

Texas State Opera Theatre presents

# MARRIAGE of FIGARO

*directed by*

**Samuel Mungo**

*conducted by*

**Carolyn Watson**

by Wolfgang  
Amadeus  
Mozart

translation by  
Marcie Stapp



**March 2-4 7:30 PM**

**March 5 2:00 PM**

**Patti Strickel Harrison Theatre**

**TEXAS STATE**

SCHOOL OF MUSIC

MEMBER THE TEXAS STATE UNIVERSITY SYSTEM



THE MARRIAGE OF FIGARO

Premiered May 1<sup>st</sup>, 1786

W.A. Mozart, composer

Lorenzo Da Ponte, librettist

Marcie Stapp, translation

CAST

Figaro, <i>Count's valet</i> .....	Jordan Van de Vere
Susanna, <i>Countess's chambermaid</i> .....	Mackenzie Bitz‡, Keeley Hooker†
Count Almaviva, <i>Lord of the estate</i> .....	Micah Parker
Countess Rosina Almaviva, <i>Lady of the estate</i> .....	Courtney Katzmeyer‡, Kimberly Sandoval†
Cherubino, <i>Count's page and apprentice</i> .....	Abigail Diltz†, Bailey Galindo‡
Doctor Bartolo, <i>Susanna's former guardian, also a lawyer</i> .....	De'evin Johnson†, Esai Medina‡
Marcellina, <i>Lady of the court</i> .....	Cambrey Willhelm
Don Basilio, <i>Susanna's music teacher</i> .....	Marvin Henderson
Don Curzio, <i>a judge</i> .....	Francis Nieves
Antonio, <i>Count's gardener, Susanna's uncle</i> .....	Joshua Meza‡, Alex Vanderpot†
Barbarina, <i>Antonio's daughter</i> .....	Martha Rose Hayes†, Emily Thomasson‡

†Thursday and Saturday, ‡Friday and Sunday

Ensemble: Elizabeth Adams, Anna Balan, Bailey Galindo, Audrey Harris, Martha Rose Hayes, Kyle Lopez, Mackenzie Miller, Paul Nix, Andres Ojeda, Caleb Rech, Victoria Tafolla, Gabby Wall, Cassidy Wallace, Bradley Whitten

Covers:

Susanna.....	Charissa Memrick
Countess Rosina Almaviva .....	Amanda McCarthy
Marcellina .....	Cassidy Wallace
Cherubino .....	Victoria Tafolla
Don Basilio .....	Francis Nieves
Don Curzio.....	Marvin Henderson

PRODUCTION

Producer and Director .....	Dr. Samuel Mungo
Conductor .....	Dr. Carolyn Watson
Principal Coach and Chorusmaster .....	Kristin Roach
Assistant Director.....	Charissa Memrick
Rehearsal Pianists .....	Dr. Eric Thompson, James Cameron Dennis
Production Stage Manager .....	Corey Nelson
Assistant Stage Manager .....	Dawn Thompson
Set Designer .....	Ariel Emmerson
Technical Director .....	David Morgan
Lighting Design and Master Electrician .....	Scott Vandenberg
Programmer and Operator .....	Alexandra Thomas
Electricians .....	Miriah Borden, Amy Evans, Ely Gilliam, Ethan Jones, Andrew McIntyre
Fly Operator .....	Amy Evans
Costume Design .....	Glenn Breed
Costume Coordinator .....	Martha Withers
Makeup and Wig Supervisor .....	Lorin Craft
Wigs.....	Wigboys
Graduate Assistants .....	Keeley Hooker, Micah Parker, Kimberly Sandoval

## ORCHESTRA

Violin I .....	Annie Archer, Shijun Chen*, Anna Cullnane, .....Arianna Jefferson, Jordan Le Page, Sarah Walters
Violin II .....	Teresa Bejar, Jingyu Li, Oliver Richards, .....Juan Triana, Aaron Wells, Celeste Wilmot
Viola .....	Kimberley Cordon, Xavier Garcia, Julia Perez , James Ximenez
Cello .....	Joshua Adams, Terri Butte, Hayley Rambo, Anna Trevino
Bass .....	Josue Martinez
Flute .....	Ziqing Guan, Stephanie Garcia
Clarinet.....	Bethany Lee, Vikas Chopra
Oboe.....	Emily Edwards, Seattle Adams
Bassoon.....	Katie Beavers, Liz Valvano
Horn .....	Daniel Keller, Hope Talton
Trumpet.....	Connor Towns, Esteban Borjas
Timpani .....	Eric Puente

\*Concertmaster

## SYNOPSIS

**Act 1 Scene 1** Figaro and his intended bride Susanna, valet and chambermaid to the Count and Countess, are preparing for their wedding day. Susanna is trying on her wedding veil, and Figaro is thinking of the wedding night. Susanna is upset when she discovers that their room will be adjacent to the Count’s room. She reveals that the Count has been ogling her because he wants to re-establish his feudal right of *droit du Seigneur*—the right to sleep with the bride before the wedding. Furious with the Count’s scheme, Figaro plots revenge.

**Scene 2** Marcellina tells Dr. Bartolo that Figaro owes her money from an unpaid loan. Their contract stipulates that if Figaro cannot repay the debt, he must marry Marcellina. Bartolo, whose earlier marriage plans were thwarted by Figaro, rejoices at the chance for vengeance.

Cherubino, who is in trouble for getting caught with female servants, reveals to Susanna his adoration of the Countess. Scared, Cherubino hides as the Count enters to woo Susanna but the Count has to hide himself as busybody Basilio, smelling intrigue, comes to investigate the rumors. The Count discovers Cherubino just as Figaro brings in a gaggle of servants praising the Count’s abolition of the *droit du Seigneur*. Cornered, the Count turns his rage toward Cherubino, pressing him into military duty.

**Scene 3** The Countess is in despair because of her husband’s wandering eyes. Susanna consoles her while Figaro shares his plot to make the Count pay for his behavior—Susanna will write to the Count agreeing to a rendezvous, but they will send a disguised Cherubino in her place. While the Countess and Susanna dress him for the plot, Cherubino sings the Countess a love song he wrote. The Count discovers them plotting and is about to banish Cherubino when the gardener Antonio enters followed by Marcellina and Bartolo who remind Figaro of the promise he made to marry Marcellina. Figaro and Susanna’s plans to marry seem to be lost. Figaro’s quick thinking is their only escape—for now.

**Act 2 Scene 1** Susanna lures the Count into the plot, but he overhears her boasting of victory and plans his own revenge. Marcellina, Bartolo, and Figaro are still arguing over the contract, which the judge Don Curzio declares valid until everyone learns that Figaro is actually the lost son of the two elderly court patrons. Figaro and Susanna’s wedding will go ahead as planned; Bartolo and Marcellina will also marry in a grand double wedding.

**Scene 2** The Countess is concerned the plot will fail. She chooses to meet the Count in the garden herself (instead of Cherubino) dressed as Susanna and writes a love letter inviting him. During the wedding, the invitation is given to the Count and he excitedly looks forward to the rendezvous.

**Scene 3** Figaro misunderstands the altered plan and believes his beloved Susanna will now actually submit to the Count. Susanna confronts Figaro and all is forgiven. The Count arrives for the rendezvous and ends up wooing his own wife dressed in Susanna’s clothes. With proof of his intentions, the Countess rebukes her husband for his hypocrisy. The Count realizes he is caught and begs forgiveness. The Countess pardons him and the opera ends with a celebration of love.

## 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.

A major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Budapest, **Carolyn Watson** (Conductor) was also a Fellow of the American Academy of Conducting at the Aspen Music Festival where she studied with David Zinman. She has conducted throughout Europe with orchestras including Staatsoper Berlin, Brandenburger Symphoniker, BBC Concert Orchestra, North Czech Philharmonic Orchestra, Kodály Philharmonic, Savaria Symphony Orchestra (Hungary), Budapest Operetta Theatre, and Bulgarian State Opera Bourgas. In 2016 Carolyn was one of ten conductors selected for the elite Dallas Opera Institute for Women Conductors and has participated in master classes with Marin Alsop, Peter Eötvös, Yoel Levi, Martyn Brabbins and Alex Polishchuk.

Carolyn conducted musicians of the Berlin Philharmonic in *Interaktion* 2010, was resident assistant at the Israeli National Opera in 2009 and has worked with conductors including Sir Charles Mackerras, Simone Young and Karen Kamensek. She is the recipient of the Brian Stacey Award for Emerging Australian Conductors, Charles Mackerras Conducting Prize awarded by the Australian Music Foundation in London, Nelly Apt Scholarship and Opera Foundation Australia's Bayreuth Opera Award and Berlin New Music Opera Award. Carolyn holds a PhD in Performance (Conducting) from the University of Sydney where the subject of her doctoral thesis was Gesture as Communication: The Art of Carlos Kleiber.

An enthusiastic music educator, Carolyn is currently Director of Orchestral Studies at Texas State University and enjoys an active

freelance career throughout the US, Europe and Australia. From 2013-15 she held the prestigious position of Conductor of the Interlochen Arts Academy Orchestra, having also conducted the World Youth Symphony Orchestra and Detroit Symphony Civic Orchestra since moving to the US in 2013.

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.

Originally from San Marcos, **James Cameron Dennis** (Rehearsal Accompanist) has performed extensively across the United States, including appearances in Weill Recital Hall and The Kennedy Center's Millennium Stage. In 2010, his recordings of selected Chopin works were aired on Chicago's WFMT 98.7 as part of the Chopin Bicentennial Celebration. He received numerous prizes in past competitions such as the Bradshaw and Buono International Piano Competition in New York City, the IBLA International Competition in Sicily, the US Open Music Competition in Oakland, and the DeBose National Piano Competition in Baton Rouge. An avid chamber musician, he has performed in ensembles with past and present members of the Chicago Symphony Orchestra, Chicago's Civic Orchestra, and the Colorado Symphony. He has also appeared in Master Classes with artists such as Jeremy Denk, Spencer Myer, and Marina Lomazov.

His principal teachers include Julia Kruger, Sylvia Wang, Brian Ganz, and Jason Kwak. He is a recent graduate of Northwestern University with degrees in Piano Performance and Applied Mathematics. He is also a music education entrepreneur, and is currently the Vice President and Chief Technical Officer of Thinking By Ear, LLC. This is a joint business venture with Dr. Vern Falby, who is on the Music Theory faculty at Peabody Conservatory, and with his father Quin Dennis, a Senior Automation Engineer. Together they have developed an interactive music analysis environment that allows users to explore and discover the underlying fabric and structure of classical music. Prior to his involvement in Thinking By Ear, LLC, he and his father developed a music theory application for iOS/Android/Chrome that generates 4-part chorales from roman numeral progressions. He has plans to extend his algorithm to also include the ability for chorale generation from figured bass.

**Scott Vandenberg** (Lighting Designer) Scott is the Lighting Supervisor for the Performing Arts Center and Adjunct Faculty for the Division of Dance at Texas State University. He is the Resident Lighting Designer for Merge Dance Company, Opening Door Dance Theatre and Texas State Opera Theatre. Previously, Scott was the Lighting Supervisor and Adjunct Faculty for the School of Theatre at Florida State University. He holds a BA in Theatre Arts from SUNY at Stony Brook and an MFA in Technical Production from FSU. Scott's recent lighting design credits include: the world premiere of *Domain* by ARCOS Dance, *The Addams Family*, *Carnival*, and the world premiere of *The Steadfast Tin Soldier* for Summer Stock Austin's 2016 season, pieces for Merge Dance Company including *Fold/Dwell* conceived and choreographed with ARCOS Dance, pieces for Opening Door Dance Theatre including a version of *Plains Daybreak* by the Erick Hawkins Dance Company, *Speed Dating Tonight!*, *Gianni Schicchi* / *Buoso's Ghost*, *HMS Pinafore* and the world premiere of *Lady Bird: First Lady of the Land* for Texas State Opera Theatre, *Titanic: The Musical* at McCallum Fine Arts 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, both in Tallahassee, FL.

**Charissa Memrick** (Assistant Director) is pursuing the Master of Music in Vocal Performance and Pedagogy. While earning a bachelor's degree in Vocal Performance at Wichita State University, she performed Prima Ceratrice in *Suor Angelica*, Ida in *Die Fledermaus* and played a featured chorus member alongside Samuel Ramey in the production of *Susannah*. She has attended masterclasses with the Metropolitan Opera star Joyce DiDonato and studied Italian opera in Lucca, Italy. Also a musical theatre performer, Charissa excels as a crossover performer and hopes to bring her love of theatre and music to the stage with her exceptionally gifted colleagues and instructors.

**Corey Nelson** (Production Stage Manager) is a junior Technical Production major with an emphasis in Stage Management in the Texas State University Department of Theatre and Dance. Her most recent credit was as a Rehearsal Stage Manager and calling spotlights for *Legally Blonde the Musical* in the Patti Strickel Harrison Theatre. Her first show at Texas State University as a Production Stage Manager was *Fool for Love*. She was also an Assistant Stage Manager in *Marisol* and *Kiss Me Kate*. Outside of academia Corey has worked at the Greater Austin High School Musical Theatre Awards at the Long Center as a Production Assistant. This summer she will be a Resident Assistant for the new musical theatre camp at Texas State University, *Nexus*. *The Marriage of Figaro* is her first opera production, but she hopes for many more opportunities in the future.

**Dawn Thompson** (Assistant Stage Manager) is a junior Technical Production major emphasizing in Event Management. She transferred to Texas State University in Spring of 2016 with an Associate Degree she received from Northeast Lakeview Community College. She quickly became involved in the theatre community by becoming a Stage Manager for the Black and Latino Playwrights Conference and as the Production Stage Manager for a project titled *Women and War*. She is currently on a year-long journey as the coordinator for the Texas State Theatre Season Auditions, and as the Deck Manager for *Marriage of Figaro*. This is her first opera theatre Production, and she hopes it is not her last!

## 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 Landes Bühnen Sachsen in Dresden, Germany.

**Anna Balan** (ensemble) is a sophomore from Baltimore obtaining a Vocal Performance degree. She has been on stage as Susan in *Narnia-The Musical* and was a soloist for the Washington National Balalaika

Orchestra. Anna won first place in her age category at the Golden Voices of America competition at Carnegie Hall. She performed in the ensemble for the world premiere of *Lady Bird: First Lady of the Land* and has recently been in a production of *Hello Dolly* as Ernestina with the Freiberg Theater in Germany. She studies voice with Ron Ulen.

**Mackenzie Bitz** (Susanna) is a junior vocal performance major 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. During the Summer of 2016, she competed as a semifinalist in the National NATS competition in Chicago. Her previous roles include Christine Daaé in *The Phantom of the Opera*, Cosette in *Les Misérables*, an ensemble member in *HMS Pinafore*, and Ilia from Mozart's *Idomeneo* in Texas State Opera Theatre's production of opera scenes. In her most recent work at Texas State, she starred as Young Ladybird in the world premiere of Mollicone's award-winning opera *Lady Bird: The First Lady of the Land*.

Mezzo-Soprano **Abigail Diltz** (Cherubino) is a graduate vocal performance major studying with Brigitte Bellini. Most recently, Ms. Diltz won the Texas State University Aria and Concerto Competition with her performance of "Mon coeur s'ouvre à ta voix" from *Samson et Dalila*. Past roles with Texas State Opera Theatre include Dorabella in a scene from *Così fan tutte*, the title role in a scene from *Carry Nation*, Lynda Johnson in the world premiere of *Lady Bird: First Lady of the Land*, Little Buttercup in *HMS Pinafore* and various characters in scenes from *Speed Dating Tonight!* at the 2016 National Opera Association Convention. Ms. Diltz sang professionally with Austin Opera for four seasons which included *Turandot*, *Don Giovanni*, Gounod's *Roméo et Juliette*, and *Faust*. Other performances include the role of Nerine in Charpentier's *Médée* with Opera Nova in Santa Ana, Costa Rica, Miss Benson in Grove City College's production of *Of Thee I Sing*, and Young Jane in GCC's production of *Jane Eyre*.

**Bailey Galindo** (Cherubino) is a mezzo-soprano from Bedford in her junior year pursuing a degree in Vocal Performance, studying with Brigitte Bellini. This is Bailey's first principal role with Texas State Opera Theatre. Other credits include ensemble in the world premiere of *Lady Bird: First Lady of the Land* with Texas State Opera Theatre, Frau Reich in *Merry Wives of Windsor*, alto soloist in Handel's *Messiah* with Texas State Chorale, and ensemble in Spotlight on Opera's production of *Carmen*.

Soprano **Audrey Harris** (ensemble) is a junior vocal performance major under the tutelage of Soon Cho. Past roles with Texas State Opera Theatre include Tracy in a scene from Bruce Trinkley's *Baby Shower*, and a chorus member in the world premiere of *Lady Bird: First Lady of the Land*.

**Martha Rose Hayes** (Barbarina) is a sophomore from Denison, Texas. As a Vocal Performance major, she is studying with Cheryl Parrish. Ms. Hayes has previously been in productions as Luci Johnson in *Lady Bird: First Lady of the Land*, Barbarina in *Marriage of Figaro* for the Amalfi Coast Summer Festival vocal program in Italy, Lily in *The Secret Garden*, Oscar in *Un ballo in maschera*, and chorus in *Dido and Aeneas* and *L'elisir d'amore* with the Washington National Opera Summer Opera Institute. This summer, Ms. Hayes will study at the Cornish American Song Institute in England.

**Marvin Henderson** (Don Basilio) is a tenor from Houston, Texas

pursuing a BA in Theater Directing with a minor in Psychology. Marvin has previously performed as a chorus member in *Lady Bird: First Lady of the Land* and as Ralph Rackstraw in *HMS Pinafore*. As well as the The Waiter in Michael Ching and Dean Anthony's *Speed Dating Tonight!*, and Thierry in *Dialogues of the Carmelites*. He also was the stage manager in the production of *Gianni Schicchi* and *Buoso's Ghost*. Apart from his involvement in opera, Marvin has directed the Rogues & Renegades 24-hour play festival. He also had the opportunity of directing opera scenes last semester.

**Keeley Hooker** (Susanna), soprano, is a graduate student pursuing a master's degree in Vocal Performance and Pedagogy. Miss Hooker graduated in 2014 from Southwestern University with a double major in Music and Anthropology. She is a winner of the 2012 Southwestern University Concerto Competition, and while at Southwestern performed the role of June in *Gypsy*, Ms. Pinkerton in *The Old Maid and the Thief*, and Ms. Vixen and the understudy of Lucy in *The Beggar's Opera*. She participated in the 2012 Butler Opera Center Young Artist Program at the University of Texas at Austin, and spent the summer of 2013 singing with Opera in the Ozarks, where she performed the Fairy Godmother and the Stepmother in the outreach program's version of *Cinderella* (Music by Massenet, Rossini and Rodgers and Hammerstein). Miss Hooker performed the role of the Second Spirit in Opera NEO's 2104 summer performance of *The Magic Flute*. She was a member of the Austin Lyric Opera Chorus from 2013 to 2015, performing in *Tosca* and *Don Giovanni*. In 2015, Ms. Hooker became the Artistic Administrator for Spotlight on Opera. She was the title role in *Little Red Riding Hood* and performed in the chorus of *The Magic Flute* and *Hansel and Gretel* during Spotlight's 9<sup>th</sup> summer season. She directed scenes from *Dialogues of the Carmelites*, *Béatrice et Bénédicte*, *La bohème*, and assistant directed *Albert Herring* during Spotlight's 10<sup>th</sup> summer season.

Baritone, **De'Evin J. Johnson** (Dr. Bartolo), from Dallas, is a senior at Texas State University pursuing a Bachelor of Music Studies degree. As a consecutive finalist in the 2014 – 2016 regional and Texoma NATS auditions, De'Evin studies voice with Oliver Worthington. Previous roles include Simone in *Gianni Schicchi*, Sailor/Chorus in *HMS Pinafore*, and the premier role of Black Man in *Lady Bird: First Lady of the Land*. De'Evin has traveled to England as a participant in the Cornish – American Song Institute where intensive studies and masterclasses were held at the famed colleges of Oxford University. De'Evin serves as President of the Texas State ACDA Student Chapter, executive board member of Mu Phi Epsilon, and member of the Texas State Chorale. This is De'Evin's fourth production with the Texas State Opera Theatre program.

**Courtney Katzmeyer** (Countess Almaviva) is a soprano from Columbus, Ohio, currently pursuing a master's degree in Vocal Performance at Texas State University where she studies with Soon Cho. She received her undergraduate degrees in Professional Writing and Voice Performance from Miami University (OH), where she studied with Audrey Luna. Courtney has appeared as Greta Fiorentino in *Street Scene*, Fiordiligi in *Così fan tutte*, and Cis in *Albert Herring*; as well as in scenes as Frau Fluth (*Die lustige Weiber von Windsor*), Fiordiligi (*Così fan tutte*), Papagena (*Die Zauberflöte*), Gretel (*Hänsel und Gretel*), and Despina (*Così fan tutte*), and she is regularly involved in outreach. As a violist, she has also done work with Pro Musica Chamber Orchestra. She plans on pursuing a professional opera career.

**Kyle Lopez** (ensemble) is currently pursuing a degree of Vocal Performance/Opera Studies and is taking voice lessons from Brigitte Bellini. At his previous institution, Collin College, he received an award

for outstanding performance in Jazz Ensemble, and an award for outstanding performance in Opera Theatre for his role as the Pirate King in *The Pirates of Penzance*. He also performed as Frank Sinatra in Brad Baker's Sinatra at Collin College, and at the Amalfi Coast Music Festival in Maiori, Italy last summer as Antonio in *Le Nozze di Figaro*.

A New Orleans native, **Amanda McCarthy** (Countess cover/ensemble) began her intensive study of classical music at the New Orleans Center for Creative Arts (NOCCA). There, Amanda studied voice under Phyllis Treigle, daughter of the great bass-baritone Norman Treigle, where she sang in multiple opera scenes productions. After graduating from NOCCA, Amanda continued her intensive study under the tutelage of the late Philip Frohnmayer and later studied with his wife Ellen Frohnmayer at Loyola University New Orleans. Amanda performed the role of Pamina in Loyola's 2014 production of Mozart's *Die Zauberflöte*. She also had her professional debut with the New Orleans Opera Association's 2014 production of Dvořák's *Rusalka* as the First Woodsprite. Amanda later performed as Lauretta in Loyola's 2015 production of *Gianni Schicchi* by Puccini. Amanda is now studying with Soon Cho at Texas State University, and looks forward to future opera productions while pursuing a master's degree.

Baritone **Esai Medina** (Dr. Bartolo) is a sophomore from San Marcos. He is currently pursuing a bachelor's degree in Vocal Performance at Texas State University where he studies voice with Brigitte Bellini. A member of Texas State Chorale, he also studies under the direction of Joey Martin. Recent productions Esai has participated in include the world premiere of *Lady Bird: First Lady of the Land*, *Little Shop of Horrors*, and *The Insanity of Mary Girard*. Esai is an active member of the Gamma Phi chapter of Phi Mu Alpha Sinfonia and always strives to enhance music in America.

**Joshua Meza** (Antonio) is a baritone from Dallas studying voice with Richard Novak. He is currently a junior pursuing his degree in Vocal Performance and a member of the Texas State University Singers. Joshua has been involved in the productions of *Die Zauberflöte* and *Die Fledermaus*, and has performed the title role in a scene production of *Don Giovanni*. Along with his involvement in opera, he has participated in the NATS competition where he placed as a finalist. He regularly works as the primary cantor Guadalupe Cathedral in Dallas. This is Joshua's Texas State Opera Theatre debut.

**Mackenzie Miller** (ensemble) is currently a senior Vocal Performance major at Texas State University and is performing in her third operatic production with the Texas State Opera Theatre. Her recent performances with Texas State Opera Theatre include die Mutter in a scene from Humperdinck's *Hansel and Gretel*, Lady in the Crowd in the world premiere opera *Lady Bird: First Lady of the Land*, and chorus in *HMS Pinafore*. 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*.

Tenor, **Francis Nieves**, (Don Curzio) made his debut as Buoso's dead body in *Gianni Schicchi*, performing as a Sailor in *HMS Pinafore*, and one of LBJ's advisors in the world premiere of *Lady Bird: First Lady of the Land*. Before working with Texas State Opera Theatre, he worked on stage as Danny Zuko in *Grease* and Javert in *Les misérables*. He studies with Brigitte Bellini and is majoring in Music Studies. He has also performed in the past for the Homecoming Talent Shows at Texas State

University, winning first place playing guitar for *Equilibrium*, and winning second place playing electric bass for "B&".

**Paul Nix** (ensemble) is a junior Bachelor of Arts major studying with Brigitte Bellini at Texas State University, seeking to teach privately after college. In the past year he has played Spinellocchio 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*. Last year, he was in the ensemble for the world premiere of *Lady Bird: First Lady of the Land*.

Tenor **Andres Ojeda** (ensemble) is a Junior Sound Recording Technology major from Kyle, TX, studying voice with Richard Novak. Andres Ojeda has served as tenor soloist and section leader at St. John's Episcopal Church in New Braunfels, TX, and University United Methodist Church in Austin, TX. *Le Nozze di Figaro* is Andres Ojeda's Texas State Opera Theatre debut.

Baritone, **Micah Parker** (Count Almaviva), 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 and Pedagogy 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*, Captain Corcoran in *HMS Pinafore*, and most recently President LBJ in the world premiere of *Lady Bird: First Lady of the Land*. 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 premier 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.

**Caleb Rech** (ensemble) is a countertenor from Austin, Texas and a junior vocal performance major studying with Brigitte Bellini. He was last seen as Idamante from Mozart's *Idomeneo* in Texas State Opera Theatre's opera scenes production. Other stage credits include Texas State Opera Theatre's world-premiere production of *Lady Bird: First Lady of the Land* as a member of the chorus. Caleb is also a member of the University Singers at Texas State.

Soprano **Kimberly Sandoval** (Countess Almaviva) is from McAllen, Texas and is currently finishing her graduate studies at Texas State University in vocal performance. In addition to Countess Almaviva, she has performed such roles as Lady Bird Johnson in the world premiere of *Lady Bird: First Lady of the Land*, Mother Marie from *Dialogues of the*



*Carmelites* and Dater 18 (Checklist) from *Speed Dating Tonight!* She also performed Second Lady in *Die Zauberflöte* with the Landesbühnen Sachsen Opera Company in the summer of 2016. She has also been involved with several scenes productions performing Elettra from *Idomeneo* and Augusta from *The Ballad of Baby Doe*. 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 Aria and Concerto Competition, NATS regional auditions, and scholarship competitions. She currently studies voice with Ron Ulen.

**Victoria Tafolla** (Cherubino Cover/ensemble) is a mezzo-soprano from Houston, Texas pursuing a degree in Vocal Performance. She is a junior studying with Soon Cho. A transfer student from Alvin Community College, this is her first performance with Texas State Opera Theatre.

**Emily Thomasson** (Barbarina) is a graduate Vocal Performance major studying with Soon Cho. She completed her bachelor degree in Vocal Performance at Baylor University where she performed the role of Prince Orlofsky in *Die Fledermaus*. She also participated in opera scenes programs and sang in the chorus for *La fille du regiment*, *L'elisir d'amore*, and *Dialogues des Carmelites*. Most recently, she performed the title role of *Manon* in an opera scenes program with Texas State Opera Theatre and "Lurking" in *Speed Dating Tonight!* for the 2016 Texoma NATS Conference. In 2015, she was a finalist for the graduate women division of the Texoma NATS Competition.

Baritone **Alex Vanderpot** (Antonio) is a sophomore Sound Recording Technology major studying voice with Soon Cho. This is Alex's first time performing with Texas State Opera Theatre. Alex recently placed as a finalist in the Texoma NATS competition. He also sings professionally with the San Antonio Chamber Choir.

Baritone **Jordan Van de Vere** (Figaro) is a senior 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 character in Puccini's *Gianni Schicchi* and the same character in Michael Ching's *Buoso's Ghost*, Dick Deadeye in *HMS Pinafore*, and President Johnson in Henry Mollicone's *Lady Bird: First Lady of the Land*. This past fall, Jordan won the Texoma NATS Singer of the Year competition. Following his final performance at Texas State, Jordan will be pursuing his master's degree.

**Gabrielle Wall** (ensemble) is a junior soprano from Angleton, Texas pursuing a Bachelor of Music in Vocal Performance with a minor in opera. She studies voice with Richard Novak. Gabrielle was a chorus member in *Lady Bird: First Lady of the Land*, and she sings with the Texas State Chorale. She is a member of the Alpha Pi chapter of Mu Phi Epsilon and participates in service projects serving music throughout the year.

**Cassidy Wallace** (Marcellina Cover/ensemble) is a sophomore Vocal Performance major at Texas State University and a native of San Marcos. She studies voice with Brigitte Bellini. She has appeared in the past two Texas State Opera Theatre productions: *Lady Bird* (chorus) and Opera Scenes (Ursule from *Beatrice et Benedict*).

Tenor **Bradley Whitten** (ensemble) is a Vocal Performance major who recently transferred from Houston Baptist University where he was a member of their Schola Cantorum Chorale. He currently studies with Richard Novak and is minoring in Opera. Bradley is a native of Houston.

**Cambrey Willhelm** (Marcellina) 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.

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