



Texas State Opera Theatre

presents

LADY BIRD
First Lady of the Land

an opera in one act

by

Henry Mollicone and Sheldon Harnick

Directed by Samuel Mungo

Conducted by Carolyn Watson

Patti Strickel Harrison Theatre
April 28th - 30th, 2016 at 7:30 PM
May 1st, 2016 at 2:00 PM



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LADY BIRD

Henry Mollicone, Composer Sheldon Harnick, Librettist

CAST

Lady Bird Johnson, *First Lady*Ivy Cantu‡, Kimberly Sandoval†
 Lyndon B Johnson, *President* Micah Parker†, Jordan Van de Vere‡
 Young Lady Bird.....Mackenzie Bitz†, Christina Ortiz‡
 Young Lyndon B JohnsonBenjamin Ruiz‡, Bailey Turner†
 Luci Baines Johnson, *Daughter*.....Martha Hayes‡, Veronica Kokas†
 Lynda Bird Johnson, *Daughter*.....Abigail Diltz†, Haley Steinberger‡
 Three Politicians, *Announcer*Conner Scallan
 Advisors..... Esai Medina, Francis Nieves, Roger Stevens
 RednecksReese Landis, Paul Nix, Stephen Richardson
 Gospel SoloMarvin Henderson‡, De'Evin Johnson†
 Black Man.....Marvin Henderson†, De'Evin Johnson‡
 Lady in Crowd..... Mackenzie Miller

Judge Sarah Hughes.....Christina Arellano
 FBI Agent Lawrence Esai Medina
 Justice Earl WarrenStephen Richardson
 Young boy.....Ky Lee

Ensemble: Elizabeth Adams, Christina Arellano, Anna Balan, Mackenzie Bitz, Abigail Diltz, Emily Evans, Bailey Galindo, Justin Gonzales, Jay Gonzalez, Audrey Harris, Martha Hayes, Kaitlin Heeren, Marvin Henderson, Sarah Jacob, De'Evin Johnson, Veronica Kokas, Reese Landis, Karen Lara, Esai Medina, Mackenzie Miller, Francis Nieves, Paul Nix, Abraham Ortega, Christina Ortiz, Josh Peña, Caleb Rech, Rachel Reed, Stephen Richardson, Benjamin Ruiz, Conner Scallan, Elizabeth Shults, Haley Steinberger, Roger Stevens, Bailey Turner, Gabby Wall, Cassidy Wallace, Cambrey Willhelm

†Thursday and Saturday, ‡Friday and Sunday

PRODUCTION

Producer and Director Dr. Samuel Mungo
 ConductorDr. Carolyn Watson
 Principal Coach and Chorusmaster Kristin Roach
 Rehearsal PianistsDr. Eric Thompson, Karen Yong Kai Yuan
 Production Stage ManagerGabriela De la Rosa
 Assistant Stage ManagerTyler Larson
 Flyman.....Alex Isaacs
 Projections DesignerJeff Kurihara
 Projections TechnicianMaeAnn Ross
 Fight DirectorAndrew Heinrich
 Set Designer/Scenographer.....Ia Enstera
 Master Carpenter..... Beau Harris
 Lighting Design Scott Vandenberg
 Lighting Programmer Ely Gilliam
 Electricians Annalise Claudle, Amy Evans, Ethan Jones, Alexandra Thomas
 Costume Design Glenn Breed
 Assistant CostumerKaren Lara
 Makeup Designer.....Glenda Wolfe
 Wigs..... Wigboys
 Supertitles.....Jenna Quiroz

PHOTO CREDITS

Lyndon Baines Johnson Presidential Library in Austin
 Birmingham Civil Rights Institute
 LBJ Ranch
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The World Premiere of
 Lady Bird: First Lady of the Land
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 on an incredible Texas Opera!

ORCHESTRA

Violin I Ryan Coppin*, Shijun Chen, Anna Cullnane, Kate Jurek, Joseph Waukechon
 Violin II Madeline Francis, Jordan LePage, Oliver Richards, Heather Willoughby
 Viola Nabile Galvan, Xavier Garcia, James Ximenez
 Cello Joshua Adams, Regan Henrick, George McQuade
 Bass Adam Koch
 Flute Carly Burkhard, Stephanie Fisher
 Clarinet Kristian Kostadinov, Bethany Lee
 Oboe Emily Edwards
 Bassoon Katie Beavers, Liz Valvano
 Horn Daniel Keller, Meredith Shoults, Hope Talton
 Trumpet Connor Towns
 Percussion Travis Land, Eric Puente
 *Concertmaster

DIRECTOR'S NOTES

Known to the world as Lady Bird, Claudia Taylor Johnson held the titles of First Lady, first Director of Head Start, and CEO of a media empire. As leader of the Beautification Movement, she founded one of the only wildflower research programs in the world, was recipient of the Presidential Medal of Freedom and the Congressional Gold Medal and received the distinct honor of being one of five First Ladies to be featured on a US postage stamp. The grace, beauty, determination and conviction she displayed in these endeavors serve as the inspiration that fuels this opera; the opportunity to tell a part of her story through this art is a great privilege for each member of the cast and crew.

Lady Bird's legendary campaign through the racially explosive South was the first of its kind. Against a backdrop of angry mobs, a grueling schedule, even dangerous threats—she brought poise, patience and politics to the toughest crowds. A Southerner herself, Lady Bird sought to bring the concerns of the South, which were then largely neglected by the media, to the forefront. To the crowds holding signs bearing hateful and divisive messages, Lady Bird responded with action, launching a tour to dispel their betrayal, fear, and anger at the passage of the Civil Rights bill of 1964, with strength and clarity.

In his eulogy of Mrs. Johnson, author and LBJ Press Secretary Bill Moyers recalled that after a particularly difficult stop, an advance man made a call to the White House from the pay phone at the train depot, choking back tears:

“As long as I live,’ he said, in a voice breaking with emotion, ‘I will thank God I was here today, so that I can tell my children that I saw the difference courage makes.”

Researching Lady Bird Johnson's purposeful life, this iconic campaign and her enduring legacy has been an honor that we are proud to share with you tonight. Collaborating with icons of the music world, Sheldon Harnick and Henry Mollicone, on this historic project has been both humbling and joyful. As a teacher, witnessing these dedicated students grow before my eyes is a great treasure. I am blessed.

We hope the show enlightens and enriches your lives as it has ours.

PERSONNEL

Samuel Mungo (Director and Producer) is the Director of Opera Studies at Texas State University. He has been involved in opera as a director, singer, and teacher for more than 30 years, and comes to Texas State with the dedication to foster the growth of a true Music Theatre – combining the great music of beautifully sung opera together with complete dedication to character and truthfully created relationships.

In recent years at Texas State, Dr. Mungo has directed productions of *HMS Pinafore*, *Gianni Schicchi*, *Dialogues of the Carmelites*, *Die Fledermaus*, *The Magic Flute*, *The Turn of the Screw* and *Candide*. Professionally directing credits include *Die Entführung aus dem Serail* for Florida Grand Opera, *Pirates of Penzance* for Colorado Light Opera, *Trouble in Tahiti* for the Boulder Opera Project, and *Rigoletto* (Best of San Antonio 2010) and *Il Trovatore* for San Antonio Opera. His production of *Angélique* with TSOT won the National Opera Association Best Opera Production award for 2012, and TSOT received the award again in 2015 for *Speed Dating Tonight!* As a singer, he has performed with opera companies and orchestras throughout North America and around the world. Recently he has sung Jesus in Bach's *St. John's Passion* with Craig Hella Johnson and the Texas State Chorale, Sam in *Trouble in Tahiti* with Opera Piccola of San Antonio, and in recital with Faith Debow in *Enoch Arden* by Richard Strauss.

He received his Doctorate in Voice and Vocal Pedagogy from the University of Colorado at Boulder, and his Masters in Vocal Performance with honors from the New England Conservatory. He also holds an Artist's Diploma from The Boston Conservatory, and a Bachelor of Science in Communication from Illinois State University. Dr. Mungo has been on the faculty at The Actor's Studio Drama School, New York University, University of Colorado at Boulder, and the New School University in New York.



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An established conductor of international stature, Australian **Carolyn Watson** (Conductor) took the podium as the new Director of the Texas State Symphony Orchestra in the fall of 2015. Her career has already taken her from Sydney to Scotland, Germany, Israel, and the Czech Republic; and in the U.S. to Aspen, Interlochen, and Detroit.

In 2008 she conducted the Scottish Chamber Orchestra during the Orkney Conducting Course before returning home to conduct the World Youth Day Orchestra on the occasion of the Pope's arrival in Australia. In 2010 she successfully debuted with the North Czech Philharmonic Orchestra and was one of four conductors selected for Interaktion with musicians of the Berlin Philharmonic Orchestra, also working with Sir Charles Mackerras on his final two productions in this year. In 2009, Watson spent a period at the Israeli National Opera, where she assisted on a production of Carmen. Featured in a national conductor preview with the Sydney Symphony, Watson was Assistant Conductor for the inaugural Australian World Orchestra concert season in Sydney working with Simone Young in 2011, and Associate Conductor of the Tasmania Discovery Orchestra and Assistant Chorus Master of Sydney Philharmonia Choirs.

A Fellow of the American Academy of Conducting at the Aspen Music Festival and School where she studied with David Zinman, Watson was a major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Budapest. She was Musical Assistant at the Staatsoper Berlin for Infektion!, a festival of modern theatre celebrating the works of John Cage. Following a successful tenure as the inaugural Conductor-in-Residence at Sydney's Conservatorium High School from 2011-2013, she moved to the US in 2013 to serve as Orchestra Director at the renowned Interlochen Arts Academy. She has been engaged as a conductor by the Detroit Symphony Orchestra and conducted the World Youth Symphony Orchestra.

Dr. Watson is the recipient of a number of prestigious national and international awards for young conductors, including the 2013 Brian Stacey Award for emerging Australian conductors, the coveted Sir Charles Mackerras Conducting Prize via the Australian Music Foundation in London, the Opera Foundation Australia's Bayreuth Opera Award and Berlin New Music Opera Award, and the Nelly Apt Conducting Scholarship. She is the beneficiary of support from the American Australian Association's Dame Joan Sutherland Fund and a Sheila Pryor Study Grant from the Australian Opera Auditions Committee. In 2013-14 she held a Dome Centenary Fellowship from the State Library of Victoria and was a 2012 Churchill Fellow. She holds a PhD in Performance (Conducting) from the University of Sydney.

A native of San Antonio, **Kristin Roach** (Principal Coach and Chorusmaster) is in demand across the nation as a pianist, organist, vocal coach, and conductor. In performances that encompass twenty states, Canada, Japan, and the former Soviet Union, she has collaborated with many of the world's finest artists including Renée Fleming, Denyce Graves, Jerry Hadley, and Rosalind Elias. She has prepared productions for the San Francisco Opera, San Diego Opera, Tulsa Opera, San Antonio Opera, San Antonio Symphony, Brevard Music Institute, Aspen Music Festival, Breckenridge Music Institute, Opera Theatre of Rochester, Eastman Opera Theater, Buffalo Opera Unlimited, Texas Tech University, and Texas Lutheran University. Conducting credits include *La Bohème*, Liszt's *Christus*, and the Artpace choral world premiere of *Gold Space City of God*. She is currently the Music Director of Opera Piccola of San Antonio and on the opera faculty at Texas State University.

Reviews of Kristin's performances with South Texas musicians include phrases like "revelatory" and "infectious high-spirits." She has appeared as piano soloist with the San Antonio Symphony, Mid-Texas Symphony, San Antonio Wind Symphony, and Eastman Philharmonia, and as chamber musician with Camerata San Antonio, Chamber Music Amarillo, Olmos Ensemble, Musical Offerings, and Cactus Pear Music Festival. She has toured Europe with the Children's Chorus of San Antonio and St. Mark's Episcopal Church, performing on the historic organs of the Cathedral of Notre Dame, the Church of the Madeleine, Ely Cathedral, Bristol Cathedral and York University. Her recordings include the Trinity Jazz Project, a self-produced collection of her original arrangements of hymn tunes, and classical works with the New World Symphony for Decca Records and with the Eastman Wind Ensemble for Sony Classical Records. Her recording of chamber works by Miguel del Aguila with Camerata San Antonio, *Salon Buenos Aires*, has been nominated for two Latin Grammy® awards.

Ms. Roach maintains a private coaching studio, whose members include performers with numerous opera companies and apprentice programs, university faculty and students, chamber music groups, and church musicians. She received her education at the Eastman School of Music, earning a Bachelor of Music in Applied Music (Piano), a Performer's Certificate in Piano, and a Master of Music in Piano Performance/Literature and Piano Accompanying/Chamber Music.

A native of San Antonio, **Eric Thompson** (Rehearsal Accompanist) began his music studies at the age of 7, taking piano lessons with Thelma Gonzalez for several years. At the age of 14, Eric began taking piano lessons with his future UTSA piano professor, Dr. Janice K. Hodges. He completed his Bachelor of Music degree from The University of Texas at San Antonio with Valeri Grokhovski. While working in the San Antonio area as a collaborative and solo pianist, he earned his Master's and Doctoral degrees from The University of Texas at Austin, where he studied with Gregory Allen. He has participated in master classes with such notable musicians as Maurice Hinson, William Doppmann, Alexander Toradze, Philippe Entremont, Jeffrey Swann and the renowned critic and author, Harold Schonberg. Dr. Thompson has appeared as a soloist with the San Antonio Symphony, Brazos Valley Symphony, Mid-Texas Symphony, University of Texas Orchestra, and Austin Civic Orchestra. He has worked in the San Antonio area as a freelance pianist for more than 20 years. He spent many years as an accompanist for the San Antonio Boys Choir, San Antonio Choral Society, and St. Brigid's Catholic Church. Dr. Thompson has been employed as the Staff Accompanist at Texas State University since 2006, where his duties include playing for the choirs, opera theater, and various student degree recitals throughout the year. He is also pianist and director of the Traditional Choir at Our Lady of Perpetual Help Catholic Church in Selma, Texas, where he has been employed since 2000. Dr. Eric Thompson currently resides in New Braunfels with his wife, Valerie, and their two daughters.

Scott Vandenberg (Lighting Designer) - Scott joined the staff of Texas State University as the Lighting Supervisor for the Performing Arts Center in 2014. Previously, Scott was on staff at Florida State University as the Lighting Supervisor for the School of Theatre, after serving six years at Ruby Diamond Auditorium for the College of Music at FSU. He received his BA in Theatre Arts from SUNY at Stony Brook in 1994 and his MFA in Technical Production from FSU in 2015. Scott is the Resident Lighting Designer for Texas State Opera Theatre and Mergé Dance Company. In addition to his work with those two companies for the past two seasons, his recent lighting design credits include *Titanic* for McCallum Fine Arts

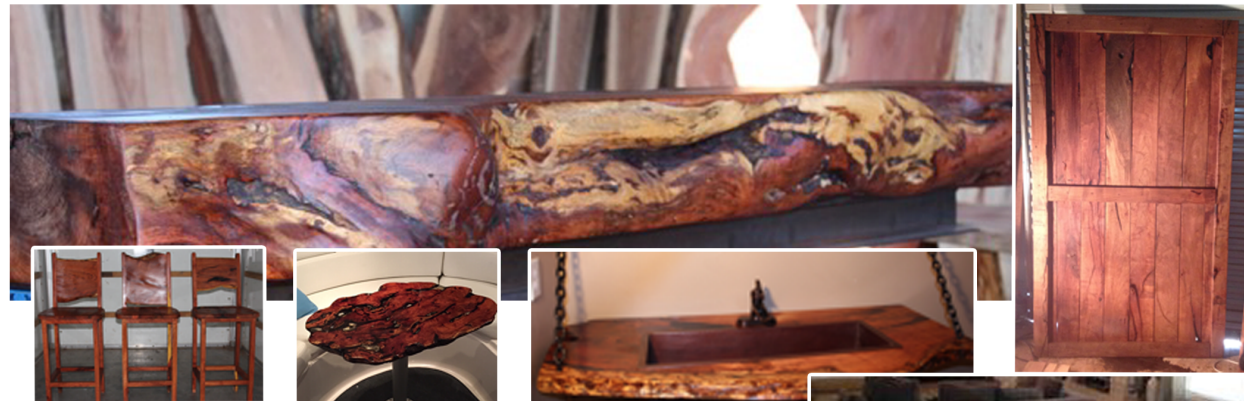
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Academy in Austin, *Man of La Mancha*, *South Pacific*, *Kiss Me, Kate*, *Camelot*, *Carousel*, *If You Give A Mouse A Cookie*, *The Seagull*, *Jesus Christ Superstar*, *Speed The Plow*, *Winnie-The-Pooh* and *The Love of The Nightingale* for the School of Theatre at FSU, *Beauty and The Beast* for The Tallahassee Ballet, *Hairspray!*, *The Wizard of Oz* and *Once Upon A Mattress* (co-designed with his wife, Kristin) for Quincy Music Theatre, *Les Miserables* and *Sweeney Todd* for Leon High Performing Arts and *The Who's Tommy* for Lincoln High School.

Karen Yong Kai Yuan (Rehearsal Accompanist) was born in Malaysia and began her piano lesson at the age of three with her mother, Mdm. Susie Hii, followed by degree studies with Kim Bo-Kyung at the University of Malaya. She graduated with first class honors for her Bachelor of Performing Arts (Music). She has obtained LTCL and ATCL with distinction, awarded as "Outstanding Achiever" from Trinity Guildhall, London. She often participates in master classes with notable musicians and has received numerous prizes in many piano competitions including the Ananda Sukarlan Award (ASA) International Piano Competition in Indonesia, Young Person's Piano Competition in Malaysia, Asia International Piano Academy and Festival (AIPAF) in Korea, 1st Trinity Guildhall Sarawak Piano Competition, and Sin Chew Sarawak Piano Competition. Karen has made numerous national and international appearances as a solo pianist including performances with the ASA Symphony Orchestra in Indonesia. Her solo engagements have presented her in Germany, Korea, and Malaysia. She also premiered work by Thomas Mann in NACUSA conference. Currently, she is studying to obtain her Master of Music degree in Piano Performance at Texas State University under the tutelage of Jason Kwak and works closely with the opera program as a graduate assistant accompanist.

Gabriela De La Rosa (Production Stage Manager) is a junior Performance & Production major with an emphasis in Stage Management in the Texas State University Department of Theatre and Dance. Her most recent productions include *Medea*, *Mothers & Sons*, and *Evita*. Lady Bird is her first opera production, but she certainly hopes it is not her last. At the Kennedy Center American College Theater Festival which covers a five-state area, she placed second in the Stage Management Fellowship. Outside of academia, she has worked with such professional companies as the Long Center of the Performing Arts, the Zach Theatre, and the Austin Shakespeare Company. She would like to extend a special thanks to her unbelievably supportive parents, Shannon Richey, and Samuel Mungo for giving her this opportunity. Enjoy the show!

Tyler Larson (Assistant Stage Manager) is a senior Stage Management student at Texas State University finishing his BFA degree. Some of his past credits include Production Stage Manager engagements for *The 25th Annual Putnam County Spelling Bee*, *iMerge* Dance Concert, *A View From The Bridge*, and *Snake Oil*; and his Assistant Stage Manager work includes *A Behanding in Spokane*, *Water by the Spoonful*, and The Greater Austin High School Musical Theatre Awards. In demand for his skills, he has worked out of the academic arena in multiple theatres in Austin and with several companies across Texas. Graduating this year, he will be heading to the University of California San Diego to complete his MFA degree.

CAST

Elizabeth Adams (Ensemble) is a student of Ron Ulen's and is a sophomore Vocal Performance major at Texas State University. She is a past recipient of the Nashville Symphony's Thor Johnson Scholarship

where she placed first in the vocal division and a 2016 recipient of the Old Settlers Music Festival Scholarship. She will be studying with the JMU German Opera Experience in Freiberg, Germany this summer where she will be performing in Suppe's *Zehn Mädchen und kein Mann* and the Schubert Lieder program. This summer, Elizabeth will also be making her Mainstage debut as 1st Spirit in Mozart's *Die Zauberflöte* at LandesBühnen Sachsen in Dresden, Germany.

Christina Arellano (Ensemble) is a soprano and a Music Education major with an emphasis in voice. She studies voice with Cheryl Parrish and is a proud member of the Alpha Pi chapter of Mu Phi Epsilon. *Lady Bird* is her operatic debut with Texas State Opera Theatre.

Anna Balan (Ensemble) is a freshman from Baltimore, MD obtaining a Vocal Performance degree. She has been on stage as Susan in *Narnia: The Musical* and more recently in *Once on This Island*. She has worked with the Washington National Balalaika Orchestra and participated in the Golden Voices America competition at Carnegie Hall. She studies with Ron Ulen.

Mackenzie Bitz (Young Lady Bird) is a sophomore soprano who studies with Ron Ulen. In the Fall of 2015, she earned 2nd place in her division at the Texoma Region competition of NATS and performed as a semifinalist in the Aria-Concerto competition at Texas State University. Her previous roles include Christine Daaé in *The Phantom of the Opera*, Cosette in *Les Misérables*, and an ensemble member in Texas State Opera Theatre's production of *HMS Pinafore*. This is Mackenzie's first leading role at Texas State.

Ivy Cantu (Lady Bird) is a Vocal Performance major at Texas State University and studies with Soon Cho. Her operatic roles performed are as the Reporter in *Ruffled Flourishes* (world premiere), Venus/Juno in *Orpheus in the Underworld*, the Squirrel in *L'enfant et les Sortilèges*, and a soloist in *Howl* (world premiere). She also placed first place at Greater Houston NATS in her division (2015).

Mezzo-soprano **Abigail Diltz** (Lynda Johnson) is an elementary music teacher pursuing her graduate degree in Vocal Performance at Texas State University, studying voice with Brigitte Bellini. Her most recent operatic engagements include *Little Buttercup* in Texas State Opera Theatre's 2015 production of *HMS Pinafore*, various characters in scenes from *Speed Dating Tonight!* at the 2016 National Opera Association Convention in Indianapolis, and chorus in Austin Opera's productions of *Don Giovanni* and *Roméo et Juliette*. Previous roles include Nerine in Charpentier's *Médée* with Opera Nova in Santa Ana, Costa Rica and Miss Benson in Grove City College's production of Gershwin's *Of Thee I Sing*.

Emily Evans (Ensemble) is a Music Education major in her junior year of studies at Texas State University. An ensemble member, this is her first time in an opera production. She studies under the guidance of Oliver Worthington. Emily serves as the current president of Sigma Alpha Iota – Theta Omega chapter.

Bailey Galindo (Ensemble) is a mezzo-soprano from Bedford, Texas pursuing a degree in Vocal Performance. She is a sophomore studying with Brigitte Bellini. A transfer student from Oklahoma City University, this is her first performance with Texas State Opera Theatre.

Justin Gonzales (Ensemble) is a sophomore at Texas State University pursuing an undergraduate degree in Music Studies with a vocal concentration. He studies voice with Brigitte Bellini as a tenor and is



a member of the Texas State University Singers. Although this is his Texas State debut, his past musical theatre performances include *Bye Bye Birdie* and *Miracle on 34th Street* with the New Braunfels Theatre Company.

Jay Gonzalez (Ensemble) is a music studies major at Texas State University with the goal of receiving all-level teacher certification. Jay's goal once he finishes college is to be able to teach people musical self-expression through choral music. Jay studies with Oliver Worthington. He has served on the executive board for the student ACDA chapter for two years and is an active member of the Phi Mu Alpha Sinfonia Fraternity of America. He was most recently seen on stage in the production of *HMS Pinafore*.

Audrey Harris (Ensemble) is a soprano from College Station, Texas pursuing a degree in Vocal Performance. She was last seen on stage as Chava in *Fiddler on the Roof* and doing trio work in Bach's *Magnificat*. A sophomore, she studies under the tutelage of Soon Cho. *Lady Bird* is her first appearance with Texas State Opera Theatre.

Martha Rose Hayes (Luci Johnson) is a freshman from Denison, Texas. A Vocal Performance major, she is studying with Cheryl Parrish. *Lady Bird* is her first fully scaled opera production. Ms. Hayes has previously been in productions as Lily in *The Secret Garden*, Oscar in *Un ballo in maschera*, and in the ensemble for *Dido and Aeneas* and *L'elisir d'amore* with the Washington National Opera Summer Opera Institute. This summer, Ms. Hayes will study at the Amalfi Coast Summer Festival vocal program in Italy.

Kaitlin Heeren (Ensemble) is a soprano working towards a degree in Music Education. She studies voice with Brigitte Bellini and plays the flute. She was the principal flutist in the orchestra for productions of Rodger and Hammerstein's *Cinderella* and *The Sound of Music*. She was in the chorus for the production of *HMS Pinafore* in Fall 2015.

Marvin Henderson (Black Man) is a tenor from Houston, Texas pursuing a BA in Theater Directing with minors in Music and Psychology. Marvin has previously performed as Ralph Rackstraw in *HMS Pinafore*, The Waiter in Michael Ching and Dean Anthony's *Speed Dating Tonight!*, Thierry in *Dialogues of the Carmelites*, a chorus member in *Don Giovanni*, and has served as the stage manager in the production of *Gianni Schicchi* and *Buoso's Ghost*. Apart from his involvement in opera, Marvin has directed the Rougues & Renegades 24-hour play festival and is a member of the Texas State University Singers.

Sarah Jacob (Ensemble), soprano, is a native of San Antonio, Texas. She is pursuing a Vocal Performance Degree with a minor in Business Administration and studies voice with Oliver Worthington. She is currently Vice President of Mu Phi Epsilon, International Music Fraternity and is a member of the Texas State University Singers. This is Ms. Jacob's third production with Texas State Opera Theatre as she has performed the role of Nella in *Gianni Schicchi* and *Buoso's Ghost* and was an ensemble member in last fall's production of *HMS Pinafore*. She also sang in the composer preview of *Lady Bird* last semester.

Baritone, **De'Evin J Johnson** (Black Man) from Dallas, TX, is currently a junior at Texas State University pursuing a Bachelor of Music Studies degree. As a finalist in the 2014 and 2015 sophomore and junior divisions of the NATS Texoma Region Auditions, De'Evin studies voice with Oliver Worthington. Prepared roles include Simone in *Gianni*

Schicchi, and he was most recently seen as a Sailor in the Fall 2015 production of *HMS Pinafore*. De'Evin serves as Vice President of the Texas State ACDA Student Chapter, executive board member of Mu Phi Epsilon, and is a member of the Texas State Chorale. This June, De'Evin will travel to England as a participant in the Cornish-American Song Institute where he will partake in intensive studies and masterclasses at the famed colleges of Oxford University. This is De'Evin's third production with the Texas State Opera Theatre program.

Veronica Kokas (Luci Johnson), soprano, is a senior Vocal Performance major at Texas State University. A student of Oliver Worthington, she has previously been seen in *HMS Pinafore*, *Speed Dating Tonight!*, and *Dialogues of the Carmelites*. She has been a finalist at both Texoma NATS auditions and the South Texas NATS competition. Additionally, she has coached with Margo Garrett and Laura Claycomb. This summer, she will be attending the Opera Viva program in Verona, Italy. Graduating this year, she will be attending George Mason University in the fall, pursuing a master's degree in Vocal Performance.

Tenor, **Reese Landis** (Redneck) from Boerne, TX, is currently a freshman at Texas State University pursuing a degree in Music Education. Reese studies voice with Oliver Worthington. He was a semi-finalist at the 2015 NATS Texoma Region Auditions and is a member of the Texas State Chorale. On stage, he has most recently been seen as Bert in *Mary Poppins*, Schroeder in *You're a Good Man, Charlie Brown*, and Daniel in *Once on This Island*. *Lady Bird* is Reese's first production with the Texas State Opera Theatre program.

Karen Lara (Ensemble) is a senior at Texas State University majoring in Music and minoring in Theater. At Texas State, she has studied under the tutelage of Brigitte Bellini as a mezzo-soprano. This is her second show with the Texas State Opera Theatre, the first being last semester's production of *HMS Pinafore*. Prior to her work with TSOT, she performed at the Harbor Playhouse in Corpus Christi, TX in their productions of *Legally Blonde: The Musical*, *Shrek: The Musical*, *Evil Dead: The Musical*, and *One Flew Over the Cuckoo's Nest*.

Esai Medina (LBJ Advisor) is a freshman baritone from San Marcos, Texas. Esai is currently pursuing a bachelor's degree in Vocal Performance at Texas State University where he studies voice with Brigitte Bellini. A proud member of the Texas State University Singers, he also studies under the direction of Jonathan Babcock. Recent productions he participated in include *Little Shop of Horrors*, *The Insanity of Mary Girard*, and Marcellus Washburn in *The Music Man*. This is his Texas State Opera Theatre debut.

Mackenzie Miller (Lady in Crowd) is currently a junior Vocal Performance major at Texas State University and is performing in her second operatic production with the Texas State Opera Theatre. She is currently studying voice with Soon Cho. A transfer student from San Antonio, she has also had the exciting opportunity to work with the South Texas Lyric Opera in productions such as *Amahl and the Night Visitors*, *La bohème* and *Pagliacci*.

This is **Francis Nieves's** (LBJ Advisor) third performance in the Opera Theatre program after making his debut as Buoso's dead body in *Gianni Schicchi* and performing as a Sailor in *HMS Pinafore*. Before working with Texas State Opera Theatre, he worked on stage as Danny Zuko in *Grease* and Javert in *Les misérables*. A tenor, he studies with Brigitte Bellini and is majoring in Music Education. He has also performed in the



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past two Homecoming Talent Shows at Texas State University playing guitar for Equilibrium, winning first place, and for "B&" winning second place.

Paul Nix (Redneck) is a sophomore Vocal Music Education major studying with Brigitte Bellini at Texas State University, seeking to teach privately after college. In the past year he has played Spinelloccio and Pinellino in *Gianni Schicchi* and a Friar in *Buoso's Ghost*. He also did ensemble work in TSOT's 2015 production of *HMS Pinafore*. In the past semester he was in the ensemble for the composer preview of *Lady Bird* and is very excited to be a member of such a great cast and program.

Abe Ortega (Ensemble) began his undergraduate music studies at San Antonio College, one of the Alamo Colleges in Texas, receiving an Associate of Arts in piano in 2011. Currently, he is pursuing an undergraduate degree in Vocal Performance at Texas State University, studying with Oliver Worthington. In the past, Abe has performed in several of South Texas Lyric Opera's productions, including *Pagliacci*, *Amahl and the Night Visitors*, and *Elijah*. In addition to a degree in Vocal Performance, Abe wishes to attain teacher certification in music in the future.

Soprano **Christina Ortiz** (Young Lady Bird) is a senior Music Education major at Texas State University and a proud member of the Alpha Pi chapter of Mu Phi Epsilon, ACDA, and Texas State Chorale. Christina



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made her opera debut last fall as Josephine in *HMS Pinafore* with Texas State Opera Theatre. She studies voice with Cheryl Parrish.

Baritone, **Micah Parker** (President Johnson), from Bremerton, Washington, completed his Bachelor of Music studies in Vocal Performance at Central Washington University. He is now working on his Master of Music degree in Vocal Performance at Texas State University. During his time in school he performed such roles as Dandini in *La Cenerentola*, the four antagonists in *Les Contes d'Hoffmann*, Grandpa Moss in *The Tender Land*, Fredrik in *A Little Night Music*, the title role of *Gianni Schicchi*, and most recently – Captain Corcoran in *HMS Pinafore*. He has also played principal roles in Rogers and Hammerstein's *Carousel* and *The King and I*. His solo work includes appearances with the Yakima, Wenatchee, and Bremerton Symphony Orchestras, and he participated as a soloist in the Concert Celebration of Alan Hovhaness's 100th birthday at Benaroya Hall.

Outside of academia he performed the role of Colline in a joint production of *La bohème* produced by Vespertine Opera and Spielplatz Opera, and worked again with Vespertine Opera for their US premiere of Britten's two-piano adaptation of Poulenc's first opera- *Les Mamelles de Tirésias*. He regularly recitals in academic and professional settings, particularly enjoying work with younger generations; his penchant for outreach has led him to work with Northwest Opera in Schools, Etc., several community colleges, and numerous high schools in an effort

to showcase opera as an art form. His latest engagements include co-directing Gilbert and Sullivan's *Patience*, performing the role of Escamillo in *Carmen*, and performing solos in Beethoven's *Symphony No. 9*, Bernstein's *Gloria*, and Fauré's *Requiem*. He currently studies voice with Oliver Worthington.

Joshua Peña (Ensemble) is making his debut in this production of *Lady Bird: The First Lady of the Land*. He began his undergraduate degree at Brazosport College in Lake Jackson, Texas and transferred to Texas State University. Currently, he is pursuing a degree in Vocal Performance, studying voice with Oliver Worthington.

Caleb Rech (Ensemble) is a countertenor from Austin, Texas pursuing a degree in Vocal Performance with a minor in Theatre. He was last seen on stage as Kurt in *The Sound of Music* and as a featured soloist in Fauré's *Requiem*. A sophomore studying voice with Brigitte Bellini, this is his first appearance with Texas State Opera Theatre.

Rachel Reed (Ensemble) is a freshman at Texas State University as a Music Education major. This is her first performance with the Opera Theatre program as chorus member in this world premiere. She is involved as a member of the Texas State Women's Choir and studies voice with Soon Cho.

Stephen Richardson (Redneck) is a baritone sophomore majoring in Music Education and is partaking in his first opera. He is currently in his fourth semester of studying voice with Brigitte Bellini. In May of 2015, he traveled to China to perform the Mozart *Requiem* as a member of the Texas State Symphonic Choir in collaboration with the Shanghai Symphonic Orchestra. Stephen has been a collegiate member of Phi Mu Alpha Sinfonia Fraternity since the spring of 2015.

Benjamin A Ruiz (Young LBJ) is a tenor from Harlingen, Texas, and as a freshman is pursuing a bachelor's degree in Vocal Performance at Texas State University. He was most recently seen on stage as the Phantom in *The Phantom of the Opera*. He is a proud member of the Texas State University Singers, under the direction of Jonathan Babcock. Studying voice with Ron Ulen, this is his Texas State Opera Theatre debut.

Soprano, **Kimberly Sandoval** (Lady Bird), is from McAllen, Texas and is currently finishing her graduate studies at Texas State University in Vocal Performance. In addition to Lady Bird, she has performed such roles as Mother Marie from *Dialogues of the Carmelites* and Dater 17 (Checklist) from *Speed Dating Tonight!* She also performed Third Lady from *Magic Flute* with Spotlight On Opera during their 2015 season. She has also been involved with several scenes productions performing Augusta from *The Ballad of Baby Doe* and the Countess from *Le nozze di Figaro*. Ms. Sandoval has also performed exceedingly well in competitions both on campus and off, placing or winning such competitions as the School of Music's Concerto Competition, NATS regional auditions, and scholarship competitions.

As an active member of the campus community, Ms. Sandoval is involved in the music fraternity, Mu Phi Epsilon, where she has held several office positions. Branching outside opera, she also continues to work with the Texas State Chorale, where she sings as a member and as a soloist – performing works such as Bach's *Magnificat* and Bernstein's *Songfest* – working in conjunction with Texas State University's biannual Art Song Symposium. She continues to work as a clinician and adjudicator at local and regional choir festivals and stays active as a mentor working with

young choirs and vocalists at Texas State Choir Camp and other festivals such as the Tejada All-Star festival. Aspiring to perform professionally in the future and to teach at the university level, Ms. Sandoval will graduate in the Spring of 2017 and hopes to then pursue her DMA. She currently studies voice with Ron Ulen.

Baritone, **Conner Scallan** (Official on Train), is a north Texas native and a junior Vocal Performance major in the studio of Brigitte Bellini. *Lady Bird* is Conner's fifth opera at Texas State University. He was last seen as Sir Joseph Porter in *HMS Pinafore*. Previous credits include *Gianni Schicchi*, *Speed Dating Tonight!*, *Dialogues of the Carmelites*, *Legally Blonde the Musical*, *Crazy For You*, and *Les Miserables*.

Elizabeth Shults (Ensemble), mezzo-soprano, is a junior at Texas State University. She is currently a Music Education major with choral concentration. She studies voice with Cary Michaels, and she is an active member of the Theta Omega Chapter of Sigma Alpha Iota. She has previously performed in *HMS Pinafore*.

Mezzo-soprano, **Haley Steinberger** (Lynda Johnson), is a graduate student in Vocal Performance in the studio of Soon Cho. A native of Eugene, Oregon, she received her Bachelor's Degree in Music Education from University of Oregon, where she served as Music Director of the nationally-acclaimed women's cappella group, *Divisi*. In addition, she has guest-directed numerous ensembles, maintained an active voice studio, and currently teaches an undergraduate course in vocal technique at Texas State. Ms. Steinberger has performed professionally at the Konzerthaus Berlin and was most recently seen on the opera stage in Texas State's productions of *HMS Pinafore*, *Gianni Schicchi*, *Buoso's Ghost*, and *Speed Dating Tonight!* Previous performances also include *Commedia dell'Arte* with University of Oregon Opera Theatre. In Summer 2016, she will participate as a fellow in the CoOPERATIVE Program at Westminster Choir College.

Roger Stevens (LBJ Advisor) is a senior instrumentalist studying Music Education. A brass player by trade, he began singing in the fall of 2015 as a bass. In his time at Texas State University, he has performed with every major ensemble offered here, including the Texas State Symphonic Choir's recent tour of China last summer. Roger has performed in the last three Texas State operas, first as Simone in *Gianni Schicchi*, then as Bob Beckett in *HMS Pinafore*, and now as a presidential advisor in *Lady Bird*. This is his first year studying voice with Samuel Mungo.

Tenor, **Bailey Turner** (Young LBJ), is pursuing his Bachelor of Music degree in Vocal Performance at Texas State University under the tutelage of Soon Cho. Operatic performances include Le petit vieillard in *L'enfant et les sortilèges*, Ralph Rackstraw in *HMS Pinafore*, Cupid in *Orpheus in the Underworld*, the Sailor in *Dido and Aeneas* as well as Reporter in the world premiere opera *Ruffled Flourishes*. Turner has sung as a soloist in multiple concerts including: Beethoven's *Choral Symphony*, Mozart's *Coronation Mass*, Bach's *Magnificat* and John Trails *Phases* (a world premiere in London), as well as *Katun* (world premiere- oratorio) for the President of Mexico. Turner has been awarded 1st place in his division at Texoma NATS, and 1st in collegiate opera scenes from the National Opera Association.

Baritone **Jordan Van de Vere** (President Johnson) is a Vocal Performance student at Texas State University, and a student of Soon Cho. Jordan has enjoyed performing in several operas at Texas State, of which his notable roles include the title role in *Gianni Schicchi* and the same character in



Michael Ching's *Buoso's Ghost*, Dick Deadeye in *HMS Pinafore*, Captain De Vaca in Henry Mollicone's *Children of the Sun*, The Jailer in *Dialogues of the Carmelites*, and The Bartender in Michael Ching's *Speed Dating Tonight!* Outside of his performances at school, Jordan has performed the roles of Betto and Spinelloccio in *Gianni Schicchi* with the Amalfi Coast Music and Arts Festival and Peter in Humperdinck's *Hansel and Gretel* with Spotlight on Opera. In addition, Jordan just presented Ralph Vaughan William's *Five Mystical Songs* with the Texas State Chorale and Trombone Ensemble in April.

Soprano **Gabrielle Wall** (Ensemble) is a sophomore Vocal Performance major from Angleton, TX. She studies under the direction of Cary Michaels at Texas State University. This is her first production with Texas State Opera Theatre. She is a member of the Alpha Pi chapter of Mu Phi Epsilon and participates in many service projects serving music throughout the year.

Cassidy Wallace (Ensemble) is a freshman Vocal Performance major at Texas State University and a native of San Marcos. She studies voice with Brigitte Bellini. She has appeared on stage twice previously in *Amahl and the Night Visitors*. *Lady Bird* is her first performance with Texas State Opera Theatre.

Cambrey Wilhelm (Ensemble) is a junior Voice Performance major at Texas State University studying with Oliver Worthington. She has previously appeared in Texas State Opera Theatre's productions of *Dialogues of the Carmelites* as Sister Martha, *Speed Dating Tonight!* as Pat the Bassoonist, and *HMS Pinafore* as Little Buttercup.

CREATORS

From 1985 to the present, as a resident of San Jose California, **Henry Mollicone** (Composer) has worked actively as a free-lance conductor of opera, symphonic, and new music, while holding various university teaching posts. Music composed during this period include the operas *HOTEL EDEN* (premiered at Opera San Jose, and later produced in New York and Baltimore), and *COYOTE TALES* (premiering at Lyric Opera of Kansas City with a subsequent production at Oberlin Conservatory), several orchestral works, songs, cantatas, and chamber works, and the music for the Studs Terkel musical *LEGACY* (with composer Jeff Langley), and lyrics by Ronnie Gilbert (The Weavers). His one-act operas have received several productions during this period, often with the composer as music director/conductor. He has also been a Woodrow Wilson Visiting Fellow from 1997, and has been on various panels and on-site visits for The National Endowment for the Arts. Mr. Mollicone and librettist William Luce completed a new opera, *GABRIEL'S DAUGHTER*, commissioned by the Central City Opera, premiered in July, 2003. Mr. Mollicone composed *BEATITUDE MASS* (mass for the homeless), with Latin texts and additional English texts by William Luce, based upon interviews with homeless people in California, for the San Jose Symphonic Choir. More recent commissioned works include three large choral pieces: *MISA DE LOS INMIGRANTES* (mass for the immigrants) for the S.J. Symphonic Choir, *A SONG FOR OUR PLANET* (celebrating the earth) for Seattle First Baptist Church and Plymouth Church in Seattle, and *ALL GOD'S CHILDREN* for Vancouver Singers USA. New piano works include *LA CENERENTOLA: FANTASY FOR PIANO*, *FIVE BAGATELLES*, and *MISTERIA*. The opera *CHILDREN OF THE SUN* was commissioned by Notre Dame de Namur University (piano and voices) and the University of Texas San Marcos (small orchestra version).

In addition, for the San Jose Chamber Orchestra and Quartet San Francisco, Mr. Mollicone composed *FANTASIA NOSTALGICA*, and most recently for a benefit concert, a new song cycle, *SUENOS DE ESPERANZA*, which consists of four songs with texts based upon true stories of four Mexican immigrants and their experiences in crossing the border to California. A feature documentary film was released by NEWPORT CLASSIC LTD in 2013: *THE FACE ON THE BARROOM FLOOR: THE POEM, THE PLACE, THE OPERA*, largely based upon the 26 minute opera which played each summer in Central City, Co. for 33 consecutive seasons.

Between 1976 and 1985, Mr. Mollicone worked as a free-lance composer, conductor, and pianist while a resident of Los Angeles. He composed the one-act opera *THE FACE ON THE BARROOM FLOOR* in 1978 for the Central City Opera, and it has been produced there annually from 1978 to the present; the work, which has received numerous productions in America, and productions in The Netherlands, Germany, and at the Edinboro Festival, is also produced produced at the Utah Festival Opera (since 1999). Other works composed during this period include the one-act operas *STARBIRD* (for The Houston Grand Opera's Texas Opera Theater), *EMPEROR NORTON* (for San Francisco Opera's Brown Bag Program), and *THE MASK OF EVIL* (for the Minnesota Opera). Both *STARBIRD* and *EMPEROR NORTON* have received several productions. (The New York premiere of *NORTON* will occur in November, 2014 at Chelsea Opera in Manhattan.) During this period (1976-1985), Mr. Mollicone also worked as an orchestrator and composer for film and television, as a studio pianist, and as conductor for productions at over a dozen American Opera companies including Baltimore Opera, Portland Opera, Central City Opera, and The Lake George Opera Festival.

Upon graduating from the New England Conservatory with an M.M. in composition in 1971, Mr. Mollicone took a position as an assistant conductor with the New York City Opera, remaining there until 1975, when he became a musical assistant on the Bernstein-Lerner musical *1600 PENNSYLVANIA AVENUE*. In this position, he worked with Leonard Bernstein on some of the dance music in the show. While in New York, he composed the score to the feature film, *THE PREMONITION*, starring Richard Lynch, Sharon Farrell, and Jeff Cory.

As a composer, conductor, and accompanist, Mr. Mollicone has worked with actors Jean Stapleton, David Ogden Stiers, Angela Lansbury, and Charles Nelson Reilly; writers William Luce and Sheldon Harnick; singers Frederica Von Stade, Erie Mills, Beverly Sills, and Maria Spacagna; and conductors Leonard Bernstein, Joann Falletta, Julius Rudel, Williann Steinberg, Arthur Fiedler, Newton Wayland, and David Effron.

A graduate of the New England Conservatory of Music (B.M. in composition and piano, M.M. in composition), Henry Mollicone did additional graduate study in music at Brandeis University, and has attended the Berkshire Music Center at Tanglewood for two summers. He studied composition with Donald Martino, Gunther Schuller, Daniel Pinkham, Seymour Shifrin, and Ron Nelson, piano with Robert Helps, Miklos Schwalb, and Ivan Waldbauer, orchestration with David Del Tredici.

Teaching experience includes part-time positions at Los Angeles Community College, a full-time position as artist-in-residence (as recipient of the Frank Sinatra Chair) at Santa Clara University. He is presently an adjunct lecturer at Gavilan College and Notre Dame de Namur University. At Santa Clara University, Mr. Mollicone's duties included building and conducting the university orchestra, composing music for several plays, conducting productions of musicals, and teaching classes. In addition to music theory, orchestration and conducting, he created several new

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classes: The Romance of Italian Opera, The History of American Popular Music, The History of Rock Music, The Symphony, and Composition for non-majors. He also served as visiting lecturer at the Eastman School of Music, heading the opera department for a five-week period.

Mr. Mollicone has received additional commissions for new works from several distinguished organizations, including The Central City Opera, The San Francisco Opera (and the Kurt Herbert Adler Award Foundation), The Houston Grand Opera, The Lyric Opera of Kansas City, The San Jose Chamber Orchestra, The Minnesota Opera, The Long Beach Symphony, The Fremont Symphony, and The Santa Cruz Symphony. He has received grants and awards from Opera America, The American Organ Historical Society, The Presser Foundation, The American Composers' Alliance (recording award for the opera THE FACE ON THE BARROOM FLOOR), Meet the Composer, The National Endowment for the Arts, The Leps Foundation, Santa Clara University, and other organizations. Two of his operas are available on compact disc: THE FACE ON THE BARROOM FLOOR (CRI), and COYOTE TALES (Newport Classic), along with four art songs on soprano Erie Mill's American song album, "Always: It's Spring". His music is published by ECS Publishing in Boston (formerly E.C. Schirmer), and CPP Belwin.

As an administrator, Mr. Mollicone is founder and music director of The Winchester Orchestra of San Jose. He has been music director of The South Valley Symphony, associate director of The Ernest Bloch Music Festival, and director of its composers' symposium, where he has invited and hosted composers Donald Martino, Paul Dresher, Joan Tower, Bernard Rands, and David Del Tredici. He has also devoted time to community service in various capacities, from 1969 to the present, and is a member of the Gallup Poll Panel.

Sheldon Harnick (Librettist) was born in Chicago in 1924. Following his service in World War II, he earned a Bachelor of Music Degree at Northwestern University, majoring in violin. After working as a professional musician in and around Chicago, he moved to New York in 1950 to pursue a career in the musical theater. Harnick's first song for a Broadway show was the hilarious "Boston Beguine" for *New Faces of 1952*. He then contributed songs to the revues *Two's Company* (starring Bette Davis), *John Murray Anderson's Almanac* and *The Littlest Revue*. His collaboration with composer Jerry Bock produced such Broadway classics as *Fiorello* (1959): Pulitzer Prize, Tony Award; *Tenderloin* (1960); *She Loves Me* (1963): Grammy Award; *Fiddler on the Roof* (1964) Tony Award; *The Apple Tree* (1966) and *The Rothschilds* (1970). Other collaborations include *A Christmas Carol* with Michel Legrand (1981); *Rex* with Richard Rodgers (1976); *A Wonderful Life* with Joe Raposo (1986) and *The Phantom Tollbooth* with Arnold Black (1995). For *Dragons* and *Malpractice Makes Perfect*, he provided book lyrics and music. He has written songs for the films *The Heartbreak Kid* (1972) and *Blame It On Rio* (1984) both with music by Cy Coleman; and *Aaron's Magic Village* (1995) with Michel Legrand.

In the 1970's Mr. Harnick expanded his field of activities by translating *L'Histoire du Soldat* (Stravinski), *L'Enfant et les Sortilèges* (Ravel), Bizet's *Carmen* and Lehar's *The Merry Widow*. This latter translation was commissioned for the New York City Center production starring Beverly Sills. Ms. Sills' recording won a Grammy Award as the year's best-recorded opera. Mr. Harnick also translated Michel Legrand and Jacques Demy's film *Les Parapluies de Cherbourg* for the stage. The 1970's also saw Mr. Harnick's entry into the world of opera. With composer Jack Beeson, he has provided the librettos for *Captain Jinks of the Horse Marines* (1975), Dr. Heidegger's *Fountain of Youth* (1978)

and *Cyrano* (1994). Other operas include *Love in Two Countries* with Thomas Shepard (1991) and *Coyote Tales* with Henry Mollicone (1998). Mr. Harnick has won a Pulitzer Prize, two Tony Awards, two Grammy Awards, two New York Drama Critics Circle Awards, three gold records and a platinum record. He and his wife Margery have a published book entitled "The Outdoor Museum (Not Your Usual Images of New York)", featuring her photographs and his poetry. This spring saw the release of "Sheldon Harnick: Hidden Treasures". This two CD set includes songs written for 17 of his shows and includes more than 50 songs from rare demos. It features performances by Harnick and composer Jerry Bock, Audra McDonald, Brian d'Arcy James, Hugh Martin, Margery Gray Harnick, Charlotte Rae and more. In 2015, Mr. and Mrs. Harnick will celebrate their golden wedding anniversary. They have two children, Beth and Matthew. Mr. Harnick is a long time member of both the Dramatists Guild and the Songwriters Guild of America and his poetry.

DIRECTOR'S ACKNOWLEDGEMENTS

So many have given so much time, energy, talent, and resources to get to tonight, and I want to thank all of you who have made this possible:

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Writes Frank Muto, for PBS in Austin:

“I knew the Civil Rights Act was right and I didn’t mind saying so,” Lady Bird said, “but I also loved the South and didn’t want it used as the whipping boy of the Democratic party.”

This compassion for southern tradition allowed Lady Bird to advocate her husband’s political goals and defend the idea of civil rights without alienating the southern voters.

Lady Bird liked the idea of a train ride through the South because it would allow her to visit the rural landscape so often ignored by politicians. She said she wanted to go “to the land where the pavement runs out and city people don’t often go.” Her sentiment reflected earlier campaign advice that her husband had received from a former president. Harry S. Truman once told Johnson, “There are lots of people in this country who don’t know where the airport is, but they do know where the depot is. Go find them.” Lady Bird was going to do just that.

After the 1964 Democratic convention, Lady Bird set about planning the trip with the help of her staff and other political wives. It was the first time a First Lady would hit the campaign trail without the president, and Lady Bird planned and executed every detail of the trip without any help from her husband.

The campaign had its skeptics. Ken O’Donnell, special assistant to Johnson, did not think that Lady Bird or the other wives would be able to organize the event. Some southern governors were not supportive of the whistle-stop idea because they feared Lady Bird’s trip might push southern voters toward segregationist politicians and bolster support for Republican presidential candidate Barry Goldwater.

Others worried that state leaders could not guarantee the first lady’s safety. Responding to concerns about assassination attempts, Lady Bird said, “I don’t think assassination is part of my destiny.” Still, organizers arranged for a separate engine to precede the Lady Bird Special by 15 min-

utes to clear the track of potential bombs. On September 11, Lady Bird called every governor, senator and congressman in the eight southern states she planned to visit. Perceived by the public as soft and gracious, Lady Bird used those perceptions to attract the southern politicians to her train. “I’m thinking of coming down and campaigning in your state and I’d love your advice,” Lady Bird would tell them in her soft southern drawl.

While most of her calls were successful, several politicians turned down Lady Bird’s invitation to join her on the Lady Bird Special. Among those who refused were Sen. Willis Robertson of Virginia, Sen. Strom Thurmond of South Carolina, Governor Dick Russell of Georgia, North Carolina governor nominee Dan Moore, and Louisiana governor John McKeithen. Lady Bird did not bother to call Alabama governor George Wallace, the country’s most vehement opponent to civil rights. “There was no use in calling Governor George Wallace,” she said in her diary. “I doubt it would even be courteous to do so.”

On October 6, Lady Bird boarded the 19-car train with her husband, and embarked on her four-day whistle-stop tour. After the 15-minute ride to Alexandria, Va., the president disembarked from the Lady Bird Special, and the First Lady was on her own. At each stop, 15 hostesses would escort local politicians and supporters of President Johnson on to the train for a brief meeting with the First Lady and to pose for photos.

She often used southern cuisine to win people’s affection, serving state specialties and distributing recipes for particular southern dishes. Her appeal to the southern appetite worked to identify her with her southern roots. In Wilson, North Carolina, a local politician introduced Lady Bird by saying she was “as much a part of the South as tobacco, peanuts, and red-eye gravy.”

“For me this trip has been a source of anxiety and anticipation,” Lady Bird said at the start of the whistle-stop. “Anxiety because I am not used to whistle-stopping without my husband; anticipation because I am returning to familiar territory and heading into a region I call home.”

October 6th, 1964

Alexandria, VA
Fredericksburg, VA
Ashland, VA
Richmond, VA
Petersburg, VA
Suffolk, VA
Norfolk, VA
Ahoskie, NC
Hobgood, NC
Tarboro, NC
Rocky Mount, NC
Wilson, NC
Selma, NC
Raleigh, NC

October 7th, 1964

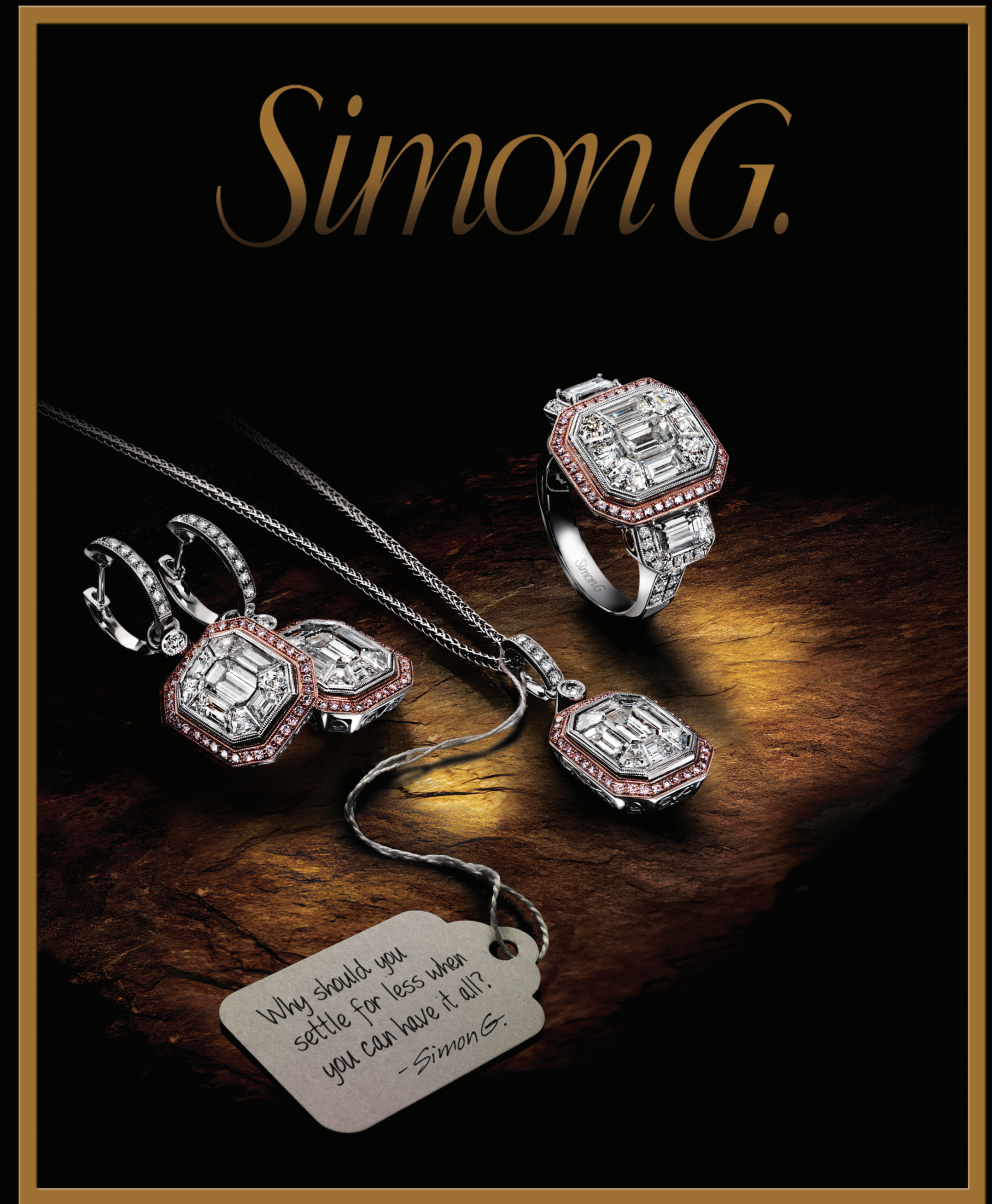
Raleigh, NC
Durham, NC
Burlington, NC
Greensboro, NC
High Point, NC
Thomasville, NC
Lexington, NC
Salisbury, NC
Concord, NC
Charlotte, NC
Rock Hill, SC
Chester, SC
Winnsboro, SC
Columbia, SC
Orangeburg, SC
Charleston, SC

October 8th, 1964

Charleston, SC
Ravenel, SC
Green Pond, SC
Yemassee, SC
Ridgeland, SC
Savannah, GA
Jesup, GA
Blackshear, GA
Waycross, GA
Homerville, GA
Valdosta, GA
Thomasville, GA
Drifton, FL
Tallahassee, FL

October 9th, 1964

Tallahassee, FL
Chattahoochee, FL
ChIPLEY, FL
Crestview, FL
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