moments are more patently Minimalist in texture and procedure. But I had the good fortune to understand one important thing even at that young age: that a good opera composer needs to be flexible and must learn to make his musical language capable of the slightest shift of mood or psychology on the part of his characters. Modernism, with its obsession for purity and rigor in musical rhetoric, had proven to be a debilitating artistic ground for effective music drama. My natural suspicion of orthodoxy and stylistic rigidity had given me a leg up when it came to writing for the stage.
Houston Grand Opera presents

NIXON IN CHINA

An Opera in Three Acts
Music by John Adams
Libretto by Alice Goodman
Brown Theater, Wortham Theater Center
Sung in English with Projected Text

CAST (IN ORDER OF VOCAL APPEARANCE)

Chou En-lai
Richard Nixon
Henry Kissinger
Nancy T’ang (First Secretary to Mao)
Second Secretary to Mao
Third Secretary to Mao
Mao Tse-tung
Pat Nixon
Chiang Ch’ing (Madame Mao Tse-tung)
Hung Ch’ang-ch’ing
Wu Ching-hua

Chen-Ye Yuan ‡
Scott Hendricks ‡
Patrick Carfizzi
Yelena Dyachek *†
Hildebrand Foundation Fellow
Megan Mikailovna Samarin †
Michelle Beale and Dick Anderson Fellow
Zoie Reams †
The Evans Family/John G. Turner and Jerry G. Fischer Fellow
Chad Shelton ‡
Andriana Chuchman *
Tracy Dahl
Evan Copeland *
Kaitlyn Yiu *

A Houston Grand Opera production
Houston Methodist is the official health care provider for Houston Grand Opera.
United Airlines is the official airline of Houston Grand Opera.
Tenenbaum 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 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: Robert Spano
Director: James Robinson
Set Designer: Allen Moyer
Costume Designer: James Schuette
Lighting Designer: Paul Palazzo
Sound Designer: Brian Mohr *
Projection Designer: Wendall K. Harrington
Choreographer: Seán Curran *
Associate Choreographer: Nora Brickman *
Chorus Master: Richard Bado ‡
Musical Preparation: Patrick Harvey ‡, Emily Senturia ‡, Geoffrey Loff †

Stage Manager: Kristen E. Burke
Assistant Director: Katrina Bachus
Supertitles by: Paul Hopper

PRODUCTION CREDITS

Supertitles cued by: Daniel James

By arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright holder.
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 | NIXON IN CHINA

THE PERFORMANCE LASTS APPROXIMATELY 2 HOURS AND 59 MINUTES, INCLUDING ONE INTERMISSION.

The names of characters and cities are given in the forms that were popularly used at the time of Nixon’s visit to China. The pinyin names (Beijing, Mao Zedong, etc.) didn’t become the international standard until 1982.

ACT I
Scene 1
On Monday, February 21, 1972, contingents of army, navy, and air force circle the airfield just outside of Peking. Premier Chou En-lai, accompanied by a group of officials, strolls onto the runway just as The Spirit of ’76 lands. President Nixon and the First Lady disembark, followed by the rest of their party. Nixon and Chou shake hands and exchange pleasantries.

Scene 2
An hour later, President Nixon and Secretary of State Henry Kissinger meet with Chairman Mao. Chou is also in attendance, as well as three secretaries to Mao. Photographers are on hand to capture this historic occasion. Nixon and Kissinger attempt to discuss political concerns, but Mao’s side of the conversation is enigmatic. The Americans struggle to hold their own.

Scene 3
That evening, the Americans are honored at a banquet in the Great Hall of the People. The mood is euphoric. Premier Chou makes the first of the evening’s toasts, and the celebration continues into the night.

INTERMISSION

ACT II
Scene 1
Mrs. Nixon has gone on a sightseeing trip with her guides. At the Peking Glass Factory, she accepts a glass elephant from the workers with delight, remarking that it is a symbol of her husband’s political party. She also visits the Evergreen People’s Commune, the Summer Palace, and the Ming Tombs.

Scene 2
In the evening, the Nixons attend a performance of The Red Detachment of Women, a revolutionary ballet devised by Mao’s wife, Chiang Ch’ing. The ballet depicts a beautiful peasant girl (Wu Ching-hua) being tormented by one of her landlord’s lackeys, who bears an uncanny resemblance to Henry Kissinger. Mrs. Nixon is so agitated by this depiction of cruelty that she rushes onstage to help the girl. Chiang Ch’ing joins the action onstage to sing the praises of the Cultural Revolution.

SCENE SHIFT

ACT III
It is the last night in Peking. Everyone is exhausted from the last few days of the China visit. There is one more dance before everyone retires for the night. The Nixons recall the days when they were newlyweds, when he was in the navy, with all his ambition unfulfilled. Mao, Chiang Ch’ing, and Chou remember the days they spent in Yenan at the end of the Long March before they advanced on Peking. Everyone is lost in reminiscence, and eventually all fall silent. Chou is the last one to share his thoughts before going to bed.

HGO PERFORMANCE HISTORY
Nixon in China was commissioned by HGO and made its world premiere in October 1987 as one of three operas that opened the inaugural season at the Wortham Theater Center.
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
Hae-a Lee Barnes *
Miriam Belyatsky *
Rasa Kalesnykaite *
Chavdar Parashkevov *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Kana Kimura
Mila Neal
Rachel Shepard

VIOLA
Eliseo Rene Salazar *, Principal
Lorenzo Golofeev *, Assistant Principal
Gayle Garcia-Shepard *
Erika C. Lawson *
Suzanne LeFevre *
Dawson White *

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

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

FLUTE/PICCOLO
Seth Allyn Morris *, Principal
Christina Medawar †
Melissa Suhr

OBOE
Elizabeth Priestly Siffert *, Principal
Alison Chung *

CLARINET
Sean Krissman *, Principal
Eric Chi *
Molly Mayfield

BASSOON
Amanda Swain, Principal †
Conrad Cornelison †

SAXOPHONE
Marcos Colon
Aaron Martinez
Seth McAdow
Scott Plugge

FRENCH HORN
Sarah Cranston, Principal †
Kim Minson †
Spencer Park †
Jim Vassallo *
Randal Adams *
Barbara Butler
Charlie Geyer

TROMBONE
Thomas Hultén *, Principal
Mark Holley *
Kyle Gordon *

TUBA
Mark Barton, Principal †

HARP
Joan Eidman, Principal †

TIMPANI
Nancy Nelson, Principal †

PERCUSSION
Richard Brown *, Principal

KEYBOARD
Patrick Harvey ‡
Geoffrey Loft **
Lynn Guggolz/Ms. Marianne Kah Fellow
Peter Walsh **
Nancy and Ted Haywood/Stephanie Larsen Fellow

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

* HGO Orchestra core musician
† HGO Orchestra core musician on leave this production
‡ Former HGO Studio artist
** HGO Studio artist

BAYLOR UNIVERSITY SCHOOL OF MUSIC
Vocal Studies
Committed to Excellence

2016-2017 AUDITION DATES
Friday, December 2
Saturday, December 3
Friday, January 13
Saturday, January 14
Saturday, January 28
Friday, February 17
Saturday, February 18

For more information or to request an audition, visit baylor.edu/music
Houston Grand Opera

CHORUS

RICHARD BADO, CHORUS MASTER—The Sarah and Ernest Butler Chorus Master Chair
EMILY SENTURIA, ASSISTANT CHORUS MASTER

Dennis Arrowsmith
Megan Berti
G. Leslie Biffle
Christopher Childress
Patrick Contreras
Sybil Elizabeth Crawford
Ashley Duplechien
Ashly Evans
Julia Fox
Nancy Hall
Austin Hoeltzel
Jon Janacek

Joy Jonstone
Joe Key
Kirsten Lutz Koerner
Wesley Landry
Britany Lovett
Lindsay Lymer
Sarah Lysiak
Keenan Manceaux
Neal Martinez
Katherine McDaniel
Jeff Monette
Natasha Monette
Laura Elizabeth Patterson
Cristino Perez
Patrick Perez
Leigh Whitney Rosh
Paul Joseph Serna
Amy Sheffer
Brian Shicliffe
Kade Smith
Lauren Stocker
John Weinel
Jennifer Wright

CORPS DANCERS

Jacquelyne Boe
Joe Celej
Joshua William De Alba
Ben Delony
Kelsey Kincaid-Gibbs
Jerrica Mark
Emily Roy-Sayre

SUPERNUMERARIES

Emilia Haymon
Thomas Hickman
Lori Rutledge
Alli Villines
John Watkins

SPECIAL CREDITS

Blazek & Vetterling LLP—Houston, Auditors
C. Richard Stasney, M.D., Consulting Physician and Otolaryngologist
Seyfarth Shaw LLP, Immigration and Visa Attorneys
Vinson & Elkins LLP, Attorneys of Record
Shweiki Media, Printer, Opera Cues

The Wortham Theater Center is equipped with an FM assistive listening system, generously provided by the Houston First Corporation.
WHO'S WHO

JOHN ADAMS (UNITED STATES)
Composer
Works by composer and conductor John Adams are among the most performed of all contemporary classical music, including Harmonielehre, Shaker Loops, his Violin Concerto, Chamber Symphony, Doctor Atomic Symphony, and Short Ride in a Fast Machine. His stage works, all in collaboration with director Peter Sellars, include Nixon in China (commissioned and premiered in 1987 by HGO), The Death of Klinghoffer, El Niño, Doctor Atomic, A Flowering Tree, and The Gospel According to the Other Mary. His large-scale choral work On the Transmigration of Souls, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, received the 2003 Pulitzer Prize in Music. His Violin Concerto won the 1993 Grawemeyer Award. Governor Arnold Schwarzenegger of California honored him with the Governor’s Award for Lifetime Achievement for distinguished service to the arts in his adopted home state. Adams is an inductee of the American Academy of Arts and Letters, an NEA Opera Honors recipient, and a winner of the Nemmers Prize in Music Composition and multiple Grammy Awards. France has also named Adams a Chevalier of the Ordre des Arts et des Lettres. Recent works include Absolute Jest for string quartet and orchestra, commissioned for the San Francisco Symphony’s 100th anniversary; his Saxophone Concerto, written for internationally renowned saxophonist Timothy McAllister; and Scheherazade,2, his dramatic symphony for violin and orchestra, written for Leila Josefowicz. As a conductor, Adams appears with the world’s major orchestras in programs combining his own works with a wide variety of repertoire.

ALICE GOODMAN (UNITED KINGDOM)
Librettist
Alice Goodman was born in Minnesota in 1958 into a Reform Jewish family, and educated at Harvard and at Cambridge University. In 1985 she was approached by the director Peter Sellars to write the libretto to John Adams’s opera Nixon in China, a work that is now recognized as one of the major operas of the 20th century. Another collaboration with Peter Sellars, John Adams, and choreographer Mark Morris produced The Death of Klinghoffer, which premiered in Brussels in 1991. This opera recounts the execution of the wheelchair-bound Jewish passenger Leon Klinghoffer by Palestinian terrorists on board the Italian cruise liner Achille Lauro in 1984. Klinghoffer drew, and continues to draw, acclaim—and vocal condemnation from some quarters—for its sympathetic and humane portrayal of both the victims and perpetrators of political violence. In 1991, Goodman also translated The Magic Flute for Glyndebourne Festival Opera. In 1990, she was received into the Church of England. She studied theology at Boston University School of Theology and Ripon College Cuddesdon, and was ordained in the Church of England in 2001, serving curacies in the Diocese of Worcester. From 2006 until 2011 she was chaplain of Trinity College, Cambridge. In September 2011 she became rector of Fulbourn and the Wilbrahams. Her most recent work, a cantata, is a collaboration with the composer Tarik O’Regan: A Letter of Rights, for the 800th anniversary of Magna Carta. Her librettis will be published as a NYRB Classic in April 2017, under the title History is Our Mother: Three Librettis.

ROBERT SPANO (UNITED STATES)
Conductor
Conductor, pianist, composer, and pedagogue Robert Spano previously conducted The Magic Flute (2015), Eugene Onegin (2002), and Billy Budd (1998) at HGO. He is now in his 16th season as music director of the Atlanta Symphony Orchestra (ASO). He is also music director of the Aspen Music Festival and School. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah music festivals and has appeared as a guest with the New York and the Los Angeles philharmonics; the San Francisco, Boston, Cleveland, Chicago and Philadelphia orchestras; Orchestra Filarmonica della Scala; the BBC Symphony; and Amsterdam’s Royal Concertgebouw Orchestra. His opera performances include the Royal Opera, Covent Garden; Welsh National Opera; Lyric Opera of Chicago; and Seattle Opera. Spano began this season with cloth field: an art place of life, a collaboration with choreographer Lauri Stallings to a score he composed. Recent compositions include Sonata: Four Elements for piano as well as a new song cycle, both to be recorded for release on the ASO Media label. With the ASO this season, he conducts an all-Tchaikovsky program with guest soloist Joshua Bell and concerts featuring pianists Garrick Ohlsson, Pedja Muzijevic, and Stephen Hough. He will conduct Christopher Theofanidis’s Creation/Creator at the Kennedy Center’s 2017 Shift Festival and will conduct and record Orfeo with the ASO and ASO Chamber Chorus. Spano is one of only two classical musicians inducted into the Georgia Music Hall of Fame.

JAMES ROBINSON (UNITED STATES)
Director
James Robinson’s work at HGO includes The Abduction from the Seraglio (2008, 2002), a production he will return to direct this spring; Julius Caesar (2003); La bohème (2008, 2002); the world premiere of Daniel Catán’s Salisipuedes (2004); and Lucia di Lammermoor (2003). Robinson is artistic director at the Opera Theatre of Saint Louis, where he has mounted productions including Unsuk Chin’s Alice in Wonderland (American premiere), Peter Ash’s The Golden Ticket (world premiere), John Corigliano’s The Ghosts of Versailles (also presented at the Wexford Festival), and John Adams’s The Death of Klinghoffer. His production of Nixon in China has been seen throughout the United States and Canada. Robinson has directed new productions for San Francisco Opera (Norma, Il trittico, and Lélisir d’amore); the Canadian Opera Company, and ASO Chamber Chorus. Spano is one of only two classical musicians inducted into the Georgia Music Hall of Fame.
Company (Norma, Elektra, and Nixon in China); the Santa Fe Opera (Capriccio, Così fan tutte, and The Rake’s Progress); and New York City Opera (La bohème, Hansel and Gretel, and Il viaggio a Reims). His work has also been seen at the Australian Opera, the Washington National Opera, the Los Angeles Opera, the Seattle Opera, the Royal Swedish Opera, the Dallas Opera, the Minnesota Opera, and Chicago Opera Theater. Recent highlights include the critically acclaimed world premiere of Terence Blanchard’s Champion for the Opera Theatre of Saint Louis, an opera he directs at Washington National Opera this season. Next season, he will return to HGO to direct Julius Caesar and the world premiere of Ricky Ian Gordon and Royce Vavrek’s The House Without a Christmas Tree.

ALLEN MOYER (UNITED STATES)
Set Designer
Allen Moyer’s work has previously been seen at HGO in The Abduction from the Seraglio (2008, 2002), a production that is returning this spring; La bohème (2008, 2002) and the world premiere of Catán’s Salsipuedes (2004). Recent opera credits include Vanessa and La fille du régiment for the Santa Fe Opera, Emmeline and the world premiere of Jack Perla’s Shalimar the Clown for Opera Theatre of Saint Louis, Die Fledermaus for Canadian Opera Company and English National Opera, Orfeo ed Euridice for the Metropolitan Opera, and many productions for San Francisco Opera, Scottish Opera, Washington National Opera, Glimmerglass Opera, Welsh National Opera, Accademia Nazionale di Santa Cecilia, Wexford Festival, Seattle Opera, and New York City Opera, including Gertrude Stein and Virgil Thomson’s The Mother of Us All, Il trittico, Il viaggio a Reims, and La bohème (broadcast on Live from Lincoln Center). Broadway credits include The Lyons, Lysistrata Jones, the musical Grey Gardens (Tony/Drama Desk/Outer Critic’s Circle nominations and the 2006 Hewes Award from the American Theater Wing), After Miss Julie, The Little Dog Laughed, Twelve Angry Men (including the national tour), and The Constant Wife. Moyer is the recipient of a 2006 Obie Award for sustained excellence. He will design sets for HGO’s world premiere of Ricky Ian Gordon and Royce Vavrek’s The House without a Christmas Tree next season.

JAMES SCHUETTE (UNITED STATES)
Costume Designer
James Schuette’s work has previously been seen at HGO in the James Robinson productions of La bohème (2008, 2002) and Julius Caesar (2003). His recent work as a set and/or costume designer includes Vanessa at the Santa Fe Opera; Shalimar the Clown, 27, Ariadne on Naxos, and Emmeline at Opera Theatre of Saint Louis; Dolores Claiborne at San Francisco Opera; Macbeth at Glimmerglass Opera; and Norma at L.A. Opera. His work has also been seen at American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Arena Stage, Brooklyn Academy of Music, Berkeley Repertory Theatre, New York Theatre Workshop, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, Oregon Shakespeare Festival, Playwrights Horizons, Seattle Rep, Signature Theatre, Steppenwolf Theatre, Trinity Repertory Theatre, UCLAs Royce Hall, Wexner Center, Yale Repertory Theatre, Boston Lyric Opera, Chicago Opera Theatre, Seattle Opera, New York City Opera, Washington National Opera, and internationally. Upcoming projects include The Grapes of Wrath at Opera Theatre of Saint Louis and Champion and Alcina at Washington National Opera. He will design costumes for HGO’s world premiere of Ricky Ian Gordon and Royce Vavrek’s The House Without a Christmas Tree next season.

PAUL PALAZZO (UNITED STATES)
Lighting Designer
Paul Palazzo’s work has been seen previously at HGO in The Abduction from the Seraglio (2008, 2002) in the same production that will return to HGO this spring, and also in Don Pasquale (2006). He is a 1986 graduate of New York University’s Tisch School of the Arts and has designed the lighting for numerous opera productions across the globe for such companies as English National Opera, Canadian Opera Company, Portland Opera, Seattle Opera, Los Angeles Opera, Opera Theatre of Saint Louis, Boston Lyric Opera, Chicago Opera Theater, Minnesota Opera, Opera Colorado, Wolf Trap Opera, and Utah Opera. His dance credits include the 2007 world premiere of Mark Morris’s Italian Concerto. Broadway credits include the Roundabout Theatre’s production of Twelve Angry Men. His museum and installation work includes American Food 2.0 at the U.S. pavilion, Milan Expo 2015; and Infinite Variety: Three Centuries of Red and White Quilts for the American Folk Art Museum. Palazzo’s international base of corporate clients includes Hewlett-Packard, IBM, SAP, and Sony Electronics.

BRIAN MOHR (UNITED STATES)
Sound Designer/Mixer/Keyboard Technician
Brian Mohr can most often be found on tour with the Kronos Quartet, whose recent concerts span from Carnegie Hall and the Haydnsaal, to Abu Dhabi and the centennial memorial of the Armenian Genocide in Yerevan. He has spent nine summers as sound designer for the Sun Valley Summer Symphony, whose guests have ranged from Itzhak Perlman and Renée Fleming to Garth Brooks. As assistant sound designer for John Adams, Mohr has designed productions of his other works The Death of Klinghoffer, A Flowering Tree, On the Transmigration of Souls, and The Dharma at Big Sur and also assisted productions of Adams’s Doctor Atomic and The Gospel According to the Other Mary. Other opera work includes Golijov’s Ainadamar. Mohr is a graduate of the UCLA School of Theater, Film, and Television.
Your Support Matters

Ticket sales alone cover only 25 percent of HGO's annual costs. We rely on the generosity of donors like you to aid us in creating world-class, uncompromising operatic programs.

Your donation to HGO grants you exclusive benefits like valet parking, Masterson Green Room access, and invitations to our behind-the-scenes lecture series.

Will you support HGO with your Annual Fund gift today?

To donate or for more information, visit HGO.org/Giving or contact Jennifer Wijangco at 713-546-0704 or jwijangco@hgo.org.
Shalimar the Clown, Ariadhe on Naxos, The Pirates of Penzance, Nixon in China, Champion, 27, and The Daughter of the Regiment (Opera Theatre of Saint Louis); Oscar, Daphne, The Last Savage, and Dr. Sun Yet Sen (Santa Fe Opera); Létoile, Alcina, Turandot, and Haroun and the Sea of Stories (New York City Opera); My Life with Albertine (Playwrights Horizons); As You Like It (Shakespeare in the Park); Roméo et Juliette (Metropolitan Opera); and James Joyce’s The Dead, Cymbeline, and The Rivals (Lincoln Center Theater/Broadway).

NORA BRICKMAN (UNITED STATES)
Associate Choreographer
Nora Brickman is making her HGO debut. She has been a part of the team for this production for 10 years, both as principal dancer and associate choreographer. She danced with the Seán Curran Company in New York City for eight years and enjoyed performing and teaching Curran’s work across the country. Other opera credits include Roméo et Juliette and War and Peace with the Metropolitan Opera, The Pearl Fishers and Haroun and the Sea of Stories with the New York City Opera, Platée and Daphne with the Santa Fe Opera, and The Ghosts of Versailles with Opera Theatre of Saint Louis and Wexford Festival Opera. She earned her bachelor of fine arts degree from the Boston Conservatory where she graduated summa cum laude and was awarded the prestigious Ruth Sandholm Ambrose award.

RICHARD BADO (UNITED STATES)
The Sarah and Ernest Butler Chorus Master Chair
Chorus Master
For information about Richard Bado, please see p. 49.

DENISE TARRANT (UNITED STATES)
The Sarah and Ernest Butler Concertmaster Chair
Concertmaster
For information about Denise Tarrant, please see p. 49.

SCOTT HENDRICKS (UNITED STATES)
Baritone—Richard Nixon
Scott Hendricks has appeared regularly at HGO since his tenure in the HGO Studio (1997–99), most recently in the title role of Eugene Onegin last season. Other HGO roles include Sharpless in Madame Butterfly (2015, 1999), the role in which he also made his Metropolitan Opera debut; Amonasro in Aida (2013); Rodrigue in Don Carlos (2012); Enrico in Lucia di Lammermoor (2011); the title role in Rigoletto (2009); and many others. Engagements in the 2016–17 season include the title role in Macbeth (La Monnaie, Brussels); a return to the Royal Opera, Covent Garden, for Sharpless in Madame Butterfly; the title role in Nabucco (Stuttgart Opera); the Forester in The Cunning Little Vixen (Cologne Opera); and Escamillo in Carmen (Bregenz Festival). Recent engagements include Scarpia in Tosca (New Orleans Opera), the role in which he made his debut at the Royal Opera, Covent Garden, and performed at Opéra National de Paris, Washington National Opera, and Bavarian State Opera, Munich; and role debuts as Hamlet III in Die Hamletmaschine (Zurich Opera) and the title role in Sweeney Todd (La Monnaie). He performed Jack Rance in La fanciulla del West (Zurich Opera); Michele in Il tabarro and the title role of Gianni Schicchi in a new production of Il trittico (Cologne Opera); Renato in Un ballo in maschera (La Monnaie); Conte di Luna in Il trovatore (Mikhailovsky Theatre and La Monnaie); and the title role in Macbeth (Dutch National Opera at La Monnaie), which received Opernwelt’s Production of the Year Award.

ANDRIANA CHUCHMAN (CANADA)
Soprano—Pat Nixon
Andriana Chuchman is making her HGO and role debuts. This season she also performs Micaela in La tragédie de Carmen at the San Diego Opera and Marie in The Daughter of the Regiment at Washington National Opera, and appears in concert with the Rhode Island Philharmonic, Edmonton Symphony Orchestra, and the Manitoba Chamber Orchestra. She recently created the roles of Boonyi/India in the world premiere of Jack Perla’s Shalimar the Clown at the Opera Theatre of Saint Louis and performed Adina in The Elixir of Love, Miranda in The Enchanted Island, Gretel in Hansel and Gretel, and Valencienne in The Merry Widow with the Metropolitan Opera; Lauretta in Gianni Schicchi at the L.A. Opera; Gretel on the Glyndebourne Festival Tour; Magnolia in Show Boat at Washington National Opera and the Dallas Opera; John Adam’s A Flowering Tree at Opera Omaha; Guinevere in Camelot at the Glimmerglass Festival; Yum-Yum in The Mikado, Cleopatra in Julius Caesar, Susanna in The Marriage of Figaro, and staged performances of Orff’s Carmina Burana at the Michigan Opera Theater; Minka in Le roi malgré lui at the Bard Music Festival; the title role in Flora, an Opera and Irma in Louise at the Spoleto Festival USA; and Alinda in Giasone and Dorinda in Orlando at the Chicago Opera Theater. A graduate of the Ryan Opera Center at the Lyric Opera of Chicago, Chuchman has appeared there as Zerlina in Don Giovanni, Yum-Yum, and Valencienne.

CHEN-YE YUAN (CHINA)
Baritone—Chou En-lai
After winning both first prize and the Audience Choice Award in HGO’s 1998 Eleanor McCollum Competition Concert of Arias, Chen-Ye Yuan developed his craft as a member of the Houston Grand Opera Studio (1998–2001) and in San Francisco Opera’s Merola Program. Most recently at HGO, he appeared as the Speaker of the Temple in The Magic Flute (2008); he was also heard in performances of the title role in Rigoletto (2001), Escamillo in Carmen (2000), and Marcello in La bohème (2002), as well as Enrico in Lucia di Lammermoor (2003). He sang Friedrich Bhaer in Little Women, which aired on PBS’s Great Performances and was released on the Ondine label. Last season, he made his debut with the Auckland Symphony as Chou En-lai in Nixon in China.
performed Enrico with the Central Conservatory of Music in Beijing, and returned to the National Center for the Performing Arts (NCPA) in Beijing as Wolfram in Tannhäuser. In the current season, he performs Xian Xinghai’s Yellow River Cantata with the Hong Kong Philharmonic, Xiaogang Ye’s The Song of the Earth with the Tianjin Symphony Orchestra, and Carmina Burana with the China Philharmonic Orchestra. Additionally, he sings Don Carlo in La forza del destino and Senior Sergeant Vaskov in The Dawns Here Are Quiet with NCPA.

CHAD SHELTON (UNITED STATES)
Tenor—Mao Tse-tung
HGO Studio alumnus Chad Shelton (1997–2000) appears regularly at HGO, most recently as Cavaradossi in performances of Tosca (2015–16); Charles II in the world premiere of Carlisle Floyd’s Prince of Players (2016); Froh in Das Rheingold and Fredrik Egerman in A Little Night Music (2014); and Alfredo in La traviata (2012), among many others. In the 2016–17 season, he returns to the Grand Théâtre de Genève for his first performances of Sir Edgar Aubry in Der Vampyr and sings Don José in Carmen on tour in Japan as a guest artist of the Seiji Ozawa Music Academy Opera Project. He also sings his first performances of Mahler’s Das Lied von der Erde with the Phoenix Symphony and returns to the roster of the Metropolitan Opera for its production of Cyrano de Bergerac. Last season, he made his Metropolitan Opera debut as Rodrigo in a new production of Otello and also joined the company for Elektra in addition to singing Alfredo with Pensacola Opera. He has joined the Opéra National de Lorraine numerous times, including for the title role in Idomeneo, Giasone in Medea, Don José, Jack in The Importance of Being Earnest, Lysander in A Midsummer Night’s Dream, Guido Bardi in Eine florentinische Tragödie, Lechmere in Owen Wingrave, Tamino in The Magic Flute, and the title role in Candide. He will return to HGO next season as Aegisth in Elektra.

PATRICK CARFIZZI (UNITED STATES)
Bass-baritone—Henry Kissinger
Patrick Carfizzi performs regularly at HGO, most recently as Dr. Dulcamara in The Elixir of Love to open the current season. Other HGO appearances include the Speaker of the Temple in The Magic Flute (2015) and roles in the trio of Rossini comedies by the Catalan theater collective Els Comediants: Mustafà in The Italian Girl in Algiers (2012), Dr. Bartolo in The Barber of Seville (2011), and Don Magnifico in La Cenerentola (2007). During the 2016–17 season, he returns to the Metropolitan Opera as Schaunard in Zeffirelli’s production of La bohème, makes his company debut at Opera Philadelphia as Bartolo in a new production of The Marriage of Figaro conducted by Corrado Rovaris, and performs Don Alfonso in Così fan tutte. In Europe, he returns to the Hessisches Staatstheater in Wiesbaden, Germany, as the title character in gala performances of The Marriage of Figaro. Other recent appearances include the Mandarin in Turandot at the Metropolitan Opera under the baton of Paolo Carignani, Cecil in Sir David McVicar’s production of Maria Stuarda under the baton of Riccardo Frizza, his company and role debut as Zeta in The Merry Widow with Lyric Opera of Chicago opposite Renée Fleming and Thomas Hampson, Dr. Dulcamara with Lyric Opera of Kansas City, and his Austin Lyric Opera debut as Dr. Bartolo in The Barber of Seville.

TRACY DAHL (CANADA)
Soprano—Chiang Chi’ing (Madame Mao)
Tracy Dahl was seen at HGO as Zerbinetta in Ariadne auf Naxos (1993), Oscar in A Masked Ball (1989), and Euridice in Orpheus in the Underworld (1986). She has also appeared with the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Canadian Opera Company, La Scala, and the Théâtre du Châtelet. Her 2016–17 season includes appearances as Adele in Die Fledermaus with Calgary Opera and concert appearances with the Orchestre Symphonique de Quebec and Windsor Symphony Orchestra. Her recent engagements include concert performances of Candide with Bramwell Tovey and the Vancouver Symphony Orchestra; Despina in Così fan tutte with Canadian Opera Company; Gilda in Rigoletto with Edmonton Opera and Manitoba Opera; the title roles in Lucia di Lammermoor and Maria Stuarda with Pacific Opera Victoria; the world premieres of Unsuk Chin’s Alice in Wonderland and Peter Ash’s The Golden Ticket with Opera Theatre of Saint Louis; Cunegonde in Candide and Mabel in The Pirates of Penzance with Calgary Opera; and Madame Mao with Opera Colorado, Portland Opera, and Vancouver Opera. At the Metropolitan Opera, she has performed Adele in Die Fledermaus, Zerbinetta, Florestine in the world premiere of John Corigliano’s The Ghosts of Versailles, and Valencienne in The Merry Widow.

YELENA DYACHEK (UKRAINE/U.S.)
Soprano—Nancy T’ang (First Secretary)
First-year HGO Studio artist Yelena Dyachek is making her main-stage debut. She joined the Studio after winning the Ana Maria Martinez Encouragement Award in the 2016 Eleanor McCollum Competition Concert of Arias; shortly thereafter, she was named a Grand Prize winner in the Metropolitan Opera National Council Auditions. As a student at USC’s Thornton School of Music, she performed Frau Von Daubeik in the concert premiere of Thomas Morse’s Frau Schindler, the Composer in Ariadne auf Naxos, Vitellia in La clemenza di Tito, the title role in Iphigénie en Tauride, and Madama Cortese in Il viaggio a Reims. With the Aspen Opera Center, she sang Fiordiligi in Così fan tutte (a role she repeated last summer with the Merola Opera Program) and Tatyanja in Eugene Onegin. Later this season at HGO, she will sing Dominique de Menil in the world premiere of Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. Next summer, she returns to the Aspen Opera Center as Vitellia in La clemenza di Tito.
MEGAN MIKAILOVNA SAMARIN (UNITED STATES)
Michelle Beale and Dick Anderson Fellow
Mezzo-soprano—Second Secretary
Third-year HGO Studio artist Megan Mikailovna Samarin was a finalist in HGO’s 2014 Eleanor McCollum Competition Concert of Arias and is an alumna of HGO’s Young Artists Vocal Academy. Her roles at HGO include Sibél in Faust, Lady Meresvale/Mistress Revels in the world première of Carlisle Floyd’s Prince of Players, and Third Wood Nymph in Rusalka (2016); and Lady Columbia in HGO’s world première of O Columbia, Olga in Eugene Onegin, Johanna in Sweeney Todd, and Second Lady in The Magic Flute (2015). Other roles include Marzia in Vivaldi’s Cato in Utica, La Marchande in Les manuelles de Tirésias, Madame Larina in Eugene Onegin, Cherubino in John Davies’s The Three Little Pigs, Cis in Albert Herring, Third Graduate in Street Scene, Ethel in 42nd Street, Soeur Mathilde in Dialogues of the Carmelites, Hansel in Hansel and Gretel, and Flower Girl in The Marriage of Figaro. She will return to HGO as a guest artist next season to perform Sesto in Julius Caesar. Next summer, she will join Wolf Trap Opera as Baroness Aspasia in Rossini’s La pietra del paragone and the Son in Philip Glass and Robert Moran’s The Juniper Tree.

ZOIE REAMS (UNITED STATES)
The Evans Family/John G. Turner and Jerry G. Fischer Fellow
Mezzo-soprano—Third Secretary
Zoie Reams made her HGO début as a Winged Angel First Class in the world première of Jake Heggie and Gene Scheer’s It’s a Wonderful Life. She is a first-year artist in the HGO Studio and won second prize in the 2016 Eleanor McCollum Competition Concert of Arias. She earned her master’s degree at Louisiana State University, where she was named a Turner-Fischer scholar. Other honors include first place in the Emerging Artist category of the 2015 Classical Singer competition and second place in the Gulf Coast Region in the 2016 Metropolitan Opera National Council Auditions. Past roles include Béatrice in Béatrice et Bénédict, Mrs. Lovett in Sweeney Todd, and Katisha in The Mikado. Last summer she returned to Glimmerglass Festival Opera to make her début as Tituba in The Crucible. Later this season with HGO she will also sing Cece in the world première of Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. Next summer, she will join Wolf Trap Opera as Clarice in Rossini’s La pietra del paragone.

KAITLYN YIU (UNITED STATES)
Solo Dancer—Wu Ching-hua
Kaitlyn Yiu, born in Canada, is making her HGO début. She began ballet at age three in Los Angeles and trained in the Vaganova style before entering the New York University Tisch School of the Arts in 2013. While in L.A., she won awards and scholarships in ballet competitions such as Youth America Grand Prix regions and L.A. Spotlight Awards and was invited to perform at the Anaheim International Dance Festival’s Stars of Tomorrow gala. Internationally, she was a semi-finalist in the Moscow International Ballet Competition and Helsinki IBC and won the silver medal in the Valentina Kozlova International Contemporary Dance Competition. She performed in Crystal Pite’s Polaris, Giada Ferrone’s Nutcracker—A Contemporary Ballet, and in the Brighton Dance Festival. In May 2016, Yiu graduated with honors from NYU with a bachelor of fine arts degree in dance. She received the J. S. Seidman Award for Dance and a scholarship to pursue a master’s degree in dance education at NYU Steinhardt and American Ballet Theatre. Yiu also trained for many years as a singer and was a member of the Los Angeles Children’s Chorus. She has performed with the L.A. Opera, the L.A. Philharmonic, and L.A. Master Chorale.

EVAN COPELAND (UNITED STATES)
Solo Dancer—Hung Ch’ang-ch’ing
Evan Copeland is making his HGO début. Originally from central Pennsylvania, he currently resides in Brooklyn. He was recently a part of PunchDrunk’s production of Sleep No More in New York City playing the roles of Banquo, Macbeth, and Mr. Bargaran (2015–16). He was also a member of Shen Wei Dance Arts (2008–14) and the Seán Curran Company (2006–09). He performed/collaborated on DarkRoom and Still Waters Run with Steeldance, NYC; Strictly Personal with Steeldance at The Yard in Martha’s Vineyard; Breaking Ground—A dance charrette, with site-specific choreography by Stephan Koplowitz at Floyd Bennett Field, NYC; The Dripping Kind, choreographed by Kyle Abraham (Abraham.in.Motion), Dance Theater Workshop; 80% of Love, choreographed by Elke Rindfleisch at the New Ohio Theater, NYC; and Inside Out with Jacob’s Pillow. In musical theater, he danced the role of Milky White in Into the Woods at the Whitaker Center, Harrisburg, Pennsylvania. He received his bachelor of fine arts degree in dance from the New York University Tisch School of the Arts, where he currently is an adjunct substitute teacher.
Let’s Make Beautiful Music Together —
Join the Guild!

Make Opera Friends!

**Opera Night Live:** Enjoy in-depth interviews of this season’s artists, along with performances by members of the HGO Studio.

**Hospitality:** Join us in helping visiting artists of Houston Grand Opera feel welcome, host cast parties, and assist with transportation needs.

Meet Opera Friends!

**Boutique:** Put those sales skills to use at the Opera Boutique in the Grand Foyer. Help customers choose the latest in opera accessories, while earning an extra discount and dress rehearsal tickets for yourself!

**Special Events:** Assist with creating and hosting opera events throughout the year, such as silent auctions, fall and spring Guild events, and more.

Save the Date!

**Guild Spring Event:** *The Best Little Seraglio in Texas.*

**April 1, 2017.** Spend the night with the HGO Guild as we party hearty at the Houston Racquet Club. What happens there…*stays* there! *The Best Little Seraglio in Texas* is a major fundraiser for the Guild, and we’d love to have you help us help HGO. For information on tickets, volunteering at the event, or donating to the silent auction, visit hgoguild.org, send an email to guild@houstongrandopera.org, or call Madam Marcheta at 713-546-0269.

**Opera Night Live:** *The Abduction from the Seraglio.*

**April 5, 2017.** Don’t miss this special evening of interviews hosted by St. John Flynn, selections from the opera performed by HGO Studio artists, light bites, and camaraderie.

Visit us at hgoguild.org or Facebook for more information on joining the FUN!
Houston Grand Opera presents

REQUIEM MASS
FOR THE ANNIVERSARY OF THE DEATH OF MANZONI

Music by Giuseppe Verdi
Brown Theater, Wortham Theater Center
Sung in Latin with Projected English Translation

SOLOISTS

Soprano: Angela Meade *
Alto: Sasha Cooke
Tenor: Alexey Dolgov
Bass: Peixin Chen ‡

Houston Methodist is the official health care provider for Houston Grand Opera.
United Airlines is the official airline of Houston Grand Opera.
Tenenbaum 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 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

Chorus Master
Richard Bado ‡
The Sarah and Ernest Butler Chorus Master Chair

Musical Preparation
Peter Pasztor ‡
Bradley Moore
Mr. and Mrs. Albert B. Alkek Chair

Emily Senturia ‡
Kirill Kuzmin †
Bill and Melinda Brunger/Jill and Allyn Risley Fellow

Supertitles by
Paul Hopper

PRODUCTION CREDITS

Supertitles cued by
Peter Walsh †
Nancy and Ted Haywood/Stephanie Larsen Fellow

Performing artists are represented by the American Guild of Musical Artists, the union for opera professionals in the United States.

Orchestrical 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.

The Verdi Requiem is being recorded for archival purposes.
THE PERFORMANCE LASTS APPROXIMATELY 1 HOUR AND 30 MINUTES. THERE IS NO INTERMISSION.

I Requiem: Andante
A solemn choral introduction asks for eternal peace. Verdi sets the Requiem Introit and Kyrie as two distinct but linked numbers. The Kyrie introduces the four soloists, begging the Creator for mercy.

II Dies Irae: Allegro agitato
The day of wrath is depicted with thunderous horns, violent blows to the bass drum, and choral lamentation, evoking the great storm scenes from Verdi’s operas. The 10-section movement concludes with a sorrowful Lacrymosa for solo quartet and chorus.

III Offertorio: Andante mosso
Divided into three sections, the Offertory consists of the invocation of the Lord, a plea for liberation from the terrors of Hell, and finally—salvation. In contrast to the violent imagery, Verdi derives nearly all of the musical material from the delicate cello line that begins the movement.

IV Sanctus: Allegro
Heralded by trumpets, an exuberantly complex fugue for double choir exclaims, “Hosanna in the highest.”

V Agnus Dei: Andante
The soprano and alto soloists, in octave unison, introduce the theme that anchors three subsequent choral responses. Together they ask the Lamb of God to take away the sins of the world and grant them eternal rest.

VI Lux aeterna: Allegro moderato
Light shimmers from the heavens, accompanied by tremolo strings and alto solo. At the return of the Requiem text, the bass casts a dark cloud that adds tension until the return of eternal light.

VII Libera me, Domine: Moderato
A supplicant plainsong chant gives way to forceful declamation as the soprano exclaims, “Deliver me, O Lord, from eternal death on that awful day.” The return of the Dies Irae and Requiem aeternam transitions to the climactic final fugue.

—Paul Hopper
We will observe a moment of silence at the conclusion of the Requiem.

CONCERT OF Arias
HOUSTON GRAND OPERA
29th ANNUAL ELEANOR MCCOLLUM COMPETITION FOR YOUNG SINGERS
CHAIRMEN: JUDY AND RICHARD AGEE • HONORING BETH MADISON

FRIDAY, JANUARY 27, 2017

6 PM  Champagne Reception
7 PM  Vocal competition in the Cullen Theater
POST-PERFORMANCE  Celebration dinner in the Grand Foyer

Black Tie Attire
Tickets from $600  |  Tables from $6,000

"This is a night all about finding those new performers for the future."
—Patrick Summers, HGO Artistic and Music Director

For more information, please email SpecialEvents@hgo.org or contact Brooke Rogers at 713-546-0271.
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
Hae-a Lee Barnes *
Miriam Belyatsky *
Rasa Kalesnynkaite *
Chavdar Parashkevov *
Anabel Ramirez *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Stephanie Bork
Andres Gonzales
Kana Kimura
Maria Lin
Mila Neal
Rachel Shepard
Sylvia Ouellette
Hannah Watson

VIOLA
Eliseo Rene Salazar *, Principal Lorento Golofeev *, Assistant Principal
Gayle Garcia-Shepard *
Erika C. Lawson *
Suzanne LeFevre *
Dawson White *
Elizabeth Golofeev
Sam Pedersen

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

DOUBLE BASS
Dennis Whittaker *, Principal
Erik Gronfor *, Assistant Principal
Carla Clark *
Deborah Dunham

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

OBOE
Elizabeth Priestly Siffert *, Principal
Alison Chung *

CLARINET
Sean Krisman *, Principal
Eric Chi *

BASSOON
Amanda Swain *, Principal
Conrad Cornelison *
Nathan Koch
Hunter Gordon

FRENCH HORN
Sarah Cranston *, Principal
Kimberly Penrod Minson *
Spencer Park *
Gavin Reed

TRUMPET
Jim Vassallo *, Principal
Randal Adams *
Barbara Butler
Charlie Geyer

TROMBONE
Thomas Hultén *, Principal
Mark Holley *
Kyle Gordon *

CIMBASSO
Mark Barton *, Principal

HARP
Joan Eidman, Principal †

TIMPANI
Nancy Nelson *, Principal

PERCUSSION
Richard Brown *, Principal

BANDA
Theresa Hanebury, trumpet
Logan Kavanaugh, trumpet
Gerardo Mata, trumpet
Kevin Shannon, trumpet

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

* HGO Orchestra core musician
† HGO Orchestra core musician on leave for the Verdi Requiem

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 purpose.

Susanna Leinonen Company performing Romeo & Juliet.

Choreography by Susanna Leinonen and Jouka Valkama. Photo by Jonas Lundqvist.

Don’t Miss the CHOREOGRAPHERS’ FORUM on APRIL 12, 2017, 7PM at Museum of Fine Arts Houston. FREE event.
Houston Grand Opera

CHORUS

RICHARD BADO, CHORUS MASTER—The Sarah and Ernest Butler Chorus Master Chair
EMILY SENTURIA, ASSISTANT CHORUS MASTER

Nathan Abbott
Ofelia Adame
Geordie Alexander
Debra Alons
Sydney Anderson
Dennis Arrowsmith
Sarah Bannon
Bethany Baxter
Megan Berti
G. Leslie Biffie
Brennan Blankenship
Jessica Blau
Laurelle Brown
Zachary Bryant
Christopher Childress
Darlene Clark
Gary L. Clark
Patrick Contreras
Esteban Cordero
Sybil Elizabeth Crawford
Ann Scott Davis
Robert Dee
Federico De Michelis *
Callie Denbigh
Daniela D’Ingiullo
Robert Dingman
Anthony K. Dixon
Cecilia Duarte
Justin Dunkle
Ashley Duplachien
Ben Edquist *
Lazaro Estrada
Ashly Evans
Peter Farley
Ami Figg
Donald Figg
Julia Fox
Stewart Gaitan
Mane Galoyan *
Brian Mathis Gibbs
Suzanne Gregory
Megan Gryga
Nancy Hall
Sarah Jane Hardin
Douglas Henshaw
Frankie Hickman
Julie Hoeltzel
Austin Hoeltzel
Alexandra Holloway
Quiterius Jackson
Jon Janacek
James R. Jennings
Sol Jin *
Joy Jonstone
Joe Key
Yeonjun Kim

Senhica Klee
Kirsten Lutz Koerner
Eric Laine
Wesley Landry
Sarah L. Lee
Laurie Lester
Kathryn Loff
Amelia Love
Brittany Lovett
Hannah Lu
Miles Robert Lutterbie
Lindsay Lymer
Sarah Lysiak
Keenan Manceaux
Kathleen Manley
Heath Martin
Antonio Martinez
Neal Martinez
Katherine McDaniel
Robin Merritt
Jason Milam
Jeff Monette
Natasha Monette
Stacia Morgan
Dylan Anthony Morrongiello
Jammieca Mott
Gary Navy
Matthew Neumann
Laura Elizabeth Patterson
Patrick Perez
Cristino Perez
Ardeen Pierre
Juan Polanco-Palacios
Said Henry Pressley
Teresa Procter
Lonnie Reed
Jessica S. Richards
Ricardo Rivera
Hannah Roberts
Jay Rockwell
Leigh Whitney Rosh
Kathleen Ruheider
Priscilla Salisbury
Angel Vargas
Christina Scanlan
Alexander Scheuermann
Valerie Serice
Paul Joseph Serna
Amy Sheffer
Brian Shicliffe
Katherine Smith
Kade Smith
Haley Stage
Kaitlyn Stavinoha
John Stevens
Lauren Stocker
Naonobu Sugitani
Riley Vogel
Denise Ward
John Weinel
Jennifer Wright
Patrick Wright
Yongzhao Yu *
Annamarie Zmolek

* HGO Studio artist

HGO is deeply grateful to the following donors who gave generously to support the Verdi Requiem performances and choristers.
Hon. Mary E. Bacon
Michelle Beale and Dick Anderson
Mr. Karl-Heinz Becker and Dr. Gudrun H. Becker
Drs. Robert S. and Nancy Benjamin
Joan Hacken Bitar, M.D.
Mr. Wirt Blaffer and Ms. Nina Delano
Mr. Richard Buffett
Mr. and Mrs. James W. Crownover
Mr. Efrain Z. Corzo and Mr. Andrew Bowen
Mr. and Mrs. David B. Duthu
Dr. Ellen R. Gritz and Mr. Milton (Mickey) D. Rosenau
Mr. Frank Harmon III and the Honorable Melinda Harmon
Mr. Frank Hood
Charlotte Jones
Ms. Carey C. Jordan
Mrs. Frances Kittrell
Caroline and Perryn Leech
Sandra and Mark Manela
Danita Maseles
Frances Marzio
Sara and Bill Morgan
Dr. Martin L. and Mrs. Susan Nusynowitz
Mr. and Mrs. Scott V. Pignolet
Jenny and Minas Tekiridis
Mr. Bob Richter Jr.
Dr. Nico Roussel
Mr. Nick Shumway and Mr. Robert Mayott
Ms. Janet Sims
Mr. and Mrs. Mark R. Spradling
Mr. Patrick Summers
Mr. and Mrs. Donald G. Sweeney
Staff and Colleagues of the HGO Development Department

HGO also thanks all donors who made gifts during the 120 Voices Campaign.
PATRICK SUMMERS (UNITED STATES)
Margaret Alkek Williams Chair
Conductor

Patrick Summers was named artistic and music director of HGO in 2011 after having served as the company’s music director 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. Some highlights of his work at HGO include conducting the company’s first-ever complete cycle of Wagner’s Ring; collaborating on the world premieres of André Previn’s Brief Encounter, Christopher Theofanidis’s The Refuge, Jake Heggie’s It’s a Wonderful Life, The End of the Affair, and Three Decembers, Carlisle Floyd’s Cold Sassy Tree and Prince of Players, and Tod Machover’s Resurrection; leading the American premiere of Weinberg’s Holocaust opera The Passenger at HGO and on tour to the Lincoln Center Festival; and nurturing the careers of such artists as Christine Goerke, Ailyn Pérez, Joyce DeDonato, Ana María Martinez, Ryan McKinney, Tamara Wilson, Albina Shagimuratova, Anthony Roth Costanzo, Norman Reinhardt, Jamie Barton, and Dimitri Pittas. Maestro Summers is principal guest conductor for San Francisco Opera (SFO), where he was honored in 2015 with the San Francisco Opera Medal. His work with SFO 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 and Gene Scheer’s Moby-Dick, which was recorded and telecast on PBS’s Great Performances. Later this season at HGO, he will conduct the final segment of Wagner’s Ring cycle, Götterdämmerung.

RICHARD BADO (UNITED STATES)
The Sarah and Ernest Butler
Chorus Master Chair
Chorus Master

Pittsburgh, Pennsylvania, native Richard Bado has served as HGO’s chorus master since 1988 and was the company’s head of music staff for 14 seasons. HGO honored him in 2013 with the Silver Rose Award to mark his 25th anniversary as chorus master. The HGO Studio alumnus (1983–85) made his professional conducting debut in 1989 leading HGO’s acclaimed production of Show Boat at the newly restored Cairo Opera House in Egypt and later conducted Robert Wilson’s production of Four Saints in Three Acts on tour to the Edinburgh Festival (1996). Most recently, he conducted last season’s Carousel. Bado has also conducted at La Scala in Milan, 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 appears regularly with Renée Fleming in recital. 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, and has appeared on A Prairie Home Companion with Garrison Keillor. Bado holds music degrees from the Eastman School of Music, where he received the 2000 Alumni Achievement Award, and West Virginia University; he 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.

DENISE TARRANT (UNITED STATES)
The Sarah and Ernest Butler
Concertmaster Chair
Concertmaster

A native of Texas, Denise Tarrant started her professional violin career at the age of 16 with the Midland Odessa (Texas) Symphony. Afterward she studied at the University of Houston, Rice University, Trinity University (London), and the Royal College of Music (London). She became HGO’s concertmaster under the baton of Patrick Summers in 1999. Highlights of her work at HGO include the world premieres of Carlisle Floyd’s Cold Sassy Tree (2000), Tod Machover’s Resurrection (1999), Catán’s Florencia en el Amazonas (2001), and Carlisle Floyd’s Of Mice and Men (2002), all of which were released on CD by Albany Records, and the world premiere of Rachel Portman’s The Little Prince (2003). She further performed in the HGO world premieres of Jake Heggie’s The End of the Affair (2004), Three Decembers (2008); Catán’s Salsipuedes (2004); Mark Adamo’s Lysistrata (2005); André Previn’s Brief Encounter (2009); and Carlisle Floyd’s Prince of Players and Jake Heggie and Gene Scheer’s It’s a Wonderful Life (both in 2016). She performed on stage as the solo violinist in Julius Caesar in 2003. She has also been concertmaster of the Houston Ballet Orchestra since 1988 and has been featured as a violin soloist in numerous Houston Ballet productions including Stanton Welch’s Maninýas (Ross Edward’s Violin Concerto), Clear (Bach’s Concerto for Violin and Oboe), The Four Seasons (Vivaldi) and Natalie Weir’s Steppenwolf (Bruch Violin Concerto).

ANGELA MEADE (UNITED STATES)
Soprano

Angela Meade is making her HGO debut. She is the winner of both the Metropolitan Opera’s 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award, among her numerous honors. In 2008, she joined an elite group of singers when, as Elvira in Ernani, she made her professional operatic debut on the Metropolitan Opera stage. Her roles include the heroines of the 19th-century bel canto repertoire as well as in the operas of Verdi and Mozart. This season, she joins the Teatro Real in Madrid as Lucrezia in concert performances of Verdi’s I due Foscari, opposite Plácido Domingo and Michael Fabiano and conducted by Pablo Heras-Casado; returns to Madrid to sing the title role in Norma, her signature role; and returns to the Met for Donna Anna in Don Giovanni conducted by Plácido Domingo. Other engagements include concert performances of Ernione with the Russian National Orchestra and the Dallas Symphony Orchestra under the baton of Andris Nelsons.
WHO’S WHO

National Orchestra as well as with the Opéra de Lyon Orchestra in Lyon and Théâtre des Champs-Élysées in Paris, the title role in Anna Bolena at the Teatro de la Maestranza in Seville, and a return to Bilbao for Lina in Stiffelio, a debut role, with the Asociación Bilbaina de Amigos de la Ópera. She also returns to the Los Angeles Philharmonic Orchestra with Gustavo Dudamel for Janáček’s Glagolitic Mass, makes her Japanese debut in Tokyo with the NHK Symphony in Mahler’s Symphony No. 8 conducted by Paavo Järvi, joins the Met for its 50th Anniversary Gala celebration concert, sings Martinů’s The Epic of Gilgamesh with the Grant Park Music Festival, performs in Washington Concert Opera’s 30th Anniversary Gala, and presents a solo recital with Performance Santa Fe.

SASHA COOKE (UNITED STATES)
Alto

Grammy Award–winning mezzo-soprano Sasha Cooke made her HGO debut as Magnolia Hawks in Show Boat (2013). She bookends her 2016–17 season with performances of Hänsel und Gretel at the Seattle Opera and a world premiere by composer Mason Bates and librettist Mark Campbell titled The (R)evolution of Steve Jobs at the Santa Fe Opera. She appears frequently this season singing Mahler, whose works she has sung to great acclaim on four continents. Throughout the season her orchestral engagements include Prokofiev’s Ivan the Terrible with the Chicago Symphony Orchestra under Riccardo Muti; Bernstein’s Symphony No. 1 “Jeremiah” with the Royal Concertgebouw Orchestra as well as the Philadelphia Orchestra conducted by Yannick Nézet-Séguin at Carnegie Hall; Christopher Theofanidis’s Creation/Creator with the Atlanta Symphony conducted by Robert Spano; Mahler’s Symphony No. 3 with the Milwaukee Symphony and Edo de Waart; the Durufle Requiem with the National Symphony Orchestra under Donald Runnicles; Mahler’s Symphony No. 2 with the Minnesota Orchestra in performances conducted by Osmo Vänskä that will also be recorded; a concert of Handel, Mahler, and Mozart with the Los Angeles Chamber Orchestra; Mahler’s Das Lied von der Erde with Krzysztof Urbański and the Indianapolis Symphony; Mozart’s Requiem with the Oregon Symphony under Jean-Marie Zeitouni; and Harbison’s Requiem with the Nashville Symphony, which will also be recorded. She frequently appears in contemporary works, including last season’s world premiere of Marc Neikrug’s Canta-Concerto with the New York Philharmonic conducted by Alan Gilbert.

ALEXEY DOLGOV (RUSSIA)
Tenor

Siberian tenor Alexey Dolgov has been seen previously at HGO as Cavaradossi in Tosca (2015, 2010); Pinkerton in Madame Butterfly (2014); Tenor/Bacchus in Ariadne auf Naxos (2011); and Rodolfo in performances of La bohème (2008). He has worked with such conductors as Patrick Summers, Plácido Domingo, Daniel Harding, Semyon Bychkov, Seiji Ozawa, Kirill Karabits, Gianandrea Noseda, Alexander Shelley, Philippe Auguin, Alain Altinoglu, Robin Ticciati, Renato Palumbo, Omer Meir Wellber, Leopold Hager, and Dmitri Jurowski. The 2016–17 season and beyond includes his company debuts at the Teatro Real in Madrid and at La Monnaie in Brussels; he also returns to the Metropolitan Opera, the Dallas Opera, and New Israeli Opera. He will continue to work as a principal soloist at the Bolshoi Theatre, Moscow. He has sung leading roles on the stages of the Metropolitan Opera (in New York and on tour); Bavarian State Opera (in Munich and on tour); Washington National Opera; Deutsche Oper Berlin; Opera di Roma; Gran Teatre del Liceu, Barcelona; Opéra de Nice; New Israeli Opera, Tel Aviv and Jerusalem; Saito Kinen Festival; Baden-Baden Festival; Théâtre des Champs-Élysées, Paris; Royal Opera, Covent Garden; Opera Lucerne; Megaron Concert Hall, Athens; Opéra de Montréal; Deutsche Staatsoper Berlin; Orchestre Philharmonique du Luxembourg; Los Angeles Opera; Teatro Municipale Giuseppe Verdi, Salerno; and Teatro Comunale, Trieste. In concert, he has performed with the Swedish Radio Symphony Orchestra, the Rotterdam Philharmonic Orchestra, and the Luxembourg Philharmonic Orchestra.

PEIXIN CHEN (CHINA)
Bass

HGO Studio alumnus Peixin Chen (2012–15) was most recently heard at HGO last season as Dr. Bartolo in The Marriage of Figaro. Other HGO roles include Sarastro in performances of The Magic Flute (2015), Montano in Otello (2014), and Ferrando in Il trovatore (2013). He has worked with an array of conductors including Harry Bicket, Sebastian Lang-Lessing, Lorin Maazel, Andrés Orozco-Estrada, Michel Plasson, and Patrick Summers, and such directors as Giancarlo del Monaco, David Paul, David Pountney, James Robinson, and Francesca Zambello. In the current season, Chen joins the Metropolitan Opera for productions of Aida and Salome; makes a debut with the Detroit Symphony Orchestra in Beethoven’s Ninth Symphony led by Leonard Slatkin, having sung this work recently with Andrés Orozco-Estrada and the Houston Symphony; and joins Edo de Waart for staged performances of The Marriage of Figaro with the Milwaukee Symphony Orchestra. The Marriage of Figaro was featured prominently last season for Chen: besides his Bartolo at HGO, he performed the title role in a new production for Opera Saratoga. Recent company debuts include Sparafucile in Rigoletto at the Santa Fe Opera and Dulcamara in The Elixir of Love for Washington National Opera. Other appearances include the King in Aida under the baton of Zubin Mehta, both Bartolo in The Marriage of Figaro and Basilio in The Barber of Seville at the National Center for the Performing Arts in Beijing, and The Passenger, both in its American debut at HGO and on tour to the Lincoln Center Festival at the Park Avenue Armory.
UNSUNG HEROES

PERRYN LEECH
Managing Director

MELISSA WILLIFORD

OUR HERO
An HR manager in a leading arts nonprofit has to deal with many out-of-the-ordinary situations, and the job definitely requires a person who is not fazed by the unexpected. Melissa Williford has been at HGO since 2000 and has filled many different positions, so I wanted to find out how she got to where she is today.

Perryn Leech: Melissa, was being an HR director your dream from an early age or did you even know what that job was when you were at school?

Melissa Williford: I don't really remember HR being a “position” and it certainly wasn't my calling! My parents were not really arts focused, with my father being an accountant and my mother a legal secretary. I started with theater in the eighth grade and it was a part of my life from that point right through high school. I was always more interested in the technical side rather than performing and loved painting and building sets. I had moved around among lots of elementary schools and had to make new friends each time. Learning to read and trust people became necessary. In high school, although I was in band, I felt I belonged in the drama group, who were slightly a group of misfits!

That seems to be a recurring theme in these conversations! Did you have other family members who are in the theater or were you on your own at home?

I was pretty much alone at home as well as my eldest brother is a very, very smart guy but is also an introvert—which is opposite to me! He also works for HGO now as database administrator. At the end of high school I decided to study psychology at Southwest University and was really looking forward to heading to college. It was then I discovered I was pregnant. That must have been quite the surprise!

That must have been quite the surprise!

It was, but John and I were very good friends and decided that we should get married. Obviously, I wasn't going to college any time soon and so I stayed at home and had my daughter. I knew that I wanted to do more than be a stay-at-home mom and when we had our son I decided I needed to get a job and make some big changes in my life.

That's a very big decision—what did it really mean?

I started to work at the country club where my dad was the accountant—part-time at first doing time cards and other accounting functions in what was a small accounting department. I then covered for an accounts receivable employee who went out on maternity leave before I finally became full time. Shortly after, I became the accounting supervisor and managed it all, including the human resources function. I was there for nine years in the end and it gave me the stability I needed to bring up the two children.

I am sure that was important for you. Why did you decide to leave the country club after nine years?

Well, a couple of things had changed—it had been a members-only club but there was a corporate change and I just didn't enjoy it as much. I then also met my (soon-to-be) husband who moved to Houston to work for Continental. He was working as a cost accountant in South Carolina—we met remotely and then he moved here and looked for a job so he could be with me. It was a whirlwind romance and it seemed like the right time to try something different for work.

Did you move to another company straight away?

I signed on with a temp agency, as I had experience all through the accounting functions so I knew that I would find plenty of work. Within a week I was with HGO doing the budgets for the company and reporting to Jim Ireland, general manager. My dad had driven me very hard at the country club, so when I was asked to solve an Excel problem as part of the interview, I did it—and got hired. HGO's budgets were completely Excel based. I could do all the accounting things but I needed to learn the lingo and nuances about an opera company and learn it fast. I am a fast learner and Jim pushed me very hard as well and threw lots of different things at me. I love a good challenge and I was thrilled to be part of the arts again!

So was the company very different back then?

It was certainly different in many ways and the set-up, especially in accounting, was much less defined. I took over budgeting and production administration and continued to work closely with Jim.
Shortly after Jim’s departure, I transitioned to accounting. I continued to do the budgets and took over the payroll. There was no Human Resources Department at HGO at this point and there were issues arising regarding the workforce and needing a more professional work environment. It was obviously a growing need within the organization.

**Is that how you transitioned into HR?**

It just happened over a period of time, with me having to help deal with issues that came up. Then I started to be more proactive in trying to make HGO a better place to work. I pretty much learned the things that I needed as they came up, and we also have very good legal advice for when new issues arise. After becoming the HR director, my first order of business was updating the personnel manual, which hadn’t been updated in 11 years. Next, was writing job descriptions for every position in the organization. We have been able to formalize many of the policies, job functions, and working conditions for all the positions. I enjoy working on the union collective bargaining negotiations (which were completely new to me), as I get to listen to the whole proceedings and take the notes that allow us to make sure we can respond in the correct way.

**That also seems to be something that you have done throughout your life—pushing hard to learn more and make yourself indispensable.**

I think that is true. As a Hispanic woman who got pregnant at an early age and therefore didn’t go to college, I have always been driven to do more and try to do better. You can never know too much. Never stop learning. Set goals, make a plan, and then crush it. I have used that drive in my work and I think that as an HR director I am able to give helpful advice to others, having had some very broad life experiences. I love what I do, but more importantly, I enjoy where I work. I can honestly say that in the 16 years of working at HGO, I have never had the same day twice.
Winter is an exciting time for the HGO Studio, as we welcome singers for our annual Concert of Arias, to be held this year on January 27, and select our roster of 2017–18 Studio artists. This season’s audition process was as busy as ever, with a total of 488 applicants hoping for a place in the HGO Studio. During November and December, we heard nearly 250 singers and 20 pianists in live auditions in Houston, Cincinnati, Los Angeles, Philadelphia, and New York City. Among young artist programs, HGO is unique in presenting our prospective Studio artists to our audience each year as a part of the Eleanor McCollum Competition. The rigorous process allows our staff to get to know these talented young singers, and provides them an opportunity to learn more about the HGO Studio and get a snapshot of what it’s like to be a part of our company. This is always one of my favorite weeks of the year, because it brings the entire company together to focus on the future of HGO and the art form we all love. Keep an eye out for our announcement of incoming Studio artists soon after the concert!

Nixon in China presents two generations of HGO Studio artists in one cast. Scott Hendricks (Richard Nixon), Chad Shelton (Mao Tse-tung), and Chen-Ye Yuan (Chou En-lai) were all Studio artists during HGO’s 1998–99 season. They have returned to HGO several times and established major international careers, but this is their first time to share the HGO stage since their time together in the Studio. Joining them are three current Studio artists as the Secretaries to Mao: Yelena Dyachek, Megan Mikailovna Samarin, and Zoie Reams.

The month of March brings several exciting projects for the HGO Studio. Our Studio Recital Series continues with a tour to New York and Oxford, England, finishing with two evenings at the Museum of Fine Arts, Houston, on March 10 and 11. Mane Galoyan, Chris Bozeka, Federico De Micheli, and Kirill Kuzmin will perform the recital at Opera America on March 2 (also livestreamed at operaamerica.org), and at Balliol College in Oxford on March 5. Later in March, Kirill joins baritone Sol Jin as a part of San Francisco Opera’s Schwabacher Recital Debut series. Both received the invitation to perform on this series as distinguished alumni of the company’s Merola Opera Program.

Also in March, four Studio artists will be busy with our world-premiere production of Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. This piece explores the founding of Houston’s treasured Rothko Chapel and the solace it provides to citizens of our community. Yelena Dyachek stars as Dominique de Menil, with Zoie Reams as Cece. Studio pianist/coaches Geoffrey Loff and Peter Walsh serve on the music staff for the production, and Studio Music Director Bradley Moore conducts.

We hope to see you at these events!

—Brian Speck, HGO Studio Director
HGO Studio ARTISTS 2016–17

Chris Bozeka, tenor
Dr. Ellen R. Gritz and Milton D. Rosenau Jr. Fellow

Federico De Michelis, bass-baritone
Beth Madison Fellow

Yelena Dyachek, soprano
Hildebrand Foundation 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

Sol Jin, baritone
Mr. and Mrs. James W. Crownover Fellow

Kirill Kuzmin, pianist/coach
Bill and Melinda Brunger/Jill and Allyn Risley Fellow

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

Zoie Reams, mezzo-soprano
The Evans Family/John G. Turner and Jerry G. Fischer Fellow

Megan Mikailovna Samarín, mezzo-soprano
Michelle Beale and Dick Anderson Fellow

Peter Walsh, pianist/coach
Nancy and Ted Haywood/Stephanie Larsen Fellow

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

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.
Additional support for Houston Grand Opera Studio is provided by the following funds within the Houston Grand Opera Endowment, Inc.:
Audrey Jones Beck Endowed Fellowship Fund
The Gordon and Mary Cain Foundation Endowment Fund
Thomas Capshaw Endowment Fund
James J. Drach Endowment Fund

Don’t miss these rapidly approaching opportunities to hear HGO Studio artists! Purchase tickets to the events listed here online at HGO.org/schedulertickets/calendar or by telephone at 713-228-OPERA.

CONCERT OF ARIAS
The final round of the annual Eleanor McCollum Competition for Young Singers—Concert of Arias—is the most important fundraiser for the HGO Studio. A champagne reception begins the festivities of this gala evening at 6 p.m., with the competition to follow at 7 p.m. After the competition, a Celebration Dinner will be held in the Grand Foyer. For information, contact Clare Greene at 713-546-0277 or cgreene@hgo.org

STUDIO RECITALS
Artists of the HGO Studio perform at the Museum of Fine Arts, Houston, Audrey Jones Beck Building, 5601 Main Street, 7:30 p.m.
HGOco is Houston Grand Opera’s broad initiative for connecting the company to the community. Its rich and varied programming includes Opera to Go!, a touring company that performs family-friendly operas in schools and community venues; Song of Houston, productions that bring the unique stories of Houstonians to the stage in original operatic works; and special performances of main-stage productions for school groups only, including matinees for grades 4–8 and High School Night for grades 9–12.

**CAMPING TRIP**

Start the summer right by signing your children up for HGOco’s multi-day summer camps. Students learn vocal and theatrical skills from highly experienced faculty and staff. No previous experience is required. In addition, after-campus care makes it easy for working parents to take advantage of this unique summer activity. Now, who says camping means roughing it?

**NO BUG SPRAY REQUIRED!**

**2017**

**WEEK 1**

**JUNE 5 – 9**

**WEEK 2**

**JUNE 19 – 23**

**OPERA EXPERIENCE**

For students entering grades 4–9 in fall 2017

Campers develop healthy singing technique and hone their music theory skills. The camp culminates in a performance showcasing group and solo repertoire.

**CREATE AN OPERA**

For students entering grades 3–6 in fall 2017

Campers collaborate to write, design, build and perform a one-of-a-kind musical masterpiece based on a children’s story. This camp is perfect for singers and non-singers alike.

**ART OF OPERA**

For students entering grades 7–12 in fall 2017

Campers enhance their vocal and dramatic skills by rehearsing and performing a fully staged opera or musical production. This exciting camp fills quickly; register early to guarantee your participation. Recommendation from a choir director or voice teacher is required.

Please visit HGO.org/community-programs/students for more information.
ELIXIR ENCHANTS STUDENTS

What do you get when you drop off 83 busloads of Houston-area students at the Wortham Theater Center for three performances of Donizetti’s The Elixir of Love? You get packed houses full of schoolchildren, dressed to impress, smiling in delight at their first opera performance in a real theater! Almost 2,500 students attended two special two-hour matinee performances on November 1 and 3, while their 1,500 high school-age counterparts attended a full-length performance of the opera on November 9. High School Night unfolds just like a regular performance, complete with printed tickets and programs, and students are encouraged to post selfies of themselves at the performance and tweet about their experiences.

These performances, so vital in nurturing an appreciation for the arts in young children and teenagers, would not be possible without invaluable gifts from our generous donors. HGOco deeply appreciates this support.

All photos by Lynn Lane

HGOco FUNDERS

GUARANTORS
BBVA Compass
The Brown Foundation, Inc.
The City of Houston through the Miller Advisory Board
ConocoPhillips
The C.T. Bauer Foundation
William Randolph Hearst Foundation
H-E-B
Houston Endowment, Inc.
Houston Livestock Show and Rodeo
Kinder Foundation
The Andrew W. Mellon Foundation
Bill and Sara Morgan
Franci Neely
Occidental Petroleum Corporation
Mr. and Mrs. Anthony G. Petrello
Ruth and Ted Bauer Family Foundation
Shell Oil Company

GRAND UNDERWRITERS
Anadarko Petroleum Corporation
Anchorage Foundation of Texas
Bank of America
Lynn Murray Sr. Educational Foundation

UNDERWRITERS
Judy and Richard Agee
Andrews Kurth LLP
The Cockrell Family Fund
ExxonMobil
Houston Grand Opera Guild
National Endowment for the Arts
Phillips 66
Wells Fargo

SUPPORTERS
Boardwalk Pipeline Partners
Adrienne Bonde
Lawrence E. Carlton, M.D.
Endowment Fund
CenterPoint Energy
James J. Drach Endowment Fund
Patricia B. Freeman and Bruce Patterson
George and Mary Josephine Hamman Foundation
Albert and Ethel Herzstein Charitable Foundation
Hess Corporation
Kinder Morgan Foundation
Connie Kwan-Wong
Lillian Kaiser Lewis Foundation
LyondellBasell
Marathon Oil Company
The Moody Foundation
OPERA America
C. Howard Pieper Foundation
The Powell Foundation
Mr. and Mrs. Irving Pozmantier
Puckett Children’s Foundation
Schissler Foundation Endowed Fund for Educational Programs
Strake Foundation
Will E. and Natoma Pyle Harvey Charitable Trust
TAS Commercial Concrete Construction, LLC
Union Pacific Foundation
Williams
1 Anonymous

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:

Lead Supporters
Anchorage Foundation of Texas
The Brown Foundation, Inc.
The Wortham Foundation, Inc.
Nabors Industries
Shell Oil Company
Supporter SPOTLIGHTS

ANTHONY CHAPMAN
Houston Grand Opera is excited to welcome Anthony Chapman as an HGO Trustee. Originally from Southern California, Anthony has been an opera lover since childhood. Six years ago, a free HGO performance at Miller Outdoor Theatre charmed him, and he's been coming to HGO ever since.

Anthony sees being an HGO Trustee as an excellent opportunity to help the company reach out into the community. “I’ve enjoyed meeting all of the different people as part of HGO, and I’m excited about being able to help out with different projects,” he says. He’s involved with HGO Overture, an organization that connects HGO to Houston’s LGBT community.

Anthony is an engineer who works as a safety supervisor for the development team at Spectra Energy, one of North America’s leading pipeline and midstream companies. His grandfather inspired him to be a “renaissance man,” studying engineering as well as music. He plays violin, piano, clarinet, and saxophone, and sings and plays bass guitar for Silently Waiting, a local indie rock band.

In addition to supporting HGO, Anthony volunteers with Texas Children’s Hospital and with Extra Life, an organization that raises money for children’s hospitals by sponsoring video game marathons. A kid (and “an unashamed nerd”) at heart, Anthony loves playing games and helping people—making him an excellent addition to the HGO family.

HOGAN LOVELLS
HOGO is delighted to welcome Hogan Lovells as a corporate supporter.

Hogan Lovells, a Top 10 global legal services provider, has a large presence in Houston. The company’s sophisticated transactional, litigation, regulatory, and intellectual property lawyers have an outstanding reputation for meeting a wide range of client needs. Hogan Lovells partners have been recognized as top practitioners in their fields by industry-leading publications.

Kevin Lipson is a partner with Hogan Lovells and represents the firm as an HGO Trustee. He has been involved in some of the most important Federal Energy Regulatory Commission enforcement investigations since the passage of the Energy Policy Act. He is also the chair of the firm’s Global Energy Summit, which brings together thought leaders from across the globe to address issues that drive the global energy business. His work in this area has been recognized by virtually every peer- and client-reviewed ranking publication.

By supporting arts organizations like HGO and serving Houston through pro bono and community service work, Hogan Lovells has demonstrated a remarkable commitment to giving back to the community in meaningful ways.

SID MOORHEAD
For HGO Trustee Sid Moorhead, the love of opera is all about connecting with people. He has fond memories of sneaking into Founders boxes during rehearsals with his college roommate, who was a supernumerary during the inaugural season of the Wortham Theater Center. He’s been coming to the opera ever since, but when a member of his church gave him two opening night tickets to Verdi’s Otello in 2014, he made the decision to join HGO as a trustee.

Sid is the owner of Moorhead’s Blueberry Farm in Conroe, a family business that started as his father’s hobby over 40 years ago. After working for several years as a computer analyst, Sid made the decision to leave the corporate world and run the farm.

HGO has “filled a void in my social calendar,” Sid says. He enjoyed the Santa Fe trip this past summer and is looking forward to the upcoming HGO Trustee trip to Italy in the summer of 2017.

Sid enjoys traveling, with Italy and France being his favorite destinations—for the food, wine, and excellent shopping. We’re thrilled to have Sid as a valued member of our HGO family.
OPENING NIGHT DINNER

On October 21, Houston Grand Opera opened its 62nd season with an elegant black-tie dinner on Fish Plaza, following a whimsical performance of Donizetti’s *The Elixir of Love*. Co-chaired by Mary and Mark D’Andrea and Valerie and Tracy Dieterich, the evening honored Anne and Dr. John Mendelsohn’s long-time support of HGO. Guests dined on a three-course meal by Tony’s Catering, surrounded by murals of fluffy white clouds and bright blue skies inspired by the production.
FAUST CAST PARTY

HGO Board member Al Lasher opened his home to HGO Patrons following the opening night performance of Faust on October 28. Guests dined al fresco on German-themed cuisine under several twinkling chandeliers hanging from the trees, while the cast and creative team were introduced by Perryn Leech and Patrick Summers.

IT’S A WONDERFUL LIFE CAST PARTY

Guests gathered at the home of Franci Neely to celebrate the world premiere of Jake Heggie and Gene Scheer’s It’s a Wonderful Life on December 2. This holiday opera is the duo’s third commission from HGO and Heggie’s sixth world premiere conducted by Patrick Summers.
¡VIVA RUDY!

On September 19, more than 700 people gathered in the Brown Theater to honor Rudy Avelar, HGO’s late director of patron services. Celebrating Rudy’s nearly 40 years at HGO, the event featured special performances by Joyce DiDonato, Patrick Carfizzi, Vanessa Alonzo, and several former and current HGO Studio artists. Following the performance, Bobbie-Vee and Jerry Cooney hosted an intimate dinner in the Founders Salon for leadership donors to the newly established Rudy Avelar Chair in the HGO Endowment.
LAUREATE SOCIETY RECITAL

On October 9, Laureate Society members were treated to a special performance at The Wynden by bass-baritone Luca Pisaroni, in Houston to sing Méphistophélès in *Faust*, with HGO’s Bradley Moore as pianist. The annual recital recognizes those who have included HGO in their estate plans.

CORPORATE COUNCIL BACKSTAGE TOUR

HGO Corporate Council members enjoyed an engaging backstage tour of the Wortham Theater Center on October 17. This fun look behind the scenes included dinner and the opportunity to watch an exclusive rehearsal of *The Elixir of Love*. 
The Impresarios Circle is Houston Grand Opera’s premier donor recognition society. These vanguard supporters who provide annual support of at least $100,000 are instrumental to HGO’s success. For information, please contact Greg Robertson, chief advancement officer, at 713-546-0274.

Robin Angly, Chairman

**JUDY AND RICHARD AGEE**
HGO subscribers since 2000–01, Judy and Dick are ardent believers in the power of storytelling through words and music. They partnered with the Archdiocese of Galveston-Houston Inner-City Catholic Schools to bring HGOco programs to economically disadvantaged students. Judy and Dick, the founder and chairman of Wapiti Energy LLC and Bayou Well Holdings Company LLC, are members of the HGO Founders Council. Beyond their generous support of general operations and HGOco, they also support Concert of Arias and HGO’s main-stage productions, including this season’s *The Elixir of Love* and *Faust*.

**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. She also serves on the Development, Marketing and Communication, and HGO Studio Committees. The couple is very familiar with the view from the HGO stage as well—both are former singers in the HGO Chorus. Robin and Miles have been donors to HGO special events, the Young Artists Vocal Academy, and HGO’s *Ring* cycle.

**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.

**BBVA Compass**
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.

**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.

**ANNE AND ALBERT CHAO**
Anne and Albert have been subscribers and supporters of HGO for the past two decades. While serving as president and CEO of Westlake Chemical Corporation, Albert finds time for numerous cultural causes. He is a member of the HGO Board of Directors and was the co-chair of *Inspiring Performance—The Campaign for Houston Grand Opera*. Over the years, the Chaos have sponsored HGO special events, the HGO Studio, HGOco’s Song of Houston, and main-stage productions. The couple also supports the HGO Endowment through their family foundation, the Ting Tsung and Wei Fong Chao Foundation.

**CONOCOPHILLIPS**
For over 30 years, ConocoPhillips has supported various programs at HGO, from special events to main-stage productions, including the 2016–17 season-opening production, *The Elixir of Love*. In 2009, the company gave a major multi-year grant to establish ConocoPhillips New Initiatives, a far-reaching program that allows HGOco to develop new and innovative education and community collaboration programs. 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.
Bobbie-Vee and Jerry have been HGO subscribers since 1979 and have generously supported HGO productions of the most beloved classics of the Italian repertoire, including Aida, La bohème, Tosca, and Madame Butterfly. The Cooneys also supported HGO’s 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 HGO Board of Directors.

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, The Little Prince, and the 2016–17 production of It’s a Wonderful Life.

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.

Liz and Jack became members of the HGO Founders Council the same season. Both committed themselves to cancer research and patient care and have contributed greatly to the work being done at The University of Texas MD Anderson Cancer Center. In addition to donating to HGO special events, Liz and Jack are generous underwriters of HGO’s Ring cycle. HGO was pleased to welcome Jack as a member of the board of directors in 2014.

Houston Livestock Show and Rodeo™

For more than 15 years, the Houston Livestock Show and Rodeo™ has supported HGO’s arts education programs, helping more than one million Houston-area students experience the magic of live opera through Opera to Go!, the Student Performance Series, and Storybook Opera. A Section 501(c)(3) charity, the Show has committed more than $400 million to the youth of Texas since 1932. The Houston Livestock Show and Rodeo is the world’s largest livestock show and rodeo, with more than 2.4 million attendees in 2016.

Houston Methodist

Houston Grand Opera has partnered with Houston Methodist, the official health care provider for HGO, and the Center for Performing Arts (CPAM) for more than 10 seasons. 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, The Magic Flute, The Marriage of Figaro, and this season’s The Elixir of Love. 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, recently including The Little Prince and The Marriage of Figaro.

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.

Nancy and Richard Kinder

Nancy and Richard 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.

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

BETH MADISON
This season marks Beth’s 22nd 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 main-stage operas. Beth has been inducted into the Greater Houston Women’s Hall of Fame and serves on the University of Houston System Board of Regents.

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. Bob is a former chair of the HGO Board of Directors (1995–97). The McNair Foundation is the lead supporter of HGO’s Holiday Opera Series.

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.

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 is an HGO Trustee representing the Miller Theatre Advisory Board.

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 the Holiday Opera Series, represented this season by It’s a Wonderful Life. HGO is thrilled to have Sara serve on the HGO 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 senior director of the HGO Board of Directors and previously served on the Special Events and Governance Committees. She was the inaugural chair of the HGOco Committee and generously supports HGOco initiatives as a guarantor.
HGO is privileged to count Occidental Petroleum Corporation (Oxy) among its 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.

Cynthia and Tony Bradfield and Kevin Black are familiar faces at HGO performances, recitals, and events. From donating to contemporary. Owners Tony Bradfield and Kevin Black are familiar and collectible estate jewelry with styles ranging from antique to vintage. 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.

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 is vice chair of the HGOco Committee. HGO is grateful for the Petrellos’ support of HGOco and the main stage, underwriting this season’s It’s a Wonderful Life. The Petrellos also support HGOco programs for children, including the Student Performance Series and Opera to Go!

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 225,000 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.

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 Manselldt, their renowned Fredericksburg ranch. HGO was privileged to recognize Dian and Harlan as the honorees of Opening Night 2008 and the 2014 Concert of Arias.

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

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

Vinson & Elkins LLP
HGO has been privileged to have the support of international law firm Vinson & Elkins 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 Nixon in China. 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.

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 $5,000 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.
PATRONS SOCIETY, Continued

PATRONS CIRCLE—$5,000 OR MORE

Ms. Jacquelyn M. Abbott
Dr. Paul Abell and Ms. Amy Sisson
Mr. and Mrs. W. Kendall Adam
Ms. Jacqueline S. Akins
Mr. William Altenloh and
Mrs. Susan Saurage-Altenloh
Dr. and Mrs. Glenn B. Anderson
Chris and Michelle Angelides
Mr. and Mrs. Robert J. Ardell
Bill Arning and Mark McCray
Mr. Paul R. Aruffo and Dr. Eva Salmeron
Dr. and Mrs. Roy Aruffo
Paul and Maida Asofsky
Ms. Catherine Baen and Mr. Matt Hennessey
Gilbert and Gilda Baker
Mr. and Mrs. William C. Baker
Ms. Thu Nhi Barrus
Mr. William Bartlett
Dr. Barbara Lee Bass and
Mr. Richard S. Marshall
Dr. James A. Belli and Dr. Patricia Eifel
Drs. Robert S. and Nancy Benjamin
Jorge Bernal and Andrea Maher
Drs. Henry and Louise Bethea
Mr. and Mrs. Stanley C. Beyer
Mr. and Mrs. W. A. Grieves
Joyce Z. Greenberg
Ms. M. A. Graiff
Dr. and Mrs. David Y. Graham
Adelma S. Graham
Mary Frances Gonzalez
Nancy Glass, M.D. and John Belmont, M.D.
Mary Frances Gonzalez
Adelma S. Graham
Dr. and Mrs. David Y. Graham
Ms. M. A. Graiff
Joyce Z. Greenberg
Mr. and Mrs. W. A. Grieves
Mr. Mario Gudmundsson and Mr. Darrin Davis
William F. Guest
Ms. Janet Gurwitch
Mr. Claudio Gutierrez
Mr. and Mrs. Dewuse Guyton
Ms. Zahava Haenosh
Ms. Barbara Hagoood
Dr. and Mrs. Thomas C. Halsey
Mr. Frank Harmon III and
The Honorable Melinda Harmon
Ms. Joyce Cramer
Dr. Sharon S. Crandell
Mr. and Mrs. Markley Crosswell III
Sharon Curran-Wescott and
Earl “Skip” Wescott
Shelly Cyprus
Mrs. Leslie Barry Davidson and
Mr. W. Robins Brice
Ronada R. Davis, DDS and Eric S. Johnson
Ms. Linnet Frazier Deily
Dr. and Mrs. Roupem Dekmezian
Katya and David Dow
Mr. John Ellis Drewer
Mr. and Mrs. Daniel Dubrowski
Ms. Eliza Duncan
Anna and Brad Eastman
Carolyn and David G. Edgar
Miss Kellie Elder
Mrs. James A. Ekins III
Mr. and Mrs. John D. Ellis
Drs. Rachel and Warren A. Ellsworth IV
Mr. and Mrs. Ron G. Embry Jr.
Parrish N. Erwin Jr.
Mr. Sharon Ettinger
Mr. and Mrs. J. Thomas Eubank
Diane Lokey Farb
Nanette Finger
Carol Lay Fletcher
Ms. Jackie Ford
Wanda and Roger Fowler
Mr. Ronald Franklin
Mr. John E. Frantz
Drs. Daniel and Jean Freeman Jr.
Dr. Alice Gates and Dr. Wayne Wilner
Gerard and Christine Gaynor
Dr. Layne O. Gentry
Dr. Eugenia C. George
Ms. Josette M. George
Dr. Wm. David George
Ann and Gordon Getty
Dr. and Mrs. David P. Gill
Mrs. Geraldine C. Gill
Nancy Glass, M.D. and John Belmont, M.D.
Dr. and Mrs. Robert C. Hewell
Mr. Jackson D. Hicks
Kay and Michael W. Hilliard
Deborah and Michael Hirsch
Mr. Edward L. Hoffman
Dr. Gary L. Hollingsworth
Alan and Ellen Holzberg
Mr. and Mrs. John H. Homier
Dr. and Mrs. Gabriel N. Hortobagyi
Mr. and Mrs. George M. Hricik
Mark F. Jacobs
Mrs. Olive Jenney
Mr. and Mrs. James J. Jennings, Jr.
Doreen and Basil Joffe
Barbara Hoffman Johnson
Sultana Kaldis
Mr. and Mrs. Robert J. Kauffman
The Honorable and Mrs. Stuart S. Kay Jr.
Mr. and Mrs. Hugh Rice Kelly
Mr. Anthony K.
Mr. and Mrs. George B. Kelly
Ms. Nancy J. Kerby
Mr. Kyle Kerr
Mr. John Keville
Mr. and Mrs. Albert Kidd
Thomas Kimbrough and Elizabeth Scribner
Mrs. Frances Kittrell
Mr. and Mrs. Frederick Kolb
Mr. and Mrs. Sam Koster
Elizabeth and Bill Kroger
Lois and Larry Kupor
Terri Lacy
Mr. and Mrs. Randall B. Lake
Lily Kobayashi Landress
Mr. and Mrs. John Lattin
Mr. Richard Leibman
Dr. and Mrs. Ernst Leiss
Robert and Joyce Levine
Alesia and David LeVrier
Mr. and Mrs. W. H. Liesner
Dr. Alison Lin and Mr. Steven Spears
Mr. and Mrs. H. Arthur Littell
Mrs. Sylvia Lohkamp and Mr. Tucker Coughlin
Lisa Long
Mrs. Marilyn Lummis
Mr. and Mrs. Paul A. Lynn
Joan H. Lyons
Mr. and Mrs. Harry Mach
Marilyn Maloney and Paul Longstreth
Sandra and Mark Manela
Mr. Neal S. Manne and Ms. Nancy D. McGregor
Sandra and Mark Manela
Mr. and Mrs. J. Stephen Marks
Nancy and Rob Martin
Danita Maseles
Dr. and Mrs. Malcolm Mazow
Mr. and Mrs. J. Thomas Eubank
Mr. and Mrs. Ron G. Embry Jr.
Parrish N. Erwin Jr.
Mr. Sharon Ettinger
Dr. and Mrs. J. Thomas Eubank
Diane Lokey Farb
Nanette Finger
Carol Lay Fletcher
Ms. Jackie Ford
Wanda and Roger Fowler
Mr. Ronald Franklin
Mr. John E. Frantz
Drs. Daniel and Jean Freeman Jr.
Dr. Alice Gates and Dr. Wayne Wilner
Gerard and Christine Gaynor
Dr. Layne O. Gentry
Dr. Eugenia C. George
Ms. Josette M. George
Dr. Wm. David George
Ann and Gordon Getty
Dr. and Mrs. David P. Gill
Mrs. Geraldine C. Gill
Nancy Glass, M.D. and John Belmont, M.D.
Mr. and Mrs. John Harper III
Dr. Linda L. Hart
Brian Heney and Charles Ross Jr.
Mr. and Mrs. Robert C. Hewell
Mr. Jack C. Hong
Kay and Michael W. Hilliard
Deborah and Michael Hirsch
Mr. Edward L. Hoffman
Dr. Gary L. Hollingsworth
Alan and Ellen Holzberg
Mr. and Mrs. John H. Homier
Dr. and Mrs. Gabriel N. Hortobagyi
Mr. and Mrs. George M. Hricik
Mark F. Jacobs
Mrs. Olive Jenney
Mr. and Mrs. James J. Jennings, Jr.
Doreen and Basil Joffe
Barbara Hoffman Johnson
Sultana Kaldis
Mr. and Mrs. Robert J. Kauffman
The Honorable and Mrs. Stuart S. Kay Jr.
Mr. and Mrs. Hugh Rice Kelly
Mr. Anthony K.
Mr. and Mrs. George B. Kelly
Ms. Nancy J. Kerby
Mr. Kyle Kerr
Mr. John Keville
Mr. and Mrs. Albert Kidd
Thomas Kimbrough and Elizabeth Scribner
Mrs. Frances Kittrell
Mr. and Mrs. Frederick Kolb
Mr. and Mrs. Sam Koster
Elizabeth and Bill Kroger
Lois and Larry Kupor
Terri Lacy
Mr. and Mrs. Randall B. Lake
Lily Kobayashi Landress
Mr. and Mrs. John Lattin
Mr. Richard Leibman
Dr. and Mrs. Ernst Leiss
Robert and Joyce Levine
Alesia and David LeVrier
Mr. and Mrs. W. H. Liesner
Dr. Alison Lin and Mr. Steven Spears
Mr. and Mrs. H. Arthur Littell
Mrs. Sylvia Lohkamp and Mr. Tucker Coughlin
Lisa Long
Mrs. Marilyn Lummis
Mr. and Mrs. Paul A. Lynn
Joan H. Lyons
Mr. and Mrs. Harry Mach
Marilyn Maloney and Paul Longstreth
Sandra and Mark Manela
Mr. Neal S. Manne and Ms. Nancy D. McGregor
Sandra and Mark Manela
Mr. and Mrs. J. Stephen Marks
Nancy and Rob Martin
Danita Maseles
Dr. and Mrs. Malcolm Mazow
YOUNG PATRONS—$2,500 OR MORE

Dr. Genevera Allen
Mr. and Mrs. Bryan W. Bagley
Ms. Emily Bivona
Wirt Blaffer and Nina Delano
Carrie and Sverre Brandsberg-Dahl
Mr. Alexander Brewer
Ms. Kiana K. Caleb and Mr. Troy L. Sullivan
Dr. John Cangelosi
Mr. and Mrs. Joseph Carvelli
Mr. Anthony Chapman
Mrs. Bailey Dalton-Binion and Mr. Greg Bing
Mr. and Mrs. Tracy L. Dieterich
Drs. Rachel and Warren A. Ellsworth IV
Ms. Rebecca Ferrer and Mr. Stephen Ferrell
Kelly Finn
Ms. Kathleen Gerber
Tina and Sam Governale
Ms. Anna Gyska
Mr. Mario Gudmundsson and Mr. Darrin Davis
Mr. Claudio Gutierrez
Mr. and Mrs. A. John Harper III
David Krohn
Mrs. Connie Kwan-Wong
Mr. Andy Lee
Sara and Gabriel Loperena
Rachel and Daniel MacLeod
Ms. Charyn McGinnis
Mr. Justin Mitchell and Ms. Katherine Butler
Mr. Arturo Muñoz Holguin and Ms. Jessica Roper
Mr. and Mrs. Michael J. Pancherz
Ashley Parks
Mr. and Mrs. Christopher Peters
Ms. Rosemin Premji and Ms. Farida Abjani
Mr. and Mrs. Marcos Rodriguez
Dr. Nico Roussel
Ms. Tiffany Sanders
Dr. Juan Santamaria
Kenneth and Deborah Scianna
Mr. Nicholas Shea
Mckinley Smith
Mr. and Mrs. Aaron J. Stai
Jennifer Stearns
Drs. Vivek and Ishwaria Subbiah
Dr. Pavliina Suchanova
Mr. and Mrs. Phillip Tinis
Mr. and Mrs. Hector Torres
Bryan and Josey Wagner
Mr. Jeffrey Watters

HGO.org > 69
Mr. and Mrs. Jason Williams
Mr. Andrew Wooley
Mr. and Mrs. Robert Wright
Drs. Raj and Sri Yalamanchili

NATIONAL PATRONS—$2,500 OR MORE
Ms. Jacqueline S. Akins, San Antonio, TX
Ms. Joan Allison, Corpus Christi, TX
Mr. and Mrs. Thomas R. Allison, College Station, TX
Dr. and Mrs. Ernest C. Butler, Austin, TX
Dr. Bernd U. Budelmann, Galveston, TX
Mr. Robert J. Bruni, San Antonio, TX
Mr. Stephen R. Brenner, Tacoma, WA
Louise Chapman, Corpus Christi, TX
Mr. and Mrs. Arthur G. Dauber
Ms. Sybil Crawford
Mr. and Mrs. James M. Clepper
Dr. and Mrs. Gary Clark
Mr. and Mrs. James Becker
Grace and Mark Baker
Dr. John P. Anderson
Mrs. Nancy C. Allen
Dr. and Mrs. Robert Wright
Drs. Nathaniel and Marcia Barnes
Mr. and Mrs. James Becker
Richard Buffett
Dr. and Mrs. Gary Clark
Mr. and Mrs. James M. Clepper
Ms. Sybil Crawford
Mr. and Mrs. Arthur G. Dauber
Mr. and Mrs. Stewart Easterby, Boerne, TX
Michael Freeburger and Matilda Perkins, Fair Oaks Ranch, TX
Dr. Wm. David George, Austin, TX
Mr. Raymond Goldstein and Ms. Jane T. Welch, San Antonio, TX
Brian Henchey and Charles Ross Jr., Austin, TX
Mr. Charles Hendrix, Rancho Mirage, CA
Sarah Lou Hill, Baton Rouge, LA
Dr. Victor S. Ho and Mrs. Arielle Lawson, Beaumont, TX
Edward and Patricia Hymson, San Francisco, CA
Spencer A. Jeffries and Kim Hawkins, Chicago, IL
The Honorable and Mrs. Stuart S. Kay Jr., DeRidder, LA
Mr. Kyle Kerr, Irving, TX
Jeff and Gail Kodosky, Austin, TX
Dr. and Mrs. Morton Leonard Jr., Galveston, TX
Mrs. Sharon G. Ley and Mr. Robert F. Lietzow, Austin, TX
Ms. Viki L. List, Bryn Mawr, PA
Mr. George Loudder and Dr. Martha Loudder, College Station, TX
Cathleen C. and Jerome M. Loving, Bryan, TX
Mr. and Mrs. J. Landis Martin, Denver, CO
Mrs. Walter W. McAllister Jr., San Antonio, TX
Ms. Taddy McAllister, San Antonio, TX
Kathryn Miller, New York, NY
Mr. James R. Moffitt, Albuquerque, NM
Mr. and Mrs. John R. Monk Jr., Lufkin, TX
Marsha L. Montemayor, Houston, TX
Brucie and Andrew Moore, Goliad, TX
Mr. John P. Muth, Wimberley, TX
Mr. Barry Narlines, Baltimore, MD
Ms. Claudia Nelson and Ms. Anne Morey, College Station, TX
Dr. James F. Nelson, San Antonio, TX
Ms. Donna Orr, Dallas, TX
Mr. and Mrs. Harley Rex, Huntsville, TX
Ms. Wanda A. Reynolds, Austin, TX
Ms. Ellen Rienstra, Beaumont, TX
Mr. and Mrs. Charles A. Ritter, Kansas City, MO
Ms. Mary Roediger, Calabasas, CA
James and Nathanael Rosenheim, Bryan, TX
Dr. and Mrs. Michael Samarin, Murrieta, CA
Dr. Barry E. Schwarz, Dallas, TX
Mr. Marcelo Selowsky, Bethesda, MD
Mr. and Mrs. Victor E. Serrato, Pharr, TX
Robert and Nancy Shivers, San Antonio, TX
Ms. Alice Simkins, San Antonio, TX
Mr. and Mrs. Harlan C. Stai, Tone Owen
Endowed Fund, Fredericksburg, TX
Eleanor and Philip Straub, Metairie, LA
Dr. and Mrs. Clark D. Terrell, Boerne, TX
Mr. and Mrs. William F. Threlfall, Ridgway, CO
Dr. David N. Tobey and Dr. Michelle Berger, Austin, TX
Mr. John G. Turner and Mr. Jerry G. Fischer, Baton Rouge, LA
Mr. Jerre van den Bent, Dallas, TX
Mr. and Mrs. Samuel J. Vastola Jr., Dallas, TX
Mrs. Rons Voogt, Huntsville, TX
Dr. Karan Watson, College Station, TX
Margaret and Alan Weinblatt, San Antonio, TX
Valerie and David Woodcock, College Station, TX
The Honorable Eugenia Wright and Dr. Francis Wright, San Antonio, TX
Mrs. Ruth Wright, Dallas, TX
1 Anonymous

ASSOCIATE PATRONS —$2,000 OR MORE
Mr. and Mrs. F. H. Cloudman III
Ms. Viki L. List, Bryan, TX
Mr. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX
Mr. and Mrs. Robert Wright
Dr. and Mrs. Robert Wright
Ms. Viki L. List, Bryan, TX

HGO DONORS

Houston Grand Opera appreciates all individuals who contribute to the company’s success. Support in any amount is received most gratefully. Our donors share a dedication to supporting the arts in our community, and the generosity of these individuals makes it possible for HGO to sustain world-class opera in the Houston area. For information on becoming a Houston Grand Opera donor, please call Jennifer Wijangco at 713-546-0704.

ASSOCIATE PATRONS —$2,000 OR MORE
Ms. Cynthia Akagi and Mr. Tom Akagi
Mrs. Nancy C. Allen
Dr. John P. Anderson
Grace and Mark Baker
Drs. Nathaniel and Marcia Barnes
Mr. and Mrs. James Becker
Richard Buffett
Dr. and Mrs. Gary Clark
Mr. and Mrs. James M. Clepper
Ms. Sybil Crawford
Mr. and Mrs. Arthur G. Dauber
Mr. Nicholas Eoff
Susan Love Fitts
Mrs. Wendy Germani
Mr. William E. Gipson
Marion and Gary Glover
Dr. and Mrs. Carlos R. Hamilton Jr.
Dr. and Mrs. William C. Heird
Mr. Frank Hood
Mr. and Mrs. Ronald E. Huebsch
Mr. and Mrs. Victor E. Serrato, Pharr, TX
Robert and Nancy Shivers, San Antonio, TX
Ms. Alice Simkins, San Antonio, TX
Mr. and Mrs. Harlan C. Stai, Tone Owen
Endowed Fund, Fredericksburg, TX
Eleanor and Philip Straub, Metairie, LA
Dr. and Mrs. Clark D. Terrell, Boerne, TX
Mr. and Mrs. William F. Threlfall, Ridgway, CO
Dr. David N. Tobey and Dr. Michelle Berger, Austin, TX
Mr. John G. Turner and Mr. Jerry G. Fischer, Baton Rouge, LA
Mr. Jerre van den Bent, Dallas, TX
Mr. and Mrs. Samuel J. Vastola Jr., Dallas, TX
Mrs. Rons Voogt, Huntsville, TX
Dr. Karan Watson, College Station, TX
Margaret and Alan Weinblatt, San Antonio, TX
Valerie and David Woodcock, College Station, TX
The Honorable Eugenia Wright and Dr. Francis Wright, San Antonio, TX
Mrs. Ruth Wright, Dallas, TX
1 Anonymous
Dr. Angela Rechichi-Apollo
Mr. Daniel Rowe
Dr. and Mrs. C. Dan Sauls
Ms. Hannelore N. Schwarze
Mr. Nick Shumway and Mr. Robert Mayott
Mr. and Mrs. Hayden Smith
Barbara and Neil Stovall
Dr. and Mrs. Peter K. Thompson
Dean Walker
Mr. and Mrs. John Wallace
The Honorable and Mrs. Bill White
2 Anonymous

CONTRIBUTING FELLOWS—
$1,000 OR MORE
Mr. and Mrs. Robert Arnett
Christopher Bacon and Craig Miller
Mr. Richard G. Bado
Paul and Nancy Balmert
Mr. and Mrs. John Barbe
Dr. and Mrs. Robert C. Bast Jr.
Mrs. Deborah Bautch
Mr. Douglas Bishea
Mr. John Bixby
Jim and Susan Boone
Mr. and Mrs. Howard K. Bostock
Mr. Bob F. Boydston
Lorence and Zora Bravenec
Mr. James Brugman
Mr. Michael Burke
Mrs. Anne H. Bushman
Mr. and Mrs. Ronald L. Butcher
Dr. and Mrs. Raul Caffesse
Mrs. Gibson Gayle Jr.
Susan Giannantonio and Bruce Winquist
Mr. and Mrs. Kirk Girouard
Mr. and Mrs. Stephen Glenn
Ms. Lisa K. Goetz
Mrs. Gwynn F. Gorsuch
Mr. and Mrs. John S. Griffin
Mr. George B. Harrop
Sheila Heimbinder
Mr. and Mrs. Rex D. Hemme
Mr. and Mrs. Michael F. Henderek
Mr. Karl Hennessee
Dr. Ralph J. Herring
Dr. Janice L. Hewitt
Dr. Sallie T. Hightower
Mr. Stanley A. Hoffberger
Dr. Holly Holmes
Mr. and Mrs. Clay Hoster
Mr. and Mrs. David G. Hughes
Mr. and Mrs. Rich Janssen
Mr. and Mrs. Joseph Jaworski
Lynda and Frank Kelly
Mrs. John E. Langwith Jr.
Ms. Rachel Le and Mr. Lam Nguyen
Dr. and Mrs. Morton Leonard Jr.
Mr. Joseph Levitan and Mr. Nico Messana
Jose and Marcia Lima
Dr. Brian Malechuk and Mr. Kevin Melgaard
Ms. Laura Marsh
Jim and Linda McCartney
Dr. Mary Fae McKay
Ms. Maryellen McSweeney
Wanda Meyer
Mr. Douglas D. Miller
Mr. and Mrs. Richard J. Moehring
Dr. Richard Moiel and Mrs. Katherine Poeppe
Dr. and Mrs. Robert B. Moore
Ms. Martha P. Palmer
Mr. and Mrs. Richard A. Percoco
Dr. and Mrs. Richard B. Pesikoff
Mr. Jeffrey Pferd and Ms. Shin L. Wu
Mr. and Mrs. Elvin B. Pippert Jr.
Mary Ellen and Donald Podoloff
Mr. Charles Prince
Mr. Nigel Prior
Mr. and Mrs. William Rawl
Mr. Federico Reyes
Mr. and Mrs. Richard Reynolds
Mr. William K. Rice
Mansel and Brenda Rubenstein
Chula Ross Sanchez
Ms. Jill Schaar and Mr. George Catlish
Ms. Sally Schott
Christopher B. Schuize, M.D.
Dr. and Mrs. H. Irving Schwerpke Jr.
Ms. Sue A. Shirley-Howard
Mr. Herbert Simons
Jan Simpson
Louis Sklar
Mr. Calvin Slater
Dr. Bruce Smith
Hon. Ruby K. Sondock
Mr. Brian Speck
Dave Stein
Drs. Adaani E. Frost and Wadi N. Suki
Ms. Lori Summa
Mr. Kiyoishi Tamagawa
Mr. and Mrs. John A. Unger
Dr. and Mrs. Lieven J. Van Riet
Mr. and Mrs. Eugene H. Vaughan
Mr. and Mrs. Alton L. Warren
Mr. Frank Watson
Mr. and Mrs. James A. Watt
Mr. Jesse Weir and Mr. Roberto Ayala
J. M. Weltzien
Drs. Angel and Anita Werch
LaVerne and Philip Wiles
Mr. Lawrence Williams
Mr. and Mrs. Graeme Womersley
Dr. and Mrs. Thomas Woodell II
Miss Pinar Oya Yilmaz
Drs. William and Huda Yahya Zoghi
8 Anonymous
Houston Grand Opera salutes our corporate, foundation, and government partners whose commitment and generous support assist HGO in its mission to contribute to the cultural enrichment of the city of Houston and the nation by producing and performing world-class opera. They help ensure the diverse, innovative, and balanced program of performances, events, and community and education projects for which the company is known worldwide. For information on becoming a Corporate or Foundation donor to Houston Grand Opera, please call Kelly Finn at 713-546-0265.

**CORPORATE SUPPORTERS**

### Grand Guarantor — $250,000 or more

- Medistar Corporation
- Marcia Backus, Occidental Petroleum Corporation
- Gary Adams, Deloitte
- Thomas R. Ajamie, Ajamie LLP
- J. Scott Arnolds, Triten Corporation
- C. Mark Baker, Norton Rose Fullbright LLP
- Jonathan Baltiff, Bristow Group, Inc.
- Barbara Lee Bass, M.D., F.A.C.S., Methodist Institute for Technology, Innovation and Education (MITIE)
- Astley Blair, Marine Well Containment Company
- Meg Boulware, Boulware & Valoir
- Tony Bradfield, Tenenbaum Classic Jewelers
- Walt Bratic, OverMont Consulting LLC
- Melinda Brunger, Andrews Kurth LLP
- Ralph Burch, ConocoPhillips
- Janet Langford Carrig, ConocoPhillips
- Thierry Caruso, Ernst & Young LLP
- Albert Chao, Westlake Chemical Corporation
- Neil Chapman, ExxonMobil Chemical Company
- Joshua Davidson, Baker Botts L.L.P.
- Daniel D. Domeracki, Schlumberger
- Mark Evans, Bracewell LLP
- Sheryl Falk, Winston & Strawn LLP
- Mauro Ferrari, Houston Methodist
- Michaela Greenan, PwC
- Michael Heckman, Houston First Corporation
- Jackson Hicks, Jackson and Company
- Todd Hoffman, PwC
- Richard Hussein, Baker Botts L.L.P.
- John Keville, Winston & Strawn LLP
- Michele M. LaNoue, Headworks Inc.
- Jerry Lasco, Lasco Enterprises
- Dr. Mike Lemanski, Shell Oil Company (Retired)
- David LePort, Frost Bank
- Kevin Lipson, Hogan Lovells
- J. Douglas McMurrey Jr., Kinder Morgan (Retired)
- Jerry L. Metcalf, Thompson & Knight LLP
- Mark Metts, Sidley Austin LLP
- Charlene Nickson, ACC Realty LLC
- John Onstott, Dignity Memorial
- Ward Pennebaker, Pennebaker
- Gloria M. Portela, Seyfarth Shaw LLP
- Gary Reese, Northern Trust
- Glen Rosenbaum, Vinson & Elkins LLP
- Thomas V. Rushing, Bank of America
- Merrill Lynch
- Denmon Sigler, Baker & McKenzie
- Mark R. Spradling, Vinson & Elkins LLP
- Dan Summerford, BB&T
- Ignacio Torras, Tricon Energy
- De la Rey Venter, Shell Oil Company
- Alfredo Vilas, Novum Energy
- Chris Williams, Tokio Marine HCC
- David Young, Union Pacific

### Corporate Council

- Marcia Backus, Chairman

### Underwriters — $25,000 or more

- Ajamie LLP
- Baker Botts L.L.P.†
- BB&T
- Booker • Lowe Gallery
- Boulware & Valoir
- Bristow Group, Inc.
- City Kitchen Catering *
- Deloitte
- ExxonMobil †
- Frost Bank
- George H. Lewis & Sons
- Hogan Lovells
- Jackson and Company †*
- Northern Trust †
- Norton Rose Fulbright †
- Novum Energy Services, LLC
- Phillips 66
- Saks Fifth Avenue *
- Sidley Austin LLP
- Tokio Marine HCC
- United Health Foundation
- Wells Fargo †
- Westlake Chemical Corporation
- Winston & Strawn LLP

### Sponsors — $10,000 or more

- Akerman LLP
- Andrews Kurth LLP
- AT&T †
- Boardwalk Pipeline Partners
- Bracewell LLP
- Cadence Bank
- Ernst & Young LLP
- The Events Company *
- Fort Bend Music Company *
- Hess
- La Perla
- Locke Lord LLP †
- LyondellBasell
- Marathon Oil Corporation
- Northern Trust
- Thompson & Knight LLP
- Union Pacific Foundation
- Winstead PC
Member — $1,000 or more
CenterPoint Energy
JPMorgan Chase & Co.
Patterson & Sheridan LLP
TAS Commercial Concrete Construction, LLC
Western Gas Partners LP
Williams

IN-KIND CONTRIBUTORS TO OPERATIONS AND SPECIAL EVENTS

Underwriters — $25,000 or more
Abrahams Oriental Rugs and Home Furnishings
City Kitchen Catering
Jackson and Company
Landry’s Inc.
Neiman Marcus Precious Jewels
Saks Fifth Avenue
Tenenbaum Jewelers
The Events Company
Tony’s Catering
Wattle Creek Winery

Sponsors — $15,000 or more
Granduca Hotels
Lavandula Design
The Lancaster Hotel
LUCHO/Hector Villarreal
Sakowitz Furs
Tootsies

Co-Sponsors — $7,500 or more
Abercombie & Kent
Briggs Vest Outdoors
Brooks Lake Lodge
Elegant Events and Catering by Michael
Frosch Travel
Gremillion & Co. Fine Art
IW Marks Jewelers
The Nice Winery
PerCorsi Culinari Cooking School

Benefactors — $5,000 or more
Bradford Portraits
Christian Dior
Elaine Turner
Events
Fleming’s

Masterson Design/Mariquita Masterson
MPenner
Past Era Antique Jewelry
Prime Steakhouse & Wine Bar
Santa Fe Opera

Members — $3,000 or more
BCN Taste and Tradition
Booker • Lowe Gallery
Hayden Lasher
Houston Cinema Arts Society
Miles David
TréborStyle

FOUNDATIONS AND GOVERNMENT AGENCIES

Premier Guarantor — $1,000,000 or more
Houston Grand Opera Endowment, Inc.†

Principal Guarantors — $500,000 or more
CT Bauer Foundation
Ruth and Ted Bauer Family Foundation †
The Brown Foundation, Inc. †
City of Houston †
The General and Mrs. Maurice Hirsch Opera Fund †
Alkek and Williams Foundation
The Wortham Foundation, Inc. †

Grand Guarantors — $250,000 or more
Anne and Albert Chao, Ting Tsung and Wei Fong Chao Foundation
The Robert and Janice McNair Foundation
The Andrew W. Mellon Foundation †

Guarantors — $100,000 or more
M.D. Anderson Foundation †
City of Houston through Miller Theatre Advisory Board †
The Cullen Foundation †
The Cullen Trust for the Performing Arts †
Ann and Gordon Getty Foundation
William Randolph Hearst Foundation
Houston Endowment Inc. †
The Humphreys Foundation †
Kinder Foundation
National Endowment for the Arts
Mr. and Mrs. Harlan C. Stai and Terrell Tone
Owen Memorial Endowed Donor Advised Fund at the Community Foundation of Abilene

Grand Underwriters — $50,000 or more
Anchorage Foundation of Texas
Carol Franc Buck Foundation
Houston Grand Opera Guild †
C. Howard Pieper Foundation

Underwriters — $25,000 or more
Cockrell Family Fund
Houston Saengerbund
John P. McGovern Foundation †
Stedman West Foundation †
Sterling-Turner Foundation †
Texas Commission on the Arts †
The Vaughan Foundation

Sponsors — $10,000 or more
Mary H. Cain Foundation
Albert and Ethel Herzstein Charitable Foundation
Eugene McDermott Foundation
The Moody Foundation
Nightingale Code Foundation
OPERA America
The Powell Foundation †

Members — $1,000 or more
The Arts Federation
George and Mary Josephine Hamman Foundation
The Leon Jaworski Foundation †
The Harris and Eliza Kempner Fund
The Nathan J. Klein Fund
Lillian Kaiser Lewis Foundation †
Puckett Children’s Foundation
William E. and Natoma Harvey Pyle Charitable Trust †
Strake Foundation

* Contribution includes in-kind support
† Ten or more years of consecutive support
The Laureate Society consists of individuals who have helped ensure the future of Houston Grand Opera by remembering the Opera in their wills, retirement plans, trusts, or other types of estate plans. The Laureate Society does not require a minimum amount to become a member. Planned estate gifts to the Houston Grand Opera Endowment can be used to support general or specific Opera programs. Houston Grand Opera is deeply grateful to these individuals. Their generosity and foresight enable the Opera to maintain its growth and stability, thus enriching the lives of future generations.

**LAUREATE SOCIETY MEMBERS**

Ms. Gerry Atiken
Mrs. Marion Alexay
Mrs. Margaret Alkek Williams
Mrs. Judy Amonett
Ms. Michelle Beale and Mr. Richard H. Anderson
Ms. Robin Angly and Mr. Miles Smith
Ms. Mary Lee Archer
Dr. and Mrs. Willard Aronson
Roberto Ayala
Mr. and Mrs. Gilbert Baker
Dr. and Mrs. Saul Balagura
Daniel B. Barnum
Mrs. Thomas D. Barrow
Bill A. Bartlett
Marcheta Leighton Beasley
Dr. and Mrs. Barry Beller
Dr. Patricia Eifel and Dr. James A. Belli
Dr. and Mrs. Barry Beller
Ms. Virginia Ann Clark
Nada Chandler
Janet Langford Carrig
Ms. Virginia Kiser
Steve Kelley and Charles Dennis
Mr. and Mrs. Jeremy S. Davis
Lida S. Dahm, M.D.
Ms. Carol Sue Finkelstein
Ms. Carol L. Fletcher
Mr. Carlisle Floyd
Bruce Ford
Dr. Donna Fox
Dr. Alice Gates
Dr. Layne O. Gentry
Mr. Michael B. George
Dr. Wm. David George
Dr. Rollin O. Glaser
Mr. David Gockley
Rhoda Goldberg
Mr. Jon K. Gossert
Mr. and Mrs. Fred Gott
Adelma Graham
Mr. and Mrs. Donald Graubart
Dr. Nicholas Grimes
Dr. Ellen R. Griz
Mario Gundumunso and Darrin Davis
Lynn Guggolz
Mr. Jas A. Gundry
Bill Haase
Mrs. Jack W. Harris
Linda Lloyd Hart
Ms. Brenda Harvey-Traylor
Nancy Ferguson-Haywood
Miguel and Teresa Hernandez
Dr. Ralph Herring
Mr. and Mrs. Robert C. Hewell
Mr. Jackson D. Hicks
Mr. Edward L. Hoffman
Dr. Gary L. Hollingsworth and Dr. Ken Hyde
Alan and Ellen Holzberg
Ms. Kathleen Moore and Mr. Steven Homer
Frank Hood
Ms. Ami J. Hooper
Dr. Marjorie Horning
Ms. Sue A. Shirley-Howard and Mr. Richard H. Howard
Eileen and George Hrdlicka
Ms. Lee M. Huber
Mr. and Mrs. Robert C. Hunter
Dr. Lamar and Mrs. Jane Jackson
Charitable Trust
Mr. Brian James
Mr. Spencer A. Jeffries
Ms. Charlotte Johnson
Mr. and Mrs. Robert Kauffman
Mr. and Mrs. Stephen K. Kaufman
Mr. John S. W. Kellett
Steve Kelley and Charles Dennis
Ms. Virginia Kiser
Ann and Sam Koster
Lynn and Jon Lamin
Willy and Inge Lottke Lieners
Heide and Karl Loss
Ben and Margaret Love Foundation
Mrs. Marilyn G. Lummis
Drs. Nancy and Raymond Lutz
Dr. Jo Wilkinson Lyday
Ms. Sandra L. Magers
Mr. and Mrs. Michael D. Malbin
Ms. Michele Malloy
Mr. and Mrs. J. Landis Martin
Nancy Wynne Mattison
Mrs. Dorothy McCauley
Mrs. Cynthia Tally McDonald
Mr. and Mrs. Alexander K. McNanahan
Dr. Will L. McLendon
Mr. Allen D. McReynolds
Maryellen McSweeney
Mr. and Mrs. D. Bradley McWilliams
Christianne Melanson
Mrs. Catherine Jane Merchant
Ms. Suzanne Minnagh
Mr. Juan R. Morales
Mr. and Mrs. Sidney S. Moran
Mrs. Lucian L. Morrison
Ms. Terrylin O. Neale
Bobbie Newman
Mrs. Tassie Nicandros
Ms. B. Lynn Mathre and Mr. Stewart O’Dee
Mr. and Mrs. Staman Ogilvie
Mrs. James W. O’Keefe
Macky Osorio
Mrs. Susan Osterberg
Mrs. Joan D. Osterberg
Mrs. D. Osterwalder
Thelma and Richard Percoco
Mrs. Sara M. Peterson
Mr. and Mrs. Harry C. Pinson
Mr. and Mrs. James A. Pokorski
Mr. Arthur B. Pryde and
Mrs. Suzanne Page-Pryde
Mr. and Mrs. Conrad Reynolds
Mr. Bill Richmond and Mr. Dennis Courtney
Mr. and Mrs. Edward N. Robinson
Mr. and Mrs. Donald M. Rose
Glen A. Roesenbaum
Mrs. Jean Rowley
Mr. John C. Rudd Jr.
Mr. and Mrs. Thomas V. Rushing
Mrs. Lamar and Mrs. Jane Jackson
Mr. and Mrs. Thomas V. Rushing
Mr. and Mrs. Terrell F. Sanders
Mr. Chris Schilling
Charles and Gudrun Senuta
Helen and James Shaffer
Hinda Simon
Mr. Herbert D. Simons
Ms. Susan Simpson
Janet Sims
Bruce Smith, DDS
Mr. Robert J. Smouse
Mr. and Mrs. Harlan C. Stai
Catherine Stevenson
Mr. and Mrs. Bruce Suter
Rhonda J. Sweeney
Mr. and Mrs. Leonard B. Tatar
Mrs. John Ben Taub
Quentin Thigpen and Amy Psoris
Dr. and Mrs. Robert Toth
Mr. John G. Turner
Rhonda Goldberg
Mr. David and Mary Wolff
Miss Daisy Wong
Dr. L. Fabian Worthing III
Lynn Wyatt
R. Alan York
Katherine and Mark Yzaguirre
Dr. and Mrs. Efrain Zavalay
Mr. John L. Zipperich II
16 Anonymous

**WE HONOR THE MEMORY OF THOSE WHO INCLUDED HGO IN THEIR ESTATE PLANS:**

Dr. Thomas D. Barrow
Ms. Evelyn M. Bedard
Dr. James Birge
Ronald Borschow
Mr. Ira B. Brown
Mr. Thomas Capshaw
Dr. Lawrence E. Carlton
Mr. Tony Carroll, LCSW
Michael Cochran
Renee Danziger
Ms. Marilyn R. Davis
Frank R. Eyler
Christine E. George
Janet Glazer
Jack W. Harris
Mark Lensky
Mary R. Lewis
Ms. Margaret Love
Ms. Martha Maley
Mr. Constantine Nicandros
Dr. Mary Joan Nish
Mr. James W. O’Keefe
Barbara M. Osborne
Mrs. Mary Ann Phillips
Mr. Howard Pieper
Mr. Craig M. Rowley
Mrs. Joseph P. Rudder
Mr. Eric W. Stein Sr.
John and Fanny Stone
Dr. Carlos Vailltan
Miss Bonnie Sue Wooldridge

For information regarding charitable estate gift planning and how it might positively impact you, your loved ones, and Houston Grand Opera, please contact Richard Buffett, director of major gifts and legacy giving, at 713-546-0216 or visit HGO.org/laureatesociety.
The Houston Grand Opera Endowment, Inc., is a separate nonprofit organization that invests contributions to earn income for the benefit of Houston Grand Opera Association. The Endowment Board works with Paul Comstock Partners, independent investment counsel, to engage professional investment managers.

BOARD OF DIRECTORS

Janet Langford Carrig, Chairman
Terrylin G. Neale, Senior Chairman

William E. Colburn
James W. Crownover
Richard Husseini
Stephen M. Kaufman
Scott Wise
Yolanda Knoll

An endowed fund can be permanently established within the Houston Grand Opera Endowment through a direct contribution or via a planned gift such as a bequest. The fund can be designated for general purposes or specific interests. For a discussion on endowing a fund, please contact Richard Buffett, director of major gifts and legacy giving, at 713-546-0216. HGO acknowledges with deep gratitude the following endowed funds:

GENERAL ENDOWMENT FUNDS HELP SUPPORT OUR PRODUCTIONS AND ACTIVITIES

- Rudy Avelar Chair Fund
- Robert W. George Endowment Fund
- Frank Greenberg, M.D. Endowment Fund
- Jackson D. Hicks Endowment Fund
- General and Mrs. Maurice Hirsch Memorial Opera Fund
- Elizabeth Reike and Wayne V. Jones Endowment Fund
- Lensky Family Endowed Fund
- Mary R. Lewis Endowment Fund
- Beth Madison Endowed Fund
- Franci Neely Endowed Fund
- Constantine S. Nicodemos Endowment Fund
- Barbara M. Osborne Charitable Trust
- Cynthia and Anthony Petrello Endowed Fund
- Mary Ann Phillips Endowed Fund
- C. Howard Pieper Endowed Fund
- Kitty King Powell Endowment Fund
- Rowley Family Endowment Fund
- The Ruddell Endowment Fund
- Shell Lubricants (formerly Pennzoil — Quaker State Company) Fund
- Dian and Harlan Stai Fund
- The John and Fanny Stone Endowment Fund
- Dorothy Barton Thomas Endowment Fund
- John G. Turner and Jerry G. Fischer Endowed Fund
- John and Sheila Tweed Endowed Fund
- Marietta Voglis Endowed Fund
- Bonnie Sue Wooldridge Endowment Fund
- The Wortham Foundation Permanent Endowment Fund

PRODUCTION FUNDS HELP CREATE NEW PRODUCTIONS AND REVIVE EXISTING ONES

- Edward and Frances Bing Fund
- Tracey D. Conwell Endowment Fund
- The Wagner Fund

PRODUCTION FUNDS FOR PRINCIPAL ARTISTS

- The Lynn Wyatt Great Artist Fund
- The Sarah and Ernest Butler Concertmaster Chair: Denise Tarrant
- The Sarah and Ernest Butler Chorus Master Chair: Richard Bado

ENDOWED CHAIRS AND FELLOWSHIPS HELP ATTRACT AND RETAIN TALENTED ARTISTS

- Margaret Alkek Williams Chair: Patrick Summers, Artistic and Music Director
- Mr. and Mrs. Albert B. Alkek Chair: Bradley Moore, Head of Music Staff/
  Houston Grand Opera Guild Music Director
- Evans Family Endowed Chair: Pierre Vallet, Guest Coach
- Mr. and Mrs. James A. Elkins Jr. Endowed Chair: Patrick Harvey,
  Assistant Conductor
- Evans Family Endowed Chair: Pierre Vallet, Guest Coach
- The Sarah and Ernest Butler Concertmaster Chair: Denise Tarrant
- The Sarah and Ernest Butler Chorus Master Chair: Richard Bado

ELECTRONIC MEDIA FUNDS HELP HGO REACH AUDIENCES THROUGHOUT THE REGION, STATE, AND NATION

- The Ford Foundation Endowment Fund
- The Ford Foundation Endowment Fund
- The Ford Foundation Endowment Fund
- The Ford Foundation Endowment Fund

HOUSTON GRAND OPERA STUDIO FUNDS HELP TRAIN AND DEVELOP SOME OF THE FINEST OPERA TALENT IN THE WORLD

- William Randolph Hearst Endowed Scholarship Fund
- Charlotte Howe Memorial Scholarship Fund
- Elva Lobit Opera Endowment Fund
- Marian and Speros Martel Foundation Endowment Fund
- Erin Gregory Neale Endowment Fund
- Dr. Mary Joan Nish and Patricia Bratsas Endowed Fund
- John M. O’Quinn Foundation Endowed Fellowship Fund
- Shell Lubricants (formerly Pennzoil — Quaker State Company) Fund
- Mary C. Gayler Snook Endowment Fund
- Tenneo, Inc. Endowment Fund
- Weston-Cargill Endowed Fund

EDUCATION FUNDS HELP HGO TOUCH THE LIVES OF THOUSANDS OF YOUTH PEOPLE

- Bauer Family Fund
- Sandra Bernhard/C. Howard Pieper Foundation Education Fund
- Lawrence E. Carlton, M.D., Endowment Fund
- Beth Crispin Endowment Fund
- James J. Drach Endowment Fund
- Fondren Foundation Fund for Educational Programs
- David Clark Grant Endowment Fund
- The Schissler Family Foundation Endowed Fund for Educational Programs

OUTREACH FUNDS HELP HGO REACH A BROAD SECTOR OF THE COMMUNITY

- Guyla Pircher Harris Project
- Spring Opera Festival Fund (Shell Lubricants, formerly Pennzoil — Quaker State Company)

CONCERT OF ARIAS

- Eleanor Searle McCollum Endowment Fund
CALENDAR 2016–17

JANUARY

20, 22m, 24, 26, 28
• Performances of John Adams and Alice Goodman’s Nixon in China. Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the Jan. 20 performance only.

22
• Behind the Music: an intimate conversation about Nixon in China immediately following the performance. Masterson Green Room. Free.

27
• Concert of Arias: the 29th Annual Eleanor McColum Competition for Young Singers. Wortham Center’s Cullen Theater. Champagne reception at 6 p.m., competition at 7 p.m. Celebration Dinner to follow in the Grand Foyer. For information, contact Clare Greene at 713-546-0277 or cgreene@hgo.org.

FEBRUARY

3–4
• HGOco and Opera to Go! present free performances of a new bilingual (English and Spanish) adaptation of Rossini’s The Barber of Seville. Heinen Theatre at Houston Community College, central campus, 9:30 a.m. and 11:15 a.m. daily. The Barber of Seville also tours from Jan. 30 through May 19. Book a performance at HGO.org/OperaToGo or by calling 713-546-0231.

10, 12m, 15, 17, 18
• Performances of the Verdi Requiem. Wortham Theater Center’s Brown Theater.

12
• Behind the Music: an intimate conversation about the Verdi Requiem immediately following the performance. Masterson Green Room. Free.

28
• HGOco presents a panel discussion on the creation of Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. Rothko Chapel, 3900 Yupon St. 7 p.m.

MARCH

10 & 11
• HGO Studio in Recital: Artists of the HGO Studio perform at the Museum of Fine Arts, Houston, Audrey Jones Beck Building, 5001 Main Street, 7:30 p.m.

15–17
• Spring Break at Discovery Green: HGOco presents activities and performances at Discovery Green, 11 a.m. to 1 p.m. daily.

16, 17
• HGOco presents world premiere performances of Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. Ballroom at Bayou Place, 500 Texas St., 7:30 p.m.

APRIL

1
• The Best Little Seraglio in Texas: the HGO Guild holds its annual Spring Event at the Houston Racquet Club, 10709 Memorial Dr. 6:30 p.m. Contact Gwyneth Campbell at 713-885-5024 for information.

5
• Opera Night Live: the HGO Guild invites you to the Wortham Theater Center to enjoy wine and snacks and learn more about The Abduction from the Seraglio from a special guest. 7 p.m. For information, call 713-546-0269 or email guild@hgo.org.

8
• Opera Ball 2017: Grand Foyer of the Wortham Theater Center, 7 p.m. Followed by the Encore Party. For information, contact Clare Greene at 713-546-0277 or cgreene@hgo.org.

19
• Professional Development Workshop: HGOco presents a professional development workshop for teachers about Götterdämmerung. Join us for dinner, discussion, and a dress rehearsal. Wortham Theater Center, doors open at 4 p.m. For information, contact Kathleen Staten at kstaten@hgo.org.

22, 25, 29, May 4, 7m
• Performances of Wagner’s Götterdämmerung. Wortham Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the Apr. 22 performance only.

MAY

2, 3, 4
• HGOco and Opera to Go! present a bilingual adaptation of Rossini’s The Barber of Seville at Miller Outdoor Theatre. 11 a.m. daily. Free.

7
• Behind the Music: an intimate conversation about Götterdämmerung immediately following the performance. Masterson Green Room. Free.

11 & 14
• 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. May 11 at 7:30 p.m. and May 14 at 5 p.m.

15
• HGOco presents the Bauer Family High School Voice Studio Graduation Recital, Dudley Recital Hall, University of Houston, 7 p.m. Free.

31
• HGO Association Annual Meeting and Reception: Wortham Theater Center, 5–7 p.m. Open to board, trustees, and donors. Call 713-546-0217 for information.

For information on all Houston Grand Opera events, call the Customer Care Center at 713-228-OPERA (6737) or 800-62-OPERA (800-626-7323) unless otherwise noted. For information about HGOco events, please call 713-546-0230, email HGOco@hgo.org, or visit HGO.org/HGOco.
SINGLE TICKETS FOR THE REMAINING OPERAS IN HGO'S 2016–17 SEASON ARE AVAILABLE. CALL 713-228-OPERA (6737) OR 800-62-OPERA (800-626-7372), OR ORDER ONLINE AT HGO.ORG.

**16/17 SEASON**

**Wagner**

**GÖTTERDÄMMERUNG**

Apr. 22 | 25 | 29 | May 4 | 7m

Way of Greater Houston, 50 Waugh Dr., 6:30 p.m. For information, contact Patricia Carnes at guild@hgo.org.

Houston Grand Opera Orchestra and Chorus
Conductor
Patrick Summers
Milton D. Rosenau Jr.
Fellow
Pasha Selim
Christopher Purves
Costume Designer
Chu Uroz
Lighting Designer
Peter van Praet
Projection Designer
Franc Aleu
Associate Director
Esteban Muñoz
Chorus Master
Richard Bado
The Sarah and Ernest Butler Chorus Master Chair

Premier Guarantor—Mr. John G. Turner and Mr. Jerry G. Fischer. Grand Guarantors—Houston Grand Opera Endowment, Inc.; Medistar. Guarantors—Robin Angly and Miles Smith; Mrs. Janice Barrow; BBVA Compass. Grand Underwriters—The Brown Foundation, Inc.; Carol Franc Buck Foundation; C. Howard Peiper Foundation; Dr. Elizabeth Grimm and Dr. Jack Roth; Houston First; Donna Kaplan and Richard A. Lydecker; Beth Madison; Mr. & Mrs. J. Landis Martin; Will L. McLendon; Chevron

**Mozart**

**THE ABDUCTION FROM THE SERAGLIO**

Apr. 28 | 30m | May 6 | 10 | 12

Houston Grand Opera Orchestra and Chorus
Conductor
Thomas Rösner
Milton D. Rosenau Jr.
Fellow
Pasha Selim
Christopher Purves
Costume Designer
Anna R. Oliver
Lighting Designer
Paul Palazzo

Grand Underwriter—Margaret Alkek Williams

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

**JUNE**

5–9
• Opera Experience: HGOco’s Opera Camp for students entering grades 4–9 in the fall of 2017. Wortham Theater Center.

6
• HGO Guild Volunteer Gathering: Find out how you can use your talents to help HGO through volunteering with the Guild. United

12–16
• Create an Opera: HGOco’s Opera Camp for students entering grades 3–6 in the fall of 2017. Wortham Theater Center.

12–23
• Art of Opera: HGOco’s Opera Camp for students entering grades 7–12 in the fall of 2017. Wortham Theater Center.

19–23
• Opera Experience: HGOco’s Opera Camp for students entering grades 4–9 in the fall of 2017. Wortham Theater Center.

5–9
• Opera Experience: HGOco’s Opera Camp for students entering grades 4–9 in the fall of 2017. Wortham Theater Center.
Houston Grand Opera MANAGEMENT & STAFF

PATRICK SUMMERS, Artistic and Music Director *
Margaret Alkek Williams Chair

GREGORY S. ROBERTSON
Chief Advancement Officer *

MOLLY DILL
General Manager *

CARLEEN GRAHAM
Director of HGOco

DEBORAH HIRSCH
Senior Director of Development *

BRADLEY MOORE
Head of Music Staff
Music Director, HGO Studio
Mr. and Mrs. Albert B. Alkek Chair

KEN VAUGHN, Director of Information Systems *

BRIAN SPECK
Director of HGO Studio

JUDITH KURNICK
Director of Communications

DIANE ZOLA
Director of Artistic Administration *

OFFICE OF THE GENERAL DIRECTOR
Dawn Gillespie, Governance and Business Manager
Jami Howard, Assistant to the Artistic and Music Director
Tamara Johnson, Executive Assistant

FINANCE AND ADMINISTRATION
Maria J. Blake, Systems Manager *
Henry Cantu, Staff Accountant *
Louis Franco, Office Services Coordinator *
Denise Fruge, Accounts Payable Administrator *
Matt Gonzalez, Database Administrator
Debbie Loper, Payroll Administrator *
Tanya Lovetro, Director of Finance *
Taylor Tewhy, Assistant to the General Manager
Ken Vaughan, Director of Information Systems *
Lee Whytey, Director of Business Analytics *
Melissa Williford, Director of Human Resources *

DEVELOPMENT
Richard Buffett, Director of Major Gifts and Legacy Planning
Ashley Coffey, Development Information Manager
Kelly Finn, Director of Development, Institutional Giving
Clare Greene, Associate Director of Special Events
Scott Ipsen, Director of Patron Services
David Krohn, Director of Development
Patrick Mühlen-Schulte, Development Officer
Andrea Richardson, Special Events Coordinator
Brooke Rogers, Director of Special Events
Denise Simon, Special Events Operations Manager
Jim Townsend, Development Communications Manager
Andrea Ward, Annual Giving Officer
Jennifer Wijangco, Director of Development, Individual Giving

MARKETING
Allison Kirk, Marketing Manager
Kelly Lanning, Director of Marketing
Cynthia Lewis, Team Lead *
Jacob Millwee, Manager of Customer Service
Emily Sitton, Marketing Coordinator
Richard Wong, Director of Sales and Services *

ADVANCEMENT SERVICES
Meredith Morse, Development Administrative Assistant
M. Jane Oroscow, Marketing Data Manager *
Joanna Torok, Director of Advancement Operations
Justine Welch, Development Operations Manager

COMMUNICATIONS
Laura Chandler, Director of Publications *
Marion Frizzell, Communications Coordinator
Christine Lee, Communications Manager
Gracie Padron, Graphic Designer
Pattima Singhalaka, Art Director *

THE GENEVIEVE P. DEMME ARCHIVES AND RESOURCE CENTER
Brian Mitchell, Archivist *

HGOco
Dennis Arrowsmith, Touring and Ensembles Manager
Wesley Landry, Bauer Family High School Voice Studio Manager
Jason Lester, Bauer Family High School Voice Studio Director of Vocal Studies
Stacey Michael, Operations Manager
Kathleen Staten, Education Manager
Emily N. Wells, Programs Manager

ARTISTIC/MUSIC
Richard Bado, Chorus Master *
The Sarah and Ernest Butler Chorus Master Chair
Richard S. Brown, Orchestra Personnel Manager *
Lindsey Cavanaugh, Artistic and Rehearsal Coordinator
Jamie Gelfand, Artistic and Rehearsal Coordinator
Carolyne Hall, Associate Company Manager
Patrick Harvey, Assistant Conductor
Paul Hopper, Dramaturg
Daniel James, Music Administrator
Mark C. Lear, Associate Artistic Administrator *

HOUSTON GRAND OPERA STUDIO
Jeremy Johnson, Administrator

TECHNICAL/PRODUCTION
Philip Alfano, Lighting Associate
Katrina Bachus, Assistant Director
Kristen E. Burke, Production Stage Manager *
Michael Clark, Lighting Supervisor
Andrew Cloud, Properties Associate *
Norma Cortez, Head of Costumes *
Kyle Coyer, Assistant Technical Director
Esmeralda De Leon, Costume Coordinator
Meg Edwards, Assistant Stage Manager/
Assistant Director
Mary Elsey, Assistant Stage Manager
Zoltan Fabry, Master Propertyman *
Vince Ferraro, Assistant Master Electrician /
Lighting Board Programmer
Ed Hamala, Assistant Carpenter/Head Flyman
Eduardo Hawkins, Head Soundman *
Clair Hummel, Costume Coordinator
Nara Lesser, Costume Technician
Brant McNamara, Technical Assistant/Driver
Megan, Properties Design Director *
Melanie Moorehead, Interim Production Manager
Liz Petley, Assistant Stage Manager
Albert Pike, Master Electrician *
Mercedes Ramirez, Draper *
Evelyn Rossow, Assistant Stage Manager
Maria Luisa Salinas, Costume Technician
Logan Schoenbachler, Assistant Technical Director
Omer Ben Seadia, Assistant Director
Dotti Staker, Wig and Makeup Department Head *
Christopher Staub, Stage Manager/
Assistant Stage Manager
Pauil Lea Tran, Costume Technician
Myrna Vallejo, Costume Shop Supervisor *
Sean Waldron, Assistant Head of Properties
Annie Wheeler, Stage Manager/
Assistant Stage Manager

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

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

HGO’s Customer Care Center is another great resource. For performance information, to purchase or exchange tickets, or to make a donation to HGO, contact the Customer Care Center at 713-228-OPERA (6737) or 800-62-OPERA (800-626-7372). You can also e-mail customercare@hgo.org. Throughout the season, the Center will be staffed Monday through Friday from 10 a.m. to 6 p.m. (or until curtain time on performance days). The Center will be open on Saturdays and Sundays only when there is a performance, from noon until curtain. Hours are subject to change.

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

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

EXCHANGING YOUR TICKETS
Season subscribers may exchange their tickets for a different performance of the same opera without fee, subject to availability. Exchanges can be made by phone until 24 hours before the performance begins; for exchanges within 24 hours of curtain time, please visit the Box Office in person. Non-subscription single tickets may be exchanged with a service fee of $10 per ticket. When exchanged for tickets of greater value, the customer will be responsible for the difference; no refunds will be made. No exchanges are permitted after the performance has begun.

LOST OR MISPLACED TICKETS
There is no charge for replacing lost tickets. More than 24 hours prior to the performance: call the Customer Care Center at 713-228-OPERA (6737) or 800-62-OPERA (800-626-7372) to request replacement tickets. They will be reprinted and held at the Will Call window for your performance. Within 24 hours of the performance: go to the Box Office Manager’s window. The Box Office Manager will access your account and reprint your tickets free of charge.

PATRONS WITH DISABILITIES
The Wortham Theater Center features wheelchair access to both theaters with a choice of seating locations and ticket prices. An FM assistive listening device, generously provided by the Houston First Corporation, is available for use free of charge at all performances. Please call the Customer Care Center at 713-228-OPERA (6737) or 800-62-OPERA (800-626-7372) for full details.

Descriptive services for persons with vision loss are available with 48-hour advance reservations. Please call 713-546-0203 for details.

FOOD AND BEVERAGE SERVICES
To pre-order food and beverages at the Encore 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.

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

PARKING
Valet parking is a benefit of membership for Patrons Circle 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@hgo.org.
Out of Character: ANGELA MEADE

Angela Meade, making her HGO debut in February as the soprano soloist in the Verdi Requiem, grew up in Centralia, Washington, population 16,336. From her small-town upbringing, she came away with “good morals and down-home values,” and also great breath control: she played flute and bass-clarinet in band and was a swimmer in school, all without realizing just how much all of that would help her later. The star soprano, whom Opera News called “easily the most talked-about soprano of her generation,” spoke with HGO’s Laura Chandler by phone from Madrid in November, after wrapping up a series of performances in her signature role of Norma.

As a young artist, you earned a reputation for winning competitions—57 in all! Why were they so important to you?

They were important because they exposed me to people who could potentially hire me. Some were more crucial than others as stepping stones, such as the Met competition. In the early days of doing them, they were a way to help with my stage presence, to help build confidence as a performer, and to work on crafting my aria package by listening to feedback from professionals in the business. The money was a nice side bonus because it allowed me to continue my studies and have the flexibility to fly to other cities to do auditions for companies or young artist programs or buy materials I needed.

Your Met debut was actually also your professional debut. How did that come about?

Via a competition! When I participated in and was one of the winners of the Metropolitan Opera National Council Auditions in 2007, the following day one of the casting directors emailed me to ask if I would be interested in understudying Elvira in Ernani the following season. I was thrilled with the opportunity but viewed it as a chance to get my feet wet in a company and learn my craft. I knew being thrust on stage was a possibility but completely didn’t expect [that it would happen]. I knew I needed to be prepared if the occasion did arise and took the assignment very seriously. When the opportunity arose on the second performance of the run and they called to tell me the lead soprano was ill, I felt ready to step in. That night was everything I ever dreamed about.

That’s so exciting!

It wasn’t overnight stardom, though, as some people assume. I still had to work and prove myself, but things were definitely easier for me because of my Met debut, and I’m very thankful.

Why is your voice type—dramatic coloratura—so rare?

A dramatic coloratura has to be a combination soprano, a hybrid if you will. They must have the size and weight of voice of a dramatic soprano—with the ability to sing ferocious, declamatory passages in the middle and bottom of the voice—and still have the flexibility to move the voice through roulades, turns, and runs with precision and also still have the ability to sing stratospheric high notes. Those skills almost require two different voices, so when they converge into one voice, it is rare.

Singers are often called “promising young singers” for what seems a very long time. You’re a star now. When did you know you had made that transition?

I suppose I knew I had made the transition to “star” when I was awarded the Richard Tucker Award and subsequently the Beverly Sills Award, which is awarded by the Metropolitan Opera. It’s still odd for me to think of myself in those terms, though. Sometimes people come up and stop me on the street and tell me they saw me on PBS or in the movie theater as part of the Met’s Live in HD transmissions or had been at a performance, and I still have to pinch myself. It’s still a surreal experience.

Critics have compared you to some of the true soprano icons—Sutherland, Callas, and Caballé. How do you feel about that type of comparison?

It’s flattering for sure, but I just want to be me. A lot of times people want to look back to “the golden age of singing”—the ’50s and ’60s—and I think that’s wonderful, but we, as singers, work our entire lives to perfect our craft, and we want to be recognized for our own merit and not stand in the shadow of others. I will take the compliment, though, because each of those ladies inspires me.

Let’s talk about the Verdi Requiem. What do you love about it?

Verdi was a genius. He was able to capture humanity in his writing. The Verdi Requiem is basically his last opera; it’s so dramatic and filled with depth of emotion. I particularly love the way he coupled the soprano and mezzo in beautiful melodies and his way with the soaring phrases for the soprano.

We will hear more power than vocal agility in this piece, won’t we?

Yes, that’s true because this piece runs the gamut of human emotions. There are loud outbursts and soft, dulcet tones from all the soloists.

You grew up singing in church, so the Requiem may mean different things to you than it might to others. Can the Requiem speak to everybody?

I definitely think, even though it’s a religious text, that it applies to everybody. Loss and death are things that everybody experiences. It makes you think about your own mortality.
Proud to be the Official Airline of Houston Grand Opera.

fly the friendly skies™

Now get easy access to Netflix on XFINITY X1.

Enjoy all of your favorite entertainment in one place. Plus, get the latest episodes of the top 100 shows instantly, personalized recommendations, smart search and more. You can also explore the Black Film & TV collection on XFINITY On Demand to quickly find the movies, TV shows and music you love. X1 will change the way you experience TV.

Learn more today at xfinity.com/Netflix