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CONTENTS

THE PROGRAM

38 Wagner: Siegfried
43 Who’s Who: Siegfried
48 Rodgers and Hammerstein: Carousel
53 Who’s Who: Carousel

FEATURES

22 LANDMARK CASE
A piece of Houston’s history comes to life in John L. Cornelius II and Janine Joseph’s What Wings They Were: The Case of Emeline, new from HGOco.

25 MAKING LANDFALL
David Hanlon and Stephanie Fleischmann explore the impact of hurricanes on the Gulf Coast region in After the Storm, a new chamber opera from HGOco.

28 MUSIC, MYTH, AND PSYCHOLOGY
All three come together in Wagner’s Siegfried, an opera well ahead of its time.

33 PLAYING FAVORITES
Of all their musical “children,” Rodgers and Hammerstein loved their groundbreaking Carousel best.

60 UNSUNG HEROES:
Lisa Oswald runs a tight ship in HGO’s Company Office.

DEPARTMENTS

6 A message from Patrick Summers and Perryn Leech
16 News & Notes
64 HGO Studio
66 HGOco
68 Spotlight
70 Special Events
77 Impresarios Circle
81 HGO Donors
93 Calendar
95 Your HGO
96 Out of Character: Stephanie Blythe
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Welcome to the Wortham Theater Center and to Houston Grand Opera’s final repertory period of the season: Wagner’s Siegfried—the third segment of his four-part Ring cycle—and Rodgers and Hammerstein’s Carousel.

Wagner’s Der Ring des Nibelungen began with the character of Siegfried. Wagner became so obsessed with Siegfried as the ultimate hero that he couldn’t tell the story in just one opera as he had originally planned—and it grew into four. We didn’t even meet this hero in Das Rheingold or Die Walküre—but Wagner makes up for it in Siegfried. The title role is so exquisitely demanding that only a handful of tenors in the world can sing it, and we are fortunate to have Jay Hunter Morris, who has been internationally acclaimed for his portrayal. Most of the rest of our brilliant cast continue their roles from Das Rheingold and/or Die Walküre. We welcome them back, along with director Carlus Padrissa of the theater collective La Fura dels Baus, creators of this dazzling production.

Alongside Siegfried, we are thrilled to pair a monumental American work. Carousel was Rodgers and Hammerstein’s favorite of all their works and we are delighted to bring it back to HGO as part of our Great American Musicals series. We’ve cast all the singing roles with opera singers—some alumni of the HGO Studio and some making their house debuts, including rising Australian baritone Duncan Rock as Billy Bigelow and star mezzo-soprano Stephanie Blythe as Nettie Fowler. Our longtime chorus master and HGO Studio alumnus Richard Bado is doing double duty for Carousel as both conductor and chorus master. He has conducted some notable “milestone” pieces for HGO, such as Show Boat on tour to the Cairo Opera House in Egypt, and it is a pleasure to have him back in the pit. The ever-inventive Rob Ashford returns to direct and choreograph this operatically scaled production, and we welcome him and his team.

While Siegfried and Carousel wrap up our main-stage season, we still have a treat in store for you. Do join us for our regular annual outings to Miller Outdoor Theatre in Hermann Park (May 20 and 21) and The Cynthia Woods Mitchell Pavilion in The Woodlands (May 27) for performances of Puccini’s Tosca, adapted for the outdoor venues from the production we staged last fall to open our 2015–16 season. Houston is indeed fortunate to have these wonderful outdoor spaces, and we hope to see you there. Please see our calendar on page 93 for details.
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CHANGING OF THE GRADS: THE BAUER FAMILY HIGH SCHOOL VOICE STUDIO

As HGO’s 2015–16 Bauer Family High School Voice Studio singers prepare for their graduation recital, Dr. Jason Lester and Wesley Landry—the BFHSVS’s director of vocal studies and its manager, respectively—are gearing up to audition prospective members of next season’s class. Up to eight singers, all high school seniors during the 2016–17 school year who plan to study vocal music at the college level, will be selected for the program. Members receive weekly voice lessons, monthly master classes with HGO artists, and financial assistance for the increasingly competitive college audition process. Participants also gain behind-the-scenes experience by observing rehearsals and attending the full season of main-stage performances at HGO.

The Bauer Family Foundation, which has supported the High School Voice Studio since it was established during the 1999–2000 season, has given an extraordinary gift that will make it possible for this prestigious program to nurture new generations of young artists well into the future. The current class will showcase a year of musical growth and study with an adjudicated graduation recital on Sunday, May 15, at 6 p.m. Held in the Duncan Recital Hall at Rice University’s Shepherd School of Music, the recital is free and open to the public. The judges will announce their decision at the conclusion of the recital; winners will receive scholarships to further their studies. All attendees are invited to a small reception following the recital, to honor the hard work and successes of all graduating Bauer Family High School Voice Studio members.

INCOMING HGO STUDIO ARTISTS WIN MET AUDITIONS

Soprano Yelena Dyachek and baritone Sol Jin, incoming HGO Studio artists for the 2016–17 season, are among the five Grand Finals winners in the culmination of the Metropolitan Opera National Council Auditions on March 13. Previous winners include Renée Fleming, Susan Graham, Samuel Ramey, Eric Owens, and Stephanie Blythe, our Nettie Fowler in Carousel this spring. The honor comes with a $15,000 cash prize. Dyachek won the Ana María Martínez Encouragement Award, and Jin the Audience Choice Award, in HGO’s 2016 Eleanor McCollum Competition Concert of Arias. During the 2016–17 season, HGO audiences will have the opportunity to hear Dyachek as First Secretary in Nixon in China and Jin as Valentin in Faust.

RIENZI RECITAL TO FEATURE NEW SONG CYCLE

This spring’s Recital at Rienzi—a regular showcase for the artists of the HGO Studio—will feature the world premiere of a song cycle commissioned from young composer Jake Landau especially for HGO Studio bass-baritone Federico De Michelis and pianist Geoffrey Loff.

Jake, who is studying composition at The Juilliard School, first came to the attention of the HGO Studio as a pianist. He was the accompanist for several singers who applied to HGO’s Young Artists Vocal Academy (YAVA), a program of the HGO Studio. HGO Studio Director Brian Speck and Music Director Bradley Moore were so impressed by Jake that they offered him a spot in YAVA, giving the budding composer an opportunity to observe first-hand how singers work.

Set to texts by Argentinian poet Alfonsina Storni, the song cycle carries out the Spanish theme of the recital. HGO Studio soprano Pureum Jo will perform selections from Schumann’s Spanish Lieder.

The recital will be held May 5 at 7:30 p.m. and May 8 at 5 p.m. at Rienzi, the decorative arts wing of the Museum of Fine Arts, Houston. Tickets may be purchased through HGO.org or 713-228-OPERA.
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Dear Opera Patron,

Welcome to Houston Grand Opera’s Siegfried, the third installment of Wagner’s epic Ring cycle. BBVA Compass is thrilled to serve as a Guarantor of HGO’s 2015–16 season and the continuation of this four-year masterpiece, which comes to Houston for the first time in dazzling style.

Headquartered in Birmingham, Alabama, with more than 1,500 employees based in Houston, BBVA Compass provides financial services in over 31 countries and to 50 million customers throughout the world. As a supporter of Spanish arts and culture across the globe, BBVA Compass is especially excited to support HGO’s Ring, a production of the legendary Catalan stage collective La Fura dels Baus. La Fura dels Baus masterfully presents Wagner’s timeless music in a visually stunning production that the Houston community will be talking about for years to come.

Houston’s diversity is part of what makes it such a great city. BBVA Compass is also honored to support NEXUS, HGO’s affordability initiative that provides free performances and underwritten tickets to ensure that all Houstonians—students, young professionals, families, senior citizens—can celebrate great works of world-class art.

Thank you for joining us for this performance of Siegfried. We hope that you will find it to be as exhilarating as we do.

Sincerely,

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Dear Opera Patron:

Welcome to Houston Grand Opera’s performance of Rodgers and Hammerstein’s beloved classic *Carousel*. Bracewell LLP is thrilled to support HGO’s vibrant new production of this timeless musical, conceived by Tony, Olivier, and Emmy Award–winning director Rob Ashford.

Bracewell is an international law firm with 450 lawyers in Texas, New York, Washington, D.C., Connecticut, Seattle, Dubai, and London. The firm serves Fortune 500 companies, major financial institutions, leading private investment funds, governmental entities, and individuals concentrated in the energy, technology, and financial services sectors worldwide. I proudly serve as a trustee for the HGO Association and as a member of HGO’s Corporate Council.

Our firm and its employees freely offer their time, resources and professional services to many civic, charitable, and cultural endeavors. We are an integral part of the diverse communities in which we work and live, and our success is directly linked to that of our neighbors. With that value in mind, it is our pleasure to partner with HGO, one of Houston’s most valuable cultural resources.

Thank you for joining our celebration of our nation’s musical theater heritage with this striking presentation of the American classic *Carousel*.

Sincerely,
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For information on providing leadership support for the Ring, please contact Greg Robertson at 713-546-0274.
s part of HGO’s institutional giving team, I help raise funds for HGOco, the Opera’s community collaboration initiative. A challenging and unbelievably rewarding part of that aspect of my job for the past five years was working with Sandra Bernhard, the founding director of HGOco, who sadly passed away in June 2015. Sandy absolutely lived for the magic of creation.

People like Sandy are a rare natural occurrence, an unlikely blend of unstoppable energy, creative brilliance, and all-consuming compassion and curiosity for other people’s stories. So when Sandy found a story that spoke to her, she wouldn’t let go. Such was the case with Emeline.

Sandy first learned of the story of Emeline from Glen Rosenbaum, chairman emeritus of the Houston Grand Opera Board of Directors and a partner at Vinson and Elkins LLP. Shortly after Sandy’s arrival in Houston in 2007, Glen sent Sandy an article from the Houston Chronicle by Harvey Rice detailing a monumental 1847 Harris County court case that had recently been unearthed by Judge Mark Davidson. A young, free African-American woman named Emeline (no last name recorded) was
Longtime HGO trustee and Baker Botts partner Richard Husseini definitely took our call. Immediately supportive of the project, Richard helped facilitate a wonderfully generous contribution from the firm to support the commission of a short chamber work and its ten-performance run. Richard put us in touch with Bill Kroger, a fellow Baker Botts partner and the firm historian. Bill proved to be an absolutely vital resource for the project. In fact, the whole Baker Botts team ended up doing so much more than providing funding—the project simply would not have been possible without their help.

In early 2015, Sandy and I had an initial meeting with Bill. We gained key insights into the legal and political climate at the time of the case and the personal history of Peter Gray. We also held in our hands Peter Gray’s handwritten journals and logs. It just so happened that 2015 marked Baker Botts’s remarkable 175th anniversary celebration and Bill was going through archives.

Bill looped in retired State District Judge Mark Davidson, whose heroic preservation effort had brought Emeline, and countless other high-profile Houston cases, to light. Bill and Judge Davidson shared research, writings, and other resources with us, revealing countless fascinating layers of the Emeline case.

Emeline’s mother, Rhoda, was a slave in Tennessee. She became pregnant by her owner, Donelson McCaffrey, who freed Rhoda by sending her to Pennsylvania, a free state, for six months. Rhoda returned to Tennessee a free woman and gave birth to Emeline. Emeline was born free, and was free when she entered Harris County from Pennsylvania many years later and a young landowner, Jesse Bolls, declared her his property.

Rhoda had pursued a similar court case to declare her own freedom. Emeline’s case was ruled in a special Saturday session with a jury handpicked by the judge, and there are no notes from the session—all of these tidbits presented themselves in a medley of historical intrigue.
Bill invited us to join Judge Davidson in the Records Room at the Harris County Civil Courthouse to see the physical case files. Bill also connected us with Communities in Schools to identify local schools to experience the opera, as well as the Houston Bar Association, who helped us plan a special fundraiser performance to benefit pro bono work in our community. Andrea White did write her children’s book, and HGO is working with Books Between Kids to foster a book exchange to distribute free copies of Emeline. Sandy was giddy about this web of wonderful folks who were coming together to help us share Emeline’s story.

I will never forget walking out of one of our meetings at the Baker Botts offices. Sandy said, “This is just too cool. I really want to work on Emeline as long as I can.” And my insides knotted up. I had forgotten that we were on an unkind timeline.

A few months earlier, Sandy shared that she was facing a health issue. I learned from others that it was cancer, but many of us were not aware how serious it was. Sandy had lost weight and at one point had lost her hair, but she always made her illness seem like a minor annoyance at most. It was quite easy to tuck away the truth for weeks, even months at a time.

Sandy insisted on attending a late spring planning meeting at Baker Botts. I offered to drive us there, even though it’s only a few blocks away. “We will walk. Walking feels good.” We walked. The last Friday in May, Judge Davidson and Bill Kroger took team Emeline to view the actual court documents from the case. Sandy had been really looking forward to this. But she emailed that morning that she couldn’t make it, and asked that we fill her in afterward.

At the Records Room, we examined the yellowed notes, Emeline’s handwritten “X” signature, the living history in those crumbling pages. Janine and John interviewed Bill and Judge Davidson to get their take on all of the questions that didn’t have answers, the hows and the whys. The room was jam-packed with records of countless cases detailing the people and stories that helped shape our city. The people in that room were also trying to shape our city, by ensuring that the stories of our true heroes are heard.

Sandy was giddy about this web of wonderful folks who were coming together to help us share Emeline’s story. But Sandy was not returning to work. She had been admitted to hospice earlier that day at Omega House. She was thrilled to hear about our visit and asked a ton of questions. She added that she had just gotten a nice dose of some medication and was going to take a nap, so we hung up.

It surprised no one that Sandy insisted on Emeline updates until the very end. She died a few weeks later, on June 18, 2015.

The work is titled What Wings They Were: The Case of Emeline. It is by no means a Ring cycle—it is a modest chamber piece for piano and three voices. It is about 40 minutes long with minimal set and costumes. But it has power. From Peter Gray’s crucial procurement of an out-of-state written deposition to Emeline’s sister traveling to Houston to testify to her freedom, our legal system emerges as a character in the opera. Janine has created a startling image of blackbirds as a dark omen swirling around Emeline at the outset of the piece. At the end of the trial, those same blackbirds sing out to celebrate Emeline’s freedom. Sandy would have dug it.

The creators have dedicated the opera to Sandy, but I know that she would want us to dedicate it to Emeline, to Peter Gray, and to the efforts of all who came together to help us tell this story with music.
Hurricanes are a fact of life in the Gulf Coast region. HGOco presents a new chamber opera about their impact on the present and future.

When composer David Hanlon was searching for a subject for an opera that would resonate with contemporary life in Houston, he remembered his first weeks in the Houston Grand Opera Studio—when Hurricane Ike devastated much of the Gulf Coast, including Galveston and Houston.

“My wife was a reporter with the Houston Chronicle at the time, and covered the storm from Galveston,” says Hanlon. “While I sweltered in our powerless Houston apartment, she’d call with one dramatic story after another of how Galvestonians weathered the storm and how the island had been transformed. Those stories lodged themselves into my brain.”

This memory sparked an idea for an opera that quickly picked up momentum with the addition of Stephanie Fleischmann, an accomplished librettist and playwright, and stage director Matthew Ozawa (HGO’s A Little Night Music, 2014) to the creative team.

Together, Hanlon, Fleischmann, and Ozawa visited Galveston and Houston in January 2015, speaking with local residents, historians, curators, meteorologists—and even a ghost hunter!—and poring through archives in Galveston’s Rosenberg Library and County Museum to better understand the impact of Ike, the Great Storm of 1900, and all the storms in between on the area.

The team returned to HGO for a libretto workshop later that spring, during which they worked with local actors to develop and clarify the text of the opera, and a music workshop this past January with members of the cast.

“Part of the immense value of a workshop process like HGO’s is the opportunity to reflect, listen, and learn about a new work in collaboration with others—and the freedom to make changes in response to what we learn,” says librettist Fleischmann.

Many changes resulted from the music workshop, both large—like changing the title to After the Storm—and small adjustments to pare down the story to its most essential and impactful elements.

The opera takes place in and around one family’s Galveston home, opening in the present day (on the eve of the “next big storm”), and then moving back to a memory of Hurricane Ike, with the voices of the Great Storm of 1900 layered throughout.

“It’s a story that celebrates the resilience of individuals and community, and explores the things and memories that keep us rooted to home,” says director Ozawa. “Above all, it reminds us of the way past, present, and future are inextricably linked.”

After the Storm features two HGO Studio artists in the central roles: mezzo-soprano Sofia Selowsky as Galvestonian Eliza Goodman and soprano Mane Galoyan as her daughter, Lucy. They are joined by local artists Lindsay Russell, Cecilia Duarte, Mark Thomas, and HGO Studio alum Mark Diamond, who will represent both contemporary Galvestonians during Hurricane Ike and the ghosts of the Great Storm of 1900.

World premiere performances of After the Storm will take place on Friday, May 13, in the Wortham Center’s Cullen Theater, and Sunday, May 15, at The Grand 1894 Opera House (Galveston). Tickets and more information are available at HGO.org/storm.
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DONIZETTI
THE ELIXIR OF LOVE
OCT. 21–NOV. 4

GOUNOD
FAUST
OCT. 28–NOV. 11

JAKE HEGGIE
GENE SCHEER
IT’S A WONDERFUL LIFE
DEC. 2–17
World Premiere

JOHN ADAMS
ALICE GOODMAN
NIXON IN CHINA
JAN. 20–28

VERDI
REQUIEM
FEB. 10–18

WAGNER
GÖTTERDÄMMERUNG
APR. 22–MAY 7

MOZART
THE ABDUCTION FROM THE SERAGLIO
APR. 28–MAY 12

Photo by Eva Ripoll, Palau de les Arts Reina Sofia
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Donizetti

**THE Elixir OF Love**

Oct. 21 | 23m | 28 | 29 | Nov. 9

Nemorino
Dimitri Pittas
Adina
Nicole Heaston ‡
Conductor
Jane Glover *
Houston Grand
Opera Orchestra
and Chorus
Director
Daniel Slater
Choreographer/
Associate Director
Tim Clidy
Opera Orchestra
and Chorus
Robert Innes
Hopkins
Original Lighting
Design
Simon Mills
Toilet/Ba/Shower/Restroom/Bar
Faucet/Globe/Cistern
Refrigerator
Controller/Heater/Thermostat
Choreographer
Natalie Tuck

Donizetti

**FAUST**

Oct. 28 | 30m | Nov. 5 | 8 | 11

Faust
Michael Fabiano *
Marguerite
Ana Maria Martinez *
Mephistopheles
Luca Pisaroni
Valentin
Sol Jin *
Siegfried
Alexey Dolgov
Tenor soloist
Sasha Cooke
Soprano soloist
Angela Meade *
Soprano soloist
Sasha Cooke
Tenor soloist
Alexey Dolgov

Prologue
La Fura dels Baus

Wagner

**GÖTTERDÄMMERUNG**

Apr. 22 | 25 | 29 | May 4 | 5m

Siegfried
Simon O’Neill
Brunnhilde
Christine Goerke
Hagen
Andrea Silvestrelli
Gunther
Ryan McKinney ‡
Waltraute/
Second Norn
Jamie Barton ‡
Alberich
Christopher Purves
First Norn
Meredith Arwady
Third Norn/Gudrun
Heidi Melton *
Houston Grand
Opera Orchestra
and Chorus
Conductor
Patrick Summers
Margaret Alkek Williams
Chair
Production
La Fura dels Baus
Directo
Carusl Padri\ns
Set Design
Roland Oble\n
Mozart

**THE ABDUCTION FROM THE SERAGLIO**

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

Konstanze
Alcina
Shagimuratova ‡
Belmonte
Lawrence Brownlee
Ottavio
Ryan Speedo
Green *
Blonde
Uliana Alexyuk ‡
Pedro\n
Premier Guarantor—The General and Mrs. Maurice Hirschi Memorial Opera Fund

Grand Guarantor—The Robert and Janice McNair Foundation. Guarantors—The Cullen Trust for the Performing Arts; Sara and Bill Morgan; Francis Nealy; Cynthia and Anthony Petroko; The Andrew W. Mellon Foundation. Grand Underwriters—The Cullen Foundation; Tracey Conwell Endowed Fund

Verdi

**REQUIEM**

Feb. 10 | 12m | 15 | 17 | 18

Soprano soloist
Angela Meade *
Soprano soloist
Sasha Cooke
Tenor soloist
Alexey Dolgov
Bass soloist
Peixin Chen ‡
Houston Grand
Opera Orchestra
and Chorus

Grand Guarantor—Edward and Frances Bing Fund

Donizetti

**NIXON IN CHINA**

Jan. 20 | 22m | 24 | 26 | 28

Richard Nixon
Scott Hendrickss ‡
Pat Nixon
Andriana
Chuchman *
Chou En-lai
Chen Ye Yuan ‡
Mao Tse-tung
Chad Shellenb ‡
Henry Kissinger
Patrick Carifizi
Chiang Ch‘ing
Eri Morley *
Houston Grand
Opera Orchestra
and Chorus
Conductor
Robert Spaso
Director
James Robinson
Set Designer
Allen Moyer
Costume Designer
James Schuette
Lighting Designer
Paul Palazzo

John Adams/Alice Goodman

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Ottavio
Ryan Speedo
Green *
Blonde
Uliana Alexyuk ‡
Pedro\n
Guarantors—Robin Argyt and Miles Smith; Mrs. Janice Barner; BBRH Compass.
Grand Underwriters—The Brown Foundation, Inc.; Carol Franc Buck Foundation; Chevron; Dr. Elizabeth Grimm and Dr. Jack A. Roth; Donna Kaplan and Richard A. Lydecker; Beth Madison; Mr. and Mrs. J. Landis Martin; Will L. McLendon; C. Howard Pieper Foundation

John Adams/Alice Goodman

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A HERO EMERGES

BY M. OWEN LEE
The birth of the hero Siegfried was solemnly foretold in the closing measures of Die Walküre. After the father god Wotan had encircled his slumbering Valkyrie daughter with a wall of fire, he, and then the orchestra, solemnly intoned the famous “Siegfried” theme. Hardly any other character in opera has so impressive a moment; Wotan seems truly to be a father god who sees into the future.

But he is no wiser than his slumbering daughter, Brünnhilde, who always saw more deeply into her father than he could himself. And it was she who first proclaimed Siegfried’s coming, and sang his theme several pages before Wotan’s pronouncement, when she sped Sieglinde to safety with the words, “You are carrying in your womb the noblest hero in the world.”

To find the hero with that famous theme, Wagner moved further and further back in his imagination. He wanted in this third opera of the Ring to conjure up primitive man in the springtime of the world. And his excitement mounted as his perception grew. He said of the human specimen that began to emerge in his verses: “I could see each throbbing of his pulses, each effort of his muscles as he moved. I saw the archetype of man himself.”

Wagner now had to deal, for the first time, with a hero who wasn’t a mature man. “Young Siegfried,” as the opera was first called, would trace the hero's progress from boy to man. Siegfried may be almost full-grown as his opera begins, but emotionally he is still a child, companied only by a dwarf, that fairytale symbol of arrested psychic growth. The lonely boy desperately needs other companionship: When he first appears, he tells us he has been wandering in the forest, sounding his horn in the hope that it would call some true friend to his side. And when as if in answer a bear comes charging out of the trees, it enters Siegfried’s head that he could use this new companion to force the dwarf Mime to give him the knowledge he needs, and especially the sword he needs (the sword’s name, Nothung, means “need”), to become a man.

Many people are shocked at young Siegfried’s primitiveness, perhaps especially when, in Act I, he sics the bear on the helpless Mime. But the boy has learned that threatening Mime is the only way he can learn anything more. He is thirsting for knowledge, hungry for love. And, though he doesn’t know it, he is in mortal danger. Mime has raised the boy for one purpose only—to slay the dragon that guards the ring. Once that is done, Mime plans to kill the boy, take the ring, and rule the world.

More than anything, young Siegfried needs to know who his father and mother are. Mime, to keep him a child, insists that he is the boy’s father and mother both. Perhaps Dr. Mime knows that a boy can become a man only when, psychologically, he has become his father and his mother. In any case, it is only when Siegfried finally learns something of his true father and mother that he is able at last to spring into action, forge his own sword from the shattered pieces left by his father and saved by his mother, and begin his passage out of childhood.

In the first act of Siegfried, as in much of the Ring, we are probing the human soul. Psychiatry, with evidence from dreams, can provide meanings for everything we see in Act I—the forest is the unconscious; the horn, the impulse towards consciousness; the dwarf, an obstacle to growth; the bear, psychic energy summoned in need; the sword made anew from shattered pieces, the
assimilation of a lost father and mother; the longed-for ring, mastery over all the forces of the psyche. Wagner’s orchestra keeps compelling us to ask what the images mean.

Long before Freud and Jung discovered that psychology and myth illuminated each other, Wagner had intuitively anticipated and exploited their interrelation. His contemporaries saw myth as man’s first way of explaining the mysterious world around him. Wagner saw myth also as primitive psychology; it was man’s first way of understanding the still more mysterious world deep within him.

So on first hearing, the Ring seems to be about the cosmos—the elemental struggle of earth, air, fire, and water. But as we listen more, it is impossible not to think that the human soul is the real landscape on which the four dramas of the Ring are enacted. Myth tells us that the patterns of the psyche within are identical with those of the cosmos without. In Act I, when The Wanderer (Wotan in disguise) and Mime engage in their duel of questions, Mime asks about the three parts of the cosmos that Freud subsequently found in the psyche and called the id, the ego, and the superego. Wotan in turn asks the three questions most important to Siegfried’s psychic growth: Who are his parents? What is his sword? How are the fragmented pieces of his past to be forged anew for his future?

Wagner also introduced into the Siegfried myths a wholly new element. The tale “The One Who Set Out to Learn Fear,” familiar to Wagner from the Brothers Grimm, fastened onto him and wouldn’t let him go till he put it into his text: Mime attempts to frighten Siegfried with the most fearful thing he can think of—the sound and the sight of the dragon’s fire swirling through the forest. Siegfried, far from being afraid, longs to experience that fear—he sees fear as something from which he can learn.

But then, as Wagner’s omniscient orchestra describes the fire-breathing dragon, something startling happens. Amid the dragon music we hear the motif of Brünnhilde’s slumber. Wagner here anticipates what contemporary writers on the psychology of myth have since discovered—that the myth of the hero (Oedipus, King Arthur, Siegfried) describes the psychological maturing of the adolescent male, and that devouring monsters in the hero-myth represent something precisely identifiable in the male psyche, namely the frightening aspect of the feminine. The “anima,” as Jung called the male’s inner feminine, is potentially destructive, potentially creative; the maturing male must defeat its dangerous side and release its creative power. (So the medieval knight, when he slays his dragon, frees a maiden, and marries her.) Wagner saw the psychological truth of this long before we did, and hid the theme of the slumbering feminine deep within his fear-inducing dragon music.

No scene in the Ring is richer in the interplay of music, myth, and psychology than the “Forest Murmurs” scene in Act II in which Siegfried lies alone in the forest waiting for the moment when, with his horn, he can summon up the next “companion” to contribute to his maturing—the dragon. Subtly, gradually, the music recreates the feminine, watery world in which the Ring began. The murmuring of the Siegfried trees sounds like the rippling of the Rheingold waves. The cry of the Siegfried forest echoes the cry of the water creatures in Rheingold. And the forest bird in Siegfried intones almost note for note the Rhinemaidens’ song. The return of those feminine motifs at the midpoint of the Ring implies that the world, once alive with pristine innocence, now has a hero, Siegfried, who
can make it new again. “The purpose of a hero,” Hegel said, “is to bring a new world into existence.”

Then, in Act III, comes the young hero’s encounter with Wotan/The Wanderer. Wotan knows that the treaties he has made with nature and notched on his spear have not ruled the world rightly. He holds the spear aloft so that the sword it once shattered may now, reforged by the son of his son, smash it in turn. Like the myths where Oedipus and Jason and Perseus encounter and defeat “the father,” the scene between Siegfried and Wotan depicts the young male’s assertion of independence as he moves past the father of his father to find himself.

Or, more technically, his Self.

Wagner’s young hero discovers his Self within Siegfried’s most famous and suggestive symbol—the circle of fire around the slumbering Brünnhilde. That flaming barrier is there to symbolize the fear he must experience in order to love and the illumination that love will bring him. It means something, too, for the heroine—the wall is there to protect her (as the wall of thorns protects Sleeping Beauty) from sexual awakening before she is ready for it.
As he passes through the encompassing fire, Siegfried once again sounds his horn to summon up a companion, and at last his longing for love is fulfilled, for he finds a companion to teach him fear. His frightened shout (“This is no man!” as he removes Brünnhilde’s warrior breastplate) is as psychologically right as her awaking at his kiss, to greet, not him alone, but all the world: the response to love is life’s complete answer to the child’s wondering what the world means.

The “love duet” that follows is surely the strangest of all love duets in opera. It completes, triumphantly, a maturing process in Siegfried that is also found in modern psychology. Carl Jung tells us that the male achieves wholeness only when he has faced three archetypal forces—the shadow, the anima, and the Wise Old Man—and then integrated these experiences in some pattern that symbolizes his Self. In the course of Siegfried, the hero encounters, in correct Jungian order, Mime (the shadow), the dragon (anima), Wotan (the Wise Old Man), and—in the circle of fire—Brünnhilde, who tells him, astonishingly, “I am your Self.”

In the duet, Brünnhilde, too, for the first time, learns fear. She is now a mortal woman, trembling on the brink of surrender to human love. As the duet hurries to its end, Brünnhilde’s imagery, streaming throughout the text, is the feminine symbol water; Siegfried’s is masculine fire. And, very strangely for a “love duet,” the two lovers foresee the impending destruction of the old world through fire and water, and they laugh with joy. They seem to know that it will be through fire and water that the world will be transformed at the end of the Ring, and that it is they who will accomplish that transformation.

Siegfried is a pioneer’s journey into areas drama had never before attempted and that psychology was only beginning to become aware of. It has, of the four Ring dramas, possibly the most delicate orchestral details (the forest scene), the most important of the great confrontation scenes (the face-off between Wotan and Siegfried), and the most rapturous single passage (Brünnhilde’s awakening). And as the Ring continues to be performed with increasing frequency all over the world, our appreciation of Siegfried will surely grow.

Bruno Bettelheim, in his book on fairy tales, The Uses of Enchantment, tells us why children ask to hear the same stories over and over, in the dark, with their imaginations alerted: only by degrees can they absorb the wisdom the tales have to give. We, too, are coming by degrees to see what wisdom lies in the Ring. Wagner himself only gradually came to see that his intuitive musical myth described a psychological and metaphysical reality. It asked: Who am I? Where did I come from? What is the meaning of life? What is the world? Those are the philosopher’s questions. And also the child’s.

That, surely, is one reason why the myth-maker of Bayreuth was the first of all composers to darken his theater as he told his stories.
BY PATRICK SUMMERS
HGO ARTISTIC AND MUSIC DIRECTOR

The genesis and influence of Rodgers and Hammerstein's *Carousel*
Jacomo Puccini, composer of the popular operas La bohème, Madama Butterfly, and Tosca, tried to acquire the rights to the 1909 play Liliom, famous in its time, written by the Hungarian playwright Ferenc Molnár. Liliom is a morality play about a carnival Barker who is killed in a robbery and allowed by a deity to return to his life for a single day to redeem himself.

But Molnár didn’t like Puccini’s music or populist sensibility, and he wanted his play remembered as it was and not as an Italian opera. Kurt Weill, too, tried in the late 1920s to acquire the rights to convert Liliom into a German opera and Molnár again refused. As Molnár fled the terrifying realities of 1930s Europe and immigrated to the United States, it seemed that his play would never be set to music.

But the notoriously difficult playwright finally consented to a musicalized version of his beloved Liliom after he saw the most acclaimed show of its era: Oklahoma!, a 1943 musical that permanently altered the landscape of American theater. It was the first collaboration of Richard Rodgers (1902–79) and Oscar Hammerstein II (1895–1960), and Liliom would become the basis for their second collaboration—the incomparable Carousel.

The names of Rodgers and Hammerstein are forever linked by their many shows together, as were Gilbert and Sullivan’s a few generations earlier. Like their British predecessors, Rodgers and Hammerstein were wary partners. Whereas Gilbert and Sullivan were very nearly enemies, Rodgers and Hammerstein were cordial and professional but kept a personal distance from each other. Their working styles differed: Hammerstein was methodical and industrious, working hours each day to solve the problems of a show, handcrafting lyrics with microscopic attention, while Rodgers was such a gifted tunesmith that he could produce a perfect melody in minutes. He allegedly sketched the tune of “Bali Hai” from South Pacific in less than five minutes on a restaurant cocktail napkin after seeing the lyrics, over which Hammerstein had labored for weeks. Hammerstein was publicly seen as the gentler of the duo, and Rodgers the tough, shrewd businessman. They were ruthless in casting and producing their shows—whether for Broadway, tours, or the filmed versions of their works—bowing to no star, director, nor anyone else. Their combined names symbolized theatrical quality in post-war America.

AN UNLIKELY PARTNERSHIP

When Hammerstein first began working with Rodgers, the lyricist’s Broadway successes appeared to be in his past. After writing Show Boat with Jerome
Kern in 1927 he went years without a hit show, albeit with a few hit songs, like “The Last Time I Saw Paris,” with Kern, which won the 1941 Academy Award for Best Song. Rodgers, by contrast, possessed an unstoppable golden touch. Nearly every show he had written with lyricist Lorenz Hart was commercially successful, and Rodgers and Hart were an unassailable 1930s songwriting duo whose works evoked urban sophistication. They penned a string of hit songs from their many shows: “My Funny Valentine,” “Manhattan,” “Blue Moon,” “Bewitched, Bothered and Bewildered,” and one of the most beautiful songs of the era, “Where or When.”

But success exacerbated the personal difficulties of Lorenz Hart and he proved an unpredictable partner. Rodgers was forced to seek a new collaborator for an idyllic and homespun cowboy story, Green Grow the Lilacs, that had been made available to him for a musical treatment. He approached Hammerstein in 1942 with the idea and they set to work on a musical originally titled Away We Go! At a very late stage, the show was retitled Oklahoma! and the exuberant title song added to its final scene. When it opened in March of 1943, right in the middle of American involvement in World War II, it was a mega-hit on a scale impossible to imagine today. Being the authors of such a successful show as Oklahoma! presents a wonderful problem: how do you follow a show that has set a new standard for an entire genre? Knowing perhaps too much about success and failure, Samuel Goldwyn—the G of MGM, the biggest movie studio at the time—offered his advice when he was asked what they should do next: “Shoot yourselves!” Rodgers and Hammerstein followed their first hit with a completely contrasting show, and both would ultimately consider Carousel their finest creation.

A MUSICAL OF OPERATIC PROPORTIONS
Whereas Oklahoma! had the feeling of a high-spirited but modest folk tale, and to this day is regularly performed by talented youngsters, Rodgers imagined the score of Carousel on an operatic scale. Carousel begins with a musical pantomime, a soaring set of waltzes in which the two young protagonists meet each other. This is not an overture but an opening in which music tells the story. Carousel had an orchestra of 40 in its first run, by far the largest Broadway orchestra of the time. Rodgers said in a later interview, “I had a brass section in there the size of the brass section at the Met…There’s much that is operatic in the music.” Asked if he would ever write an opera, he said, “I have found more flexibility in the theater and I like this freedom.”

Molnár allowed Rodgers and Hammerstein not only to change his original Hungarian setting to New England but he also let them completely change the story’s ending. Liliom ends similarly to Don Giovanni, with the unrepentant title character doomed to a hell of his own making. Rodgers and Hammerstein instinctively understood that a wartime audience needed something more hopeful, and they wrote one of the great valedictory songs of theatrical history to close Carousel, “You’ll Never Walk Alone,” which moved the notoriously stoic Molnár to tears.

Carousel is among the greatest works written for the lyric stage in the 20th century, with a score that is unmatched in dramatic illumination, tunefulness, and balance. Its string of extraordinary
songs—“If I Loved You,” “When the Children Are Asleep,” “June Is Bustin’ Out All Over,” and Hammerstein’s most treasured moment in the score, “What’s the Use of Wond’rin’”—all support a deeply affecting and universal story of rich spiritual power. A maze of artistic influences coalesces in this greatest of Rodgers and Hammerstein’s output, from its integral use of ballet to the narrative contribution of the orchestra, to the operatic scope of its plot. In 1945, each member of Carousel’s first audiences personally knew a young life taken too soon, and the longing for the completion they witnessed onstage continues to fuel the emotional impact of the work to this day.

FROM GENERATION TO GENERATION
Stephen Sondheim (b. 1930), Hammerstein’s surrogate son in life and in art, was present for the opening night of Carousel. Sondheim grew up down the road from Hammerstein’s Pennsylvania farm, and as a teenager, he aspired to emulate his mentor. In a story Sondheim has told thousands of times, he asked Hammerstein to evaluate a musical he had written, and says that Hammerstein taught him in a few hours everything he needed to become a successful writer. It clearly worked: between Hammerstein and Sondheim, we have a century of extraordinary shows and countless songs, from Hammerstein’s early operettas a century ago to Sondheim’s more recent sophistications, particularly the moving homage to his mentor in the final moments of Into the Woods, “No One Is Alone,” which tenderly speaks to the soaring end of Carousel.

Hammerstein and Sondheim were both revolutionaries, albeit of separate generations, and were two completely divergent types of artists. Hammerstein brought to the American musical a theatrical and emotional precision that it had long lacked, and Sondheim brought the musical into the modern age with an incredibly diverse body of work. Hammerstein never composed music, but he wrote lyrics for more than 800 songs, and his libretti, by far the most complex part of the art, are models of theatrical craftsmanship. Sondheim wrote the lyrics, but not the libretto (also called the book), for the shows he composed. In composition, Sondheim soared, for he was able to combine composition with his dazzling linguistic talents, creating songs so seamless that some of them can stand alone as miniature plays. Sondheim was asked why Carousel was considered so great, even though it did not enjoy the commercial success of South Pacific, The King and I, Oklahoma!, or The Sound of Music, his wonderfully sardonic reply was, “Carousel is about life and death; Oklahoma! is about a picnic.”

Whereas Oklahoma! spills over with youthful energy, there emanates from Carousel a warm and transporting melancholy, perfectly captured in Rob Ashford’s new production for Houston Grand Opera and the Lyric Opera of Chicago. When Rob was asked to direct Carousel, he recalled an exhibition he had seen in London some years before by the Italian artist Paolo Ventura, who...
constructs life-size dioramas, costumes people to populate them, and finally photographs them. Abandoned circuses and carnivals—joyous facades that time tinges with sadness—are frequent themes in Paolo’s work. Rob and Paolo’s Carousel exists in a downtrodden seaside world and has the patina of faded Kodachrome photographs, a place only intermittently happy, and where young men like Billy sometimes founder.

Carousel is unique in American theater, not solely because of the radiant perfection of its songs or the beauty of its story. Mirrored in Carousel’s antihero, Billy, we see all of our own imperfections, every longing for beauty in our lives that got lost in pettiness. And most importantly, in it we experience the longed-for second chance, the opportunity to come full circle, to forgive—and Carousel asks us to treasure that which might too easily be lost:

Walk on through the wind,
Walk on through the rain,
Though your dreams be tossed and blown.
Walk on, walk on, with hope in your heart.
And you’ll never walk alone.

—From “You’ll Never Walk Alone,” Carousel, lyrics by Oscar Hammerstein II, 1945
HOUSTON GRAND OPERA PRESENTS

SIEGFRIED

A Music Drama in Three Acts
Music and Libretto by Richard Wagner
Brown Theater, Wortham Theater Center
Sung in German with projected English translation

CAST (IN ORDER OF VOCAL APPEARANCE)

Mime Rodell Rosel
Siegfried Jay Hunter Morris
The Wanderer Iain Paterson
Alberich Richard Paul Fink ‡
Fafner Andrea Silvestrelli
Forest Bird Mane Galoyan †
Erda Meredith Arwady
Brünnhilde Christine Goerke

Mr. and Mrs. Philip A. Bahr/Mr. and Mrs. Charles G. Nickson Fellow

A co-production of Palau de des Arts Reina Sofia, Valencia, and Maggio Musicale, Florence.

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

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

Conductor Patrick Summers  
Margaret Alkek Williams Chair
Production La Fura dels Baus
Director Carlus Padrissa
Associate Director Esteban Muñoz
Set Designer Roland Olbeter
Costume Designer Chu Uroz
Lighting Designer Peter van Praet
Video Designer Franc Aleu
Lighting Realizer Gianni Paolo Mirenda
Musical Preparation Peter Pasztor  
Bradley Moore  
Mr. and Mrs. Albert B. Alkek Chair
Kirill Kuzmin  
Joan Hacken Bitar, M.D./Bill and Melinda Brunger Fellow
Geoffrey Loff  
Lynn Guggolz/Ms. Marianne Kah Fellow

German Diction Coach Irene Spiegelman
Stage Manager Christopher Staub
Assistant Director Katrina Bachus
Supertitles by Paul Hopper

PRODUCTION CREDITS

Supertitles cued by Catherine Schaefer

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.
THE PERFORMANCE LASTS APPROXIMATELY 4 HOURS AND 55 MINUTES, INCLUDING TWO INTERMISSIONS.

ACT I

The dwarf Mime tries unsuccessfully to forge a sword for his foster son, Siegfried. He hopes Siegfried will use the sword to kill the dragon Fafner, who guards the marvelous treasure stolen from Mime’s brother, Alberich. Mime wants the treasure for himself, particularly the gold ring that gives the wearer power over all the earth.

Every sword Mime forges breaks like a toy in Siegfried’s hands, however. The dwarf knows that only the sword left to Siegfried by his deceased mother will be strong enough to accomplish his purpose, but it has been shattered into pieces and Mime’s skills are insufficient to reforge it.

Because he bears no resemblance to Mime, Siegfried knows the dwarf cannot be his natural father. Siegfried begins to question Mime about his true parentage, and the dwarf tells him for the first time how he found his mother, Sieglinde, in the woods, and how she died giving birth to Siegfried. As proof of his truthfulness, Mime shows him the shards of the sword Nothung, which Sieglinde told him had belonged to Siegfried’s father.

Siegfried demands that Mime reforge the sword and leaves the dwarf in despair. A stranger approaches—it is Wotan, the chief of the gods, in human disguise as the Wanderer. He challenges Mime to a contest of wits in which the loser will forfeit his head. They each ask three questions of the other, and when Mime is unable to answer the Wanderer’s third question, “Who will repair the sword Nothung?”, the Wanderer reveals that someone who has never learned fear will repair the sword and that the same person will take Mime’s life. Mime knows that the Wanderer is speaking of Siegfried.

When Siegfried returns, expecting to find Nothung repaired, Mime tells him frankly that he is unable to do it. He suggests a visit to Fafner’s lair, hoping to teach the boy to fear. But instead of being frightened, Siegfried is excited about the prospect of a new experience; he triumphantly reforges the sword himself and goes with Mime to confront Fafner. Mime brings along a poisoned drink, which he plans to give Siegfried after the youth has killed Fafner.

INTERMISSION

ACT II

Alberich hides near Fafner’s lair, keeping watch and hoping to regain his treasure. The Wanderer arrives and warns him of Mime’s designs on the gold. The Wanderer wakes Fafner to tell him that a young hero is coming to kill him, but Fafner is unconcerned and goes back to sleep.

Mime describes the terrifying dragon to Siegfried in hopes of instilling fear in the youth—to no avail. Siegfried sends Mime away and, entranced by the sound of a songbird, he tries to imitate its song on a reed pipe. Since he is unsuccessful with the pipe, he blows his horn instead and awakens Fafner. The dragon emerges and Siegfried plunges Nothung through his heart. When Siegfried accidently touches a drop of Fafner’s blood to his lips, he is suddenly able to understand the song of the bird, which directs him to the dragon’s gold. Siegfried goes into the dragon’s den while Alberich and Mime quarrel outside over the treasure. When Siegfried comes out with the ring and the Tarnhelm—a magic helmet that can make the wearer invisible or change into any shape or size—Mime offers him the poisoned drink, but a Woodbird warns the young man of the dwarf’s intentions. Siegfried refuses the drink and kills Mime. The Woodbird tells Siegfried that she will lead him to a beautiful woman: Brünnhilde, his destined bride, asleep amid a ring of fire.

INTERMISSION

ACT III

Wotan summons Erda, goddess of the earth, to ask how to prevent the gods’ seemingly inevitable downfall, but she is unhappy to have her slumber interrupted and advises him to seek the counsel of the Norns or of Brünnhilde, his daughter with Erda. Angry at the very mention of Brünnhilde, Wotan consigns Erda to sleep endlessly in the earth; he now pins his hopes for the future on Siegfried.

On his way to find Brünnhilde, Siegfried encounters the Wanderer, who appears to be an ordinary old man. The Wanderer peppers Siegfried with questions about his sword and finally tells the youth he shattered it himself with his spear. Siegfried naturally assumes the Wanderer killed his father, and he smashes the old man’s spear with his sword. Defeated, the Wanderer gathers the fragments of his spear.

Siegfried reaches the mountaintop, bursts through the flames, and awakens Brünnhilde. Having never before seen a woman, he is astonished at her beauty and finally experiences fear. She is elated to have been awakened by the hero she had hoped for—the son of Siegmund and Sieglinde. Brünnhilde accepts her fate as a mortal and welcomes Siegfried as her husband.

HGO PERFORMANCE HISTORY

This is HGO’s first staging of Siegfried, the third opera in Wagner’s Ring cycle. HGO will present the final opera of the cycle, Götterdämmerung, next spring.

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.
HOUSTON GRAND OPERA ORCHESTRA

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

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

DOUBLE BASS
Dennis Whittaker *, Principal
Erik Gronfor *, Assistant Principal
Carla Clark *
Hunter Capicccioni
Deborah Dunham
Paul Ellison

FLUTE
Seth Allyn Morris *, Principal
Erica Medawar *
Amanda Galick
Melissa Suhr

OBOE
Elizabeth Priestly Siffert *, Principal
Alison Chung *
Spring Hill

ENGLISH HORN
Robert Atherholt

CLARINET
Sean Krissman *, Principal
Eric Chit *
James Johnson

BASS CLARINET
Molly Mayfield

BASSOON
Amanda Swain *, Principal
Conrad Cornelison *
Nathan Koch

FRENCH HORN
Sarah Cranston *, Principal
Kimberly Penrod Minson *
Katie Caliendo
Scott Höhn
Kevin McIntyre
Emily Nagel
Gavin Reed
James Wilson

TRUMPET
Jim Vassallo *, Principal
Randal Adams *
Charles Geyer

BASS TRUMPET
Carl Lenthe

TROMBONE
Thomas Hultén *, Principal
Mark Holley *
John McCloskey

BASS TROMBONE
Jared Lantzy

TUBA
Mark Barton *, Principal

HARP
Joan Eisman *, Principal
Laurie Meister

TIMPANI
Nancy Nelson *, Principal

PERCUSSION
Richard Brown *, Principal
Christina Carroll
Karen Slottner

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

BANDA
Spencer Park *, Horn

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

Tanith Albright
Claire Anderson
Kaleb Babb
Melanie Bell
Katy Burns
Amy Ell
Sarah Farmer
Amanda Gamel
Anna Harris
Cora Hemphill
Ian Hill
Emily Jesse
Darin Montemayor
Anna Maria Morris
Sarah Myers
Aki Ohinata
Diana Perez
Catherine Pope
Lori Rutledge
Christian Scott
Ori Shalev
Cicily Smith
Mika Stepankiw
Betsy Wilson
Vicki Wood

CRANE OPERATORS

Alex Boyd
Luke Fedell
Domingo Ferrandis
Lorenzo Gabaldon Ortiz
Ferran Garrigues Insa
Joel Grothe
Brock Hatton
Trace Pool
William Sanders
Chris Skelton
Lenvi Tennessee
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. His repertoire spans the operatic canon; some highlights of his work at HGO include collaborating on the world premieres of André Previn’s Brief Encounter, Christopher Theofanidis’s The Refuge, Jake Heggie’s The End of the Affair and Three Decembers, Carlisle Floyd’s Cold Sassy Tree, and Tod Machover’s Resurrection; leading the American premiere of Weinberg’s Holocaust opera The Passenger, both at HGO and on tour to the Lincoln Center Festival; and nurturing the careers of such artists as Christine Goerke, Ailyn Pérez, Joyce DiDonato, Ana María Martínez, Ryan McKinny, Tamara Wilson, Albina Shagimuratova, Anthony Roth Costanzo, Norman Reinhardt, Jamie Barton, and Dimitri Pittas. Maestro Summers is principal guest conductor for San Francisco Opera (SFO), where he was honored last fall 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’s Moby-Dick, which was recorded and telecast on PBS’s Great Performances. He began the 2015–16 season by conducting Sweeney Todd for SFO. At HGO, he conducted Tosca and the world premiere of Carlisle Floyd’s Prince of Players.

La Fura dels Baus is the innovative Barcelona-based theater group behind this production of Wagner’s Ring cycle. Established in 1979, La Fura began as a street theater group and over the years has developed its own “Furan language,” style, and aesthetics based on collective creation. Since the early 1990s, La Fura dels Baus has diversified its creative efforts, moving into plays, digital theater, film, opera, and major corporate events. La Fura produced the opening ceremony for the 1992 Barcelona Olympics, which was broadcast and watched live by more than 500 million viewers. Since then, such companies as Pepsi, Mercedes-Benz, Peugeot, Volkswagen, Swatch, Airtel, Microsoft, Absolut Vodka, Columbia Pictures, Warner Bros., the Port of Barcelona, Telecom Italia, and Sun Microsystems have commissioned the group to produce large-scale “macro” shows for them around the world. La Fura’s production L’home del mil·lenni, celebrating the new millennium, drew an audience of more than 20,000 in Barcelona; Divine Comedy was performed in Florence for more than 35,000 spectators; La navaja en el ojo, which opened the Valencia Biennial, attracted an audience of more than 20,000. A number of courses and workshops have trained actors in Furan language. La Fura’s work in opera includes productions of La Atlántida, The Martyrdom of Saint Sebastian, The Damnation of Faust, The Magic Flute, Le grand macabre, Aida, and A Masked Ball (Australia’s Helpmann Award for best opera direction).

Padrissa was the driving force behind the group’s participation in the opening ceremony of the 1992 Barcelona Olympic Games, which he and Alex Ollé directed in collaboration with Hansel Cereza, Jordi Arús, Miquel Badosa, and Pera Tantiñá. Padri’ss early work in opera and in collaboration with Alex Ollé and the plastic artist Jaume Plensa began with Falla’s La Atlántida (1996) and Debussy’s Le martyre de Saint Sébastien (1997). These were followed by La damnation de Faust (Salzburg Festival); The Magic Flute (Ruhr Biennale); and Bartók’s Bluebeard’s Castle and Janáček’s song cycle Diary of a Missing Person (Paris Opera and Gran Teatre del Liceu). One of La Fura’s most ambitious projects was converting the ship Naumon, a barge 60 meters long and weighing 1,100 tons, into a modern floating performance center that has logged more than 40,000 miles from the Atlantic Ocean via the Mediterranean all the way to the China Seas. Padrissa has also directed Turrandot (2011) at Bavarian State Opera, Stockhausen’s Michael Reise um die Erde in its Austrian premiere and on an international tour that included the Lincon Center, Tannhäuser (2010) at La Scala, Les Troyens (2010) at the Palau de les Arts of Valencia and the Mariinsky in St. Petersburg, Parsifal (2013) at the Cologne Opera, Elektra (2014) in Sweden, Cantos de sirena (2015) in Switzerland, El amor brujo (2015) in Spain, Benvenuto Cellini (2015) in Germany, and many others.

Esteban Muñoz was the associate director for HGO’s Das Rheingold (2014) and Die Walküre (2015). He began his career as stage manager at the Teatro Municipal in Santiago de Chile, where he later served as assistant director and production manager. He has worked as an assistant to directors including Calixto Bieito, Barrie Kosky, Michael Hampe, Emilio Sagi, Christian Boesch, Baláz Kovalik, and Hugo de Ana in productions of the Teatro Municipal de Santiago de Chile, Teatro del Lago (Chile), Opéra de Lausanne, Munich Biennale, and at the Prince Regent Theater in Munich and numerous open-air opera productions. Since 2011, he has worked closely with Carlus Padrissa and La Fura dels Baus. He has frequently been invited to the Bavarian State Opera, where he principally works as an assistant director. He won the 2013 ProArte Prize (Chile) for Young Artist of the Year. His most recent engagements include The Fiery Angel with Barrie Kosky at the Bavarian State Opera and a new production with Carlus
Padrissa of Beethoven’s Ninth Symphony for the opening of the American Capital of Culture in Valdivia, Chile. Upcoming productions include La Juive with Calixto Bieito at the Bavarian State Opera and a revival of Das Rheingold with Carlos Padrissa at the Metropolitan Opera of Taichung in Taiwan.

ROLAND OLBETER (GERMANY)
Set Designer
Roland Olbeter’s work was seen at HGO in the previous two installments of the Ring cycle: Das Rheingold (2014) and Die Walküre (2015). He has lived and worked in Barcelona since 1986, and, in his work for opera, he has collaborated intensively with Carlos Padrissa of La Fura dels Baus for many years. Formally trained as a concert violinist and a member for two years of the Junge Deutsche Philharmonie, he has worked extensively for the theater, opera, and cinema, as well as for sound and kinetic installations. He won the Franco Abbiati award for the design of this production of the Ring. His work has been seen at the Gran Teatre del Liceu, La Scala, Suntory Hall in Tokyo, the Maggio Musicale, Vienna Pocket Opera, Cologne Opera, the Mariinsky in St. Petersburg, the Bavarian State Opera, the Arena di Verona, and the Lincoln Center, among others. For the past 16 years, Olbeter has worked on developing electro-acoustic instruments to perform music in festivals and museums with the support of the German high-tech company Pesto. He realized the opera Orlando furioso for five robotic instruments and soprano with music by German composer Michael Gross. He is working on a full-scale automatic puppet opera with music by Russian composer Elena Kats Chernin to be played by instruments he created, to premiere in summer 2016.

CHU UROZ (SPAIN)
Costume Designer
Chu Uroz’s work has been seen at HGO in the two previous segments of the Ring cycle: Das Rheingold (2014) and Die Walküre (2015). He studied at the Barcelona and Valles Schools of Architecture before specializing in industrial design at the Elisava School of Design. In 1992, Uroz participated in the artistic direction of the Olympic Games ceremonies in Barcelona, receiving the Gold Award for his work in designing the official Barcelona Olympic coins. For ASICS, the official shoe supplier of the 1992 Olympics, he designed a Tiger Onitsuka shoe that was worn by all the Olympics staff and torchbearers. Uroz’s work in cinema includes films of the late director Bigas Luna including Jamón, jamón (production designer and art director), Huevos de oro (curator and film production), Yo soy la Juani and Di Di Hollywood (production designer), Comedias bárbaras and Gaudir nouvelle (artistic director), and Second Origin. With the band U2, Uroz has worked as a stage and wardrobe consultant. He has worked as costume designer and art director with La Fura dels Baus since 2000; he won the Abbiati Prize for his work on La Furía’s Das Rheingold and Die Walküre.

Other collaborations with La Fura dels Baus include the opening ceremony of the Valencia Biennale (2001) and the operas Les Troyens, Tannhäuser, the world premiere of Babylo, Aida for the Verdi bicentenary at the Arena di Verona, and many others.

PETER VAN PRAET (BELGIUM)
Original Lighting Designer
HGO audiences saw Peter van Praet’s lighting designs in the previous two segments of the Ring cycle: Das Rheingold (2014) and Die Walküre (2015). He has designed lighting for many productions by Robert Carsen, including Jenůfa, The Cunning Little Vixen, Katya Kabanova, and Richard III at the Flemish Opera; Rusalka and Capriccio in Paris; Fidelio in Amsterdam and Florence; Les Boréades in Paris and New York; Tosca at Gran Teatre del Liceu; Der Rosenkavalier in Salzburg; La traviata at La Fenice; Elektra in Tokyo; A Midsummer Night’s Dream in Barcelona; Iphigénie en Tauride at Lyric Opera of Chicago, the Royal Opera, Covent Garden, and in Madrid and Toronto; Candide at La Scala, English National Opera, and in Japan; Don Giovanni at La Scala; Falstaff at the Royal Opera, Covent Garden, La Scala, and the Metropolitan Opera; Les fêtes vénitiennes at Brooklyn Academy of Music; and the world premiere of CO2 at La Scala. With director Pierre Audi, Van Praet has lit productions of Les Troyens (Amsterdam) and Alcina and Zoroastre (Drottningholm and Amsterdam). With director Valentina Carrasco, he lit the Colón-Ring (an abridged version of Wagner’s Ring for Teatro Colón), The Turn of the Screw (Lyon), Don Giovanni (Perm Opera, Russia) and Oedipe (Bucharest). Future projects with Robert Carsen include La fanciulla del West at La Scala, Don Carlo in Strasbourg, and Der Rosenkavalier at the Metropolitan Opera and the Royal Opera, Covent Garden.

FRANC ALEU (SPAIN)
Video Designer
HGO audiences have seen visual artist Franc Aleu’s video designs in the two previous works of the Ring cycle: Das Rheingold (2014) and Die Walküre (2015). He is a recent winner of the Catalanian government’s prestigious National Culture Award in the audiovisual category. He has created scenic and visual effects for theater, dance, and opera, and his work has been seen in the major theaters and opera houses of the world, including Gran Teatre del Liceu, La Scala, La Monnaie, Teatro Colón, Maggio Musicale, and Vienna Pocket Opera, among others. He has worked with such noted conductors as Zubin Mehta, Valery Gergiev, the late Lorin Maazel, and Kirill Petrenko. He also works in creative disciplines outside the performing arts: he has created visual projections on facades of landmark buildings such as Barcelona’s City Hall and the Catalan Parliament and he works in advertising, design, conceptualization, and direction of all kinds of events. He has created architectural designs for exhibition pavilions such as the Expo Zaragoza 2008, for which he designed the building for the Extreme Water exhibition and
conceptualized all the content for the exhibition. Besides his own work as an artist, he gives master classes and lectures about his work in major European cultural centers such as Milan, Cologne, Madrid, and Barcelona.

GIANNI PAOLO MIRENDA  (ITALY)
Lighting Realizer
Gianni Paolo Mirenda made his HGO debut as the lighting realizer for Das Rheingold (2013). He began his career in 1980 as a member of the coaching staff of the Teatro del Maggio Musicale in his home city of Florence, Italy. He held various positions there in the area of stage lighting. In 1996, he collaborated on Maggio Musicale’s first tour to Tokyo and Yokohama with Zubin Mehta and later to Shanghai to inaugurate the Grand Theater. Over the past 15 years, he has worked with such directors as Luca Ronconi, Pier Luigi Pizzi, Graham Vick, Jonathan Miller, Robert Carsen, Liliana Cavani, William Friedkin, and Ferzan Özpetek. Recent work includes lighting Franco Zeffirelli’s Pagliacci. Mirenda’s work has been seen in numerous live recordings of operas and ballets and on the Rai Trade DVD of Lady Macbeth of Mtsensk.

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 here include the world premieres of Carlisle Floyd’s Cold Sassy Tree (2000) and Tod Machover’s Resurrection (1999), Catán’s Florentia 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, and Last Acts (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, 2016. She performed onstage 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 Maninyyas (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).

JAY HUNTER MORRIS  (UNITED STATES)
Tenor—Siegfried
Jay Hunter Morris was previously seen at HGO as The Narrator in the world premiere of Iain Bell’s A Christmas Carol (2014) and as Canio/Pagliaccio in Pagliacci (2000). His 2015–16 season began at Los Angeles Opera with Captain Ahab in Moby-Dick, a role he also sang at San Francisco Opera (telecast on PBS’s Great Performances), State Opera of South Australia, and San Diego Opera. In February with Opera Philadelphia, he sang Teague in Cold Mountain, a role he created for the work’s premiere at Santa Fe Opera last summer. After his performances at HGO, he travels to Polish National Opera to appear as Tristan in a new production of Tristan und Isolde, and returns to Glimmerglass Festival as its 2016 artist in residence and to appear as Judge Danforth in The Crucible. Recent highlights include his appearance with Boston’s Odyssey Opera as Paul in Die tote Stadt, a role he performed at The Dallas Opera last season, and singing Erik in Der fliegende Holländer at both Hawaii Opera Theatre and at Washington National Opera (a role he also sang at Glimmerglass Festival, Los Angeles Opera, Atlanta Opera, Seattle Opera, Arizona Opera, and Opera Australia). He sang the title role in Siegfried for the first time in acclaimed performances at San Francisco Opera, quickly followed by his notable appearance in the Metropolitan Opera’s complete Ring cycle by Robert Lepage, which was broadcast live to cinemas worldwide and which won a Grammy Award. He has created many roles in world premieres, including Captain James Nolan in John Adams’s Doctor Atomic at San Francisco Opera, Marky in Howard Shore’s The Fly at Théâtre du Châtelet in Paris, and Unferth in Elliot Goldenthal’s Grendel at L.A. Opera.

RODELL ROSEL  (UNITED STATES)
Tenor—Mime
Rodell Rosel continues his portrayal of Mime at HGO after singing the role in Das Rheingold (2014). His other appearances at HGO include Dance Master in Ariadne auf Naxos and Jason Chang in Courtside (2011), Goro in Madame Butterfly (2010), and Squeak in Billy Budd (2008). The Manila, Philippines, native and alumnus of the Ryan Opera Center at Lyric Opera of Chicago has made numerous appearances with that company since his debut as Remendado in Carmen, including the Prince and the Manservant in Lulu. Spoleota in Tosca, the First Priest in The Magic Flute, Borsa in Rigoletto, Faninal’s Major-domo in Der Rosenkavalier, Altoum in Turandot, the Second Jew in Salome, Bardolph in Falstaff, Ruiz in Il trovatore, Benvolio in Roméo et Juliette, Dr. Blind in Die Fledermaus, the Four Servants in Les contes d’Hoffmann, Monastatos in The Magic Flute, and most recently as Valzacchi in Der Rosenkavalier. For the Metropolitan Opera, he has appeared as Valzacchi, conducted by James Levine, and as Nathaniel and Franz in Les contes d’Hoffmann. Elsewhere, he has appeared with The Dallas Opera as Candolino.
in the world premiere of Jake Heggie’s Great Scott; Los Angeles Opera, Pittsburgh Opera, and Tulsa Opera as Goro in Madame Butterfly; Wolf Trap Opera as the Governor in Candide and the Dancing Master in Ariadne auf Naxos; the Florentine Opera as Monostatos, Little Bat in Susannah, and in the title role of Albert Herring; Santa Fe Opera in the world premiere of Paul Moravec’s The Letter; and the Ravinia Festival as Curzio in The Marriage of Figaro, Spoletta, and Arbace in Idomeneo.

IAIN PATERSO (UNITED KINGDOM)
Bass-baritone—The Wanderer
Iain Paterson made his HGO debut in 2014 as Wotan in Das Rheingold and continued his portrayal in last season’s Die Walküre, a role debut. These are his first performances of The Wanderer. He made his professional debut at the Salzburg Easter Festival in Das Rheingold under Sir Simon Rattle, and has since performed in prestigious houses all over the world. Highlights this season include returns to the Deutsche Oper Berlin for Kurwenal in Tristan und Isolde, to the Bayreuth Festival for Wotan in Das Rheingold and Kurwenal, and to the Vienna State Opera for Orest in Elektra and Jochanaan in Salome. He also makes his debut at OPER Stuttarg as Jochanaan and returns to the Edinburgh Festival. In future seasons, he will return to the Royal Opera, Covent Garden, and to the Bavarian State Opera and English National Opera. Recent operatic highlights include role debuts as Kurwenal at the Royal Opera, Covent Garden, and Hans Sachs in Die Meistersinger von Nürnberg for English National Opera; his debut at the Bayreuth Festival as Kurwenal in a new production of Tristan und Isolde; his house debut at La Monnaie as Peneios in Daphne; Orest at the Royal Opera, Covent Garden; Captain Balstrode in Peter Grimes at the Vienna State Opera and at English National Opera; Amfortas in Parsifal at the Beijing Festival; the title role in Don Giovanni for Opera Vlaanderen and English National Opera; Fasolt in Das Rheingold at La Scala; and Forester in The Cunning Little Vixen for Bergen National Opera.

CHRISTINE GOERKE (UNITED STATES)
Soprano—Brünnhilde
Christine Goerke made her first fully staged U.S. appearances as Brünnhilde in Die Walküre last season at HGO. Other previous roles at HGO include Princess Eboli in Don Carlos (2012), Prima Donna/ Ariadne in Ariadne auf Naxos (2011), Ortrud in Lohengrin (2009), and Fiordiligi in Così fan tutte (2001). She has appeared with the world’s leading opera companies, receiving acclaim for her portrayals of the title roles in Elektra, Ariadne auf Naxos, Norma, Iphigénie en Tauride, and Florencia en el Amazonas; Brünnhilde in the Ring cycle; Kundry in Parsifal; Ortrud in Lohengrin; Leonora in Fidelio; Eboli in Don Carlos; Dyer’s Wife in Die Frau ohne Schatten; Rosalinde in Die Fledermaus; Ellen Orford in Peter Grimes; Female Chorus in The Rape of Lucretia; Alice in Falstaff; and Madame Lidone in Dialogues des Carmelites. This season, she returned to the Metropolitan Opera as the title role in Turandot and to Canadian Opera Company as Brünnhilde in Siegfried. She also performed Elektra with the Boston Symphony Orchestra in both Boston and Carnegie Hall. Upcoming engagements include a concert with James Levine and the Met Orchestra at Carnegie Hall and her return to the Cincinnati Opera in Fidelio. Next season she makes her role debut at the Lyric Opera of Chicago as Cassandre in Les Troyens and returns to Opera Philadelphia for Turandot, and both Canadian Opera Company and Houston Grand Opera for Götterdämmerung. Other future plans include the full Ring cycle at the Lyric Opera of Chicago and the Metropolitan Opera.

RICHARD PAUL FINK
Baritone—Alberich
HGO Studio alumnus Richard Paul Fink (1984–87) has performed numerous roles at HGO, winning acclaim for Vodnik in Rusalka earlier this season, a role he previously sang at HGO in 1991. Other notable HGO roles include Telramund in Lohengrin (2009, 1992); Jokanaan in Salome (1997); and Klingors in a new production of Parsifal staged by Robert Wilson (1992). Fink’s career has taken him to the Metropolitan Opera, Deutsche Oper Berlin, Berlin State Opera, Opéra National de Paris, San Francisco Opera, Washington National Opera, San Diego Opera, Hamburg State Opera, Welsh National Opera, Scottish Opera, Théâtre du Capitole, Opera Australia, and the Bregenz and Ravinia Festivals. Last season, he performed the role of Henry Kissinger in Nixon in China at San Diego Opera, as well as Alberich in the Ring cycle under Simon Rattle in Vienna. He has been particularly associated with the role of Alberich and has performed it with the Metropolitan Opera, The Dallas Opera, Seattle Opera, Canadian Opera Company, Los Angeles Opera, and San Francisco Opera, among others. In recent years he has performed in Tristan und Isolde at Teatro La Fenice in Venice; Rusalka at Teatro San Carlo in Naples; Die Frau ohne Schatten, Siegfried, and Götterdämmerung at the Metropolitan Opera; and Nixon in China in Dallas; and Wozzeck in Santa Fe. This season’s engagements include Ulysses S. Grant/Nicholas Katzenbach in Appomattox with Washington National Opera and Jochanaan in Salome with Cape Town Opera.

MEREDITH ARWADY (UNITED STATES)
Contralto—Erda
Meredith Arwady sang Erda at HGO in Das Rheingold (2014) and Schwertleite in Die Walküre (2015). Other HGO appearances include Auntie in Peter Grimes (2010) and Myrtle Bagot for the world premiere of André Previn’s Brief Encounter (2009). This season’s engagements include her L.A. Opera debut in Woody Allen’s production of Gianni Schicchi as Zita with Plácido Domingo as Schicchi, performances at Oper Frankfurt and Canadian Opera Company as Erda in Siegfried, and, in Frankfurt, the First Norn in Götterdämmerung, a role she will sing at HGO next
season as the *Ring* cycle concludes. Other recent appearances include a return to Oper Frankfurt for Mistress Quickly in *Falstaff*, her English National Opera debut as Martha in John Adams’s *The Gospel According to the Other Mary* in a production by Peter Sellars, a return to the Opera Theatre of Saint Louis as Hannah in Tobias Picker’s *Emmeline*, and her debut at Madison Opera as Mrs. Lovett in Sweeney Todd. For Santa Fe Opera, she appeared in the double-bill of *The Impresario* (Fräulein Krone) and *Le Rossignol* (Death), and she has appeared as Erda at the Metropolitan Opera under the baton of Fabio Luisi and at Oper Frankfurt under Sebastian Weigle. She garnered acclaim for creating the role of Kathy Hagen in Terence Blanchard’s *Champion*, directed by James Robinson and conducted by George Manahan.

**ANDREA SILVESTRELLI (ITALY)**

*Bass — Fafner*

Andrea Silvestrelli continues his portrayal of Fafner after singing the role in *Das Rheingold* at HGO in 2014. He appeared previously at HGO as Philippe II in *Don Carlos* (2012), Sparafucile in *Rigoletto* (2009), and Osmin in *The Abduction from the Seraglio* (2008). This season, his engagements include a return to San Francisco Opera as Wurm in *Luisa Miller*, the Night Watchman in *Die Meistersinger von Nürnberg*, Don Basilio in *The Barber of Seville*, and the Grand Inquisitor in *Don Carlo*. He will also return to Erl, Austria, for performances of the *Ring* cycle at the Tiroler Festspiele. Last season began with performances of the Commendatore in *Don Giovanni* and Ferrando in *Il trovatore* with the Lyric Opera of Chicago. Silvestrelli sang the Commendatore again with the Canadian Opera Company, and closed the season as Fafner/Hagen in the *Ring* with the Tiroler Festspiele. Other recent performances include Pistola in *Falstaff*, Sparafucile in *Rigoletto*, and Don Basilio in *The Barber of Seville* with San Francisco Opera; Sparafucile with the Seattle Opera; the title role in *Bluebeard’s Castle* at the Tiroler Festspiele; and Sparafucile, Colline in *La bohème*, and the Night Watchman in *Die Meistersinger von Nürnberg* for Lyric Opera of Chicago. He will return to HGO as Hagen next season in *Götterdämmerung*, the conclusion of the *Ring* cycle.

**MANE GALOYAN (ARMENIA)**

Mr. and Mrs. Philip A. Bahr/Mr. and Mrs. Charles G. Nickson Fellow

*Soprano — Forest Bird*

First-year HGO Studio artist Mane Galoyan recently sang the leading role of Margaret Hughes in the world premiere of Carlisle Floyd’s *Prince of Players* after making her HGO debut as the Kitchen Girl in *Rusalka*. Last summer, she won third place in the women’s voice division of the prestigious International Tchaikovsky Competition only months after winning first prize in HGO’s 2015 Eleanor McCollum Competition Concert of Arias. Other awards include a 2014 prize in the Hans Gabor Belvedere Competition, and first prize in the 7th Bibigul Tulegenova International Singing Competition in Kazakhstan. She participated in HGO’s Young Artists Vocal Academy in 2013. Later this season at HGO, she will sing Lucy in the world premiere of David Hanlon and Stephanie Fleischmann’s *After the Storm*, and this summer she will perform Smorfiosa in Gassmann’s *L’opera seria* with Wolf Trap Opera.
Music by Richard Rodgers
Book and Lyrics by Oscar Hammerstein II
Based on Ferenc Molnár’s play Liliom, as adapted by Benjamin F. Glazer

Original Dances by Agnes de Mille
Dance Music arranged by Trude Rittmann
Orchestrations by Don Walker
Brown Theater, Wortham Theater Center
Sung in English with projected English text

CAST (IN ORDER OF VOCAL APPEARANCE)

Carrie Pipperidge
Julie Jordan
Mrs. Mullin
Billy Bigelow
First Policeman
David Bascombe
Nettie Fowler
Enoch Snow
Jigger Craigin
Arminy
Captain
Second Policeman
First Heavenly Friend
Second Heavenly Friend
Starkeeper/Dr. Seldon
Louise
Carnival Boy
Enoch Snow Jr.
Principal

Lauren Snouffer ‡
Andrea Carroll ‡
Helen Anker *
Duncan Rock *
Jeff Monette *
Paul Hope
Stephanie Blythe *
Alexander Lewis *
Ben Edquist †
Sydney E. Anderson *
Jesse Enderle *
Christopher Abide *
Kaitlyn Stobbe *
Alexander Scheuermann *
James Belcher *
Abigail Simon *
Marty Lawson
James Monroe Števko *
Teresa Procter *

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

A co-production of Houston Grand Opera and Lyric Opera of Chicago.
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Tenenbaum Classic Jewelers is the preferred jeweler of Houston Grand Opera.
The activities of Houston Grand Opera are supported in part by funds provided by the City of Houston and Theater District Improvement, Inc., and by a grant from the Texas Commission on the Arts.

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

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<th>Role</th>
<th>Name</th>
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| Conductor and Chorus Master | Richard Bado ‡  
*The Sarah and Ernest Butler Chorus Master Chair* |
| Director and Choreographer | Rob Ashford |
| Associate Director | Brad Rouse * |
| Set Designer | Paolo Ventura * |
| Costume Designer | Catherine Zuber |
| Original Lighting Designer | Neil Austin |
| Sound Designer | Andrew Harper |
| Associate Set Designer | Lee Newby * |
| Costume Design Assistant | Ryan Park * |
| Lighting Realizer | Christopher Maravich |
| Associate Choreographer | Sarah O’Gleby |
| Ballet Master | Charlie Williams * |
| Fight Director | Leraldo Anzaldúa |
| Musical Preparation | Patrick Harvey ‡  
*Mr. and Mrs. James A. Elkins Endowed Chair* |
| Dialogue Coach | Jim Johnson |
| Stage Manager | Kristen E. Burke |
| Supertitles by | Paul Hopper |

**PRODUCTION CREDITS**

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<th>Role</th>
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| Supertitles cued by | Geoffrey Loff ‡  
*Lynn Guggolz/Ms. Marianne Kah Fellow* |

*Carousel* is produced by special arrangement with R&H Theatricals: www.rnh.com.

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.
ACT I
Prelude. On a May evening at an amusement park, Billy Bigelow, a Barker for Mrs. Mullin’s carousel, meets an impressionable young mill worker, Julie Jordan. Billy’s attention to Julie arouses Mrs. Mullin’s irritation.

Scene 1. Julie and her friend Carrie Pipperidge have only just left the amusement park when they’re confronted by Mrs. Mullin, who declares that Julie will never be allowed on her carousel again. An argument between Mrs. Mullin and Billy results in his firing. He leaves, but asks Julie to wait for him. Delighted that Julie now seems to have a “feller,” Carrie announces that she’s accepted her own beau’s marriage proposal. She reluctantly leaves Julie alone with Billy.

Julie unexpectedly encounters David Bascombe, owner of the mill where she works. He offers to drive Julie home so that she can avoid trouble at the rooming house, but Julie refuses his offer. When Billy returns, he and Julie slowly reveal how they might feel were they actually to fall in love.

Scene 2. At Nettie Fowler’s Spa on the ocean front, everyone is exuberantly preparing for the first clambake of the season for romance. Billy has married Julie, and the two are currently staying with Nettie, who is Julie’s cousin. Sadly, Julie admits to Carrie that Billy hasn’t found any other work, but he refuses to return to the carousel. After Julie awkwardly introduces Billy to Carrie’s intended, Enoch Snow, the latter snatches a moment alone with Carrie to tell her about his plans for their future. Billy’s shiftless sailor friend, Jigger Craigin, joins the fishermen in their enthusiasm for life at sea. Jigger has a shifty idea in mind for that night: stealing the waterfront, Billy and Jigger await Bascombe’s arrival. The two play cards, with Billy gambling away his share of the money they’re about to steal. They approach Bascombe, who is too quick for them and pulls out a gun. Jigger runs away, but Billy, facing capture by the police and a probable prison sentence, stabs himself. When the crowd arrives from the clambake, Julie has only a moment with Billy before he dies. She is devastated, but Nettie urges her to keep on living. A heavenly friend arrives to take Billy to be judged.

Scene 3. At the back gate of heaven Billy meets the Starkeeper, who informs him that he can have one more day on earth to complete any unfinished business. Billy is uninterested until the Starkeeper lets him know that his daughter is now 15 years old and unhappy.

Scene 4. Louise, the daughter of Billy and Julie, is cavorting by herself on a beach. Confronting Enoch and Carrie’s seven children, she gets into a fight with one of the girls. When a carnival troupe approaches, she dances ecstatically with a boy in the troupe, for whom she proves nothing more than a brief flirtation.

Scene 5. Outside Julie’s cottage, Carrie regales her friend with details of a show she saw in New York. When her son Enoch Jr. speaks with Louise, the girl confides to him that she intends to run away with the carnival. Horrified, he insists that he’ll prevent her from doing so by marrying her, although she’s “beneath his station,” at which she rejects him outright. Presenting himself to Louise as a friend of her father’s, Billy offers her a star as a gift. When she refuses to take it, he slaps her, but she admits to Julie—who can’t see Billy—that the slap felt like a kiss. Billy begs the heavenly friend for an extension of his time in order to see Louise’s high-school graduation.

Scene 6. The same day, outside the local schoolhouse, Louise graduates. One of the town’s best-loved citizens, Dr. Seldon, addresses everyone with meaningful words about faith and courage. Billy encourages Louise to believe in herself. He leaves forever, with the hope that Julie will realize how he loved her.

Synopsis courtesy of Lyric Opera of Chicago.

HGO PERFORMANCE HISTORY
HGO has previously staged Carousel only once, during the 1989–90 season. The performances were held when Houston was hosting the 16th annual Economic Summit, and one performance—July 7, 1990—was set aside as the Presidential Performance and was attended by President George H. R. Bush and First Lady Barbara Bush.

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

SYNOPSIS | CAROUSEL
THE PERFORMANCE LASTS APPROXIMATELY 3 HOURS, INCLUDING ONE INTERMISSION.
HOUSTON GRAND OPERA ORCHESTRA

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

**VIOLIN**
Denise Tarrant *, Concertmaster  
*The Sarah and Ernest Butler Concertmaster Chair*  
Jonathan Godfrey *, Assistant Concertmaster  
Erica Robinson *, Principal Second Violin  
Carrie Kauk *, Assistant Principal Second Violin  
Miriam Belyatsky *  
Hae-a Lee-Barnes *  
Rasa Kalesnykaite *  
Sarah Ludwig †  
Chavdar Parashkevov *  
Anabel Ramirez *  
Mary Reed *  
Linda Sanders *  
Oleg Sulyga *  
Sylvia VerMeulen *  
Melissa Williams *  
Kana Kimura

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

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

**OBEO**
Elizabeth Priestly Siffert *, Principal  
Alison Chung †

**CLARINET**
Sean Krissman *, Principal  
Eric Chi *

**BASS CLARINET**
Molly Mayfield

**BASSOON**
Amanda Swain *, Principal  
R. Conrad Cornelison †

**FRENCH HORNS**
Sarah Cranston *, Principal  
Kimberly Penrod Minson *  
Spencer Park *

**TRUMPET**
Jim Vassallo *, Principal  
Randal Adams *

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

**BASS TROMBONE**
Jared Lantzy

**TUBA**
Mark Barton *, Principal

**HARP**
Joan Eidman *, Principal

**TIMPANI**
Nancy Nelson *, Principal

**PERCUSSION**
Richard Brown *, Principal

**ORCHESTRA PERSONNEL MANAGER**
Richard Brown *

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

**SPECIAL CREDITS**
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

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

CHRISTOPHER ABIDE
SYDNEY E. ANDERSON
DENNIS ARROWSMITH
MEGAN BERTI
BRENNAN BLANKENSHIP
PATRICK CONTRERAS
JESSE ENDERLE
AMI FIGG
JON JANACEK
JOY JONSTONE
MARIA ANNETTE KHOOBYAR
WESLEY LANDRY
AMELIA LOVE
BRITANY LOVETT

KEENAN MANCEAUX
KATHLEEN MANLEY
NEAL MARTINEZ
BYRON J. MAYES
NATASHA MONETTE
JEFF MONETTE
LAURA ELIZABETH PATTERSON
SAID HENRY PRESSLEY
TERESA PROSTER
CHRISTINA SCANLAN
ALEXANDER SCHEUERMANN
KAELYN STAVINDRA
TAELON STONECIPHER
JOHN URIAH WEINEL

DANCERS

JACQUELYNE BOE
ASHLEY CARFINE
ASHLEY CHASTEEN
BEN DELONEY
JUDSON EMERY
BAHIYAH HIBAH
STEPHANIE KIM
MARTY LAWSON
SARAH LYMAN
MICHAEL MUNDAY
ADAM PERRY
ANDREW PIROZZI
ABIGAIL SIMON
EMILY SNOUNFER
RYAN STEELE
JAMES MONROE ŠTEVKO
CHARLIE WILLIAMS

SUPERNUMERARIES

SNOW CHILDREN
BRYCE COOPER
LEO GOSSETT
EMILIA MARIE HAYMON
BERGEN NIELSON
EDEN NIELSON
ALEXANDRA SWANBECK
RODGERS & HAMMERSTEIN  
Composer and Librettist
After long and highly distinguished careers with other collaborators, Richard Rodgers (composer, 1902–79) and Oscar Hammerstein II (librettist/lyricist, 1895–1960) joined forces in 1943 to create the most consistently fruitful and successful partnership in the American musical theater. *Oklahoma!*, the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, blending Rodgers's sophisticated style of musical comedy (which he had perfected in a 25-year partnership with lyricist Lorenz Hart) with Hammerstein's innovations in operetta (conceived in collaboration with such composers as Sigmund Romberg, Vincent Youmans, Rudolf Friml and Jerome Kern). *Oklahoma!* was followed by *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958), and *The Sound of Music* (1959). The team also wrote one movie musical, *State Fair* (1945; adapted to the stage, 1947), *South Pacific* (1949), *Flower Drum Song* (1956), *Cinderella* (1957). Collectively, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk, their musicals have garnered dozens of awards including Pulitzer Prizes, Tonys, Oscars, Emmys, and Grammys; and Drama Desk.

RICHARD BADO (UNITED STATES)  
The Sarah and Ernest Butler Chorus Master Chair  
Conductor/Chorus Master  
Pittsburgh, Pennsylvania, native Richard Bado has served as HGO’s chorus master since 1988 and was concurrently the company’s head of music staff from 1991 to 2005. The HGO Studio alumnus (1984–85) 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 he also conducted Robert Wilson’s production of *Four Saints in Three Acts* on tour at the Edinburgh Festival (1996). He received HGO’s Silver Rose Award in 2013 in honor of his 25th anniversary as chorus master. He has conducted at La Scala, Opéra National de Paris, New York City Opera, the Aspen Music Festival, Tulsa Opera, the Russian National Orchestra, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, and Houston Ballet. An accomplished pianist, Bado appeared this fall in an Australian recital tour with Renée Fleming. He has also played for Cecilia Bartoli, Frederica von Stade, Susan Graham, Denyce Graves, Marcello Giordani, Ramón Vargas, Samuel Ramey, Jamie Barton, Ryan McKinny, and Nathan Gunn, 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, and also studied advanced choral conducting with Robert Shaw. He has served on the faculty of the Aspen Music Festival and School, the Dolora Zajick Institute for Young Dramatic Voices, and the International Vocal School in Moscow. He is the director of the Opera Studies Program at Rice University’s Shepherd School of Music.

ROB ASHFORD (UNITED STATES)  
Director/Choreographer  
Rob Ashford made his HGO debut as director and choreographer for *Carmen* (2014). His Broadway credits include *Cat on a Hot Tin Roof*, *Evita* (Tony Award nomination); *How to Succeed in Business Without Really Trying* (Tony nominations for direction and choreography); *Promises, Promises* (Tony nomination); *Thoroughly Modern Millie* (Tony Award for Best Choreography); *Shrek*; *John Waters’s Cry-Baby* (Tony nomination, Drama Desk, Outer Critics Circle, and Fred Astaire awards); *Curtains* (Tony nomination); and *Wedding Singer* (Tony nomination). Other credits include *The Winter’s Tale*, starring Kenneth Branagh and Judi Dench, and *Harlequinade*, both for the Kenneth Branagh Theatre Company; *Macbeth* at the Park Avenue Armory in New York and at the Manchester International Festival; and the Olivier Award–winning productions of *Anna Christie*, *A Streetcar Named Desire*, and *Parade*, all for the Donmar Warehouse. He directed and choreographed *Peter Pan Live!* and *The Sound of Music Live!* for NBC, both of which received DGA Award nominations, and directed *The Barber of Seville* and *Carousel* for Lyric Opera of Chicago. He choreographed and staged the Academy Awards in 2015 with Neil Patrick Harris, in 2014 with Ellen DeGeneres, and in 2013 with Seth MacFarlane. He won the Emmy Award for Best Choreography for his work on Baz Luhrmann’s production number featuring Hugh Jackman and Beyoncé for the 2009 Academy Awards. He has also choreographed the opening number for the Tony Awards starring Neil Patrick Harris for the past four years. Film credits include choreography for *Beyond the Sea* and Disney’s *Cinderella*. Ashford is an associate director at the Old Vic Theatre in London and is a trustee of the Joyce Theatre in New York City.

BRAD ROUSE (UNITED STATES)  
Associate Director  
Brad Rouse is making his HGO debut. He has directed plays and musicals at the Public Theater in New York City, City Center Encores!, the Ahmanson Theater, Hartford Stage, Juilliard, City Theater in Pittsburgh, NYU, La Mama, and the Edinburgh Fringe. He received an award from the Connecticut Critics Circle for his production of *Hedwig and the Angry Inch* (starring Anthony Rapp) and was nominated as best director in Los Angeles and Philadelphia for *The Mice* by Julia Jordan, Nell Benjamin, and Laurence O’Keefe (choreographed by Rob Ashford). His production of Billy Porter’s *Ghetto Superstar* was nominated for a Drama League and GLAAD media award. He has directed 11 productions at the American Academy of Dramatic Arts, and his work has been featured on CBS’s *60 Minutes II* and NPR’s *Fresh Air*.  

53
PAOLO VENTURA (ITALY)
Set Designer
This production of Carousel marked the theatrical debut of Milanese artist Paolo Ventura. His works have been exhibited at the Forma International Center of Photography (Milan), Rencontres de la Photographie (Arles), and Masion Européenne de la Photographie (Paris). In 2012 he created a series of works for the Italian national pavilion at the 54th Venice Biennale. His works have been acquired by prominent public collections, including Boston's Museum of Fine Arts, the Library of Congress, and Miami's Martin Margulies Collection. Four monographs of his work have been published: War Souvenir (Contrasto, 2006), Winter Stories (Aperture and Contrasto, 2009), The Automaton (Pelti Associati, 2011), and Lo zuavo scomparso (Punctum Press, 2012). Ventura was raised by a celebrated Italian children's book illustrator, and a sense of childlike wonder pervades all of his work, which often features images of street performers, theaters, and cinemas, evoking the fanciful compositions of Toulouse-Lautrec. Ventura's next theatrical project will be a new production of Pagliacci, directed by celebrated Italian film director Gabriele Lavia for the Teatro Reggio Torino.

LEE NEWBY (UNITED KINGDOM)
Associate Set Designer
Lee Newby is making his HGO debut. He has worked as associate designer on many acclaimed productions in both Britain and America. Among them have been Lady Day at Emerson's Bar and Grill (Wyndham's Theatre, London); Romeo and Juliet (Garrick Theatre, London); Hughie (Booth Theatre, Broadway); A Damsel In Distress (Chichester Festival Theatre); Wolf Hall Parts One & Two (Royal Shakespeare Company, Aldwych Theatre, and Broadway's Winter Gardens); Macbeth (Manchester International Festival and Park Avenue Armory, New York); Photograph 51, Henry V, A Midsummer Night's Dream, The Cripple Of Inishmaan, Peter And Alice, and Privates on Parade (Noël Coward Theatre); Cat on a Hot Tin Roof (Richard Rodgers Theatre, Broadway); Uncle Vanya (Vaudeville Theatre); Red (Mark Taper Forum, Los Angeles); and The Marriage of Figaro (Glyndebourne Festival). His own designs for productions in London include Death Watch and Ignis (Print Room); Stay Awake Jake (Vault Festival); First Lady Suite (Mountview Academy); Grand Hotel and Dogfight (Southwark Playhouse); and Spend Spend Spend and Violet (London School of Musical Theatre).

CATHERINE ZUBER (UNITED KINGDOM)
Costume Designer
Catherine Zuber's work has been seen at HGO previously in the world premiere and revival of Catan's Floraecia en el Amazonas (1996, 2001); Salome (1997); and Annie Get Your Gun (1992). Her Broadway work includes Fiddler on the Roof; The King and I (Tony Award, Outer Critics Circle Award); Gigi (Drama Desk Award); The Bridges of Madison County; Macbeth; Outside Mullingar; Golden Boy (Tony nomination); The Big Knife; Enemy of the People; How to Succeed in Business Without Really Trying (Tony nomination); Born Yesterday (Tony nomination); Women on the Verge of a Nervous Breakdown; The Royal Family (Tony Award); South Pacific (Tony Award); The Coast of Utopia (Tony Award); The Light in the Piazza (Tony Award); Edward Albee's Seascape (Tony nomination); Awake and Sing! (Tony Award); Joe Turner's Come and Gone (Outer Critics Circle nomination); City of Conversation; Blood and Gifts; Oleanna; Cry-Baby; Mauritius; Doubt; Little Women; Dinner at Eight (Tony nomination, Outer Critics Circle, and Drama Desk nominations); Twelfth Night (Tony nomination, Drama Desk nomination); Ivanov; Triumph of Love (Drama Desk nomination); The Sound of Music; and The Red Shoes, among others. Her work in opera includes Faust (Baden Baden); Two Boys, The Elixir of Love, Le comte Ory, Les contes d'Hoffmann, Doctor Atomic, The Barber of Seville, and the 125th Anniversary Gala (The Metropolitan Opera); Carousel and The Barber of Seville (Lyric Opera of Chicago); Roméo et Juliette (Salzburger Festspiele, La Scala); and Der Ring des Nibelungen and La forza del destino (Washington National Opera).

NEIL AUSTIN (UNITED KINGDOM)
Original Lighting Designer
Neil Austin's lighting designs have been seen at HGO in Madame Butterfly (2010, 2011, and 2015). He has designed over 240 shows worldwide, including plays, musicals, opera, and dance, including 38 for the National Theatre, 25 for the Donmar Warehouse and 31 in London's West End. Among his honors are the 2011 Laurence Olivier Award for The White Guard at the National Theatre in London and the 2010 Tony Award and Drama Desk Award for Red on Broadway. He has collaborated extensively with Rob Ashford, including The Winter's Tale and a double-bill of Harlequinade/All On Her Own (Garrick Theatre, London's West End); Macbeth (Park Avenue Armory, New York, and Manchester International Festival); Cat on a Hot Tin Roof (Rodgers Theatre, Broadway); Finding Neverland (Curve, Leicester); Evita (Mark Marquis Theatre, Broadway); A Streetcar Named Desire (Donmar Warehouse); and Parade (Donmar and Mark Taper Forum, Los Angeles). Additional work on Broadway includes Hughie starring Forrest Whittaker, now running at the Booth Theatre; Red; Hamlet; The Seafarer; and Frost/Nixon. He also designed lighting for the first U.S. tours of Evita and Frost/Nixon.
CHRISTOPHER MARAVICH
(UNITED STATES)
Lighting Realizer
Christopher Maravich made his HGO debut as the lighting designer for El Pasado Nunca Se Termina/The Past Is Never Finished last season. He is the lighting director for Lyric Opera of Chicago. From 2006 to 2012, he served as lighting director for San Francisco Opera, where he created lighting for many of the company productions including The Gospel of Mary Magdalene, Cosi fan tutte, Turandot, Cyrano de Bergerac, The Marriage of Figaro, Salome, Il trittico, Tosca, Simon Boccanegra, Don Giovanni, Nixon in China, and Attila. He collaborated on the lighting designs for Doktor Faust at Staatsoper Stuttgart; Tannhäuser for the Greek National Opera; and La fanciulla del West, The Makropulos Case, The Daughter of the Regiment, Il trovatore, Die tote Stadt, Ariodante, Samson and Delilah, and Macbeth for San Francisco Opera. Maravich has also designed lighting for Florida Grand Opera, Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Cal Performances, and Opera San José.

ANDREW HARPER (UNITED STATES)
Sound Designer
Andrew Harper is an independent sound designer and mixer for theater and opera. For HGO, he has designed sound for last season’s Sweeney Todd (2015), A Little Night Music (2014), and performances at the Wallis Annenberg Center of Ricky Ian Gordon and Leonard Foglia’s A Coffin in Egypt (2014), which HGO commissioned and premiered in Houston. Harper is the sound designer for the TUTS Underground and the summer Miller Outdoor Theatre series for Theatre Under the Stars. Highlights include The Sweet Potato Queens (world premiere), Bonnie and Clyde, Smokey Joe’s Café, First Date, LMNOP, The Best Little Whorehouse in Texas, and Hands on a Hardbody. For Generations Theatre he designed sound for Sweeney Todd, Bloody Bloody Andrew Jackson, and Spring Awakening (U.S. regional premiere). Additionally, he designs for Houston-based theater companies and educational programs.

SARAH O’GLEBY (UNITED KINGDOM)
Associate Choreographer
Sarah O’Gleby made her HGO debut as a solo dancer in Carmen (2014). She is originally from England but now resides in New York. She has performed in numerous West End and Broadway musicals as well as many awards shows and in television and film. She was a part of the team that choreographed the opening sequence for the movie Ted 2, the famous 2013 Tony Awards opening number with Neil Patrick Harris (rated by Entertainment Monthly as the top opening number in Tony history), many Academy Award nights, the NBC live musical holiday events The Sound of Music and Peter Pan, the Seth MacFarlane movie A Million Ways to Die in the West, as well as Broadway shows, opera, and unique one-night events for brands such as Hermès and Rimowa.

LERALDO ANZALDÚA (UNITED STATES)
Fight Director
Leraldo Anzaldúa is a Houston-based actor, director, and fight director. He is a certified teacher of stage combat with the Society of American Fight Directors and has served as fight director at HGO on such recent productions as Tosca, Otello, Carmen, Rigoletto, Aida, Show Boat, and the American premiere of The Passenger. Other Houston companies with which he has worked include the Alley Theatre, Stages Repertory Theatre, Ensemble Theatre, Classical Theatre Company, and Catastrophic Theatre. He has done voice-over work for the video game Starship Troopers: Mobile Infantry and in anime as Ken/G-1 in Gatchaman, Zed in Kiba, Takashi in High School of the Dead Halo Legends, Noda in Angel Beats, and more than 100 others. He has also done voice-over work with ADVision Studios/Sentai Filmworks. Internationally, he has worked on the Sony Pictures films Appleseed Alpha and Starship Troopers: Invasion in Tokyo, Japan; and has been motion capture

**DENISE TARRANT (UNITED STATES)**  
The Sarah and Ernest Butler Concertmaster Chair  
Concertmaster  
For information about Denise Tarrant, please see p. 45.

**DUNCAN ROCK (AUSTRALIA)**  
Baritone—Billy Bigelow  
Duncan Rock is making his HGO debut. He studied at the Guildhall School of Music and Drama and subsequently at the National Opera Studio. He is the winner of the 2012 Chilcott Award—the inaugural award from the Susan Chilcott Scholarship to support a young artist with the potential to make an international impact. As a Jerwood Young Artist at the Glyndebourne Festival, he received the 2010 John Christie Award. He has also been a Samling Scholar and a Royal Philharmonic Society Young Artist, and has won the Overseas Award from the Royal Overseas League Singing Competition as well as Australia’s most prestigious young singers’ award, the Marianne Mathy Award, presented to him by the late Dame Joan Sutherland. His engagements in the 2015–16 season include Marcello in a new production of *La bohème* at the English National Opera, Belcore in *The Elixir of Love* for Opera North, and Demetrius in *A Midsummer Night’s Dream* at the Glyndebourne Festival. He has also sung the title role in *Don Giovanni* for the Boston Lyric Opera and the Welsh National Opera; Tarquinius in *The Rape of Lucretia* for Deutsche Oper Berlin and at the Glyndebourne Festival; Papageno in *The Magic Flute* for the English National Opera; Billy Bigelow for the Théâtre du Châtelet; Marullo in *Rigoletto* at the Royal Opera, Covent Garden; and English Clerk/Guide in *Death in Venice* for the Teatro Real in Madrid. Future seasons see him return to the Royal Opera, Covent Garden; Glyndebourne; the Teatro Real; and the Metropolitan Opera for his house debut.

**ANDREA CARROLL (UNITED STATES)**  
Soprano—Julie Jordan  
HGO Studio alumna Andrea Carroll (2012–14) won first prize and the Audience Choice Award in HGO’s 2012 Eleanor McCollum Competition, as well as a Sara Tucker Study Grant from the Richard Tucker Music Foundation and The Juilliard School, Snouffer won a 2013 Sara Tucker Study Grant from the Richard Tucker Music Foundation and a Richard F. Gold Career Grant, and was a grand finalist in the 2012 Metropolitan Opera National Council Auditions.

**STEPHANIE BLYTHE (UNITED STATES)**  
Mezzo-soprano—Nettie Fowler  
Stephanie Blythe is making her HGO debut. She has sung in many of the renowned opera houses in the United States and Europe, and her repertoire includes the title roles in *Carmen, Samson et Dalila,* *Orfeo ed Euridice,* *La Grande-Duchesse de Gérolstein,* *Tannhäuser,* *Mignon,* and *Giulio Cesare;* Frugola, Principessa, and Zita in *Il trittico;* Fricka in both *Das Rheingold* and *Die Walküre;* Waltraute in *Götterdämmerung;* Azucena in *Il trovatore;* Ulrica in *Un ballo in maschera;* Baba the Turk in *The Rake’s Progress;* Ježibaba in *Rusalka;* Jocasta in *Oedipus Rex;* Mère Marie in *Dialogues des Carmélites;* Mistress Quickly in *Falstaff;* and Ino/Juno in *Semele.*
She also created the role of Gertrude Stein in Ricky Ian Gordon’s 27 at the Opera Theatre of Saint Louis. A champion of American song, Blythe has premiered several song cycles written for her including Twelve Poems of Emily Dickinson by the late James Legg; Covered Wagon Woman by Alan Smith, commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and Vignettes: Ellis Island, also by Alan Smith and featured in a special television program titled Vignettes: An Evening with Stephanie Blythe and Warren Jones. She starred in the Metropolitan Opera’s live HD broadcasts of Orfeo ed Euridice, Il trittico, Rodelinda, and the complete Ring cycle. She also appeared in PBS’s Live from Lincoln Center broadcasts of the New York Philharmonic’s performance of Carousel and her acclaimed show We’ll Meet Again: The Songs of Kate Smith. This season she returns to San Francisco Opera as Mrs. Lovett in Sweeney Todd, performs her new program Sing, America! at Carnegie Hall, and appears in recital in Cleveland and Palm Beach.

HELEN ANKER (UNITED KINGDOM)
Actor/dancer—Mrs. Mullin
Helen Anker is making her HGO debut. She trained at the Royal Ballet School and began a successful career performing in musicals and plays in the West End including Cats, Crazy For You, Oklahoma!, Beautiful and Damned, Contact, On the Town, Candide, and Parade. She also performed in many regional productions, including A Chorus Line, The Thorn Birds, Dames at Sea, and Let’s Face the Music and Dance. Five years ago, she moved to New York City and played Miss Olson in Rob Ashford’s Broadway production of Promises, Promises, followed by performances in numerous regional theaters around the country. A few highlights include The 39 Steps, Curtains, and playing Eliza Doolittle in My Fair Lady. She has performed on television in the series White Collar, Law and Order, and The Good Wife, and has danced in many opening numbers for the Tony Awards and the Academy Awards. More recently, she performed as a dancer in the Disney film Cinderella, directed by Kenneth Branagh, and Ted 2, directed by Seth McFarlane.

ALEXANDER LEWIS (AUSTRALIA)
Tenor—Enoch Snow
Alexander Lewis is making his HGO debut. This season, he also makes his European debut with Komische Oper Berlin in the title role of Les contes d’Hoffmann and sings the tenor solo in Dvořák’s Stabat Mater with Omaha Symphony. Future seasons include a return to Komische Oper Berlin in Les contes d’Hoffmann and Mussorgsky’s The Fair at Sorochynysti; engagements with the Royal Opera, Covent Garden, and Sydney Philharmonia; and remountings in various worldwide venues of Matthew Aucoin’s Crossing, a work inspired by Walt Whitman’s journals for which Lewis created the role of John Wormley in its world premiere. In recent seasons, he...
san MFA in directing from the University of Houston. He has
in drama production from the University of Texas at Austin and
commercials, industrial films, and voice-overs. He holds a BFA
He has directed over 20 plays and performed in over 50 films,
Shakespeare Festival, Theatre Under The Stars, Unity Theatre
Shakespeare Festival, Austin Shakespeare Festival, San Antonio
performed at A.D. Players, Mildred’s Umbrella Theatre, Houston
has performed in over 100 professional productions. He has
sang the title role in *The Nose* and St. Brioche in *The Merry
Widow,* and was engaged in productions of *The Death of
Klinghoffer* and *Die Fledermaus* at the Metropolitan Opera.
He sang Flask in *Moby-Dick* for his debut with Washington
National Opera, Tamino in *The Magic Flute* for the West
Australian Opera Company in Perth, and Gerhard in HK
Gruber's *Gloria—A Pig Tale* in the New York Philharmonic’s
inaugural Biennial Festival. He is an alumnus of the
Metropolitan Opera's Lindemann Young Artist Development
Program. Highlights from his tenure there include Ferrando
in the Met-Juilliard production of *Cosi fan tutte,* conducted
by Alan Gilbert, Vašek in the Met-Juilliard production of *The
Bartered Bride* under the baton of James Levine, and Borsa
in the Met’s new Rat Pack–inspired setting of *Rigoletto.*

**BEN EDOQUIST (UNITED STATES)**

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

*Endowed Fellow*

*Baritone—Jigger Craigin*

Ben Edquist is completing his first season
as an artist of the HGO Studio. He participated in HGO’s Young
Artists Vocal Academy in 2013 and was a finalist in the 2015
Eleanor McCollum Competition Concert of Arias. During the
2015–16 season, his roles at HGO include Sir Walter Raleigh/
Astronaut in the world premiere of *O Columbia,* the Captain in
*Eugene Onegin,* Sciaronno in *Tosca,* performances of the Pilot
in *The Little Prince,* and the leading role of Edward Kynaston in the
world premiere of Carlisle Floyd’s *Prince of Players.* This past
January, he sang the Count in one performance of *The Marriage
of Figaro* for an ailing colleague. He received his master of music
degree from Rice University last May. His opera roles include Sid
in *Albert Herring,* Antonio in *The Marriage of Figaro,* Charlie in
Jake Heggie's *Three Decembers,* and Guglielmo in *Cosi fan tutte.*
He has also sung many musical theater roles with Light Opera
Oklahoma and Brazosport Center Stages. Next season at HGO, he
will sing student performances of Belcore in *The Elixir of Love*
and Wagner in *Faust.*

**JAMES BELCHER (UNITED STATES)**

*Actor—Starkeeper/Dr. Seldon*

James Belcher is making his HGO debut.
He was last seen as Ed in *Straight White Men* for Stages Repertory Theatre. He was
a member of the Alley Theatre resident acting company for 25 seasons and
has performed in over 100 professional productions. He has
performed at A.D. Players, Mildred’s Umbrella Theatre, Houston
Shakespeare Festival, Austin Shakespeare Festival, San Antonio
Shakespeare Festival, Theatre Under The Stars, Unity Theatre
in Brenham, and Theatre Squared in Fayetteville, Arkansas.
He has directed over 20 plays and performed in over 50 films,
commercials, industrial films, and voice-overs. He holds a BFA
in drama production from the University of Texas at Austin and
an MFA in directing from the University of Houston. He has

**PAUL HOPE (UNITED STATES)**

*Actor—David Bascombe*

Paul Hope previously performed Steve
in *Show Boat* at HGO and on tour to the
Cairo Opera House (1989). He is a native
Houstonian; as an Alley Theatre company
artist, he has appeared at the Alley for
26 seasons in a wide range of roles, including Harry Dangle
in *One Man, Two Guvnors;* Sergeant “Froggy” LeSueur in *The
Foreigner;* Mr. Kirby in *You Can’t Take it with You;* Edward
Raynor in *Black Coffee;* Crumpet in *The Santaland Diaries;*
William Crocker in *The Farnsworth Invention;* Beverly Carlton
in *The Man Who Came to Dinner;* and Julian Farrar in *The
Unexpected Guest,* among many others. His musical theater roles
include Rohna in *Grand Hotel* and Col. Lockert in *Dodsworth,*
both at Casa Mañana in Fort Worth; and Beauregard in *Mame,*
Bienstock in *Sugar,* and M. Renaud in *La Cage aux
Folles,* all at Theater Under the Stars. He also took over for John
Lithgow as the narrator of *Carnival of the Animals* for Houston
Ballet and Pennsylvania Ballet. He is the artistic director for
Bayou City Concert Musicals.

**ABIGAIL SIMON (UNITED STATES)**

*Actor/dancer—Louise/Solo Dancer*

Abigail Simon is making her HGO debut. She
portrayed Louise in *Carousel* to critical
acclaim at Lyric Opera of Chicago, where she
previously was principal dancer in
*Capriccio,* starring Renée Fleming. In
November and December of 2015, she toured throughout
the United States as the Sugar Plum Fairy in 30 performances
of *The Nutcracker.* Other recent ballet roles include Juliet in
Prokofiev’s *Romeo and Juliet* (Vienna). Simon trained at the
School of American Ballet and performed with American Ballet
Theater prior to dancing for 10 years with the Joffrey Ballet. She
danced principal roles in *The Merry Widow, Night, Kettentanz,*
and *Reflections.* Simon has worked with such renowned
choreographers as Wayne McGregor, Christopher Wheeldon,
and Benjamin Millepied. In 2014, she signed as a brand
ambassador for Capezio. She is recognized as an international
guest speaker, teacher, and ballet coach.

**WHO’S WHO**
MARTY LAWSON (UNITED STATES)
Dancer—Carnival Boy

Marty Lawson made his Houston Grand Opera debut as a solo dancer in Carmen (2014). He has spent the last 11 years performing on Broadway in shows such as How to Succeed in Business Without Really Trying (Mr. Peterson); Promises, Promises; Shrek the Musical; Cry-Baby; The Times They Are A-Changin’; and the lead role of Eddie in Twyla Tharp and Billy Joel’s rock musical Movin’ Out. A native of Pennsylvania, Lawson received his degree in dance and the award of Most Outstanding Senior from Point Park University. After college he went on to perform and tour internationally with Parsons Dance Company, Lar Lubovitch Dance Company, and Battleworks. Lawson has appeared on television in numerous awards shows including the Tonys, Emmys, and Academy Awards, and in the series Blue Bloods; Law & Order: Special Victims Unit; and the entire second season of Smash (Bombshell Cast). He also performed in the live, made-for-television versions of The Sound of Music and Peter Pan and the films Across the Universe, A Million Ways to Die in the West, and Ted 2. Lawson received a 2004 Princess Grace Award for dance.
The Company Office is the heart of Houston Grand Opera. From the minute an artist is offered a contract for a role, it is the one-stop shop for all their needs. For some performers, that entails the Company Office just booking their flights and helping with accommodations, but for others it might include assisting with visas, medication, babysitters, translators, or a combination of all those things.

Lisa Oswald, now finishing her third season at HGO, is the company manager. She has the huge task of making sure that all artists get here—and arrive on time, which can be tricky with international artists. Then, once they have arrived in Houston, she makes sure they are fully supported so that they can relax and do their best work.

Perryn Leech: Running the Company Office is hugely complex. It takes many skills and a great deal of patience. How did you grow up, and how did you happen to come to Houston?

Lisa Oswald: I grew up in Baltimore with my younger sister and was into music and theater from as early as I can remember. I took piano lessons and also played the flute in elementary school. My dad is in finance and is not particularly musical but is a huge sports fan. He played basketball while growing up, and loves baseball, golf, and football. We were big Orioles fans when I was growing up! My mom, however, was an amateur singer and sang in the Baltimore Symphony Chorus, so music was always around.

The Baltimore Symphony is obviously the highest profile arts organization in town—is the rest of the arts community strong as well?

It is! My mom is very into theater and the whole arts scene. I liked the social scene of music and in high school joined the marching band and orchestra in addition to continuing with the piano. When I was thinking of my options for college, I decided to look for music education programs with the goal of eventually becoming a high school band director. I also wanted to continue playing the flute and started to look for scholarship opportunities. Unfortunately, flute players tend to be plentiful, so there aren’t usually many scholarship opportunities available.

So what happened?

One of the schools I applied for was Shepherd University, a small liberal arts school in the eastern panhandle of West Virginia. It was my last choice for schools as I was hoping to go to a much larger school, but they happened to be looking for flute players and I was offered a full scholarship. Fortunately, I ended up falling in love with the school. As part of my scholarship, I worked as the assistant to the chair of the Music Department, which was a lot of work. I handled our marching band tours along with all of the department travel arrangements and assisted with the audition process, among other things.

It was through my involvement with marching band that I started to watch more football. I thought that since attendance was mandatory, I should probably try to really understand the game. That is when I turned from band nerd to football fanatic. The Baltimore Ravens are now a real passion for me.
Unsung Heroes

LISA OSWALD

KEEPING GOOD COMPANY

Photo by Ashley Seals
I wondered about that— it doesn’t seem like an obvious fit. Were you still on course then for your high school band director career?

Not exactly. In my last year, I was required to do a full semester of student teaching. I taught for two months at an elementary school and two months at a high school. I had mixed feelings about my experience, and ultimately decided that I wanted to look for opportunities outside of teaching. I graduated in 2008 and with the state of the market at that time, full time jobs were difficult to come by. Fortunately, the administrative work I did in college helped me get a paid internship at the National Symphony Orchestra in Washington, D.C., for six months. I worked in the NSO’s Education Department, which was the perfect way to combine my skill sets. It was fantastic to be at the Kennedy Center.

What a great place to start and see so many different forms of theater!

It was wonderful! In fact, it was also my introduction to the world of professional opera. Interns could get complimentary tickets to anything that was available. I took full advantage and attended as many performances as possible. I was able to get a standing-room-only ticket for Washington National Opera’s production of *La traviata*, which was my first opera. I was blown away by every part of opera—the orchestra, singing, the performers and of course the sets and costumes. It was amazing!

Did you decide then that you wanted to work in opera?

At that point, I just wanted to work. I was at the end of my internship and the job market was still very difficult. A position opened up at Shepherd University as the head of the Preparatory Division, which involved managing all of the music school’s youth programs. I took it and although I enjoyed it, I was really itching to work in a professional arts environment. Because my programs followed the academic year, summers were a little slower and I was able to look for summer positions that I could do while maintaining my full-time work.
Luckily, I was offered another internship at the Kennedy Center, but this time at Washington National Opera (WNO). I worked in the Artistic Department doing audition planning, securing visas, and doing other season prep work. It was then that I decided I wanted to work for an opera company. The WNO artistic staff was very supportive and I was able to sit in on all sorts of meetings that helped me quickly understand how the company worked.

So you were really learning on the job then?
Yes, but I wanted to make sure I had the training I would need to be successful. I started looking at graduate programs that offered degrees in arts and business administration, which led me to the University of Cincinnati’s College–Conservatory of Music (CCM). While in Cincinnati, I was fortunate enough to work for both the conservatory’s Opera Department, as well as for Cincinnati Opera. It was a great place to be, because I was able to gain experience with two well-respected organizations and was also introduced to many people in the industry. Robin Guarino, the head of the opera program at CCM, was a great mentor to me during my graduate studies. It was also at CCM that I first met Laura Canning and Eric Melear from HGO [formerly the director of the HGO Studio and the company’s associate music director, respectively].

Is that how you got to HGO?
Not quite yet. I had applied for jobs all over the country, but decided to move to Chicago after I graduated as I had friends there and knew there would be job opportunities. I applied for a position in the HGO Rehearsal Department and was called back to interview, but learned that the position I had applied for was changing, so I wasn’t feeling very optimistic that it would work out. I didn’t know it at the time, but it was around that point that the department was evolving into the Company Office, which meant combining the roles of the artist liaison (artist travel and care) and the Rehearsal Department (production scheduling). The new associate position was a perfect mix of all the administrative things that I had been doing in the past and I was offered the job.

You are obviously not someone who feels tied to a certain place, are you?
Not at all. One of my other great passions is traveling and I have managed to travel quite a lot throughout high school and college. I went to China for a month and all over Europe on several other trips. I really enjoy seeing other countries and cultures and will continue to travel as much as I can in the future.

Back to HGO! You must have been over the moon to find such a perfect fit in such an established company?
I was! I was immediately struck by the warmth of the welcome and how much people enjoyed working together. I think that is one of the great appeals for everyone who works at HGO and we certainly like to make sure that the visiting artists enjoy the same sort of welcome.

I guess at that point you had no idea that you would be stepping up as head of the department less than 18 months later.
Not at all—at that point, Brian Speck (who was the company manager at the time I started), was the only one in the Company Office who really knew how HGO worked. We were taking steps forward together, figuring out how to best structure this new office with Diane Zola, director of artistic administration. I think we were making some really smart decisions. Halfway through the next season when Brian was hired to take over as the Studio director, I was asked to step up to be company manager. I have always been a quick learner and was excited for this new challenge. I felt that with all of my previous experiences (and Brian and Diane just down the hall) that I could certainly do the job.

Quite the rapid ascent, then! It must be stressful at times, but are you enjoying it?
I am. No two days are ever the same, which makes the work we do stressful, but also exciting. I get to work with so many different people from all over the world, which I love. There is never a dull moment in the Company Office, but so far, so good!
This February’s Concert of Arias is still fresh in our minds. In the midst of an incredible season of opera, it’s hard to pick one night as my favorite, but this might be it. It’s inspiring to see eight extraordinarily talented singers take the stage, with hopes for a major artistic career in their future. Our top prize winners were three American artists: soprano Madison Leonard (first prize), mezzo-soprano Zoie Reams (second prize), and soprano Alexandra Razskazoff (third prize). Distinguished HGO Studio alum (and recently our Rusalka) Ana María Martínez selected Ukrainian-American soprano Yelena Dyachek to receive her encouragement award, and the Audience Choice Award went to Korean baritone Sol Jin.

Concert of Arias is exciting for another reason: it completes the HGO Studio audition process! We were fortunate to have so many outstanding singers and pianists from whom to select new members for the 2016–17 season. Incoming artists include Yelena Dyachek, Zoie Reams, Sol Jin, and pianist/coach Peter Walsh. These four artists will join returning artists Mane Galoyan, Megan Mikailovna Samarin, Chris Bozeka, Yongzhao Yu, Ben Edquist, Federico De Michielis, Geoffrey Loff, and Kirill Kuzmin. The Studio continues to attract the best talent internationally; of these 12 artists, six were born overseas.

If you’ll be traveling to see opera this summer, keep an eye out for our Studio artists. Two will sing roles at the Glimmerglass Festival: Chris Bozeka (Pirelli in Sweeney Todd) and Zoie Reams (Tituba in The Crucible). All three productions at Wolf Trap Opera will feature Studio artists: In June, Ben Edquist will sing Junius in The Rape of Lucretia, and in July Mane Galoyan will be featured in a rare treat: Gassmann’s L’opera seria, an operatic parody of dueling divas (conducted by Eric Melear, alum and former music director of the Studio). On August 5 (one performance only!), Yongzhao Yu and departing Studio artist D’Ana Lombard will sing Rodolfo and Mimi in La bohème at Wolf Trap’s Filene Center with the National Symphony Orchestra (also featuring Studio alum Reginald Smith Jr. as Marcello).

If you can’t get enough of La bohème, be sure to stop by the Aspen Music Festival, too. Federico De Michielis will sing Colline; departing artist Pureum Jo will sing Musetta before heading to San Francisco to sing Dai Yu in the world premiere of Dream of the Red Chamber at San Francisco Opera in the fall. Another departing artist, Sofia Selowsky, will sing Antonia in William Bolcom’s A Wedding at Aspen, while Megan Mikailovna Samarin will also attend the program as a participant in opera scenes and other programs. Yelena Dyachek will spend her summer in San Francisco as Fiordiligi in the Merola Opera Program’s Così fan tutte. Finally, Sol Jin will spend his summer in Europe as a participant in the prestigious International Meistersinger Akademie in Neumarkt.

As we wrap up one season, we’re already looking forward to the next. Have a wonderful summer, and we’ll see you in the fall!

Brian Speck, Director
HGO Studio Faculty & Staff

Brian Speck, Director
Bradley Moore, Music Director
Mr. and Mrs. Albert B. Alkek Chair
Jeremy Johnson, Studio Administrator
Carisie Floyd, Artistic Advisor
Stephen King, Director of Vocal Instruction
The Evans Family/Jill and Allyn Risley Chair
Patrick Summers, Conducting Instructor and Coach
Margaret Alkek Williams Chair
Patrick Harvey, Resident Coach
Mr. and Mrs. James A. Elkins Endowed Chair
Peter Pasztor, Resident Coach
Emily Senturia, Resident Coach
Christopher Turbassi, Resident Coach

Larry Rachlaff, Conducting Instructor
Sponsored by Joan Hacken Bittar, M.D.
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Sponsored by Anonymous
Adam Noble, Movement Instructor
Melissa Marse, Piano Instructor
Brian Connelly, Piano Instructor
Dr. Irene Spiegelman, German Diction Coach
Christa Gaug, German Instructor
Sponsored by John G. Turner and Jerry G. Fischer
Enrica Vagliani Gray, Italian Instructor
Sponsored by Marsha L. Montemayor
Jonathan Ludwig, Russian Instructor
Julie Muller, English Instructor
Nicole Uhlig, French Instructor
Sponsored by Jennifer Sickler

Gregory Keller, Showcase Director
Edward Berkeley, Guest Acting Instructor
James J. Drach Endowed Chair
Pierre Vallet, Guest Coach
Evans Family Endowed Chair
Gerardo Felisatti, Guest Coach

The HGO Studio is grateful for the kind support of McCladrey, LLP.

The Young Artists Vocal Academy (YAVA) is generously underwritten by Mr. and Mrs. Robert N. Wakefield and the HGO Guild. Additional support for YAVA is provided by Mr. Patrick Carfizzi, Dr. David and Mrs. Norine Gill, and Gwyneth Campbell.

Hotel accommodations for YAVA generously provided by the Lancaster Hotel.


HGO Studio Faculty & Staff 2015–16

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

Federico De Micheli, bass-baritone
Beth Madison Fellow

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

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

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

Kirill Kuzmin, pianist/coach
Joan Hacken Bittar, M.D./ Bill and Melinda Brungardt Fellow

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

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

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

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

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

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

SAVE THE DATE

Don’t miss this rapidly approaching opportunity to hear HGO Studio artists! Purchase tickets by calling Customer Care at 713-228-OPERA (6737) or online at HGO.org.

RECURRENTS AT RIENZI
Th. MAY 5 | 7:30 p.m. • Sun. MAY 8 | 5 p.m.

Recitals are held at Rienzi, the decorative arts wing of the Museum of Fine Arts, Houston, at 1406 Kirby Dr. Come 45 minutes before the recital begins for a walk-through tour of Rienzi and a wine reception. Tickets, which include valet parking and the reception are available through HGO.org or 713-228-OPERA.

Featured Artists
Pureum Jo, soprano | Federico De Micheli, bass-baritone | Ben Edquist, baritone | and Geoffrey Loff, pianist

Photo by Ashley Seals

Emily Senturia on piano with mezzo-soprano Megan Mikailovna Samarin in Recital at Rienzi, 2014

Photo by Ashley Seals

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Photo by Ashley Seals

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Don’t miss this rapidly approaching opportunity to hear HGO Studio artists! Purchase tickets by calling Customer Care at 713-228-OPERA (6737) or online at HGO.org.
HGOco is HGO’s broad initiative for connecting the company with the community in which we live. Among HGOco’s many projects, the touring group Opera to Go! performs family-friendly works in schools, churches, and community venues. Each year, HGOco also offers student performances (for school groups only) of a popular opera.

HGO OPERA CAMPS OFFER SUMMER FUN AND AFTER-CAMP CARE

Made your summer plans yet? If not, consider enrolling your child in one of HGO’s popular Opera Camps this June!

HGOco’s multi-day summer camps focus on music and theatrical production for all age groups. This year, after-camp care will make it easier for working parents to take advantage of this unique summer activity.

For more information or to register online, visit HGO.org/community-programs/students.

Opera Experience Week 1
June 6–10, 2016

For students entering grades 4–9 in fall 2016

Take your choice of two sessions. Campers develop healthy singing technique and hone their music theory skills. The camp culminates in a performance of Broadway-style repertoire.

Opera Experience Week 2
June 20–24, 2016

For students entering grades 7–12 in fall 2016

Campers enhance their vocal and dramatic skills by rehearsing and performing a fully staged opera or musical production. Recommendation from a choir director or voice teacher is required.

CREATE AN OPERA

June 13–17, 2016

For students entering grades 3–6 in fall 2016

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

June 13–24, 2016

For students entering grades 7–12 in fall 2016

Campers enhance their vocal and dramatic skills by rehearsing and performing a fully staged opera or musical production. Recommendation from a choir director or voice teacher is required.
**THE PUFFED-UP PRIMA DONNA MAKES HER ENTRANCE AT MILLER OUTDOOR THEATRE**

The Puffed-Up Prima Donna—a new opera that premiered in January and has been touring to schools, libraries, and community centers—now comes to Miller Outdoor Theatre for three FREE performances, May 11–13. Presented by Opera to Go!, the work reunites the composer-librettist team of Mark Buller and Charles Anthony Silvestri, the creators of last season’s hit, The Pastry Prince (An Italian Folk Tale). The Puffed-Up Prima Donna is a comedy that explores how collaboration can counteract bullying through the story about a fictitious group of opera singers struggling with artistic differences. As the troupe prepares for a palace wedding, will the overbearing diva ruin everything or is she simply misunderstood? Please join us at Miller Outdoor Theatre!

The Puffed-Up Prima Donna is also available for booking at your school, library, or community center through May 20, 2016. More details are available at HGO.org/operatogo, or call 713-546-0231.

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**HGOco Funders**

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

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**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**
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The Brown Foundation, Inc.
The Wortham Foundation, Inc.
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BBVA Compass
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Supporter Spotlights

Benjamin Fink

Houston Grand Opera warmly welcomes Benjamin Fink as the newest member of the HGO Board of Directors.

Ben has served as the senior vice president, chief financial officer, and treasurer of Western Gas Partners, LP, since 2009. He is also the vice president of Finance of Anadarko Petroleum Corporation, parent company of Western Gas, which he joined in 2006. Prior to joining Anadarko, he was president and chief executive officer of Prosoft Learning Corporation, an educational content provider that was sold in 2006. Ben has lived and worked all over the world, including Hong Kong, Beijing, Tokyo, London, and Rio de Janeiro.

Anadarko is a longtime corporate partner of HGO; the company made a lead gift of $1 million in 2007 to help launch HGO's NEXUS Initiative for affordability. Anadarko also supports Opera to Go!, HGO's touring ensemble that shares opera performances with over 50,000 students and families each season, as well as HGO's Concert of Arias and Opera Ball.

Ben holds a bachelor of science degree in economics from the Wharton School of the University of Pennsylvania and is a chartered financial analyst. In addition to HGO, Ben serves on the board of directors for the World Affairs Council of Houston. He resides in Southside Place with his wife, Jennifer, and their two children.

The Moody Foundation

Houston Grand Opera is thrilled to count The Moody Foundation among its foundation supporters this season.

Established in 1942 by W. L. Moody Jr. and Libbie Shearn Moody as a way to share their good fortune and to make a difference in the lives of the people of Texas, The Moody Foundation has given more than $1.2 billion in grants throughout the state. Focused on organizations that “educate, heal, nurture, and inspire” Texans, The Moody Foundation has had a role in building many fine universities, hospitals, museums, and libraries. The Foundation also created Moody Gardens, the Shearn Moody Plaza for nonprofit organizations, and the Transitional Learning Center. Ross R. Moody, Frances Moody-Dahlberg, and Elizabeth L. Moody serve as trustees of the Foundation.

Honoring its Galveston ties, The Moody Foundation supports After the Storm, a new chamber opera presented through HGO’s Song of Houston initiative. Premiering on May 13 at HGO and May 15 at the Grand 1894 Opera House, the piece explores the effects of the 1900 hurricane and Hurricane Ike on several generations of Galvestonians and celebrates the community’s resilience and strong sense of history.

Jorge and Gunilla Zeballos

Classical music is a family tradition for Jorge and Gunilla Zeballos of The Woodlands. As a boy in Peru, Jorge would race his brothers to the turntable in order to get to choose their dinner accompaniment. Gunilla's uncle, a music teacher, introduced her to opera when she was growing up in Sweden.

Jorge is an emergency physician and Gunilla is a bilingual speech language pathologist. Their children Alexander (16) and Sofia (10) share their love of opera. Jorge and Gunilla have attended HGO performances for over a decade, and have been joined by their children for the last five years.

Houston Grand Opera is grateful for the Zeballos family’s passion for preserving the arts for future generations. They sponsored a school trip for students from the 5th through 8th grades to see The Barber of Seville. They also support the Menil Collection, Houston Symphony, the Museum of Fine Arts Houston, and the Kimbell Art Museum in Fort Worth.

Whether motorcycling across Africa, climbing mountains, or diving with sharks—the Zeballos family can be found enjoying the grand adventure of life together.
Help HGO and You’ll See Stars
Join the HGO Guild at our Volunteer Gathering

Tuesday, June 7, 2016
Wine, Food, Friends, Prize Give-aways and New Opportunities

6:30 p.m. Greetings and Registration
7:30 p.m. Program

United Way of Greater Houston, 50 Waugh Dr. at Feagan, off Memorial

Join us for complimentary wine and a light supper as you meet Guild committee chairs and hear how your special skills and talents can make the Guild more successful in helping Houston Grand Opera.

Our speaker this year will be Paul Hopper, dramaturg at Houston Grand Opera. The event is designed to inform members and prospective members about the options for contributing to HGO as a volunteer: hospitality, special events, boutique, membership, docents, marketing, development, and other areas.

As a member of the Guild, you can enjoy learning more about opera, meet many of the art’s outstanding performers as well as other opera lovers, have fun, and help HGO. And if you are not a member of the Guild, you can join during the Volunteer Gathering!

RSVP: 713-546-0269 or guild@hgo.org by June 3.

Not a Guild Member?
Join today at hgoguild.org/membership.htm

“HGO Guild volunteers are unique among the international opera community. They are ever-welcoming, displaying the singular hospitality for which Houston is distinctly known and providing countless valuable services for HGO. As a long recipient of their generosity, I can say they truly make HGO a HOME for those of us lucky enough to grace your stage. They are truly to be treasured!”

Joyce DiDonato
Mezzo-soprano
Houston Grand Opera Studio alum
SINGING BEFORE SUPPER

On February 4, hundreds gathered to watch eight young performers compete for prizes in Concert of Arias, the final round of the 28th Annual Eleanor McCollum Competition for Young Singers. Following the performance, guests enjoyed a special black-tie dinner in the Grand Foyer of the Wortham Theater Center, chaired by Cynthia and Anthony Petrello and honoring Pat and Daniel Breen.
WELCOME TO THE SEMIFINALISTS!

Mariquita Masterson welcomed the semifinalists of the 28th Annual Eleanor McCollum Competition Concert of Arias to her home on January 30. The reception provided the semifinalists a welcome break from the audition process as they dined on tamales, sipped margaritas, and enjoyed the sunny weather.
CARS AND STARS
On January 22, cast, crew, and HGO Patrons gathered to celebrate the opening of The Marriage of Figaro. Guests mingled amongst the spectacular vintage car collection of HGO Board member David Duthu, who, along with his wife, Marianne, hosted the event in his East End warehouse.

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CELEBRATING A WORLD PREMIERE
On March 5, HGO patrons celebrated the world premiere of Carlisle Floyd’s *Prince of Players* with a late-night buffet at the home of Glen Rosenbaum. Guests mingled with cast, creative team, and crew members and got the chance to see Glen Rosenbaum’s renowned train collection.
FLYING TRUSTEE

At the winter meeting of the HGO Trustees on January 28, one brave soul, corporate trustee David LePori of Frost Bank, got a taste of what it’s like to fly over the Brown stage. Trustees firmly planted on the ground received a backstage tour of the Rusalka set and learned the intricacies of safely flying performers during an opera. During the meeting, Chairman Jack Lyons and President and CEO Joel Cowley from the Houston Livestock Show & Rodeo presented a check to HGO Board Chairman Dr. John Mendelsohn for HLS&R’s 15th consecutive year in support of HGOco’s student programs.

YOUR LEGACY COUNTS!

Who will enjoy world-class opera because of your generosity?

By including HGO in your will or as a beneficiary of your retirement plan or insurance policy, you become a partner with HGO in perpetuating the art form we love, sustaining its vibrant good health for future generations. As a member of the Laureate Society, your legacy gift helps ensure opera forever in Houston.

For more information, please contact Richard Buffett at 713.546.0216 or rbuffett@hgo.org. Also visit HGO.org/LaureateSociety.

Laureate Society
WELL DONE!
Fleming’s Prime Steakhouse & Wine Bar once again hosted our annual dinner bringing together HGO’s Young Patrons Circle and HGO Studio on March 15. It was a rollicking affair as the young crowd of patrons and artists enjoyed delicious food and wine. BB&T graciously sponsored the evening with Senior Vice President and Corporate Banking Manager Christian Corts warmly welcoming the guests.

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.
FRESH PERSPECTIVE
A select group of leadership supporters was invited to experience HGO from a very rare perspective—sitting shoulder-to-shoulder with the HGO Orchestra at the March 9 Orchestra Experience. Guests spent an hour onstage at the Cullen Theater with Patrick Summers and players from the HGO Orchestra learning about leadership, communication, and the art of listening.

Houston Grand Opera
Santa Fe Patron Trip
July 13–18, 2016

Be among the Houston Grand Opera Patrons who set out to explore the historic city of Santa Fe, New Mexico. Enjoy art, spectacular dinners at private Santa Fe homes, and three Santa Fe Opera performances including Don Giovanni, La fanciulla del West, and Roméo et Juliette.

For more information, contact Scott Ipsen at 713-546-0242 or visit HGO.org/SantaFe.
The Impresarios Circle is Houston Grand Opera’s premier donor recognition society. These vanguard supporters who provide annual support of at least $100,000 are instrumental to HGO’s success. For information, please contact Greg Robertson, chief advancement officer, at 713-546-0274.

Robin Angly, Chairman

**JUDY AND RICHARD AGEE**
HGO subscribers since 2000–01, Judy and Dick are ardent believers in the power of storytelling through words and music. They partnered with the Archdiocese of Galveston-Houston Inner-City Catholic Schools to bring HGOco programs to economically disadvantaged students. Judy and Dick, the founder and chairman of Wapiti Energy LLC and Bayou Well Holdings Company LLC, are members of HGO’s Founders Council. 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 *Tosca* and *Rusalka.*

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

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

**THE BROWN FOUNDATION, INC.**
The Brown Foundation, Inc., established in 1951 by Herman and Margaret 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 has also supported the HGO Endowment through their family foundation, the Ting Tsung and Wei Fong Chao Foundation.

**CONOCOPHILLIPS**
For over thirty years, ConocoPhillips has supported various programs at HGO, from special events to main-stage productions, including the 2015–16 season-opening production, Puccini’s *Tosca.* In 2009, the company gave a major 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.
innovative commission Cruzar la Cara de la Luna (2010, 2013), the world’s first mariachi opera. They have been active supporters of all HGO special events for many years, from the Opening Night Dinner, which Bobbie-Vee chaired in 2004, to Concert of Arias, which the couple chaired together in 2014. HGO is honored to have Bobbie-Vee serve on the board of directors.

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

THE CULLEN TRUST FOR THE PERFORMING ARTS
The Cullen Trust for the Performing Arts has been a lead underwriter of HGO’s main-stage season for nearly 30 years. The Trust was established from assets of The Cullen Foundation to specifically benefit Texas performing arts institutions, particularly those within the Greater Houston area. In recent years, The Cullen Trust has provided lead support for memorable productions of Carmen, A Christmas Carol, and the 2015–16 production of The Little Prince.

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

HOUSTON GRAND OPERA ENDOWMENT, INC.
Established and incorporated in 1982, the Houston Grand Opera Endowment (HGOE) is a vital financial management tool that ensures HGO has a reliable, regular source of income. Today, the Endowment contains over 50 named funds, both unrestricted and restricted, and annually distributes 5 percent of the Endowment’s average market value to HGO, making it the largest single annual funder of the Opera. HGOE leadership includes Chairman Janet L. Carrig, Senior Chairman Terrylin Neale, and several members of the HGO Board of Directors. This season, HGO is thrilled to have HGOE as the premier guarantor of Siegfried.

HOUSTON LIVESTOCK SHOW AND RODEO™
For more than 15 years, the Houston Livestock Show and Rodeo™ has supported HGOco’s arts education programs, helping more than one million Houston-area students experience the magic of live opera through Opera to Go!, the Student Performance Series, and Storybook Opera. A 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 2015.

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

THE HUMPHREYS FOUNDATION
Based in Liberty, Texas, the Humphreys Foundation has been a major underwriter of HGO’s main-stage season since 1980. Geraldine Davis Humphreys (d. 1961), a member of the pioneer Hardin family of Liberty, Texas, bequeathed her estate to the Humphreys Foundation, which was formally established in 1959. The Foundation provides support for performing arts in Texas and college scholarship funding for students in the arts. Linda Bertman, Louis Paine, and Robert Wall serve as trustees of the Humphreys Foundation. In recent years, the Foundation’s generous support has helped make possible unforgettable main-stage productions such as last season’s Così fan tutte and 2014’s Rigoletto.

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 Rich became HGO subscribers during the 2000–01 season. Rich is a 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.
Guarantor of Wagner’s Ring

Medistar is a full-service real estate development company that specializes in the design, development, financing, and construction of hospitals, long-term acute care facilities, cancer centers, integrated medical plazas, medical office buildings, and other medical facilities for the health care industry. The company is led by founder Monzer Hourani, an internationally renowned engineer whose innovations of many building techniques and concepts have had a great impact on the U.S. construction industry. Medistar joined the HGO family as a Grand Guarantor of Wagner’s Ring cycle (2014–17).

CLARE 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 newly 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 21st as an HGO subscriber. HGO has had the honor of her support since 2004. Past chair of the HGO Board of Directors, she currently serves on the Executive, Finance, and HGO Studio Committees, and is an active member of HGO’s Founders Council. Beth generously supports the HGO Studio, special events and, last season, Die Walküre. Beth has been inducted into the Greater Houston Women’s Hall of Fame and serves on the University of Houston System Board of Regents.

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 well-being 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.

M.E.DISTAR
Medistar joined the HGO family as a Grand Guarantor of Wagner’s Ring cycle (2014–17).

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

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.

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

SARA AND BILL MORGAN
Sara and Bill have been supporting HGO since 2002. Sara is a co-founder of the Houston Center for Contemporary Craft, where she currently serves on the board. Bill is a co-founder of the Kinder Morgan companies and the retired vice chairman and president of Kinder Morgan, Inc., and Kinder Morgan Energy Partners, LP. The Morgans support HGO’s special events and main-stage productions, including HGO’s new holiday opera series, with It’s a Wonderful Life in the 2016–17 season. HGO is thrilled to have Sara serve on its board of directors and as a member and past chair of the HGOco Committee.

FRANCI NEELY
Franci is among the opera’s strongest friends and advocates, having been a subscriber since the 1983–84 season and one of the first members of the Founders Council for Artistic Excellence. Franci is a member of the HGO Board of Directors and serves on the Special Events and Governance Committees. She was the inaugural chair of the HGOco’s Founders Council for Artistic Excellence.

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SPRING 2016

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

**CYNTHIA AND ANTHONY PETRELLO**
Cynthia and Tony are deeply committed to improving the lives of Houstonians through their support of health care and the arts. Tony is the chief executive officer of Nabors Industries, the world’s largest land-based drilling contractor. Cynthia, a community leader, currently serves on the HGO Board of Directors and Special Events Committee, and chairs the HGOco Committee. HGO is grateful for the Petrello’s support of HGOco and the main stage, underwriting this season’s *Prince of Players*. The Petrellos also support HGOco programs for children, including the Student Performance Series and *Opera to Go!*

**SCHLUMBERGER**
Schlumberger, Ltd., is a leading corporate contributor to HGO, supporting the main stage and a wide range of special projects over nearly 20 years. Schlumberger’s leadership gift was integral to launching HGO’s ongoing affordability program, the NEXUS Initiative, in 2007—since then, NEXUS has made great opera accessible to more than 200,000 people. HGO is honored to count Schlumberger among its most dedicated corporate supporters. Dan Domeracki, vice president of government and industry relations, serves on the HGO Board of Directors.

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

**TENENBAUM CLASSIC JEWELERS**
HGO is thrilled to welcome Tenenbaum Classic Jewelers as the preferred jeweler of Houston Grand Opera. For 40 years, Tenenbaum has been Houston’s premier destination for unique, rare, and collectible estate jewelry with styles ranging from antique to vintage to contemporary. Owners Tony Bradfield and Kevin Black are familiar faces at HGO performances, recitals, and events. From donating fabulous one-of-a-kind auction items to generously supporting our 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 (2014–17) was the largest gift ever made to HGO for a single production. John, a shareholder at Turner Industries Group, is a member of the HGO Board of Directors and is also chair of the HGO Studio Committee. Jerry is a board member of Baton Rouge Symphony Orchestra. In recent years John and Jerry have supported HGO 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.

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

**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.

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Members of Houston Grand Opera’s Patrons Society support the opera at a level of $4,000 or more, thereby making possible the incredible work of HGO. Members of the Society are entitled to many benefits at the opera, including complimentary valet parking, Masterson Green Room privileges during performance intermissions, personalized ticket service, two tickets to all open dress rehearsals, Opera Guild membership, a discount on Opera Guild Boutique purchases, and more. HGO gratefully recognizes our Patrons Society members. For information on joining the Patrons Society, please call Jennifer Wijangco at 713-546-0704.
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<tr>
<td>Bauer Family Fund</td>
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<tr>
<td>Lawrence E. Carlton, M.D., Endowment Fund</td>
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<td>Beth Crispin Endowment Fund</td>
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<td>James J. Drach Endowment Fund</td>
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<td>The Schissler Family Foundation Endowed Fund</td>
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OUTREACH FUNDS HELP HGO REACH A BROAD SECTOR OF THE COMMUNITY

<table>
<thead>
<tr>
<th>Fund Name</th>
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<tr>
<td>Guyla Pircher Harris Project</td>
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<tr>
<td>Spring Opera Festival Fund (Shell Lubricants, formerly Pennzoil — Quaker State Company)</td>
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CONCERT OF ARIAS

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<th>Fund Name</th>
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<tr>
<td>Eleanor Searle McCollum Endowment Fund</td>
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||
**APRIL**

16, 20, 23, 28, MAY 1

- Performances of Wagner’s *Siegfried*. Wortham Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the April 16 performance only.

20

- NASA Night at *Siegfried*. Before the opera and at intermissions, ticketholders may check out special NASA exhibits and space-themed artwork by children across the globe from SciArt Exchange/Humans In Space Art. Grand Foyer. This collaboration celebrates the unique futuristic imagery of our production by La Fura dels Baus.

22, 24, 27, 29, 30, MAY 6, 7

- Performances of Rodgers and Hammerstein’s *Carousel*. Wortham Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the April 22 performance only.

24

- Veterans Songbook Showcase: songs from HGOco’s Veterans Songbook project will be performed in the Brown Alcove before the performance of *Carousel*, 1:15 p.m.
  - *Behind the Music*: an intimate conversation about *Carousel* immediately following the performance. Masterson Green Room. Free.

**MAY**

1

- **Behind the Music**: an intimate conversation about *Siegfried* immediately following the performance. Masterson Green Room. Free.

4

- HGOco and Houston Arts Alliance present “Storm Songs and Stories” open mic. All storm-related songs, stories, and poems welcome. Upstairs at Rudyard’s, 2010 Waugh Drive, 8 p.m. Free. Visit HGO.org/storm.

5 & 8

- 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 5 at 7:30 and May 8 at 5 p.m.
  - HGOco presents world premiere performance of David Hanlon and Stephanie Fleischmann’s *After the Storm*. Cullen Theater. For information, visit HGO.org/storm.

13

- HGOco presents world premiere performance of David Hanlon and Stephanie Fleischmann’s *After the Storm*. The Grand 1894 Opera House in Galveston. For information, visit HGO.org/storm.

15

- HGOco presents the High School Voice Studio Graduation Recital, Duncan Recital Hall, Rice University, 6 p.m. Free.
  - HGOco presents David Hanlon and Stephanie Fleischmann’s *After the Storm*. The Grand 1894 Opera House in Galveston. For information, visit HGO.org/storm.

**JUNE**

1

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

6–10 & 20–24

- **Opera Experience**: HGOco’s Opera Camp for students entering grades 4–9 in the fall of 2016. Wortham Theater Center.

13–17

- Create an Opera: HGOco’s Opera Camp for students entering grades 3–6 in the fall of 2016. Wortham Theater Center.

13–24

- Art of Opera: HGOco’s Opera Camp for students entering grades 7–12 in the fall of 2016. Wortham Theater Center.

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**JOHN L. CORNELIUS II AND JANINE JOSEPH**

**WHAT WINGS THEY WERE: THE CASE OF EMELINE**

**FUNDRAISER performances**

**TUE. MAY 03 & WED. MAY 04**

Event begins at 6 p.m. Performance at 7 p.m.

The Houston Bar Association hosts two special performances at the 1910 Courthouse, the original site of Emeline’s trial, in support of Houston Volunteer Lawyers.

- 1910 Courthouse, 301 Fannin Street
- Buy tickets at eventbrite.com.

**APR. 29–MAY 6**

*What Wings They Were: The Case of Emeline* tours to middle and high schools.
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Brittany Duncan, Programs Director
Julie Hurley, HGOco Stage Manager
Wesley Landry, Bauer Family High School Voice Studio
Jason Lester, Bauer Family High School Voice Studio Director of Vocal Studies
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Richard S. Brown, Orchestra Personnel Manager*
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Patrick Harvey, Assistant Conductor
Paul Hopper, Dramaturg
Daniel James, Music Administrator
Mark C. Lear, Associate Artistic Administrator*
Aspen McArthur, Music Librarian
Lisa Oswald, Company Manager
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Karen Reeves, Children’s Chorus Director*
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Emily Senturia, Assistant Conductor/
Assistant Chorus Master
Christopher Turbesi, Assistant Conductor/
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Kristen E. Burke, Production Stage Manager
Michael Clark, Lighting Supervisor
Andrew Cloud, Properties Associate*
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Kyle Coyer, Assistant Technical Director
Esmeralda De Leon, Costume Coordinator
Brandon Dismukes, Production Master Carpenter*
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* denotes 10 or more years of service
HOUSTON GRAND OPERA

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: [www.houstongrandopera.org](http://www.houstongrandopera.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@houstongrandopera.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**

Full-season and Opera-to-Order 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 Grand Foyer Café prior to the performance, call Aramark at 713-250-3650. Pre-order beverages for intermission at any of the lobby bars when you arrive at the theater. When you return at intermission, your beverages will be waiting for you.

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@houstongrandopera.org.
Laura Chandler: Your experience in Concert of Arias must have been right before you won the Metropolitan auditions. It must have been a good feeling to come into the Met with the Concert of Arias win under your belt.

Stephanie Blythe: Exactly. It was very good preparation, I have to say. And I was singing the same arias, which was wonderful.

You have spoken about the uniqueness of your voice. Obviously, uniqueness is a huge asset. Has it ever been a challenge?

I think it’s been more of a good thing for me than not. I’ve never really let any grass grow under my feet in terms of repertoire. I’m now going back to repertoire that I sang more when I was first starting out. Last year I got to do some more Handel, and I’m doing a lot more music from the theater, which I adore doing.

Why does music theater have a place in the opera house?

I think that certain pieces belong in the opera house—certainly Sweeney Todd. It is an amazingly well crafted, sung-through piece. Carousel is very similar because of the drama in the singing. Orchestrally, Carousel is a phenomenal work.

You have said in interviews that art song is the most important thing in your life and that singers need to understand it better. Why?

Because I think it helps them understand themselves better. Art song is not just an intimate experience for the audience. It’s an intimate experience for the singer. Singers learn very important things about themselves as artists by what they choose to sing and how they approach learning it and performing it. They are the ones in charge.

Tell me more about how you are advocating for art song through your Fall Island Vocal Arts Seminar.

It’s a weeklong seminar that’s held at the Crane School of Music, where I went to school, in Potsdam, New York. We spend a full week working with six singers and three pianists on nothing but contemporary art song—only living composers. The idea is to get singers to become interpretively and musically autonomous so that singers who are quite naturally trapped in this circle of constantly waiting for someone to tell them what to do can break out of that and make interpretive choices on their own.

You started your undergrad work as an English writing major. What were you thinking you would do at that point?

I actually started as a music educator. I studied music education for a year and a half, and then I stopped. I knew that I’d wake up in 20 years and say, “What did I do?” I kind of got lost, and then I found myself again in a comprehensive writing course called theory of rhetoric, and it changed my whole life. I learned about the necessity for technique by studying writing. And once I got the idea that technique was essential to life, then I realized that I needed to apply that to singing, and that if I applied it to singing, things might be different for me. And they were.

What are some of your goals for the future? What do you want to do more of? What do you want to do less of?

Eventually—years from now—I’d like to run an opera company. But [now] I’m concentrating on performing, and I think that when you’re doing that, it’s hard to concentrate on anything else. I want to do more of what I’m doing at Fall Island. I do a lot more teaching now, but I have a lot of singing projects on the horizon. I’m developing things now. Rather than just waiting for something to happen, I develop projects now with a lot of my friends, which is really fantastic.

Can you describe yourself in three adjectives?

I’m loyal. I try to be honest, and I’m serious. I believe in what we do, and I take that very seriously. What happens on stage is not really pretend. It’s a reflection of reality, and we live in such a disconnected world right now, though supposedly we’re more connected than ever. But in the theater, all of the connection happens right there. It’s essential, and I love being part of something like that. I love being in the theater because we reflect what’s real, and sometimes we illuminate.
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