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painting: “Opera” by Alex Kenevsky, c. 2005
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OCT.
21 | 23 m | 26 | 29

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1m* | 3m* | 4 | 9†

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FAUST

OCT.
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Cover design by Pattima Singhalaka.

This page: A scene from Faust. Photo by Jim Caldwell.
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A MESSAGE from the ARTISTIC & MUSIC DIRECTOR and the MANAGING DIRECTOR

Film and opera director Franco Zeffirelli once said, “I have always believed that opera is a planet where the muses work together, join hands, and celebrate all the arts.” We think that’s one of the best metaphors we’ve ever heard, and we welcome you to Planet Houston Grand Opera as we begin our 2016–17 season!

There is no better way to begin the season than with two longtime favorites—Donizetti’s *The Elixir of Love* and Gounod’s *Faust*. Both of our fall operas bring extremely important debuts and return engagements.

Eminent conductor Jane Glover, the Lynn Wyatt Great Artist for the 2016–17 season, makes her long-anticipated HGO debut at the podium in *The Elixir of Love*. The production by Daniel Slater is new-to-Houston and strikes just the right balance between good, frothy fun and the tenderness of the story and music. Star tenor Dimitri Pittas sings Nemorino, a role he has performed all over the world, and we welcome back two HGO Studio alumni in the roles of Adina and Belcore—soprano Nicole Heaston and bass-baritone Michael Sumuel. Patrick Carfizzi will perform the lovable charlatan Dr. Dulcamara.

Michael Fabiano, a rising star among the world’s great tenors, makes his house debut performing the title role in *Faust*, and bass-baritone Luca Pisaroni, who made a stunning role and house debut in 2011 as Count Almaviva in *The Marriage of Figaro*, sings his first performances of Méphistophélès. The heroine, Marguerite, a personification of selfless love, is sung by the inimitable Houston-based soprano Ana María Martínez. The appeal of the Francesca Zambello production, restaged this season by Garnett Bruce, is as ageless as that of the Faust story itself, one of the most dramatized tales in the Western world. Antonino Fogliani, who made his American debut at HGO conducting *Lucia di Lammermoor* in 2011, returns to the podium.

And this is only the beginning! We have so much in store for you this season, including the hugely anticipated world premiere of *It’s a Wonderful Life* by Jake Heggie and Gene Scheer, one of the most successful composer/librettist teams of today. It’s perfect family fare for the holidays.

Thank you for joining hands with us, in a magical place where the muses work together, to celebrate all the art forms that combine to make great opera.

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LIVING THE DREAM

Seven high school seniors—the members of HGO’s 2016–17 Bauer Family High School Voice Studio—are just beginning a year of intensive training that will help make their dreams of a career in vocal music come true.

Throughout the coming season, the members, selected by audition, will receive weekly private voice lessons with HGO staff and monthly master classes with visiting artists and teachers. They’ll attend rehearsals and performances at HGO—and they’ll perform themselves, in two public recitals. The goal is to prepare them for the college/conservatory audition process.

The first recital will be held on Sunday, January 15, at the Wortham Theater Center, and the second on May 15 at Dudley Recital Hall, University of Houston. The latter recital is adjudicated, with scholarships awarded to defray college expenses for the first, second, and third place winners.

PARTNERING FOR THE ARTS

HGOco attended the annual Houston Arts Partners (HAP) conference September 9–10 to meet area teachers and show how its programs can benefit their students.

As a donation to the raffle, HGOco provided a $250 gift certificate to be used towards its educational programming, which includes a wide variety of activities for students of all ages. HISD’s Judd M. Lewis Elementary School won the gift certificate. According to HGOco Director Carleen Graham, Lewis Elementary teachers expressed special interest in HGOco’s Storybook Opera and Opera to Go! programs.

HGOco Director Carleen Graham (far left) and HGOco Education Manager Kathleen Staten (far right) with Lewis Elementary School Assistant Principal Alvaro Montelongo and teachers Alexandria Morgan and Samara Martinez.

From left: Keaton Brown, High School for the Performing and Visual Arts; Emily Cousins, Kingwood H.S.; Audrey Walsh, St. Agnes Academy; Shreya Bhadriraju, Elkins H.S.; Christina Little, James E. Taylor H.S.; Nadjalie Santos, Sam Rayburn H.S.; and Caleb Drew, Clear Brook H.S.

From left: Keaton Brown, High School for the Performing and Visual Arts; Emily Cousins, Kingwood H.S.; Audrey Walsh, St. Agnes Academy; Shreya Bhadriraju, Elkins H.S.; Christina Little, James E. Taylor H.S.; Nadjalie Santos, Sam Rayburn H.S.; and Caleb Drew, Clear Brook H.S.
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            By Domenico Cimarosa

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            By Charles Gounod

uh.edu/music/opera
Carleen Graham taught for 25 years at the Crane School of Music in Potsdam, New York, with great success—she was named a distinguished teaching professor last May. But in August, she packed her belongings into a U-Haul truck and drove to Houston to become HGO’s new director of HGOco, the company’s broad initiative to connect with our neighbors in the community by telling stories in words and music. Before learning of the opening at HGO, she hadn’t envisioned leaving the halls of academia, but the opportunity was too enticing to ignore: “It was like someone had looked at my CV and wrote a job description just for me,” she says.

It does seem as if all the events of Graham’s life have pointed to this new phase of her career, even from childhood. “It just hit me a couple of years ago that there were two things we always played when we were children,” she says. “I grew up in a small, very rural town in Ohio, and there were lots of kids in my neighborhood. We put on musical productions, and I was always the director. And when we played school, I was always the teacher.”

But she admits that while she enjoyed playing teacher as a child, she was a disengaged student for a time. That all changed during her freshman year: A new choir teacher joined the faculty of her high school, where the emphasis was on athletics, marching band, and 4-H. That year, the teacher directed the musical Once Upon a Mattress.

“No one had ever done anything like that! I chickened out and didn’t audition, but I went to see it. I remember exactly where I was sitting, and I sat with one of my friends. At intermission, my friend and I turned to each other and said, ‘We can do that!’ And she and I were the leads in Where’s Charley?, the next year’s musical. I like the discipline and the challenge of music,” she says. “And when you’re involved in something you love, it enhances everything you do.’

She covered all the bases in college and graduate school, studying not only music performance but also music education. She began her 25-year career at Crane as a replacement for a professor on sabbatical in an appointment that was supposed to last a year. One of her earliest students was mezzo-soprano Stephanie Blythe, who made her HGO debut last season as Nettie Fowler in Carousel. (Much later, the two would cofound the Fall Island Vocal Arts Seminar, devoted to promoting art song and the work of living composers.) Graham ultimately phased out of teaching voice and started an ambitious opera program at Crane that eventually commissioned new works and included education outreach efforts. “For an undergrad program, you’d be hard pressed to find higher quality,” she says.

Clearly, her work has prepared her for everything she’ll be doing as director of HGOco. As HGO Managing Director Perryn Leech sums up, “Her wide experience makes her the perfect person to develop programs and partnerships that will serve Houston and the opera field in innovative and exciting ways.”

While she admits her drive to Houston in the U-Haul was an emotional one, she is extremely excited about what lies ahead. “What’s important to me is doing good work. And I’m really looking forward to my first snowless winter!”

HGOco is often described as a “broad” or even a “sweeping” initiative, but not everyone knows just how expansive it is. Established in 2007, HGOco creates partnerships within the community for the purpose of creating and enjoying art together. HGOco’s first project, the ongoing Song of Houston initiative, creates new works focused on people and groups in Houston. HGOco offers professional development workshops for teachers as well as programs for children from newborn through high school.

HGOco also oversees the touring company Opera to Go!, which brings family-friendly chamber operas to community and school groups all over the greater Houston area and far beyond. For classrooms and community groups, several residency programs are also offered that entail a series of sessions with HGOco teaching artists. And let’s not forget Opera Camps, held every year during the summer for students in grades 3–12.

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On behalf of Houston Methodist, welcome to Houston Grand Opera’s season-opening production of Donizetti’s The Elixir of Love. We’re excited about this energetic, colorful production of a classic—conducted by Jane Glover, directed by Daniel Slater, and featuring a stellar cast led by some of Houston’s favorite artists.

We believe that a city’s cultural health is just as important as physical health. For that reason, we are immensely proud to be the official health care provider to Houston Grand Opera. In this role Houston Methodist provides vital medical care for the artists and staff who bring these world-class opera performances to life. We are also happy to provide underwriting support for the main-stage opera season.

Houston Methodist strives to provide high quality health care in a spiritual environment of caring to all patients. Our system includes seven hospitals in the Houston area, with our eighth hospital scheduled to open in The Woodlands during 2017. Houston Methodist Hospital, our flagship hospital in the Texas Medical Center, appears on the U.S. News & World Report 2016–17 Honor Roll for best hospitals in the country. Through our Center for Performing Arts Medicine (CPAM), Houston Methodist provides amateur and professional artists with access to more than 100 elite physicians committed to treating the specific needs of performing artists.

It’s our pleasure to partner with Houston Grand Opera and to support this performance of The Elixir of Love. Thank you for joining us, and we hope you enjoy the opera.

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Dear Opera Patron,

Welcome to Houston Grand Opera’s production of Donizetti’s beloved comedy *The Elixir of Love*. ConocoPhillips is honored to partner with HGO in bringing this fun, fresh take on an Italian masterpiece to life.

As one of the world’s largest independent exploration and production companies, we pride ourselves on supporting the people and organizations that enrich the community. That’s why we’ve been a proud partner of HGO for more than 30 years.

World-class performing arts are part of what makes this city alive with culture and opportunity. We are honored to support HGO’s main-stage operas as well as the innovative HGOco arts education and community collaborations that bring the power of great art to Houstonians of all ages and backgrounds.

Thank you for your support of HGO, and for joining us for *The Elixir of Love*. We hope you enjoy the opera!

Sincerely,

Janet Langford Carrig
Senior Vice President, General Counsel and Corporate Secretary
ConocoPhillips
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You might have an adult friend (or a spouse or partner!) who doesn’t quite understand the passion that moves you when you let them know you’re leaving for *Götterdämmerung* at 5 p.m. and you’ll see them at midnight. So the idea that an eight-year-old will happily sit still through Wagner might seem more farfetched than a prophesied hero battling a dragon over some magic jewelry.

But it’s the truth—kids dig opera like you wouldn’t believe. They may not be ready for *Götterdämmerung* just yet, but they can begin to appreciate the art form through Opera to Go!, HGO’s popular touring ensemble. Opera to Go! brings 45-minute family-friendly opera performances to over 50,000 students each season, and the reaction is never one of boredom:

“Me and all my friends really want you to come back!”

“You were amazing, keep up the great work!”

“I loved it when you had singing puppets!”

Hannah Lu, a former Opera to Go! performer, tells us, “Opera to Go! will always have a special place in my heart. Now that I’m a mom, I love that my four-year-old son loves going to ‘the opera’ with me when OTG performs at Miller Outdoor Theatre. I’m amazed that he sits for the whole show and can even tell me all about it. My heart melts when he says, ‘Mommy, I love going to the opera.’ I am now experiencing first hand that Opera to Go! is such an approachable and fun way to plant a love for the arts in the hearts of children.”

One of the most universal pleas of childhood is “Tell me a story!”—and the artists and performers of Opera to Go! are the kinds of storytellers that kids dream of meeting. Each season, the group takes two works on tour—one in the fall and another in the spring—to schools and community venues all over Texas.

The operas include creative new commissions, beloved fairy tales, and children’s books brought to life through music. The troupe brings its own sets, costumes, props, and accompaniment in the Opera to Go! van, and for 45 minutes at a time, the performers bring magic into the lives of children.

The principal of a local elementary school shared a touching story about a ten-year-old boy named Jonas. This at-risk, economically disadvantaged student had never before been exposed to the performing arts. Intelligent but undisciplined, Jonas had bad grades and a long history of disruptive behavior. But
a light switched on for him when Opera to Go! brought The Velveteen Rabbit to his school last November.

“I have never seen him sit so still,” the principal remarked. “He hung on every word... every note. He’s never seen anything like this. It’s like he was in love.” When the cast invited students to ask questions after the show, Jonas’s hand went up. He wanted to learn how to do what he had just seen them do. He wanted to be a part of it.

A week later, Jonas delivered his book report to the class via an original song. “I’d never seen him work so hard,” his teacher said. “And when he was finished, he received the first round of applause in his entire life.”

Many of Houston’s corporate partners and foundations have invested for years in not only the annual operations of Opera to Go! but also in its long-term growth. Budgets for arts education continue to wane, and demand is at an all-time high for Opera to Go! Houston Endowment recently made a commitment to support an additional 30 Opera to Go! performances offered at no cost to communities that have limited access to the arts. These are not just audiences of students, but adults, senior citizens, and patients and families in the health care system and special needs facilities.

“Knowing that the arts are a vital learning tool for all areas, including math and science, ConocoPhillips is very excited to support Opera to Go! This program ensures that tens of thousands of students can experience the mind-opening magic of live performing arts,” says Natalie Riley, ConocoPhillips’s senior advisor of community relations.

Entrepreneur and philanthropist Connie Kwan-Wong is a member of the HGO family of supporters who believes deeply in the mission of Opera to Go! “I was inspired to give to HGOco because I appreciate its success in making a significant difference in our children’s lives. The program provides a personal and interactive way for young children to become acquainted with the art form. I believe music is good for the soul. I also believe it makes beautiful children.”

Connie is also underwriting the upcoming spring Opera to Go! production of The Barber of Seville, an adaptation of Gioachino Rossini’s classic work by Kristine McIntyre. The setting and cowboy-themed costumes move the story from Italy to West Texas, where the wily barber Figaro is a translator for the English-speaking Almaviva and the Spanish-speaking Rosina. This fun, bilingual children’s version of one of the best-known operas in the repertoire will be an excellent introduction to opera and a celebration of our community’s Hispanic roots.

Opera to Go! is administered by HGOco, the company’s arts education and community collaboration initiative. Dennis Arrowsmith, the touring and ensembles manager for HGOco, has performed with HGOco for many years, singing the roles of warriors and wizards, monsters and ugly stepsisters. He is directing the fall production—The Princess and the Pea, based on the Hans Christian Andersen tale—and he cares deeply about what Opera to Go! can do for children.

“It is a privilege and a responsibility to bring opera into the schools to combat the rapid evaporation of fine arts education,” Dennis says. “While our primary focus is telling meaningful stories with words and music, Opera to Go! also strives to convey all the elements that go into an opera. Our artists get a chance to interact with audience members, who often are seeing opera for the very first time. We might be performing for the next great costume designer or the next great librettist.”

At Houston Grand Opera, only about a quarter of our budget comes from ticket sales, and most of the rest is supplied by generous donors who are sincerely passionate about the transformative power of opera. There is a strong demand for Opera to Go!—aside from the mainstage season itself, Opera to Go! has the largest reach of any HGO program, projected to reach 60,000 Houstonians this season.

Each gift toward Opera to Go! makes a huge impact—one performance can create an unforgettable experience for up to 300 students, including kids like Jonas.

If you are interested in helping HGO bring Opera to Go! to a school or community venue, contact Kelly Finn at 713-546-0265 or kfinn@hgo.org.
Donizetti’s
The Elixir of Love

Art by Pattima Singhalaka
On the title page of my Ricordi score is printed “Melodramma in due atti di Felice Romani.” In Italian, the word *melodramma* does not have the pejorative meaning of exaggerated sensationalism; it means simply a play to be performed with music. Although the Ricordi score just lists a simple fact (that is, Romani’s play with Donizetti’s music), the term *melodramma* is an excellent descriptive word for *L’elisir*, an opera that is too often dismissed as a charming trifle, a work that survives in the repertoire, in the words of one scoffer, because “tenors like to sing ‘Una furtiva lagrima.'”

Far from being a one-aria opera, *L’elisir* is one of the most nearly flawless blends in all theater of sidesplitting comedy and heart-wrenching pathos. (Pardon me if I exclude Mozart, but there is little about his comedies that is sidesplitting; in them, complex psychological penetration precludes much light-hearted laughter.) The most perfect performance of an opera I have ever heard or seen was a *L’elisir* in which the director, cast, and conductor collaborated in keeping the exact balance between the sun and the shade of Donizetti’s work. At the same time that Belcore, the arrogant military officer, was hissing “va via, buffone” and cracking up the audience, poor Nemorino, begging his sweetheart (“Adina, credimi”) to wait one more day before she committed herself, was bringing us perilously close to tears. Act I ended with the audience not knowing whether to laugh or cry; all we could do was stand up and cheer. Act II proceeded along the same narrowly wavering line between sentiment and hilarity (“Una furtiva lagrima” becoming psychologically almost unbearable in this context rather than the star turn it sometimes is), and I was left with a glowing memory of poignancy, sweetness, and effervescence that, many years later, has not dimmed one iota from that magic night.

The oft-repeated story of the haste and impossible conditions under which *L’elisir* was composed hardly prepares the auditor for the wealth of natural invention and canny theatricality with which Donizetti invested his score. In contemplating the two weeks that the composer supposedly spent setting Romani’s libretto, one tends to forget that he had had an intensive apprenticeship.
before he created this first of his several operas that would remain regular repertoire pieces for the next century and a half. Donizetti was born in 1797 in Bergamo, and he studied music with the composer Simone Mayr, who remained his lifelong friend. Donizetti’s first opera to be produced was Enrico di Borgogna (1818), but it wasn’t until his 35th work, 12 years later, that his style became personal and recognizable. This opera, Anna Bolena (1830), was a huge success and is still heard today, often as part of a trilogy of Donizetti works about British queens, which also includes Maria Stuarda and Roberto Devereux.

L’elisir d’amore, his 40th opera, followed in 1832. It can hardly be said that Donizetti didn’t know what he was doing by this time; he had certainly had enough practice. The impresario of the Teatro della Cannobiana in Milan had asked Donizetti for a piece in a hurry. The story goes that a work by an unknown composer had been commissioned, and when it failed to be delivered, the Cannobiana management turned to Donizetti for last-minute help—but this is possibly apocryphal. Throughout his career, Donizetti liked to embroider on the theme of his celebrated facility.

In any case, Donizetti reportedly sent the following message to his librettist, Felice Romani, the most important librettist of his day: “I’m obliged to set a poem to music in 14 days. I give you one week to prepare it for me. We have a German prima donna, a tenor who stammers, a buffo with the voice of a goat, a French basso who isn’t worth much—and still we must do them honor. Dear Romani, coraggio, march on.”

Donizetti made the deadline, apparently not even breathing hard, and Lelisir was rushed into rehearsal for a premiere at the Cannobiana on May 12, 1832. It was an instant success, running for 32 performances.

After the premiere, Francesco Pezzi, music critic of the Gazzetta privilegiata, made the following insights into Donizetti’s score (which should be noted by those who still consider Lelisir a piece of fluff): “The musical style of this score is lively, brilliant, truly of the buffo genre. The shading from buffo to serio can be observed taking place with surprising gradations, and the emotional is treated with that musical passion for which the composer of Anna Bolena is famous.”

Donizetti, surprisingly modest on occasion, commented to Mayr that the Gazzetta praised him “Too well…too well.”

After its success in Milan, Lelisir was quickly exported to other theaters. It was a disaster in Rome in 1834, apparently because of an inadequate cast and production. It was a success in Naples, where Donizetti lived during the most productive period of his life, and also in Berlin, Vienna, and Paris. It reached London in 1836 and America (in English) in 1838. The Metropolitan Opera staged it in 1904 with Enrico Caruso as Nemorino; it was one of his favorite roles, the one he was singing in 1920 at the Brooklyn Academy when he suffered the first of the attacks of pleurisy that killed him the following year.

Donizetti was as unlucky as Caruso. It is ironic that the composer of such sunny works as Lelisir, Don Pasquale, and La fille du régiment should have had such a short, tragic life. Perhaps some of the poignancy of Lelisir, especially Nemorino’s feeling that love is slipping away from him, had something to do with Donizetti’s love affair with Virginia Vasselli, whom he married in 1828. One after the other, their three children died in infancy, and in 1837, his wife followed. Donizetti never forgot her, though he was often physically involved with other women. One of his mistresses is supposed to have been Giuseppina Strepponi, a soprano who appeared often in Donizetti operas, including the role of Adina in Lelisir. The composer created his Adelia (1841) for her. Strepponi later lived with Verdi for 12 years and finally married him in 1859.

Strepponi, when asked to contribute to a memorial volume, wrote the following encomium: “Maestro Donizetti wrote Adelia for me…it was then that I knew him personally and was able to
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admirable—beyond his genius, familiar to all—his spirit, which joined his goodness and his vast culture to form the whole of a truly superior artist and gentleman.”

What few knew about this superior artist and gentleman—and indeed it is still hushed over in biographies—is that sometime in the 1820s, Donizetti had contracted syphilis. By the time he fell afoul of the Neapolitan censor over the opera Poliuto (1839) and fled to Paris, he was beginning to feel the symptoms of the disease.

In Paris, Donizetti supervised a production of Lélixir, for which he wrote some new music, produced Poliuto as Les martyrs, and wrote his last important serious work, which, in its Italian incarnation as La favorita, retains a precarious toehold on the repertoire (although it should be better studied for what Donizetti's greatest music). His last important comic opera, Don Pasquale, followed in 1843. Thereafter, Donizetti maintained close connections with the French capital, returning to Naples only for Caterina Cornaro in 1844. It is from Paris that we have the famous, horrifying daguerreotype of 1847, showing Andrea Donizetti (the composer's nephew) sitting with a shapeless lump of former humanity, the eyes unfocused, the mouth slack. It is the composer in the last stages of paraplegia, nine months before his death.

But the tragedy of Donizetti's life need not destroy our enjoyment of his delicious operatic comedy—it serves only to remind us that Lélixir, like everything else in life that is worth considering seriously, is made of equal parts of joy and sadness. Even a brief examination of the score shows us how cunningly these opposites are combined, with what finesse Donizetti moves us from laughter to lumps in the throat and back again. The prelude offers two melodies—a bittersweet larghetto and an allegro of cheerful, mindless froth that becomes the opening chorus.

When the curtain rises, Adina is seen reading about the love potion of Tristan and Isolde. Too much shouldn't be made of this plot device. I've actually read that Lélixir was intended as a parody of Tristan, which ignores the fact that Wagner's opera wasn't written until 1865. The harpsichordist who accompanies the secco recitatives often has some fun throwing in the famous Tristan chords when Nemorino asks Dulcamara about "Queen Isotta's potion," but the listener should realize that the joke is modern, not Donizetti's.

Nemorino's "Quanto è bella, quanto è cara" is tender; Adina's waltz is frivolous. Belcore's arrival is completely buffo, but minutes later Nemorino and Adina are singing the gorgeously limpid duet "Chiedi all'aura." With the entry of Dulcamara, the opera threatens to become a romp—bassos and stage directors are tempted to overplay the comedy in non-Italian-speaking countries. Yet the Nemorino-Dulcamara duet is musical wit at its most scintillating. I've already discussed the finale. Properly sung by a tenor who understands the pathos inherent in Nemorino's character, "Adina, credimi" is one of the most touching things in bel canto literature. But then the hysteria takes over again, and as one writer has observed, "the act ends like one mechanical toy that smashes itself by winding up instead of down."

The sun finally prevails over the shadow in this wonderful example of bel canto chiaroscuro, as it never did in Donizetti's life. We are the richer for it. Call it an opera buffa, comica, melodramma, or whatever you will. It is really an elixir of love.

The late Stephanie von Buchau was a critic for the Pacific Sun and a contributor to Opera News and the programs of Seattle Opera and Lyric Opera of Chicago. She also wrote a number of articles for Opera Cues. This article originally appeared in The Lyric Opera Companion, and is reprinted here by permission of Lyric Opera of Chicago.
Johann Wolfgang von Goethe first began work on his epic drama *Faust* in 1772, but it’s unlikely he anticipated that it would take another six decades to complete the two-part saga. He sealed the final manuscript of *Faust: Part II* in 1831 to be published only after his passing, reopening it the following year for last-minute revisions just before his death.

**BY PAUL HOPPER**

HGO Dramaturg
Declaring the story had “unlimited possibilities for expressing the altered and expanded aspirations of the human soul,” Goethe created a work that defined his career, created a literary and philosophical identity for Germany as it transitioned from the Enlightenment to the Romantic era, and inspired countless composers, playwrights, and painters to tell their own Faust stories.

The legend of a dissatisfied late-in-life scholar making a deal with the devil has cloudy origins. Some argue the story is based on Johann Fust, a 15th-century printer accused of witchcraft for printing Bibles too quickly, while others claim Georg Faust—a charlatan notorious for his interest in astrology and alchemy—inspired the tale. Although the inspiration remains uncertain, a story was anonymously printed in 1587 outlining the structure of the fable as we know it today. Christopher Marlowe’s *The Tragical History of Dr. Faustus* from 1590, one of the best-known Elizabethan plays outside Shakespeare’s oeuvre, was based closely on an English translation of that anonymous German publication and remained the greatest literary treatment of the story until Goethe’s.

It’s vital to note that neither of these versions was known to Goethe until 10 years after he published Part I in 1808. Marlowe’s play came to Germany from London, performed in condensed German adaptations and later distilled into even more simplified puppet plays. Goethe probably first encountered the tale through this rudimentary medium as an adolescent.

Nearly two hundred years after the first publication of the legend, noted dramatist Gotthold Ephraim Lessing proposed the Faust tragedy as the obvious example for a German masterpiece, since at the time Faust was the only popular literary figure of German origin. Goethe, a contemporary of Lessing’s, began his version when he was just 23 years old.

Goethe’s *Faust* is a true metaphysical quest—the title character’s dissatisfaction with the limits of man’s potential leads him to strike a deal with Méphistophélès, the devil. Described by Jane K. Brown as “theater of the world,” the genre relates human action to the divine rather than only to human society and often features the devil or God as a character. Similar to many Baroque operas, figures like Want or Fear appear, representing higher truths instead of what is real in the ordinary sense. These characters dominate Goethe’s Part II but are not included in composer Charles Gounod’s opera.

French interest in Goethe’s masterpiece exploded in the 1820s due to the first major translations of Part I. Gounod became intimately acquainted with it, exclaiming “the work did not leave me; I carried it everywhere,” although he was far from the only artist who felt so moved. Dutch-French
painter Ary Scheffer created a series of 11 works based on Faust beginning in 1825; however, he chose to downplay the fantastic and satanic qualities and instead focused on Goethe’s heroine, Margaret, whose pet name is Gretchen. (Goethe uses both names, although Scheffer and Gounod use only the French version of Margaret—Marguerite.) Eight of the 11 paintings are focused on her instead of the titular character.

Popular theaters in Paris also produced a number of adaptations of Goethe’s play, the most notable being Michel Carré’s Faust et Marguerite of 1850. While not immediately successful as a spoken drama, it was soon adapted by Jules Barbier into a libretto for Gounod to set as his opera. Carré felt the work did not feature the supporting roles enough to balance the story of the three principals—Faust, Marguerite, and Méphistophélès—so he significantly expanded the roles of Valentin, Marthe, Wagner, and Siébel to flesh out the drama. In addition, he greatly altered Goethe’s denouement, avoiding Valentin’s death and the heroine’s infanticide completely. Musicologist Steven Huebner offers that Carré sought to “stir an intellectually undemanding audience with a good love story, amuse it with some diabolical comedy, and impress it with sorcery that draws upon clever stage effects.”

Barbier successfully restored much of the tragedy to the libretto—Valentin dies, and Marguerite murders her child as Goethe intended—but also brought it up to the operatic scale that Goethe envisioned. (Goethe in fact believed that only Mozart was equipped to set his story to music; however, the composer died twenty years before Part I was published.) Barbier produced a grand, five-act libretto that successfully harnessed the episodes in Goethe that are designated to be sung and
Marguerite as a prototype of the woman whose purity is so great that she is blind to evil and defenseless against seducers can be traced back to classical literature and is an unfortunately common through-line for many soprano roles—Cio-Cio San in Madame Butterfly and Gilda in Rigoletto have different struggles but are ultimately quite similar to Marguerite. While the trope of the gullible virgin may seem utterly implausible to contemporary audiences, she was a reality in times when women were brought up so shielded from the world as to be ignorant of its ways. Overly sheltered by the hands of men, her powers of judgment are stunted, making her easy prey for charming young suitors like Faust or Pinkerton.

Marguerite also fits in with an odd trend in late 18th-century plays, the innocent young woman who kills her illegitimate child in a frenzy of insane despair known as the Kindermörderin. A handful of German plays on this topic were produced as Goethe was writing Part I, possibly provoked by the public execution of Susanna Margaret Brandt for the crime of infanticide in 1772. The similarity of her middle name to our heroine should not go unnoticed.

Meine Ruh’ ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

—Gretchen, Goethe’s Faust: Part I

firmly shines the spotlight on Marguerite as much as, if not more than, on Faust. The celebration of the resurrection, which Goethe conceived as a symbolic reference to man’s power to resist destructive forces in Part II, is saved for the moment when the female lead, not the male, overcomes death. Marguerite is the truly heroic figure in Gounod’s opera. Marguerite has a finely chiseled musical personality and is the only one of the three principals to undergo a true transformation, but many operagoers have a hard time identifying with her docility and submissiveness given her fate. In many ways, Goethe crafted a heroine that can be seen as the embodiment of the pure 18th-century German maiden—childlike, innocent, and silently acceptant of a life of suffering.

Her language has a direct simplicity that Gounod pairs with naive, folk-like tunes as in her aria “The Ballade of King Thule.” Woodwinds create a pastoral atmosphere for her to meditate on her awakening sexuality while binding the soprano’s voice to just beyond one octave. Her first allusion to Faust is confined to a single repeated note, quietly uttering unaccustomed thoughts. “The Jewel Song” ushers in new excitement as she revels in what she incorrectly believes are lavish gifts from Faust and it’s here that we see Marguerite’s true plight: innocence led astray.

Marguerite as a prototype of the woman whose purity is so great that she is blind to evil and defenseless against seducers can be traced back to classical literature and is an unfortunately common through-line for many soprano roles—Cio-Cio San in Madame Butterfly and Gilda in Rigoletto have different struggles but are ultimately quite similar to Marguerite. While the trope of the gullible virgin may seem utterly implausible to contemporary audiences, she was a reality in times when women were brought up so shielded from the world as to be ignorant of its ways. Overly sheltered by the hands of men, her powers of judgment are stunted, making her easy prey for charming young suitors like Faust or Pinkerton.

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It’s hard to imagine two more disparate lives than those of our heroine and Faust. The son of an academic and a doctor himself, Faust appears first as the archetype of the dissatisfied enlightened man—at the culmination of a life of education and experience, he feels empty. Selfishness leads him to sacrifice his soul for youth, but it’s Marguerite who suffers. He successfully seduces and then quickly abandons her. In Goethe’s Part II, what would essentially be a sequel to Gounod’s opera, he leaves the dead heroine behind to yield to his sexual fantasies in a phantasmagorical quest of conquering women, land, and sea.

While it’s clear he is directly or indirectly responsible for the deaths of a litany of characters, he feels not one ounce of responsibility or guilt. Upon his death, he is miraculously spared damnation, a moment that continues to baffle students of Goethe’s masterpiece. The heroine’s selfless love is the only satisfactory explanation for his not being dragged to hell, a fate that otherwise seems most appropriate.
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Houston Grand Opera presents
THE ELIXIR OF LOVE

An Opera in Two Acts
Music by Gaetano Donizetti
Libretto by Felice Romani
Brown Theater, Wortham Theater Center
Sung in Italian with projected English translation

CAST (IN ORDER OF VOCAL APPEARANCE)

Giannetta Alicia Gianni ‡
Nemorino Dimitri Pittas
Chris Bozeka † (November 1m, 3m, and 9)
Dr. Ellen R. Gritz and Milton D. Rosenau Jr. Fellow
Adina Nicole Heaston ‡
Mane Galoyan † (November 1m, 3m, and 9)
Mr. and Mrs. Philip A. Bahr/Mr. and Mrs. Charles G. Nickson Fellow
Belcore Michael Sumuel ‡
Ben Edquist † (November 1m, 3m, and 9)
Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community Foundation of Abilene Endowed Fellow
Dr. Dulcamara Patrick Carfizzi
Federico De Michelis † (November 1m, 3m, and 9)
Beth Madison Fellow

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

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

Conductor
Jane Glover *
*Lynn Wyatt Great Artist 2016–17
Bradley Moore (November 1m, 3m, and 9)
*Mr. and Mrs. Albert B. Alkek Chair

Director
Daniel Slater

Set and Costume Designer
Robert Innes Hopkins

Lighting Designer
Simon Mills

Choreographer/
Tim Claydon

Associate Director

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

Musical Preparation
Patrick Harvey ‡
Gerardo Felisatti

Geoffrey Loff †
*Lynn Guggolz/Ms. Marianne Kah Fellow

Peter Walsh *†
*Nancy and Ted Haywood/Stephanie Larsen Fellow

Emily Senturia ‡

Italian Diction Coach
Gerardo Felisatti

Stage Manager
Kristen E. Burke

Supertitles by
Lydia French, adapted by Paul Hopper

PRODUCTION CREDITS

Supertitles cued by
Kirill Kuzmin †
*Bill and Melinda Brunger/Jill and Allyn Risley Fellow

Supertitles courtesy of Opera North.
Performing artists, stage directors, and choreographers are represented by the American Guild of Musical Artists, the union for opera professionals in the United States.

Scenic, costume, and lighting designers and assistant designers are represented by United Scenic Artists, I.A.T.S.E., Local USA-829.

Orchestral musicians are represented by The Houston Professional Musicians Association, Local #65-699, American Federation of Musicians.

Stage crew personnel provided by I.A.T.S.E., Local #51.

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

This production is being recorded for archival purposes.
SYNOPSIS | THE ELIXIR OF LOVE

THE PERFORMANCE LASTS APPROXIMATELY 2 HOURS AND 35 MINUTES, INCLUDING ONE INTERMISSION.

ACT I

In a small village, somewhere in Italy, a poor young man named Nemorino is hopelessly in love with the capricious and unobtainable Adina. He listens longingly as she reads aloud to her workers and guests the tale of Tristan and Isolde, whose love for each other was inflamed by the drinking of a magic potion.

A stranger arrives in the village—Captain Belcore—who immediately begins to flirt with Adina. Nemorino is miserably jealous, and appalled when Belcore precipitately asks for Adina’s hand in marriage. She does not immediately accept, but neither does she categorically refuse him. Fearful of losing Adina, Nemorino declares his love for her: kindly, but firmly, she turns him down.

A second stranger drops in—the colorful and charismatic Doctor Dulcamara. Claiming to offer a miraculous cure for every ill, he sells his wares to the villagers. Nemorino, believing that the hand of fate is helping him, asks the doctor if he stocks Isolde’s love potion. Seizing the chance to make some easy money, Dulcamara instantly produces the elixir of love. It will not, he warns, take effect for 24 hours: by the time Nemorino discovers it’s nothing but cheap wine, the “doctor” will have left the village.

Nemorino, who has never touched alcohol before, proceeds to drink the entire bottle. He quickly grows more cheerful and confident. Seeing Adina, he adopts an air of lofty indifference. Piqued by his change in attitude, she informs Belcore that she will marry him at the end of the week.

At that moment, the captain’s officers arrive with orders to return to duty the following morning. Belcore therefore suggests they bring forward the wedding to that very evening. Nemorino is horrified: by the time the love potion works its magic, Adina will be married. He pleads with her, but to no avail. To the joy of everyone in the village, Adina and Belcore make preparations for their nuptials.

INTERMISSION

ACT II

The pre-wedding party is in full swing. Dulcamara invites Adina to sing a duet with him. Belcore summons a lawyer to arrange the wedding contract but Adina—annoyed by Nemorino’s apparent absence—decides to wait before putting pen to paper.

Nemorino, in despair at the prospect of losing the love of his life, begs Dulcamara for another dose of the love potion. The doctor says he will be happy to oblige—in return for hard cash, of course. The penniless Nemorino is therefore easy prey for his rival Belcore, who offers him money to enlist.

What Nemorino does not know is that he has just inherited a fortune, thanks to the death of his uncle. But Giannetta, one of Adina’s senior employees, has heard the news and passes it on to the women in the village. All at once, Nemorino has become the most eligible bachelor in the area. Initially bewildered, he attributes his sudden popularity with the ladies to the effects of the elixir. Dulcamara, too, starts to believe in the power of his own potion.

Adina, fearing that she is about to lose Nemorino to another woman, finally acknowledges the strength of her feelings for him and resolves to win him back. Nemorino dares to hope that his dream may be about to come true. It does: Adina, having repaid Belcore the recruitment fee, confesses to Nemorino that she loves him. When they hear of the inheritance, their happiness is complete. Belcore is obliged to leave empty-handed but Dulcamara, attributing all this success to the power of his elixir, departs in triumph.

HGO PERFORMANCE HISTORY

HGO first presented The Elixir of Love during the 1962–63 season, with Luisa de Sett as Adina and Mallory Walker as Nemorino; subsequent stagings were mounted in seasons 1981–82, 1999–2000, and 2009–10.

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 *
Chavdar Parashkevov *
Anabel Ramirez *
Mary Reed *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Andres Gonzales
Kana Kimura
Maria Lin
Mila Neal

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

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

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

FLUTE
Seth Allyn Morris *, Principal
Christina Medawar *

OBOE
Elizabeth Priestly Siffert *, Principal
Alison Chung *

CLARINET
Sean Krissman, Principal †
Eric Chi *, Acting Principal
James Johnson

BASSOON
Amanda Swain *, Principal
Conrad Cornelison *

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

TRUMPET
Jim Vassallo *, Principal
Randal Adams *

TROMBONE
Thomas Hulten, Principal †
Mark Holley †
Kyle Gordon †

HARP
Joan Eidman *, Principal

TIMPANI
Nancy Nelson *, Principal

PERCUSSION
Richard Brown *, Principal
Christina Carroll

KEYBOARD
Patrick Harvey ‡

BANDA
Mark Barton *, Tuba
Charlie Geyer, Cornet
Peter Walsh **, Piano
Nancy and Ted Haywood/Stephanie Larsen Fellow

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

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

SPECIAL CREDITS

Shweiki Media, Printer, Opera Cues
The Wortham Theater Center is equipped with an FM assistive listening system, generously provided by the Houston First Corporation.

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
Rotation Chair

Richard Bado, Chorus Master—The Sarah and Ernest Butler Chorus Master Chair
Emily Senturia, Assistant Chorus Master

Geordie Alexander
Debra Alons
Dennis Arrowsmith
G. Leslie Biffie
Brennan Blankenship
Christopher Childress
Patrick Contreras
Sybil Elizabeth Crawford
Ami Figg
Julia Fox
Brian M. Gibbs
Megan Gryga
Nancy Hall
Frankie Hickman
Sasha Holloway
Jon Janacek
Jawan CM Jenkins
James R. Jennings
Joy Jonstone
Joe Key
Kirsten Lutz Koerner
Katie Loff
Amelia Love
Miles Robert Lutterbie
Keenan Manceaux
Kathleen Manley
Heath Martin
Neal Martinez
Katherine McDaniel
Jeff Monette
Natasha Monette
Cristino Perez
Patrick Perez
Said Henry Pressley
Teresa Procter
Leigh Whitney Rosh
Paul Serna
Kaitlyn Stavinoha
John Weinel
Jennifer Wright

Supernumeraries

Troy E. Faldyn, Bartender
Jefferson Rivera, Dr. Dulcamara’s Assistant
Leland Gossett, Dr. Dulcamara’s Assistant (Nov. 1m, 3m, and 9)
JANE GLOVER (UNITED KINGDOM)
Lynn Wyatt Great Artist 2016–17
Conductor

Music director of Chicago’s Music of the Baroque since 2002 and artistic director of Opera at London’s Royal Academy of Music, Jane Glover is making her HGO debut. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli’s L’Eritrea. She joined Glyndebourne in 1979 and was music director of the Glyndebourne Touring Opera from 1981 to 1985, and she was artistic director of the London Mozart Players from 1984 to 1991. She has appeared with numerous companies including the Metropolitan Opera; the Royal Opera, Covent Garden; English National Opera; Glyndebourne; Berlin Staatsoper; Royal Danish Opera; Opéra National du Rhin in Strasbourg; Opéra National de Bordeaux; Glimmerglass Opera; New York City Opera; Opera Australia; Opera Theatre of Saint Louis; and La Fenice in Venice. Known chiefly as a Mozart specialist, she has conducted all the Mozart operas regularly, all over the world, since her initial performances of them in Glyndebourne in the 1980s. Her core repertoire also includes Monteverdi, Handel, and Britten, and she regularly conducts Purcell, Gluck, Beethoven, Rossini, Donizetti, Humperdinck, and Knussen. In addition, she collaborates closely with the Mark Morris Dance Group, for which she has conducted major productions of Purcell, Handel, and Mozart. In concert engagements, she has performed with all the major symphony and chamber orchestras in Britain, repeatedly at the BBC Proms, and with orchestras in Europe, the United States, the Far East, and Australasia. Among her numerous honors, she was created a Commander of the British Empire in 2003.

BRADLEY MOORE (UNITED STATES)
Mr. and Mrs. Albert B. Alkek Chair
Conductor (Nov. 1m, 3m, and 9)

Conductor, coach, and pianist Bradley Moore is HGO’s head of music staff and music director for the HGO Studio. Since joining HGO, he has conducted The Little Prince and performances of The Magic Flute and Tosca, and has served as pianist for the 2015 and 2016 Concert of Arias. This season he will also conduct the world premiere of Some Light Emerges for HGOco. He recently conducted The Crucible at the Miami Music Festival; he has conducted Madame Butterfly at the Castleton Festival and The Barber of Seville at Opera Colorado, and has worked as assistant conductor, backstage conductor, and coach at the Metropolitan Opera, the Salzburg Festival, Opéra National de Paris, Canadian Opera Company, and Los Angeles Opera, among others. As a recital partner, Moore recently performed with Jamie Barton at the Toronto Summer Music Festival. He and Barton have appeared at Carnegie Hall, Oper Frankfurt, the Kennedy Center, and other venues and have joined soprano Angela Meade in recital at the U.S. Supreme Court. He has collaborated with Renée Fleming and Susan Graham at Carnegie Hall and on several national tours, and enjoys partnerships with Christine Goerke, Alice Coote, Eric Cutler, Eric Owens, and clarinetist Julian Bliss. He has performed live on A Prairie Home Companion with Renée Fleming and Yo-Yo Ma, and with Joshua Bell on CBS Sunday Morning News and Late Night with Conan O’Brien.

DANIEL SLATER (UNITED KINGDOM)
Director

Previously for HGO, Daniel Slater directed La traviata (2012) and Lohengrin (2009, also seen at San Francisco Opera and in Geneva). This production of The Elixir of Love has been seen at Opera North, Welsh National Opera, Opera de Oviedo, and the New Zealand Festival. His other opera productions include Peter Grimes (London Philharmonic Orchestra, Royal Festival Hall); Tanahhäuser (Estonia Opera); and Nabucco (Vlaamse Opera). For Garsington Opera he directed The Cunning Little Vixen, The Abduction from the Seraglio, La gazza ladra, Don Pasquale (also Geneva and Caen), La Cenerentola, A Midsummer Night’s Dream, and Don Giovanni (also Birgitta Festival in Tallinn). Others include Tristan and Isolde (Norway); Aida and Eugene Onegin (Holland Park Opera); Salome and Wozzeck (Santa Fe); Peter Grimes (Geneva); Xerxes (Stockholm); L’arbore di Diana (Valencia); Samson (Buxton); Fortunio, Rigoletto, Falstaff, and Don Giovanni (Grange Park); Betrothal in a Monastery (Glyndebourne, Valencia); Manon Lescaut (Opera North, Oslo, Oviedo); The Bartered Bride (Opera North, Strasbourg, New Zealand); The Cunning Little Vixen (Bregenz, San Francisco, Geneva); The Barber of Seville and Der Vogelhändler (Berlin); and La bohème (Scottish Opera, Opera Ireland). Theater includes Romeo and Juliet (Singapore Repertory Theatre), Making Waves (Scarborough), Confusions (Salisbury), Grab the Dog (National Theatre Studio) and The Mark (Soho Theatre).

ROBERT INNES HOPKINS (UNITED KINGDOM)
Set and Costume Designer

Robert Innes Hopkins’s work was seen previously at HGO in Lohengrin (2009). His other work in opera includes In Parenthesis, Rigoletto, and The Flying Dutchman (Welsh National Opera); Wozzeck, Peter Grimes, and Billy Budd (Santa Fe Opera); Lohengrin and The Cunning Little Vixen (San Francisco Opera); Rigoletto (Lyric Opera of Chicago); Tristan und Isolde (La Fenice, Venice); Madame Butterfly (Den Jyske Opera); Saul and David (Copenhagen); Prince Igor (Zurich); Carmen (Bolshoi); and the world premiere of the late Sir Peter Maxwell Davies’s Kommission! at the Royal Academy of Music. In 2007 his designs for Die Soldaten (Ruhr Triennale) won the Opernwelt Award. His theater credits include Don Quixote and Oppenheimer (Royal Shakespeare Company); Neville’s Island, Speed the Plow, and Clybourne Park (West End); Other Desert Cities (Old Vic); Noises Off (Nottingham...
SIMON MILLS (UNITED KINGDOM)
Lighting Designer
Simon Mills, winner of the 1999 Variety Magazine Best Newcomer Award, previously designed lighting for HGO’s 

Lohengrin (2009), which has also been 

seen in Geneva and San Francisco. This production of The Elixir of Love has been staged in Oviedo and 

at Opera North, Welsh National Opera, and the New Zealand Festival. Mills’s current and recent work includes 

Alcina (Madrid and Bordeaux) and Luisa Miller (Lyons), both with director David Alden; Die Fledermaus (National Opera Korea) with 

Stephen Lawless; The Bartered Bride (Opera North and New Zealand Opera), with Daniel Slater; and 

The Threepenny Opera (Gate Theatre, Dublin) and 

Twelfth Night (National Opera Korea) with 

Daniel Slater. His work has also been seen at the 

Operosa Festival in Bulgaria, in open-air performances on the 

grounds of the Euxinograd Palace; and in Cologne, Malmö, 

and Geneva); 

Tristan und Isolde 

(Opera North, Oslo, Oviedo); 

Maometto II (Strasbourg); and 

Rigoletto (Grange Park Opera); 

all directed by Daniel Slater. His work has also been seen at the 

Dome central show, OVO. He has choreographed productions including 

Pyramus and Thisbe (Canadian Opera Co); Parsifal (Lyric Opera of Chicago); Andrea Chénier (Opera North); 

Carmen (Vlaamse Opera); La rondine and Albert Herring (Opera North); The Elixir of Love (Welsh National Opera, Opera North, and 

Oviedo); Falstaff and I Capuleti e i Montecchi (Opera North, Melbourne, and Sydney); La bohème and 

The Bartered Bride (Opera North, Valencia, and New Zealand); and Rusalka and 

The Fortunes of King Croesus (Opera North and Minnesota). 

As assistant director for Opera North, Claydon has worked on productions including 

The Bartered Bride, Orfeo ed Euridice, 

Duke Bluebeard’s Castle, The Merry Widow, Das Rheingold, La clemenza di Tito, a revival of Peter Grimes, and 

Gianni Schicchi, in which he also appeared in the roles of Dante and Buoso Donati. Additional choreography includes Il turco in Italia 

and Veronique (Buxton Opera House); The Tales of Hoffmann (Malmö Opera); Grimes on the Beach (Aldeburgh Music); The 

Magic Flute, Così fan tutte, and Idomeneo (Garsington Opera); and 

Madama Butterfly (Oviedo). He runs his own aerial 

production company, 4D Circus.

TIM CLAYDON (UNITED KINGDOM)
Choreographer/Associate Director
Tim Claydon’s work was previously seen at HGO in Don Carlos and La traviata (2012). 

Trained in classical dance, Claydon was an aerialist/trapeze artist and worked as 

a principal performer in the Millennium 

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

Chorus Master
Pittsburgh, Pennsylvania, native Richard Bado has served as HGO’s chorus master 

since 1988 and was the company’s head of 

music staff for 14 seasons. HGO honored him in 2013 with the 

Silver Rose Award to mark his 25th anniversary as chorus master. 

The HGO Studio alumnus (1983–85) made his professional 

conducting debut in 1989 leading HGO’s acclaimed production of 

Show Boat at the newly restored Cairo Opera House in 


Most recently, he conducted last season’s Carousel. Bado has also 

conducted at La Scala in Milan, Opéra National de Paris, 

New York City Opera, the Aspen Music Festival, Tulsa Opera, 

the Russian National Orchestra, the Florida Philharmonic, the 

Montreal Symphony, Wolf Trap Opera, and Houston Ballet. 

An accomplished pianist, Bado appears regularly with Renée Fleming in recital. He has also played for Cecilia Bartoli, 

Frederica von Stade, Susan Graham, Denyce Graves, Marcello Giordani, Ramón Vargas, Samuel Ramey, Jamie Barton, Ryan 

McKinny, and Nathan Gunn, and has appeared on A Prairie Home Companion with Garrison Keillor. Bado holds music 

degrees from the Eastman School of Music, where he received the 

2000 Alumni Achievement Award, and West Virginia 

University; he also studied advanced choral conducting with 

Robert Shaw. He is the director of the Opera Studies Program at 

Rice University’s Shepherd School of Music.

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

Concertmaster
A native of Texas, Denise Tarrant started 

her professional violin career at the age of 16 with the Midland Odessa (Texas) 

Symphony. Afterward she studied at the University of Houston, 

Rice University, Trinity University (London), and the Royal 

College of Music (London). She became HGO’s concertmaster 

under the baton of Patrick Summers in 1999. Highlights of her 

work here include the world premieres of Carlisle Floyd’s Cold 

Sassy Tree (2000) and Tod Machover’s Resurrection (1999), 

Catán’s Florencia en el Amazonas (2001) and Carlisle Floyd’s 

Of Mice and Men (2002), all of which were released on CD by 

Albany Records, and the world premiere of Rachel Portman’s 

The Little Prince (2003). She further performed in the HGO 

world premieres of Jake Heggie’s The End of the Affair, 2004, 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 

Playhouse); The Crucible and Swallows and Amazons (Bristol 

Old Vic); Kafka’s Dick (Theatre Royal Bath); and King 

Lear (Chichester/Brooklyn Academy of Music).
Ballet productions including Stanton Welch’s Maninyas (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).

**DIMITRI Pittas (UNITED STATES)**

Tenor—Nemorino

Dimitri Pittas has performed on leading opera stages throughout North America and Europe; with HGO he sang Rodolfo in La bohème (2012) and Edgardo in Lucia di Lammermoor (2011). He is a graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program and has been heard on the Met stage as Rodolfo, Macduff in Macbeth, Nemorino in The Elixir of Love, and Tamino in The Magic Flute. This season’s engagements include the Verdi Requiem for the BBC Proms with the Orchestra of the Age of Enlightenment under Marin Alsop, Beethoven’s Symphony No. 9 with the Oslo Philharmonic, and Rachmaninoff’s The Bells with the Orchestre Métropolitain de Montréal under the baton of Yannick Nézet-Séguin. Opera engagements include a return to the Bolshoi Opera in the title role in Don Carlo, his role debut as Lt. Pinkerton in Madama Butterfly with Washington National Opera, and performances of Alfred in Die Fledermaus with Santa Fe Opera. Last season, he performed the role of Cassio in a new opening night production of Otello at the Metropolitan Opera, directed by Bartlett Sher. Also at the Met, he sang Alfred in Die Fledermaus, a role he reprised later in the season at the Saito Kinen Festival in Japan. On the concert stage, he sang Beethoven’s Symphony No. 9 with the Baltimore Symphony Orchestra and was presented in recital by the George London Foundation.

**CHRIS BOZeka (UNITED STATES)**

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

Tenor—Nemorino (Nov. 1m, 3m, and 9)

Second-year HGO Studio artist Chris Bozeka won second prize in the 2015 Eleanor McCollum Competition Concert of Arias. Last season, his roles included the Drunkard/the Lamplighter in The Little Prince, Don Curzio in The Marriage of Figaro, and Tamino in The Magic Flute. This season’s engagements include a return to the Bolshoi Opera in the title role in Don Carlo, his role debut as Lt. Pinkerton in Madama Butterfly with Washington National Opera, and performances of Alfred in Die Fledermaus with Santa Fe Opera. Last season, he performed the role of Cassio in a new opening night production of Otello at the Metropolitan Opera, directed by Bartlett Sher. Also at the Met, he sang Alfred in Die Fledermaus, a role he reprised later in the season at the Saito Kinen Festival in Japan. On the concert stage, he sang Beethoven’s Symphony No. 9 with the Baltimore Symphony Orchestra and was presented in recital by the George London Foundation.
Narrator in Owen Wingrave. He sang Goro and a performance of Pinkerton in Madame Butterfly with the Castleton Festival and Rinuccio in Gianni Schicchi with San Francisco Opera’s Merola Program. Last summer with Glimmerglass Opera he sang Pirelli in Sweeney Todd. This season at HGO, he will sing Pedrillo in The Abduction from the Seraglio, a role he will also perform with Opera Columbus in the spring.

NICOLE HEASTON (UNITED STATES)  
Soprano—Adina  
HGO Audiences have seen Studio alumna Nicole Heaston (1995–97) as Pamina in The Magic Flute (2015, 1997); Gilda in performances of Rigoletto (2001); Adina in performances of The Elixir of Love (2000); Zerlina in Don Giovanni (1999); Susanna in The Marriage of Figaro (1998); the title role in the world premiere of Jackie O (1997), which was recorded subsequently on the Argo label; Mrs. Hayes in Susannah and St. Settlement in Four Saints in Three Acts (1996); and performances of Juliet in Romeo and Juliet (1995). She joined the HGO Studio after winning third place and the Audience Choice Award in HGO’s 1995 Eleanor McCollum Competition Concert of Arias. She has appeared with opera companies throughout the world, including the Metropolitan Opera, San Francisco Opera, Dallas Opera, Washington National Opera, Los Angeles Opera, Semperoper Dresden, Deutsche Oper am Rhein in Düsseldorf, and the Glyndebourne Festival. Among her recent appearances are Alice Ford in Falstaff and the title role in Alcina with the Royal Danish Opera, Countess Almaviva in The Marriage of Figaro at Den Norske Opera and Utah Opera; and as a soloist with Houston Ballet for Stravinsky’s Les Noces. This season she will perform Haydn’s The Creation with the Houston Symphony, Countess Almaviva at the Boston Lyric Opera, and Donna Elvira in Don Giovanni with the Kalamazoo Symphony Orchestra.

MANE GALOYAN (ARMENIA)  
Mr. and Mrs. Philip A. Bahr/Mr. and Mrs. Charles G. Nickson Fellow  
Soprano—Adina (Nov. 1m, 3m, and 9)  
Second-year HGO Studio artist Mane Galoyan created two roles in HGO world premieres last season: Margaret Hughes in Carlisle Floyd’s Prince of Players and Lucy in the HGOco production of David Hanlon and Stephanie Fleischmann’s After the Storm. She also sang Kitchen Girl in Rusalka and Forest Bird in Siegfried. Major competition awards include first prize in HGO’s Eleanor McCollum Competition Concert of Arias, third place in the women’s voice division of the prestigious International Tchaikovsky Competition, 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. This past summer, she sang Smorfiosa in Gassmann’s L’opera seria with Wolf Trap Opera.
PATRICK CARFIZZI (UNITED STATES)
Bass-baritone—Dr. Dulcamara
Patrick Carfizzi has performed numerous roles at HGO since his 2006 debut as Paolo Albiani in Simon Boccanegra, most recently the Speaker of the Temple in The Magic Flute (2015). In the trio of Rossini comedies by the Catalan theater collective Els Comediants, he sang Mustafà in The Italian Girl in Algiers (2012); Dr. Bartolo in The Barber of Seville (2011), and Don Magnifico in La Cenerentola (2007). During the 2016–17 season, he returns to the Metropolitan Opera as Schaunard in Zeffirelli’s production of La bohème, comes back to HGO as Henry Kissinger in Nixon in China, makes his company debut at Opera Philadelphia as Bartolo in a new production of The Marriage of Figaro conducted by Corrado Rovaris, and performs Don Alfonso in Così fan tutte. In Europe, he returns to the Hessisches Staatstheater in Wiesbaden, Germany, as the title character in gala performances of The Marriage of Figaro. Other recent appearances include the Mandarin in Turandot at the Metropolitan Opera under the baton of Paolo Carignani, Cecil in Sir David McVicar’s production of Maria Stuarda under the baton of Riccardo Frizza, his company and role debut as Zeta in The Merry Widow with Lyric Opera of Chicago opposite Renée Fleming and Thomas Hampson, Dr. Dulcamara with Lyric Opera of Kansas City, and his Austin Lyric Opera debut as Dr. Bartolo in The Barber of Seville.

FEDERICO DE MICHELS (ARGENTINA)
Bass-baritone—Dr. Dulcamara (Nov. 1m, 3m, and 9)
Second-year HGO Studio artist Federico De Michelis won third prize in the 2015 Eleanor McCollum Competition Concert of Arias. Last season, he sang performances of Angelotti in Tosca, Zaretsky in Eugene Onegin, the King in The Little Prince, Antonio in The Marriage of Figaro, and Thomas Betterton in the world premiere of Carlisle Floyd’s Prince of Players. He was previously a member of the Opera Studio of Teatro Argentino de La Plata, where he performed Antonio in Il viaggio a Reims, El Hombre Mayor in Ciudad Ausente, Johann in Werther, Narrator in I due timidi, Don Alfonso in Così fan tutte, Plutone in Il ballo dell’ingrate, and Tempo in Il ritorno d’Ulisse in patria. Last summer, he sang Colline in La bohème at the Aspen Music Festival; this season at HGO he will sing the Bass Winged Angel in the world premiere of Jake Heggie and Gene Scheer’s It’s a Wonderful Life.

MICHAEL SUMUEL (UNITED STATES)
Bass-baritone—Belcore
Michael Sumuel has performed regularly at HGO since completing two seasons as an HGO Studio artist (2009–11), most recently as Papageno in The Magic Flute (2015); Superintendent Frank in Die Fledermaus (2014, 2013); Schaunard in La bohème (2013, 2012); and Masetto in Don Giovanni (2013). He won third prize in HGO’s 2009 Eleanor McCollum Competition Concert of Arias. Recent appearances include returns to San Francisco Opera as Escamillo in Calixto Bieto’s staging of Carmen and to Glyndebourne Festival Opera for Theseus in Britten’s A Midsummer Night’s Dream. He joined North Carolina Opera for Sharpless in Madama Butterfly and Opera Southwest as Selim in Il turco in Italia. On the concert stage, he made his debut with the Netherlands Radio Philharmonic in Mozart’s Mass in C minor and joined the University Musical Society in Ann Arbor and Mercury Houston for Handel’s Messiah. During the 2016–17 season, he will sing Masetto at San Francisco Opera conducted by Marc Minkowski and make his role and house debut as Alidoro in La Cenerentola at Norwegian National Opera. Concert engagements include his
debut with the Cleveland Symphony as Pilatus in Bach’s *St. John Passion* conducted by Franz Welser-Möst, Mozart’s *Requiem* with the Phoenix Symphony, and Beethoven’s Symphony No. 9 with the American Classical Orchestra at David Geffen Hall at Lincoln Center.

**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—Belcore (Nov. 1m, 3m, and 9)

Ben Edquist is beginning his second season in 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. Last season his roles included Sir Walter Raleigh/Astronaut in the world premiere of *O Columbia*, the Captain in *Eugene Onegin*, Sciarrone in *Tosca*, performances of the Pilot in *The Little Prince*, the leading role of Edward Kynaston in the world premiere of Carlisle Floyd’s *Prince of Players*, and Jigger Craigin in *Carousel*. The Rice University graduate (master of music degree, 2015) has also sung Sid in *Albert Herring*, Antonio in *The Marriage of Figaro*, Charlie in Jake Heggie’s *Three Decembers*, and Guglielmo in *Così fan tutte*. He has also performed many musical theater roles with Light Opera Oklahoma and Brazosport Center Stages. This season at HGO, he is singing Wagner in the concurrent performances of *Faust*.

**ALICIA GIANNI (UNITED STATES)**

Soprano—Giannetta

HGO Studio alumna Alicia Gianni (2006–08) has enjoyed successes on both operatic and concert stages, including nominations for Houston’s Best Jazz Vocalist in the *Houston Press* Music Awards. She won second prize and the Audience Choice Award in HGO’s 2006 Eleanor McCollum Competition Concert of Arias and has been recently seen at HGO in performances of Papagena in *The Magic Flute* (2015), Petra in *A Little Night Music* (2014), and Beryl in the world premiere of *Brief Encounter* (2009), among other roles. Other opera credits include Despina in *Così fan tutte* and Fortuna/Giunone in *Il ritorno d’Ulisse in patria* with Wolf Trap Opera, Countess Ceprano in *Rigoletto*, and the title role in a concert performance of *Suor Angelica* as part of the summer festival in Torre del Lago, Italy. As a student at the University of Cincinnati College–Conservatory of Music, she performed Micaëla in *Carmen*, Ms. Poe in *The Voyage of Edgar Allan Poe*, Infantin Klara in Zemlinsky’s *Der Zwerg*, and Zillergut in *The Good Soldier Schweik*. Upcoming performances in the 2016–17 season and beyond include her role debut as Adina in *The Elixir of Love* with Opera Birmingham and her first Anita in *West Side Story*.

Houston Grand Opera congratulates Jane Glover on being the recipient of the 2016–17 Lynn Wyatt Great Artist Award.
CONCERT OF Arias
HOUSTON GRAND OPERA
29TH ANNUAL ELEANOR MCCOLLUM COMPETITION FOR YOUNG SINGERS

CHAIMEN: JUDY AND RICHARD AGEE • HONOREE: BETH MADISON

FRIDAY, JANUARY 27, 2017

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

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

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

Concert of Arias brings the best young opera singers to Houston for this annual competition. Hundreds of singers throughout the United States and the world audition for the HGO Studio, one of the world’s most prestigious young artist programs. Finalists come to Houston to sing in an unforgettable concert, followed by a beautiful dinner in the Grand Foyer of the Wortham Theater Center.

For more information, please email SpecialEvents@hgo.org or contact Clare Greene at 713-546-0277.
Houston Grand Opera presents

FAUST

An Opera in Three Acts
Music by Charles Gounod
Libretto by Jules Barbier and Michel Carré
Brown Theater, Wortham Theater Center
Sung in French with projected English translation

CAST (IN ORDER OF VOCAL APPEARANCE)

Faust  Michael Fabiano *
Méphistophélès  Luca Pisaroni
Wagner  Ben Edquist †

Valentin  Sol Jin ‡

Siébel  Megan Mikailovna Samarin †

Marguerite  Ana María Martínez ‡
Marthe Schwerlein  Margaret Lattimore *

A Houston Grand Opera production

Houston Methodist is the official health care provider for Houston Grand Opera.

United Airlines is the official airline of Houston Grand Opera.

Tenenbaum Jewelers is the preferred jeweler of Houston Grand Opera.

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

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

Conductor: Antonino Fogliani
Production: Francesca Zambello
Revival Director: Garnett Bruce
Set and Costume Designer: Earl Staley
Original Lighting Designer: Ken Billington
Lighting Realizer: Michael James Clark
Fight Director: Luke Fedell
Chorus Master: Richard Bado ‡

The Sarah and Ernest Butler Chorus Master Chair
Musical Preparation: Peter Pasztor ‡
Emily Senturia ‡
Kirill Kuzmin †

Bill and Melinda Brunger/Jill and Allyn Risley Fellow
Gerardo Felisatti
Laurent Philippe *

French Diction Coach: Laurent Philippe *
Stage Manager: Annie Wheeler
Assistant Director: Omer Ben Seadia
Supertitles by: Scott F. Heumann, adapted by Paul Hopper

PRODUCTION CREDITS

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

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

Scenic, costume, and lighting designers and assistant designers are represented by United Scenic Artists, I.A.T.S.E., Local USA-829.

Orchestral musicians are represented by The Houston Professional Musicians Association, Local #65-699, American Federation of Musicians.

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

THE PERFORMANCE LASTS APPROXIMATELY 3 HOURS AND 19 MINUTES, INCLUDING TWO INTERMISSIONS.

ACT I

The old philosopher Dr. Faust listens bitterly to merrymakers outside, feeling he has gained nothing from his lifelong pursuit of knowledge. Cursing life, Faust invokes the devil, Méphistophélès, and reveals to him his longing for youth and pleasure. Méphistophélès offers to grant Faust's desire in exchange for his immortal soul. Faust hesitates, but Méphistophélès conjures up a vision of a lovely young girl, Marguerite. Dismissing his scruples, Faust accepts Méphistophélès' offer and is transformed into a handsome youth.

A town fair is in progress. In the midst of the merriment, Marguerite's brother, Valentin, prepares to leave for war, and he entrusts his sister to Siébel, a young villager who is in love with her. A student, Wagner, begins the revels, but is interrupted by Méphistophélès, who predicts bad luck for him, as well as for Siébel and Valentin. Méphistophélès then makes a brazen toast to Marguerite; Valentin draws his sword, but it shatters in his hand, revealing Méphistophélès' true nature to the frightened crowd.

The crowd begins to dance, and Faust is introduced to Marguerite, who declines his offer to escort her home. Faust and Méphistophélès follow her as the soldiers depart for war.

INTERMISSION

ACT II

Siébel briefly visits Marguerite's garden and leaves her a bouquet of flowers. Méphistophélès and Faust place a box of jewels next to the bouquet and then hide. Marguerite is reflecting upon the handsome stranger who had spoken to her when she finds the gifts. As she is trying on the jewels, her neighbor Marthe arrives, and Méphistophélès and Faust come out of hiding. Méphistophélès pretends to court Marthe so that Faust can seduce Marguerite.

INTERMISSION

ACT III

It is winter. Marguerite has borne Faust's child and he has abandoned her. Valentin returns from war and, in an attempt to defend his sister's honor, is fatally wounded in a duel with Faust. As Valentin dies, he curses his sister, who, unable to escape her guilt and the devil's taunts even in church, is driven insane and kills her baby. A remorseful Faust comes to her prison cell to try to persuade her to flee with him, but she implores the angels to save her. She is raised to heaven as Faust descends to hell.

HGO PERFORMANCE HISTORY


This version of Faust omits the Walpurgis Night Scene, which was incorporated into the score in 1859 as a scenic frame for a lengthy ballet. Modern scholarship attributes the ballet to the composer Leo Délibes, not Charles Gounod; it is frequently omitted in performance. This version also places the Church Scene after Valentin's death, in accordance with Gounod's original intentions.

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.
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 Kalesnykaitė *
Hae-a Lee-Barnes *
Chavdar Parashkevov *
Anabel Ramirez *
Mary Reed *
Linda Sanders *
Oleg Sulyga *
Sylvia VerMeulen *
Melissa Williams *
Andrés Gonzáles
Kana Kimura
Maria Lin
Fiona Lofthouse
Mila Neal
Rachel Shepard
Sylvia Ouellette
Hannah Watson

VIOLIN

CLARINET
Sean Krissman †, Principal
Eric Chi *, Acting Principal
James Johnson

BASSOON
Amanda Swain *, Principal
Conrad Cornelison *

FRENCH HORN
Sarah Cranston *, Principal
Kimberly Penrod Minson *
Spencer Park *
Kevin McIntyre

TRUMPET
Jim Vassallo *, Principal
Randal Adams *

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

HARP
Joan Eidman *, Principal

TIMPANI
Nancy Nelson *, Principal

PERCUSSION
Richard Brown *, Principal
Christina Carroll

ORGAN
Patrick Harvey ‡

ORCHESTRA PERSONNEL MANAGER
Richard Brown *

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

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

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

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

FLUTE
Seth Allyn Morris *, Principal
Christina Medawar *

OBOE
Elizabeth Priestly Siffert *, Principal
Alison Chung *

Earl Staley
Desire in the Garden
Inspired by Staley's original 1985 set design for HGO's Faust.
Zoya Tommy Gallery

Opening Reception Saturday, October 15, 6-8 pm - November 12, 2016
Q&A with Director of The Contemporary Art Museum Houston
Bill Arning
Saturday October 15th, 2:00 - 3:15 pm

Art Tour with "Art Lost" curated by Arts Editor of Paper City Magazine
Catherine Anspoon
Saturday October 29th, 1:00 - 2:15pm
4102 Fannin Street, Houston TX 77004
www.zoyatomberry.com

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

Ofelia Adame
Geordie Alexander
Debra Alons
Dennis Arrowsmith
Sarah Bannon
Megan Berti
G. Leslie Biffle
Brennan Blankenship
Jessica Blau
Zachary Bryant
Christopher Childress
Patrick Contreras
Sybil Elizabeth Crawford
Ann Scott Davis
Robert Dee
Lazaro Estrada
Ashly Evans
Don Figg
Brian M. Gibbs
Suzanne Gregory
Megan Gryga
Nancy Hall
Sarah Jane Hardin
Douglas E. Henshaw
Frankie Hickman
Austin Hoeltzel
Julie Hoeltzel
Sasha Holloway
Jon Janacek
Jawan CM Jenkins
James R. Jennings
Joy Jonstone
Joe Key
Amelia Love
Britany Lovett
Miles Robert Lutterbie
Lindsay Lymer
Keenan Manceaux
Heath Martin
Antonio Martinez
Neal Martinez
Katherine McDaniel
Jason Milam
Jeff Monette
Natasha Monette
Gary V. Navy
Laura Elizabeth Patterson
Cristino Perez
Patrick Perez
Said Henry Pressley
Leigh Whitney Rosh
Priscilla Salisbury
Paul Joseph Serna
Amy Sheffer
Haley Stage
Kaitlyn Stavinoha
John Stevens
Lauren Stocker
John Weinel
Jennifer Wright

SUPERNUMERARIES

Josef Anderson
Brandon Balque
Brandon Barber
Alex Boyd
Zachary Braver
Cody Byars
Alessandro Di Bagno
Sadie Dill
Jeffrey Dorman
Ann Faget
Troy E. Faldyn
Sarah Farmer
Claudio Gutierrez
Brian Hues
Brian Mitchell
Jonathan Moonen
Al Perez
Sidney Primm
Jordi Viscarri
Justin White
Rodney White

CHILDREN
Maggie Henneman
Sasha Verzosa Mintz
Micah Mitchell
Faith Parle
Daniel Wunder
David Wunder
Alexandria McGhee
Morgan McGhee
Lucas Shelton

ACROBATS
Kristen Frankiewicz
Davis Stumberg
Jacquelyne Boe

JUGGLERS
Christopher Childress
Bruce Manners
WHO’S WHO

ANTONINO FOGLIANI (ITALY)
Conductor
Antonino Fogliani made his American debut conducting Lucia di Lammermoor at HGO in 2011; he returned to conduct Aida in 2013. He made his professional debut at the Rossini Opera Festival in Pesaro in 2001 with Il viaggio a Reims. Since then he conducted productions of Ugo conte di Parigi and Maria Stuarda at La Scala, Amica and Mosè in Egitto at the Teatro dell’Opera di Roma, Lucia di Lammermoor in St. Gallen, Oberto conte di San Bonifacio at Teatro Filarmonico di Verona, The Barber of Seville at La Fenice in Venice, and La sonnambula at the Teatro Calderón de Valladolid. He led Il Socrate immaginario at the Teatro di San Carlo in Naples (2005; new production by Roberto De Simone), as well as the 2007 revival at La Scala. He has conducted and recorded a number of Rossini operas, including Otello, Il signor Bruschino, La scala di seta, L’occasione fa il ladro, Edipo coloneo, and his European opera debut staging Turandot for the Teatro di San Carlo in Naples. From 2008 to 2011 he was the artistic adviser and principal stage director for Opera Omaha, where he led a cycle of the Mozart–Da Ponte operas. He has been directing for the Peabody Conservatory of Johns Hopkins University in 2004, receiving a faculty appointment in 2006. He has been on staff at the Aspen Music Festival and School since 1993 and the faculty since 1997. Born in Washington, D.C., Bruce was a choirboy at Washington National Cathedral and holds degrees in English and drama from Tufts University. After internships with Hal Prince and Leonard Bernstein in the early ‘90s, he joined the staffs of The Santa Fe Opera, Washington National Opera, The Dallas Opera, and Opera Colorado. His award-winning production of La Cenerentola for Kansas City has traveled to Austin, Orlando, and Madison. Known especially for his large-scale work of the standard repertoire, he has created stagings of Turandot, Carmen, Tosca, Aida, Pagliacci, and La bohème that have been seen coast to coast.

GARNETT BRUCE (UNITED STATES)
Revival Director
Garnett Bruce has previously been the revival director for Madame Butterfly (2004) and Tosca (2003) at HGO. His body of work also includes directing at the Lyric Opera of Chicago, San Francisco Opera, and his European opera debut staging Turandot for the Teatro di San Carlo in Naples. From 2008 to 2011 he was the artistic adviser and principal stage director for Opera Omaha, where he led a cycle of the Mozart–Da Ponte operas. He has been directing for the Peabody Conservatory of Johns Hopkins University in 2004, receiving a faculty appointment in 2006. He has been on staff at the Aspen Music Festival and School since 1993 and the faculty since 1997. Born in Washington, D.C., Bruce was a choirboy at Washington National Cathedral and holds degrees in English and drama from Tufts University. After internships with Hal Prince and Leonard Bernstein in the early ‘90s, he joined the staffs of The Santa Fe Opera, Washington National Opera, The Dallas Opera, and Opera Colorado. His award-winning production of La Cenerentola for Kansas City has traveled to Austin, Orlando, and Madison. Known especially for his large-scale work of the standard repertoire, he has created stagings of Turandot, Carmen, Tosca, Aida, Pagliacci, and La bohème that have been seen coast to coast.

EARL STALEY (UNITED STATES)
Set and Costume Designer
Artist Earl Staley was commissioned to design sets and costumes for this production of Faust (2007, 1997, 1990, 1985) after his work was seen at Houston’s Contemporary Arts Museum by then-general director David Gockley. Staley’s most recent paintings include a bound Prometheus against a sunset, with muscular figures arching over Big Bend and New Mexico landscapes, and figures reminiscent of those in the fountains at Villa d’Este, Tivoli, Italy. His paintings are in the Museum of Fine Arts, Houston; New Museum of Contemporary Art, New York; Dallas Museum of Art; San Antonio Museum of Art; Modern Art Museum, Fort Worth; Museum of Southwest Texas, Beaumont; and in numerous private and corporate collections. In 1981, Staley won a Rome Prize from the American Academy in Rome, an honor that included a yearlong fellowship at the Academy. In 1984, his paintings were shown in the Venice Biennale in Paradise Lost/Paradise Regained: American Visions of the New Decade, American Pavilion, organized by the New Museum of Contemporary Art, New York. In 1988, Staley’s work was seen...
in *Fresh Paint: The Houston School* (curated by Barbara Rose and Susie Kalil) for the Museum of Fine Arts, Houston. He exhibited most recently in 2015’s *Bayou City Chic*, Art Museum of South Texas, Corpus Christi (curated by William Reaves, Sarah Foltz, and Deborah Fullerton Dunn). Staley is a faculty member at Lone Star College–Tomball.

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

**MICHAEL JAMES CLARK (UNITED STATES)**  
Lighting Realizer  
Michael James Clark is the lighting supervisor for HGO, where he has designed lighting for numerous productions, including the HGOco world premieres of *After the Storm* (2016) and *O Columbia* (2015) as well as main-stage productions of *Otello* (2014); *Die Fledermaus*, *Aida*, and *Il trovatore* (2013); *La bohème*, *La traviata*, and *The Rape of Lucretia* (2012); *The Marriage of Figaro* (2011); the world premiere of *Cruzar la Cara de la Luna* (2010); and outdoor productions of *Tosca*, *The Magic Flute*, *Die Fledermaus*, *La bohème*, *Madame Butterfly*, and *Rigoletto*. He has realized the lighting for *The Little Prince* and *The Magic Flute* (2015); *Mary Stuart* (2012), *The Queen of Spades* (2010), and *The Elixir of Love* (2009), and he was the associate lighting designer for *Fidelio* and *Ariadne auf Naxos* (2011). He also designed lighting for Studio Showcase and Concert of Arias. In addition to his work at HGO, he has designed lighting for Stages Repertory Theater productions of *The Great American Trailer Park Christmas Musical*, *Honky Tonk Angels*, and *The Marvelous Wonderettes: Dream On*. For Rice University’s Shepherd School of Music, he lit Stephen Sondheim’s *A Little Night Music* and *The Coronation of Poppea*. He holds a bachelor’s degree in lighting design from North Carolina School of the Arts.

**LUKE FEDELL (UNITED STATES)**  
Fight Director  
Luke Fedell is a Houston-based actor, educator, and fight director. Most recently at HGO he served as fight director for the world premiere of Carlisle Floyd’s *Prince of Players*. Also with HGO, he performed Frid in *A Little Night Music* (2014) and has been a supernumerary in numerous productions, including all the *Ring* operas and last season’s *Rusalka*. He is professor of acting at the University of Houston Downtown and holds an MFA in theater pedagogy from Texas Tech University. He has been seen in many shows in the Houston area, including *Equus*, *Julius Caesar*, *Frozen*, *A Man for All Seasons*, *Kimberly Akinbo*, and *Romeo and Juliet*. He is also credentialed by the Society of American Fight Directors as a fight director and advanced actor combatant. He has staged fights for many productions, including *In the Blood*, *I Hate Hamlet*, *Dangerous Liaisons*, and *American Buffalo*.

**RICHARD BADO (UNITED STATES)**  
The Sarah and Ernest Butler Chorus Master Chair  
Chorus Master  
For information about Richard Bado, please see p. 44.

**DENISE TARRANT (UNITED STATES)**  
The Sarah and Ernest Butler Concertmaster Chair  
Concertmaster  
For information about Denise Tarrant, please see p. 44.

**MICHAEL FABIANO (UNITED STATES)**  
Tenor—Faust  
Michael Fabiano is the first singer to win both the Beverly Sills Artist Award and the Richard Tucker Award in the same year (2014). He is making his HGO debut in the role for which he won the prestigious Helpmann Award for his performances at Opera Australia. His engagements during the 2016–17 season include his debut with the Royal Danish Opera in the Verdi Requiem, a return to the San Francisco Symphony for a program of Italian masterworks, Jean in Massenet’s rarely performed *Hérodiade* with Washington Concert Opera, and a return to the Metropolitan Opera for performances as Rodolfo in *La bohème* and Alfredo in *La traviata*. He will be a guest soloist for the Metropolitan Opera National Council Grand Finals Concert, perform in the Met’s *Fifty Years at Lincoln Center* gala, and sing his first Don José in *Carmen* at Festival Aix-en-Provence. Additional performances include a North American recital tour to seven cities. Recent appearances include four new roles in his repertoire: Rodolfo in *Luisa Miller*, which he performed to open the 2015–16 San Francisco Opera season; Lensky in *Eugene Onegin* for his debut at the Royal Opera, Covent Garden; the title role
in Don Carlo at San Francisco Opera; and Jacopo in I due Foscari, in concert performances at the Teatro Real. He also starred as Rodolfo in a new production of La bohème at the Opéra National de Paris (Bastille).

**ANA MARIÁ MARTÍNEZ (UNITED STATES)**

Lynn Wyatt Great Artist 2010–11
Soprano—Marguerite

Grammy Award–winner Ana María Martínez is an alumna of the HGO Studio, which she joined after winning first place in the 1994 Eleanor McCollum Competition Concert of Arias. Some of her recent appearances at HGO include her renowned interpretation of the title role in Rusalka (2016), Cio-Cio San in Madame Butterfly, a debut role in 2010 (revised in 2015) that she has since performed for numerous companies; and her role debut as Carmen (2014). Recent appearances elsewhere include a return to the Metropolitan Opera for Cio-Cio San in a revival of Anthony Minghella’s production of Madame Butterfly; both Nedda in Pagliacci and Cio-Cio San with the Los Angeles Opera, the latter of which she also performed with Opera de Puerto Rico; and returns to The Metropolitan Opera as Musetta in La bohème and to San Francisco Opera in a role debut as Elisabetta in Don Carlo. Last summer she made her debut with the Mostly Mozart Festival in New York and performed Cio-Cio San at the Mariinsky Theater. For many seasons, she has collaborated on multi-city international concert tours with tenor Plácido Domingo. She has also performed on numerous concert tours with tenor Andrea Bocelli and will tour with him again this season. Other performances during the 2016–17 season include a role debut as Tatiana in Eugene Onegin with Lyric Opera of Chicago; Cio-Cio San with the Royal Opera, Covent Garden; and Donna Elvira in Don Giovanni with San Francisco Opera. She will also be heard on the upcoming season of Amazon’s Mozart in the Jungle.

**LUCA PISARONI (ITALY)**

Bass-baritone—Méphistophélés

Luca Pisaroni made his HGO debut in 2011 as Count Almaviva in The Marriage of Figaro, which is now followed by his role debut as Méphistophélés. He made his professional debut at age 26 with the Vienna Philharmonic at the Salzburg Festival, led by Nikolaus Harnoncourt. He began the 2016–17 season as Leporello in Don Giovanni at the Berlin Staatsoper; later this season, he will sing Conte Rodolfo in La sonnambula and Méphistophélés at the Wiener Staatsoper and return to the Metropolitan Opera to debut as Giorgio in I puritani, led by Maurizio Benini. He will then make his La Scala debut as Leporello in Don Giovanni under the baton of Paavo Järvi. His concert appearances this season include Rossini’s Stabat Mater at the Musikverein Wien, Handel’s Messiah with Les Violons du Roy, Beethoven’s Missa Solemnis for the Elbphilharmonie opening (Hamburg), Mozart’s Concert Arias and Schubert’s Orchestral Songs with the Wiener Virtuosen and the Stuttgart Philharmonic, Bach’s B Minor Mass with the Gewandhaus Orchestra, and Berlioz’s Romeo and Juliet with Michael Tilson Thomas and the San Francisco Symphony. Pisaroni will also perform a series of recitals with pianist Maciej Pikulski at venues throughout Europe including Wigmore Hall and the Teatro de la Zarzuela. Additionally, he performs alongside Thomas Hampson in several concerts of the duo’s “No Tenors Allowed” program in Lisbon, Istanbul, Vienna, and in Leipzig at the Open Air-Bühne im Rosental.

**SOL JIN (KOREA)**

Mr. and Mrs. James W. Crownover Fellow
Baritone—Valentin

Sol Jin is making his HGO debut. He joins the HGO Studio this season after winning the Audience Choice Award in the 2016 Eleanor McCollum Competition Concert of Arias and shortly thereafter being named a Grand Prize winner in the Metropolitan Opera National Council Auditions. Named as one of 25 rising opera stars by Opera News last October, he most recently performed at Carnegie Hall and with San Francisco Opera’s Merola Program as Germont in scenes from La traviata, the role with which he made his opera debut at Long Island Opera Company. He has also appeared in concert as Rodrigo in Don Carlo and Prince Yeletsky in The Queen of Spades and covered the title role in Gianni Schicchi with the Merola Program; he covered the title role in Ernest Bloch’s Macbeth with the Manhattan School of Music. Other credits include the Count in The Marriage of Figaro with Long Island Opera Company.

**MEGAN MIKAIOLOVNA SAMARIN (UNITED STATES)**

Michelle Beale and Dick Anderson Fellow
Mezzo-soprano—Siébel

Third-year HGO Studio artist Megan Mikailovna Samarin was a finalist in HGO’s 2014 Eleanor McCollum Competition Concert of Arias and is an alumna of HGO’s Young Artists Vocal Academy. Her roles at HGO include Johanna in Sweeney Todd, Second Lady in The Magic Flute, Olga in Eugene Onegin, Lady Columbia in HGOco’s world premiere of O Columbia, Third Wood Nymph in Rusalka, and Lady Meresvale/Mistress Revels in the world premiere of Carlisle Floyd’s Prince of Players. Other roles include Marzia in Vivaldi’s Cato in Utica, La Marchande in Les mamelles de Tirésias, Madame Larina in Eugene Onegin, Cherubino in John Davies’s The Three Little Pigs, Cis in Albert Herring, Third Graduate in Street Scene, Ethel in 42nd Street, Soeur Mathilde in Dialogues of the Carmelites, Hansel in Hansel and Gretel, and Flower Girl in The Marriage of Figaro. Later this season at HGO she will sing Second Secretary in Nixon in China.
WHO’S WHO

MARGARET LATTIMORE
(UNITED STATES)
Mezzo-soprano—Marthe Schwerlein
Margaret Lattimore won first prize in HGO’s 1993 Eleanor McMcCullum Competition Concert of Arias and is now making her HGO main-stage debut. Recent appearances include critically acclaimed performances as Mother Goose in The Rake’s Progress and Praskowia in The Merry Widow at the Metropolitan Opera and Mrs. De Rocher in New Orleans Opera’s production of Dead Man Walking. This season’s engagements include the role of La Frugola in Il tabarro with Bard SummerScape, Mahler’s Symphony No. 2 with Pacific Symphony, Brahms’s Alto Rhapsody in Alice Tully Hall, and Stravinsky’s Oedipus Rex with The Washington Chorus. She will also appear in the Metropolitan Opera’s productions of Eugene Onegin and Roméo et Juliette. A champion of new works, she frequently collaborates with such American composers as Jake Heggie, Ricky Ian Gordon, Nico Muhly, John Musto, Stephen Paulus, Daniel Kellogg, and Lawrence Siegel. She first collaborated with composer John Harbison when she was a student at Tanglewood Music Center; she later starred as Jordan Baker in Harbison’s The Great Gatsby at the Metropolitan Opera and performed his Four Psalms at Carnegie Hall. She also recorded his “Due Libri” from Motetti di Montale for Koch International, which led to a 2006 Grammy nomination.

BEN EDQUIST (UNITED STATES)
Mr. and Mrs. Harlan C. Stai, Terrell Tone Owen Memorial Endowed Fund at the Community Foundation of Abilene Endowed Fellow
Baritone—Wagner
For information about Ben Edquist, please see p. 48.

CARNEVALE DI VENEZIA
CHAIRMEN: ZANE & BRADY CARRUTH
SATURDAY, APRIL 8, 2017 AT 7 P.M.
WORTHAM THEATER CENTER

WHITE TIE ATTIRE
TICKETS FROM $1,500 | TABLES FROM $15,000

For more information, please email SpecialEvents@hgo.org or contact Clare Greene at 713-546-0277.
Ken Vaughn has been at HGO since 1987, and no one’s job has changed more in that period of time. What started as a few donated phones, a telex, and early PCs has turned into the central nervous system of the business of running an opera company. So how has he continued to stay ahead of the curve in supporting HGO’s ever-changing needs?

Perryn Leech: Ken, how did you get started? Did you see yourself running an IT Department for a major nonprofit when you were in school?

Ken Vaughn: Absolutely not! We grew up in New Mexico and I think my parents were inherently hippies. We lived in various places that were incredibly vibrant in their day but became ghost towns when the mining industry moved out. One of those was Tyrone, New Mexico—abandoned in 1915. In the mid-1960s we ended up moving there from Arizona. It wasn’t a bad place to live but it did mean I had a 15-mile trip to Silver City on the bus to school every day.
It must have been hard to live so far from your school and your friends.

It was, but after high school I decided to go to college in Silver City as well. I went to Western New Mexico University to study English and ended up majoring in that. I enjoyed it, but at the end of the four years I knew I needed to go somewhere with a lot more going on.

So why did you decide to head for Texas?

I was living in a house with a group of people in New Mexico and it just seemed like a good idea at the time, so I loaded up and headed to Houston. I heard of an opening with a data processing company through a friend and thought I could do that. I got the job and did it for four years. It was certainly very different from the jobs that I had in mining and exploration in New Mexico. In the end it was very dull and after a while it became a huge slog and I started to feel really burned out. One day I was sitting there thinking, “If that phone rings one more time I will quit on the spot.” It did—so I did! I remember thinking to myself as I drove home, “What the heck did I just do?”

Wow—exit stage left! That was a pretty brave thing to do.

Well, brave or stupid! It was kind of crazy but it was clear it was something that had been brewing for a while. I knew Tom O’Dell (Alley Theatre) from the gym where I was working out and he told me about an opening at Houston Grand Opera that I might find interesting. It was an entry-level job in the Finance Department, which at the time was based over in the Hogg Building in what used to be living quarters. I applied and got the job and remember that we had a 250mb computer that sat in an unused, but still functional shower stall. The job included some basic finance functions but sorely needed someone who could write and maintain custom-written code for computer programs specific to HGO. So I got busy reading code and learning how to write it.

So were you writing code because there were no off-the-shelf alternatives?

Yes! It is hard to imagine but at the time there was no software available to arts organizations that integrated ticketing, constituent management, and fundraising. Not only was our ticketing, fundraising, and financial software all proprietary, we were also running a few desktop machines operating on a CTOS operating system—we weren’t even using DOS-based machines—making it nearly impossible to communicate and share information with other companies.

How long did that period last? Surely the mass-produced operating systems soon started to become available, didn’t they?

We moved to the Wortham in 1987 and it wasn’t until 1992 that we finally made the decision to buy into industry standard systems. We got a sizeable donation of hardware—desktops and servers—from Compaq, and secured a Microsoft software licensing deal that was worth about $80,000, a huge amount in those days. We were able to get networked for the first time and that made a tremendous difference in how we could all work more
closely together. That relationship with Microsoft continues to this day through the nonprofit donation site TechSoup. I have to say that access to email and Internet connectivity were big game changers in the way we did business.

This must have been a period of incredible change—a new building, new hardware, new software, the Internet, and the whole idea of networking people together.

You don’t necessarily see it that way when you are in the thick of it, but looking back, it certainly was. I had gone from being in charge of writing code to database manager to systems manager and was then made head of IT. As we grew and the needs of the company changed, we realized that the systems we had in place were inadequate and the department was under resourced. This left the network vulnerable to failures and every morning was fraught with tension as to whether the machines and network would cope with the start of the workday. We then had the wonderful opportunity to work with the IT team at Exxon (due to Neil Chapman leading the Finance Committee) and the combination of their audit and our implementation of an IT strategic plan has meant much greater reliability and performance.

I think that the whole company has changed enormously, though—not just the IT function. I have been able to see HGO move from being a small family into a professionally run business. Although I miss the old company to a degree it is thrilling to be part of a respected organization that people from all over the world want to come and work for.

And you have really done well in Houston after heading here on a bit of a whim in your hippie van!

I certainly don’t regret it. I have settled really well and have a great life outside of the opera, with working out and looking after myself being very important. I have a couple of property investments outside of Houston that I love to visit and I love to travel. I’ve managed to get to Peru and Argentina as well as Austria, Hungary, Slovakia, and Germany in Europe, among others.

HGO has given me lots of chances to meet great people and to do many things that are important to me.
The 2016–17 HGO Studio is in full swing! Our season began with two performances of Studio Showcase, a program of opera scenes featuring all 12 Studio artists. This year’s scenes were directed by Tomer Zvulun, an accomplished stage director and general and artistic director of the Atlanta Opera. Soprano Yelena Dyachek, mezzo-soprano Zoie Reams, baritone Sol Jin, and pianist/coach Peter Walsh joined the Studio roster, and, along with our eight returning artists, their strong performances have us all looking forward to the year ahead.

This year brings another chance for the HGO Studio and HGOco to collaborate on performances of a new work, Laura Kaminsky and Mark Campbell/Kimberly Reed’s Some Light Emerges. This world premiere opera shares the story of the founding of Houston’s beloved Rothko Chapel and its effect on members of our community. Starring as Dominique de Menil is Yelena Dyachek; joining her in the cast is Zoe Reams as Cece. Along with Studio pianist/coach Geoffrey Loff and Studio Music Director Bradley Moore (who will conduct the premiere), Yelena and Zoe spent a week in September workshopping the score with the creative team. For any young artist, the chance to workshop and then perform a new work is incredibly valuable. More new operas are being written and performed, and it is essential for artists to understand how to communicate with composers and approach new music.

You’ll see a number of Studio artists on the HGO stage this fall: Faust features Sol Jin as Valentin (in his HGO main-stage debut), Megan Mikailovna Samarina as Siebel, and Ben Edquist as Wagner. Student performances of The Elixir of Love provide an outstanding opportunity for Studio artists to sing principal roles: Mane Galoyan will perform Adina, with Chris Bozeka as Nemorino, Federico De Michielis as Dr. Dulcamara, and Ben Edquist as Belcore.

Faust also provides a valuable role study experience for several of our singers. Yelena Dyachek, Yongzhao Yu, and Federico De Michielis have been studying the three leading roles. These are likely to be important roles in their careers, and studying under the leadership of HGO’s music staff and the example of the principal artists provides them with a solid foundation on which to build their own interpretations.

Our first run of this season’s Studio Recitals will take place at Rienzi on November 17 and 20 (see “Save the Dates” on the following page for details). If you haven’t been to one of our recitals before, I hope you’ll give it a try—the recitals are a special way to get to know the Studio artists (and hear some incredible music) in an intimate space. This recital will feature soprano Yelena Dyachek, mezzo-soprano Megan Mikailovna Samarina, baritone Ben Edquist, and pianist Geoffrey Loff performing songs by Benjamin Britten, Edvard Grieg, and Jake Heggie. Seating is limited, so reserve your tickets now!

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

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

Federico De Michelis, bass-baritone  
Beth Madison Fellow  

Yelena Dyachek, soprano  
Hildebrand Foundation Fellow  

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

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

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

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

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

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

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

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

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

**SAVE THE DATE**

**STUDIO RECITALS**  
Artists of the HGO Studio perform in the intimate and elegant salon at Rienzi, the decorative arts wing of the Museum of Fine Arts, Houston, at 1406 Kirby Drive. Nov. 17 (7:30 p.m.) and Nov. 20 (5 p.m.).

**CONCERT OF ARIAS**  
The final round of the annual Eleanor McCollum Competition for Young Singers—Concert of Arias—is the most important fundraiser for the HGO Studio. A champagne reception begins the festivities of this gala evening at 6 p.m., with the competition to follow at 7 p.m. After the competition, a Celebration Dinner will be held in the Grand Foyer. For information, contact Scott Ipsen at 713-546-0242 or sipsen@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.

**UNDER CONSTRUCTION**

In September, HGOco workshoped two works in development.

The HGOco commission *Some Light Emerges* was workshoped September 19–22 in a joint effort with Cincinnati Opera and the University of Cincinnati College Conservatory of Music’s Opera Fusion: New Works program. In the opera, which will premiere in Houston March 16–17, 2017, composer Laura Kaminsky and librettists Mark Campbell and Kimberly Reed weave together the storylines of five individual Houstonians who find their own personal meaning from visiting the Rothko Chapel. *Some Light Emerges* will be workshoped at HGO again in December.

Two of the roles will be sung in the premiere by first-year HGO Studio artists: soprano Yelena Dyachek will perform the role of Houston art collector and philanthropist Dominique de Menil (1908–97), who commissioned the chapel, and mezzo-soprano Zoe Reams will sing Cece, one of the visitors to the chapel. Bradley Moore, HGO’s head of music staff and music director of the HGO Studio, will conduct.

Along with *The Menil Collection in conjunction with the exhibition As Essential As Dreams: Self-Taught Art from the Collection of Stephanie and John Smither*, HGOco held a workshop and public presentation at the Menil on September 23 and 24 for *The Magnificent Pretty Boy: A Musical Work In Progress*. The piece features music and words by the Grant Wallace Band and is named for folk and outsider artist Henry Ray Clark (1936–2006), a street hustler nicknamed the Magnificent Pretty Boy. While serving time in Huntsville State Prison, Clark discovered his natural talent for visual art through the prison arts program. His colorful, extremely detailed drawings—often featuring otherworldly images and creatures—evoke a unique sensibility and artistic vision, identifying him as a true outsider artist, unaffected by the influence of mainstream culture. He was quoted as saying, “I am never imprisoned as long as I can draw.”

The workshop featured the Grant Wallace band, HGO Studio alumnus Reginald Smith Jr., and members of the HGO Orchestra.
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ROUGH NIGHT’S SLEEP?
Opera to Go! dashes into the 
community with a revival of The Princess 
and the Pea. In the 
family-friendly chamber opera, a brave princess 
faces dragons and 
ogres, but a single pea proves to be a unique 
challenge. Based on the 
classic Hans Christian 
Andersen tale, the opera features an unsteady 
prince, an overbearing 
queen, and a mountain 
of mattresses.
The Princess and the Pea

tours to area schools 
and community centers through December 16. A 
highlight of the tour was 
three free performances 
at Miller Outdoor Theatre 
in September. An 
exciting grant from The 
Houston Endowment 
made possible 30 free 
performances in the 
community, including 
one open to the public 
at The DeLuxe Theater, 
3303 Lyons Ave., on 
Saturday, November 5, 
at 10 a.m.

For more information 
please visit 
HGO.org/community-
programs.

Photo by Lynn Lane
Supporter SPOTLIGHTS

NOVUM ENERGY

Houston Grand Opera is thrilled to have Novum Energy’s generous leadership support as a Grand Underwriter of its 2016–17 season production of Gounod’s Faust.

A member of HGO’s corporate supporters since 2014, Novum Energy is a physical oil supply and trading company operating in Latin America and the Caribbean. The company delivers refined oil products such as gasoline, distillates, and fuel oil to a network of customers including refineries, power plants, storage terminals, retail stations, and more.

Novum Energy’s principals are experts in commodity trade, delivering tailor-made solutions to its customers in the areas of shipping and logistics, blending products to required specifications, and trade finance, to name just a few.

Founder and CEO Alfredo Vilas is a true opera lover and proudly serves as an HGO Trustee along with his wife, Marcia. Together, they regularly host events for HGO in their home, support our company’s special events, and share their passion for opera by hosting friends, colleagues, clients, and guests at HGO productions.

ALLYN RISLEY

Houston Grand Opera is excited to welcome Allyn Risley to the HGO Board of Directors. A longtime HGO supporter, Allyn joined the board in the 2015–16 season.

During his 32 years at ConocoPhillips, Allyn earned a reputation as an industry leader in Liquefied Natural Gas project development. In 2006, he accepted a position as vice president of global shipping for BG Group in Houston. Since retiring from the BG Group, Allyn has been busy working as chairman of GTT North America, the U.S. subsidiary of French engineering company Gaztransport & Technigaz (GTT).

Allyn first fell in love with opera when a peer from Amoco U.K. invited him to a Welsh National Opera performance of Rigoletto. “I like the theater and the symphony, but opera is the complete package with wonderful music and storytelling.”

He’s excited about the future of HGO, and is bringing his perspective to the Development Committee and the HGO Studio Committee. “I’m excited to be a part of the evolution of the company during this important strategic planning stage.”

Allyn and his wife Jill have four children and six grandchildren. Jill owns The Lagniappe Shoppe, a Houston-based dealership in French antiques. They also support Allyn’s alma mater, Kansas University, where Allyn serves on the School of Engineering advisory board. He and Jill are also subscribers to the Houston Symphony and the Alley Theater, and they are active members of Chapelwood United Methodist Church.

R. ALAN YORK AND FRANK LOZANO

HGO Trustee R. Alan York has been supporting the Opera since he was first invited to attend a performance with his friend and business associate Bert Cornelison, an HGO Board member and retired EVP and general counsel for Halliburton. After “an amazing experience,” Alan fell in love with opera and became involved with HGO immediately: first as a subscriber, then a patron, and now as an HGO Trustee.

Originally from Pasadena, Texas, and a graduate of the University of Houston Law Center, Alan is a renowned appellate lawyer serving clients throughout Texas and other states. He has twice been selected to the list of The Best Lawyers in America, has been named to the Thomson Reuters list of Top 100 Lawyers in Texas and Top 100 Lawyers in Houston, and has been selected 13 times as a Texas Super Lawyer. He is AV-rated “Preeminent” by MartindaleHubbell, its highest ranking for ethics and legal ability.

A Broadway fan, Alan has a soft spot for productions like Show Boat and Carousel. “I like them because they are different from traditional operas, and because they help HGO reach out to a different demographic, making opera accessible to people who may otherwise think of it as an intimidating art form.”

Alan is a member of the HGO Laureate Society, and he and his partner, Frank Lozano, are involved with the formation of Overture, a new organization that connects HGO to Houston’s LGBT community to break down walls and to build a love for opera. “I’m very excited about what is going to be a fantastic organization,” Alan says.
MRS. DONNA JOSEY CHAPMAN & MR. MAX C. CHAPMAN JR.

Chairmen

Houston Grand Opera, along with Mrs. Donna Josey Chapman and Mr. Max C. Chapman Jr., chairmen, sincerely thank all of the individuals and companies who supported the 2016 Opera Ball.
A CAROUSEL BALL

On April 9, HGO welcomed over 400 guests to the annual Opera Ball in the Grand Foyer of the Wortham Theater Center. Hosted by Donna Josey Chapman and Max C. Chapman Jr., the evening raised $1.5 million for HGO programs. The event theme paid tribute to HGO's spring production of Rodgers & Hammerstein's Carousel. Decor by Richard Flowers and The Events Company featured carousel chandeliers and colorful murals of carousel animals, while Jackson and Company created a decadent east coast themed menu. Guests were also treated to two dance numbers by members of HGO's production of Carousel, choreographed by Rob Ashford and Sarah O’Gleby, as well as a performance of “If I Loved You” by soprano and former HGO Studio artist Andrea Carroll.
Thank you to all of the 2016 Opera Ball Supporters!

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JUDY AND RICHARD AGEE
HGO subscribers since 2000–01, Judy and Dick are ardent believers in the power of storytelling through words and music. They partnered with the Archdiocese of Galveston-Houston Inner-City Catholic Schools to bring HGOco programs to economically disadvantaged students. Judy and Dick, the founder and chairman of Wapiti Energy LLC and Bayou Well Holdings Company LLC, are members of HGO’s Founders Council. Beyond their generous support of general operations and HGOco, they also support Concert of Arias and HGO’s main-stage productions, including last season’s 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
Janis 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
HGO is privileged to partner with BBVA Compass, a U.S. subsidiary of BBVA, a Spain-based global financial services group founded in 1857. BBVA Compass, committed to financial education, diversity, and the arts, is a lead corporate sponsor of HGO’s Ring cycle and also supports the NEXUS Initiative, HGO’s affordability program. David Powell, BBVA Compass’s co-head of the U.S. corporate and investment banking business and head of global clients and investment banking, serves on the HGO Board of Directors.

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

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 30 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.
Bobbie-Vee and Jerry have been HGO subscribers since 1979 and have generously supported HGO productions of the most beloved classics of the Italian repertoire, including Aida, La bohème, Tosca, and Madame Butterfly. The Cooneys also supported HGO’s 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 HGO Board of Directors.

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

DRS. LIZ GRIMM AND JACK ROTH
HGO subscribers since the 2013–14 season, Liz and Jack became members of the Founders Council the same season. Both committed themselves to cancer research and patient care and have contributed greatly to the work being done at The University of Texas MD Anderson Cancer Center. In addition to donating to HGO special events, Liz and Jack are generous underwriters of HGO’s Ring cycle. HGO was pleased to welcome Jack as a member of the board of directors in 2014.

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

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 Terrylyn Neale, and several members of the HGO Board of Directors. Last season, HGO was thrilled to have HGOE as the premier guarantor of Siegfried.

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

**CLAIRE LIU AND JOSEPH GREENBERG**
Claire and Joe have subscribed to HGO for many seasons and are members of HGO’s Founders Council for Artistic Excellence. Claire recently joined the HGO Board of Directors and serves on the Finance Committee. She is 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 22nd as an HGO subscriber. HGO has had the honor of her support since 2004. Past chair of the HGO Board of Directors, she currently serves on the Executive, Finance, and HGO Studio Committees, and is an active member of HGO’s Founders Council. Beth generously supports the HGO Studio, special events, and main-stage operas. Beth has been inducted into the Greater Houston Women’s Hall of Fame and serves on the University of Houston System Board of Regents.

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

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

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

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

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

**FRANCI NEELY**
Franci is among the opera’s strongest friends and advocates, having been a subscriber since the 1983–84 season and one of the first members of the Founders Council for Artistic Excellence. Franci is a member of the HGO Board of Directors and serves on the Special Events and Governance Committees. She was the inaugural chair of the HGOco Committee and generously supports HGOco initiatives as a guarantor.
faces at HGO performances, recitals, and events. From donating contemporary estate jewelry with styles ranging from antique to vintage to being Houston’s premier destination for unique, rare, and collectible art, Owners Tony Bradfield and Kevin Black are familiar with the world of opera. Owners of Opening Night 2008 and the 2014 Concert of Arias, they host annual recitals featuring HGO Studio artists and special events. The Stais have also sponsored HGO Studio, the HGO Endowment, and main-stage productions, including last season’s Prince of Players. The Petrellos also support HGOco programs for children, including the Student Performance Series and Opera to Go!

CYNTHIA AND ANTHONY PETRELLO
Cynthia and Tony are deeply committed to improving the lives of Houstonians through their support of health care and the arts. Tony is the chief executive officer of Nabors Industries, the world’s largest land-based drilling contractor. Cynthia, a community leader, currently serves on the HGO Board of Directors and Special Events Committee, and chairs the HGOco Committee. HGO is grateful for the Petrellos’ support of HGOco and the main stage, underwriting last 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.

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

TENENBAUM JEWELERS
HGO is thrilled to welcome Tenenbaum Jewelers as the preferred jeweler of Houston Grand Opera. For 40 years, Tenenbaum has been Houston’s premier destination for unique, rare, and collectible estate jewelry with styles ranging from antique to 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 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.

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.

Vinson & Elkins LLP
HGO has been privileged to have the support of international law firm Vinson & Elkins for nearly three decades. V&E is deeply committed to empowering the communities in which it serves. It has enriched the cultural vibrancy of Houston by supporting HGO through in-kind legal services and contributions to special events and main-stage productions, including last 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 chairwoman of the board of directors. 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 and Special Events Committee, and chairs the HGOco Committee. HGO is grateful for Margaret’s incredible generosity and dedication to the company, both as an individual donor and through her family’s foundation.

VINSON & ELKINS LLP
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.
Members of Houston Grand Opera’s Patrons Society support the opera at a level of $5,000 or more, thereby making possible the incredible work of HGO. Members of the Society are entitled to many benefits at the opera, including complimentary valet parking, Masterson Green Room privileges during performance intermissions, personalized ticket service, two tickets to all open dress rehearsals, Opera Guild membership, a discount on Opera Guild Boutique purchases, and more. HGO gratefully recognizes our Patrons Society members. For information on joining the Patrons Society, please call Jennifer Wijangco at 713-546-0704.
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**OCTOBER**

22, 23m, 26, 29, NOV. 4
- Performances of Donizetti’s *The Elixir of Love*. Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the Oct. 21 performance only.

21
- **Opening Night Dinner**: HGO celebrates the opening of the 2016–17 season following the performance of *The Elixir of Love*. Wortham Theater Center, Ray C. Fish Plaza. For more information, contact Clare Green at 713-546-0277 or cgreen@hgo.org.

23
- **Behind the Music**: an intimate conversation about *The Elixir of Love* immediately following the performance. Masterson Green Room. Free.

28, 30m, NOV. 5, 8, 11
- Performances of Gounod’s *Faust*. Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the Oct. 28 performance only.

30
- **Behind the Music**: an intimate conversation about *Faust* immediately following the performance. Masterson Green Room. Free.

**NOVEMBER**

1 & 3
- **Student Matinees**: HGOco hosts groups of students in grades 4–8 and their chaperones at performances of Donizetti’s *The Elixir of Love*, 10 a.m. School groups only: reserve online at HGO.org/StudentPerformances.

5
- **The Princess and the Pea**: HGOco and Opera to Go! present this work by Mary Carol Warwick and Mary Ann Pendino at The DeLuxe Theater, 10 a.m. Free. The Princess and the Pea tours through Dec. 16. To book a performance, visit HGO.org/OperaToGo or call 713-546-0231.

7
- **Ring 401**: HGO Dramaturg Paul Hopper introduces Göttterdammerung, which concludes HGO’s presentation of Wagner’s *Ring cycle* this spring. Cullen Theater, 6:30 p.m. For information, please email Ringevents@hgo.org.

9
- **High School Night**: HGOco hosts high school students and their chaperones at a full-length performance of Donizetti’s *The Elixir of Love*. School groups only. Wortham Center’s Brown Theater, 7 p.m. Visit HGO.org/StudentPerformances to reserve.

17 & 20
- **Recital at Rienzi**: Artists of the HGO Studio perform in the intimate and elegant salon at Rienzi, the decorative arts wing of MFAH, at 1406 Kirby Drive. Nov. 17 at 7:30 p.m. and Nov. 20 at 5 p.m.

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

**FEBRUARY**

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

10, 12m, 15, 17, 18
- **Performances of the Verdi Requiem**: Wortham Theater Center’s Brown Theater. Special intermission reception for members of Opening Nights for Young Professionals at the Feb. 10 performance only.

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

**MARCH**

10 & 11
- **HGO Studio in Recital**: Artists of the HGO Studio perform at the Museum of Fine Arts, Houston, Audrey Jones Beck Building, 5601 Main Street, 7:30 p.m.

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

16, 17
- **World premiere performances of Laura Kaminsky and Mark Campbell/ Kimberly Reed’s Some Light Emerges**: Venue to be announced.
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Esmeralda De Leon, Costume Coordinator
Meg Edwards, Assistant Stage Manager
Mary Elsey, Assistant Stage Manager
Zoltan Fabry, Master Propertyman *
Vince Ferraro, Assistant Master Electrician/
Lighting Board Programmer
Ed Hamala, Assistant Carpenter/Head Flyman
Eduardo Hawkins, Head Soundman *
Clair Hummel, Costume Coordinator
Nara Lesser, Costume Technician
Brant McNamara, Technical Assistant/Driver
Megan, Properties Design Director *
Melanie Mooershead, Interim Production Manager
Liz Petley, Assistant Stage Manager
Albert Pike, Master Electrician *
Mercedes Ramirez, Draper *
Evelyn Rossow, Assistant Stage Manager
Maria Luisa Salinas, Costume Technician
Logan Schoenbaechler, Assistant Technical Director
Omer Ben Seadia, Assistant Director
Dotti Staker, Wig and Makeup Department Head *
Christopher Staub, Stage Manager/
Assistant Stage Manager
Pauley Tran, Costume Technician
Myrna Valdigo, Costume Shop Supervisor *
Sean Waldron, Assistant Head of Properties
Annie Wheeler, Stage Manager/
Assistant Stage Manager *

* denotes 10 or more years of service
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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

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.
Jane Glover started out thinking she would be an oboist. But as a student at Oxford, she was so immersed in music that she also began doing some conducting—which, of all her musical activities, seemed the best fit if not the most realistic in her mind as a future profession. She remained at Oxford, ultimately earning a Ph.D., and kept on conducting. She is now the music director for Music of the Baroque (Chicago) and artistic director of opera at the Royal Academy of Music (London), and renowned worldwide.

She is author of the critically acclaimed book *Mozart’s Women* and is at work on a book about Handel. When she spoke by telephone with HGO’s Laura Chandler in August, she said she had made great progress on the Handel book while recovering from a broken arm suffered in a fall from the concert platform in Vienna during a rehearsal. Her engagement conducting Donizetti’s *The Elixir of Love* at HGO, which represents her long overdue company debut, will be her first since the mishap: “When you see me in Houston, I’m sure both arms will be waving in the right direction,” she says with a laugh.

Laura Chandler: When and how did you know you were a conductor?

Jane Glover: The first opera I ever conducted was, believe it or not, *Figaro* when I was 21 [at Oxford]. And, you know, we got away with it! We ran it for a week in the Oxford Play House, had great reviews. And it felt right in some way. After that, you couldn’t keep me off the podium, and I have to say that the *Figaro* I conducted probably taught me more than anything else in my undergraduate years.

Who encouraged you at that time?

Not many people, actually. Because, to be honest, there weren’t many women doing what I was doing. And even I thought it was quite odd to see my name on the poster in that position. But there was some sort of instinct that kept me going forward, and I’m still here.

We know that people probably pigeonhole conductors by gender, even today. But do people pigeonhole conductors by repertoire?

I think so. I started very much as a period specialist, and I did a lot of Monteverdi, Cavalli, and Handel. A lot of my earlier experiences were with period orchestras. I was, and still am—and very happy to be—categorized as a Baroque specialist, but my repertoire is very much broadened now. I conduct music of all periods, including the 21st century. I don’t often do Donizetti, so I’m delighted that Houston is very broad-minded in this and thinks I should come and conduct some Donizetti, and it’s lovely.

Tell me about your connection with composer Benjamin Britten.

I heard, almost by accident, one of the earliest performances of his *War Requiem* when I was very young indeed; I was about 12. And that got me hooked onto his music. I went a few years later and met him—I was 16. It’s often said that he was very good with young musical boys. Well, he was fantastic with this schoolgirl who knew every note of music he’d written. And he encouraged me. I then and still worship his music.

Your wonderful book *Mozart’s Women* gives such deep insight into the composer through the letters he wrote and received. Does this intimate knowledge of him affect the way you approach his music?

I learned a lot about him through devouring the letters. Having said that, I don’t think Mozart was a very autobiographical composer, with the exception of *The Abduction from the Seraglio*, which he wrote during the time he was falling in love with his wife, Constanze. I always cite the summer of 1788 as the lowest ebb for him. He had no job, he had no money, and [he and Constanze] had just lost another child. And in that summer, he wrote his last three symphonies, numbers 39, 40, and 41. Now, there’s nothing more joyful and uplifting than the finale of Mozart’s Symphony No. 41. You could never tell that this is a man on the verge of suicidal despair.

What do you enjoy about Donizetti’s music in general, and *Elixir* in particular?

Oh, it’s such fun! I think Donizetti, like Rossini, is absolutely irresistible. I absolutely love the energy of it and the wit of it. Ensemble singing is something that I adore working on with any opera, and there are so many great ensembles. [With this opera] we don’t have to bare our souls. We can have a thoroughly good time—having said that, we have to make it stylish and not clichéd; I want it to be light and not soggy—but it’s witty and light and really, really good fun. And I can’t wait.

In a review of a Music of the Baroque concert, Chicago critic Mark Thomas Ketterson wrote, “Glover’s singular ability to infuse new life into the most regularly performed pieces was telling.” How do you do that?

What an impossible question to answer! I think if we knew the answer to that question it would make us all very self-conscious. Obviously one approaches something with a great spirit of inquiry, and also with great love. I would never do a piece of music unless I was convinced at the time that this is the greatest piece of music ever written. You give it your best shot in the sense of giving it all the attention and all the seriousness that the composer and the music deserve.
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