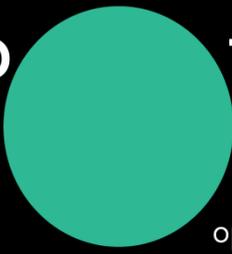


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PRINCE ORLOVSKY'S

Ball

PRINCE ORLOVSKY'S BALL

By Johann Strauss, Giuseppe Verdi, Gaetano Donizetti, Gilbert & Sullivan,
Leonard Bernstein, and Giacomo Puccini

Dialogue by Cindy Sadler

Directed by Cindy Sadler, Samuel Mungo, Bruce Cain

Music Direction by Kristin Roach

THE CAST

Eisenstein.....Wei-Shu Tsai
Rosalinde.....Lauren Slagowski
Adele.....Tee Crincoli
Orlovsky.....Blayke Drury
Falke.....Jordan Van de Vere
Frank.....Mark Hockenberry
Sally Norina.....Micah Esau
Violetta.....Meg Tsai
Alfredo Rodolfo Prunier.....Evan Brown
Mimi.....Lauren Slagowski
Musetta.....Alexandrea Nessi
Marcello.....Andrew Daunais
Mabel.....Emily Schrader
Frederick.....Pedro Valdez
Kate.....Luz Zamora
Edith.....Courtney Nagel
Alexandrea Stanley.....Alexandrea Nessi
Yvette Stanley.....Hannah Young
Bianca Stanley.....Anna Balan
Jaimie Stanley.....Jaimie Lowe
Candide/Gastone.....Zachary Newman
Cunegonde.....Charissa Memrick
Ernesto.....Trinidad Agosto
Magda.....Elizabeth Cortes
Rambaldo.....Kyle Lopez
The Butler.....Lee Chappell

PRODUCTION STAFF

Costumes.....Josh Miller
Assistant Director.....Emily Schrader
Stage Manager.....Lee Chappell
ASM.....Jaimie Lowe
Makeup.....Tee Crincoli, Charissa Memrick,
Alexandrea Nessi
Hair.....Micah Esau
Props.....Lauren Slagowski, Anna Balan, Evan Brown
Dressers.....Luz Zamora, Pedro Valdez
Production Assistants.....Katelyn Geary,
Elizabeth Herlitz Cortes

SYNOPSIS

ACT I

It is New Year's Eve in Vienna, and in the lavish villa of the eccentric Russian, Prince Orlovsky, the guests celebrate (What a joy to be here!). Dr. Falke is laying a complicated trap for his erstwhile friend, Gabriel von Eisenstein, as revenge for an embarrassing practical joke. The temperamental Eisenstein is supposed to be turning himself in to jail for having struck a police officer, and indeed has told his wife Rosalinde that that is where he is going. But Falke has convinced him to enjoy a last hurrah at Prince Orlovsky's Ball.

As Falke explains his plans to the eternally bored Orlovsky, the guests arrive --- a collection of the best (and worst) people in town. Falke, with the help of Candide, whose misadventures have led him to Vienna, introduces several of them: Mabel and the Misses Stanley, Frederick, Ernesto, Norina, famed Parisian courtesans Violetta Valery and Magda de Civry. The Bohemians enter, followed by Adele, who is noticed by Orlovsky. Believing she has been invited by her friend Norina, she has told her mistress she's visiting a sick relative and "borrowed" a dress to wear. Falke explains that she is Eisenstein's wife's chambermaid, and an unwitting part of his plot.

Cunegonde entertains some guests with her tale of woe (Glitter and Be Gay); as Candide returns from fetching champagne for the courtesans, he recognizes her and the lovers are joyfully reunited (You Were Dead, You Know). Adele discovers her friend Norina, a widow who wishes to marry Ernesto but is being foiled by his miserly uncle. Norina is anxious that Adele not give her away; she has entered a sham marriage with the uncle in order to trick him into allowing his nephew to marry.

Falke introduces the ladies to the Prince, who gives them his wallet and sends them off to play roulette. Eisenstein, disguised as a French Marquis, makes his grand entrance, showing off his pocket watch --- as a brand-new invention, it is a novelty, and he uses it to help him seduce the ladies. Orlovsky greets him and acquaints him with the rule of his house (Chacun a son gout).

As Adele returns from the roulette table, she is recognized by Eisenstein, who is shocked to see his maid --- no less wearing his wife's dress! --- and begins to make a scene. The quick-witted Adele turns the tables on him, as he is also in disguise and supposed to be elsewhere (My dear Marquis). They agree to a truce of one evening.

Now Frank, the governor of the jail to which Eisenstein should have already reported, arrives, also pretending to be a French Chevalier. Falke takes great delight in introducing the false Frenchmen to each other, and they quickly become fast friends. Dinner is announced, and the party goes in...

... except for the tenors, who have many tenorly things to discuss, chiefly their various girl problems (Agony!). Hearing feminine laughter, they disperse. Enter the Stanley girls, led by Kate and Edith (Let us gaily tread the measure). They have heard rumors of a water garden filled with naughty statuary, and as they contemplate a dip, Frederick interrupts them (Stop, ladies, pray!). Lately apprenticed to a pirate band and seeking redemption, he begs somewhat ineffectively for one of their hands in marriage (O is there not one maiden breast). Mabel is the only one who will give him the time of day (Poor wand'ring one).

As the Stanleys and Frederick depart in search of the water garden, Violetta rushes in from the dinner party, coughing. She is pursued by Rodolfo Alfredo Prunier, who declares his love for her (Un di, felice, eterea ...). She promises to meet him the next day. After he departs, she wonders if he could be the one for her (E strano...), but concludes that ultimately, she must have her freedom (Sempre libera).

ACT II

Dinner has concluded, and Orlovsky is once again bored. He demands Falke reveal the great surprise he has promised, and on cue, a mysterious Hungarian countess appears: Rosalinde, Eisenstein's wife, in disguise (Czardas). Eisenstein is smitten, and attempts to seduce her with his pocket watch. Rosalinde manages to capture the watch, and he pursues her out of the room in an attempt to get it back.

The courtesan Magda de Civry and her friends, including Prunier, Ernesto, and several of the Stanley sisters, return from the water garden. Prunier attempts to impress the ladies with his overwrought poetry, which Magda graciously overtakes and edits for him (*V'impongo di cantar ... Ch'il bel sogno di Doretta*). They depart in search of dinner, but a disgusted Ernesto remains. He misses his beautiful Norina, who his uncle will not allow him to marry. On cue, she appears, and the lovers declare their feelings for one another (*Tornami a dir*).

As they depart, Marcello escorts Mimi in from the water garden, where the dampness has aggravated her cough. She is upset at Rodolfo's behavior and when he arrives, hides. Rodolfo confesses to Marcello she is dying (*Marcello, finalmente*). Marcello, distracted by the sound of Musetta flirting, rushes off to see what she's up to. Mimi and Rodolfo express their love but realize it's not working out; reluctant to break up, they agree that they will part ways in the spring, when life is easier (*Donde lieta uscire ...*). Marcello and Musetta storm back in, fighting as usual. While one pair of lovers reunites, however temporarily, the other breaks up.

The Prince and all his guests return from the water garden; Orlovsky is still bored. Falke starts to entertain him with the story of The Bat, only to be interrupted by Eisenstein, who insists the story is his to tell. Aided by Orlovsky, Falke enacts the next part of his plan: getting both Eisenstein and Frank completely inebriated (*Champagne Song*) before sending them off to be reunited, and their disguises unveiled, at the jail. At this late hour, drunk on champagne and revelry, all the guests join Falke in a sentimental paean to love and friendship (*Sing to Love*) before resuming their never-ending party.

BACKGROUND

Viennese composer Johann Strauss's operetta *Die Fledermaus* may be the longest running show of its genre --- it has enjoyed continuous popularity since its 1874 premiere. Ironically, it was concocted from a libretto rejected by Offenbach, the most popular operetta composer of the day.

The late 19th century was Vienna's Golden Age. As the capitol of the Hapsburgs, the most prosperous royal family in continental Europe, the atmosphere was perfect for the growth of the entertainment industry, such as it was and in the midst of this, the need for entertaining music: party music, dance music and theatre music. Additionally, theatre-going audiences were mad for light entertainment, and Vienna had the Strauss family to provide it.

No fewer than six Strausses headed up a musical dynasty that reigned from the 1830s to the 1960s. Most important and well-known were the two Johanns, Johann the elder, 'the waltz king', and his Johann Strauss, Jr., who is responsible for codifying the unique Viennese waltz. He also took a French theatrical form and dressed it in high Austrian style, thereby transforming it into a new version of the old: the Viennese operetta.

It has become a tradition, for grand New Year's Eve productions of this favorite, to stop the action during Act II (which takes place at Prince Orlovsky's villa) and present a concert complete with performances from various stars as erstwhile entertainment for the eternally bored Prince and his guests. In our version, we go a step further --- the "concert" is built into the action of the piece, as all the guests are opera characters playing out bits of their own stories. Spotlight Executive Director Cindy Sadler conceived this concept and wrote the script to create a full production opportunity for our students who might not be ready for full opera roles, but

nevertheless deserved a chance to show off their talents. We hope you enjoy it as much as we've enjoyed creating it for you.

ABOUT SPOTLIGHT

Spotlight on Opera is an artistic entrepreneur and professional development program dedicated to providing high quality training and performance opportunities for career track and avocational singers aged 18 and up. We believe that opera is for everybody - singers well on their way to a place on the professional stage, singers who just want to dip their toes in wonderful world of opera, die-hard opera fans and folks who don't yet know how much they are going to love opera.

Now in our 11th Season, we are hosted by Texas State University in San Marcos. Our four-week summer program features classes in the business of singing, finances, acting, and more; full opera productions, scenes, and concerts; master classes with the industry's movers and shakers; a student directing program; audition videos and headshots for all participants; and more.

We also maintain a presence in Austin and throughout Central Texas with touring children's opera and concerts.

Spotlight on Opera is open to classical and musical theatre singers of all ages and aspirations, whether they aspire to a stage career or just want to sing for fun and personal enrichment. Our caring staff of professional opera singers, pianists, and educators works with each singer to provide guidance and growth as an artist. We strive to give every singer a chance to experience the spotlight for themselves, and to bring our audience members creative, fun, intimate, and high-quality performances.

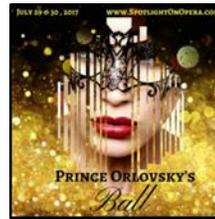
SPOTLIGHT'S 2017 SUMMER SEASON



The Coyotes and the Rabbits
August 1, 11:00am-12:00pm
The Thinkery, Austin, TX



L'enfant et les sortilèges/Trouble in Tahiti
July 22 & 23
Texas State PAC Recital Hall



Prince Orlovsky's Ball
July 29 & 30
Texas State PAC Recital Hall



L'Elisir d'amore
August 5 & 6
Texas State Harrison Theatre

CAST BIOS



TRINIDAD TEJADAS AGOSTO (ERNESTO). El Paso, TX. King, The True Story of Cinderella; Christ Lutheran Church; Melchior, Amahl & the Night Visitors, St. Mary's University; el Gallo, The Fantasticks, St. Mary's University.



ANNA BALAN (BIANCA STANLEY). Soprano Anna Balan is a junior in Vocal Performance. She has appeared as Susan in Narnia – The Musical and was a soloist for the Ashington National Balalaika Orchestra. Anna won first place in her age category at the Golden Voices of America Competition at Carnegie Hall. She has performed in the ensembles of LadyBird and The Marriage of Figaro with Texas State Opera Theater, and in a production of Hello Dolly as Ernestina with the Freiberg Theater in Germany. She studies under Ron Ulen.



EVAN BROWN (ALFREDO/RODOLFO/PUNIER). Tenor Evan Brown began his schooling at the University of Texas at Austin where he studied under Metropolitan Opera Tenor William Lewis. He graduated with a Bachelor of Music in 2013. Since that time, he has been singing with the Austin Opera Chorus. He has sung Amelia's servant in *Un Ballo in Maschera* and Ed Mavole in Kevin Puts' modern work, *The Manchurian Candidate*, and acted as the Notary (spoken) in *La fille du regiment*, all with Austin Opera. He has also been featured in concert with the Austin Gilbert and Sullivan Society. In the fall he will begin his Masters at Southern Methodist University under Clifton Forbis.



LEE SCARBOROUGH CHAPPELL (THE BUTLER). Soprano Lee Scarborough Chappell is a native of Springfield, Missouri but is not unfamiliar with Texas, having received her undergraduate degree at Texas Christian University. Chappell is a recent graduate of Cleveland Institute of Music's Professional Studies program, where she studied with Mary Schiller. She most recently performed *Suor Genovieffa* in CIM's production of *Suor Angelica*. Chappell was also a featured orchestra soloist with the University of Miami's program in Salzburg. There she sang Zerlina excerpts from *Don Giovanni* and received Honorable Mention in the Mirabel Schloss Competition. Her fully staged roles include Second Lady and Papagena (*Die Zauberflöte*), Zerlina (*Don Giovanni*), and Just Jeannette (Penhorwood's *Too Many Sopranos*). She has also performed Adele from *Die Fledermaus*, Adina from *L'elisir d'amore*, Marcelline from *Fidelio*, and Sister Constance from *Dialogues of the Carmelites* in scene productions with CIM and Texas Christian University.



TEE CRINCOLI (ADELE). New Jersey soprano Tee Crincoli has been a featured soloist with groups such as NJ Intercollegiate Band, Chorus of Communities, and Rutgers Kirkpatrick Choir. Past operatic credits include: *Candide* (Cunegonde), *Cendrillon* (Second Spirit), *The Beggar's Opera* (Suky Tawdry) and scenes from *Adelson e Salvini* (Nelly), *La Fille du Régiment* (Marie) and *Hänsel und Gretel* (Gretel) with Opera at Rutgers. An avid lover of contemporary music, Crincoli collaborated with composers at *New Music on the Point* in Vermont (2013) to premiere new chamber works for voice and various instruments, and has sung masterclasses with Tom Cipullo, Daron Hagen, and Nico Castel. Equally at home on stage and behind a piano, Tee has been an active freelance keyboardist in the NJ musical theater community for over 4 years, most recently in Centenary University's 2017 production of *Young Frankenstein*. Crincoli is a graduate of Mason Gross School of the Arts, Rutgers University (B.M. '14, magna cum laude) and continues to study voice with soprano Judith Nicosia. When not "music-ing" Tee can be found volunteering on the Board of Trustees at The Pride Center of New Jersey.



ANDREW DAUNAIS (MARCELLO). Andrew Daunais, a baritone from Collierville, TN, is a senior at Austin Peay State University. During his time at APSU he has taken a very active role in the opera program on campus, performing in workshop scenes and the spring opera each year. As a freshman he received the role of Norton from Rossini's *La Cambiale di Matrimonio*. Since then he has performed the roles of David from Barber's *A Hand of Bridge* and John Wellington Wells from Gilbert and Sullivan's *The Sorcerer*. He has also participated in summer programs with Opera Memphis Summer Conservatory, NYU Classical Voice Intensive, and is excited for this new opportunity with Spotlight on Opera.



BLAYKE DRURY (ORLOVSKY). Blayke Drury, mezzo-soprano, is a senior at Baylor University and hails from Keller, TX. She is pursuing a Bachelor's of Music in Vocal Performance, and studies with Dr. Randall Umstead. Her previous roles include Prince Orlovsky in *Die Fledermaus*, Aldonza in *The Man of La Mancha*, and Ramiro in *La finta giardiniera*. This is her first time participating in a summer program, and she is very excited to be performing with Spotlight on Opera this season.



MICAH ESAU (SALLY/NORINA). Oklahoma soprano Micah Esau is making her Spotlight on Opera debut this season. She holds a Bachelor of Music degree from the University of Central Oklahoma, where she studied voice with Pamela K. Green. While at UCO, she performed in several Opera Department productions including Lola in *Gallantry*, Angelina in *Trial by Jury*, First Witch in *Dido and Aeneas*, Sally in *Die Fledermaus*, and Giannetta in *L'elisir d'amore*. She was also a featured artist in master classes given by Soprano Sarah Coburn and opera director James de Blasis. She attended Music in the Marche in Mondavio, Italy, under the direction of Jeffrey Peterson. She currently resides in Oklahoma City and studies voice with Andrea Hanson.



ELIZABETH HERLITZ-CORTES (MAGDA). Soprano Elizabeth Herlitz Cortés is known for her versatility both vocally and dramatically. She is a regular performer with Austin Opera, Alamo City Opera and Spotlight on Opera. This season, she sang *Butterfly's* Mother in *Madama Butterfly* with Austin Lyric Opera, *The Flower Girl* in Alamo City Opera's Spanish opera *La hija de rappacini* and will return to Spotlight on Opera as a guest artist in their summer season singing Magda in Prince Orlofsky's *Ball and Chiquita* in the children's opera, *Los coyotes y las conejas*. Elizabeth is a native of Baton Rouge, Louisiana where she attended LSU. While completing her Master's of Music at Bowling Green State University, she was also an apprentice with Toledo Opera, where she sang in over 200 school performances as Gretel in *Hänsel und Gretel* and Adina in *L'Elisir d'amore*. Her favorite roles from past seasons include Susanna from *Le Nozze di Figaro* with Bowling Green Opera, Musetta from *La bohème* with Toledo Opera, Mimi from *La bohème* with New Orleans Opera, and Mrs. Nordstrom from *Sondheim's A Little Night Music* with Utah Festival Opera.

MARK HOCKENBERRY (FRANK). Mark Hockenberry, baritone, from Hanover, Pennsylvania, is a second year graduate student pursuing a Master's degree in Vocal Performance at the University of Arizona. Mr. Hockenberry has been recognized not only for his commanding stage presence, but also for his excellent showmanship. Mark last appeared as Le Geolier in Francis Poulenc's Dialogues of the Carmelites. Mark is looking forward to future performances as Belcore in Donizetti's L'Elisir d'amore, and Tarquinius in Benjamin Britten's The Rape of Lucretia. Mark has appeared as a soloist numerous times in the Tucson community, performing selected arias for Arizona Opera Guild of Southern Arizona, as well as a bass soloist in Haydn's The Seven Last Words of Christ, Dietrich Buxtehude's Membra Jesu Nostri, Schubert's Mass in G, and Mozart's Vesperae Solennis de Confessore. Contributing to Mark's operatic conquest, he placed 3rd in Arizona Opera Guild's Annual Quest for the Best, as well as took home 1st Place in the Larry Day Memorial Vocal Competition. Mark studies under the direction of Dr. Hugo Vera at the university and is looking forward to his new position as a graduate teaching assistant.



KYLE LOPEZ (CHORUS). Kyle Lopez will soon be a junior at Texas State University, and has recently completed his Associate of Arts degree at Collin College in the DFW metroplex. He studies Vocal Performance & Business. He has appeared as the Pirate King in Collin College's production of The Pirates of Penzance and Antonio in Mozart's Le Nozze de Figaro on the Amalfi Coast Festival in Italy last summer. At Texas State, he has most recently studied with Brigitte Bellini.



JAIMIE LOWE (JAIMIE STANLEY). Originally from the San Francisco area, mezzo-soprano Jaimie Lowe received her B.M. in Vocal Performance from Lawrence University in 2011. Most recently, she sang the role of Kate in The Pirates of Penzance with the Gilbert and Sullivan Society of Austin. Previous roles include Ludmila in The Bartered Bride, the Old Lady in Candide, and the Witch in Into the Woods. This fall she will pursue her M.M. in Voice Performance and Pedagogy at Texas State University. She currently resides in Austin where she teaches private voice lessons and studies with Cindy Sadler.



CHARISSA MEMRICK (CUNEGONDE). Charissa Memrick is completing her master's degree at Texas State University in the Vocal Performance and Pedagogy program in December 2017. Charissa previously earned a Bachelor's Degree in Vocal Performance at Wichita State University. While she was at Wichita State, Charissa performed Prima Cercatrice in Suor Angelica, Ida in Die Fledermaus, and played a featured chorus member alongside Samuel Ramey in the production of Susannah. This fall Charissa will be portraying the Governess in Turn of the Screw at Texas State. After graduation Charissa plans to perform in and around her hometown of Austin, Texas.



COURTNEY NAGEL (EDITH/SUZY). Courtney Nagel is a mezzo-soprano and a recent graduate of Southwestern University with a B.M. in Vocal Performance. Spotlight on Opera is her second Young Artist program (the Hawaii Performing Arts Festival was the first) and she is excited and grateful for the opportunity. A lover of theatre in all forms, her favorite credits include Frederick Bhaer in Adamo's opera Little Women and Helena in Shakespeare's A Midsummer Night's Dream. She is a member of the philanthropic music fraternity, Delta Omicron. After Spotlight, she will continue to immerse herself in storytelling and plans to pursue a Master's degree once she has narrowed her focus.



ALEXANDREA NESSI (MUSETTA/ALEXANDREA STANLEY). Alexandria Nessi is a soprano from East Wenatchee, WA. She is currently a junior majoring in vocal performance at the University of Alabama, and a member of the University of Alabama Opera Theatre. She appeared as Clarina in the Wenatchee One Act Wonder Opera Company's production of The Marriage Contract, and was cast in the University of Alabama Opera Theatre's productions of A Little Night Music, Street Scene, and The Merry Wives of Windsor. Ms. Nessi has also been a featured performer in the UA Opera Theatre's scenes programs, and has been featured in the roles of Lucy from The Telephone, the Countess from Le Nozze di Figaro, and the Dew Fairy from Hansel and Gretel. She was the district category winner of the soprano division of the NCWMEA solo/ensemble contest in 2014 and 2015, and attended the Julian Patrick Vocal Camp for Gifted singers 2013-15.



ZACHARY THOMAS NEWMAN (GASTONE/CANDIDE). Tenor Zachary Thomas Newman, a native of Baytown, Texas, will sing in Spotlight on Opera's productions of Trouble in Tahiti, L'enfant et les sortilèges, and L'elisir d'amore. Recent roles include L'Aumonier in Dialogues des Carmélites, Slender in The Merry Wives of Windsor, King Kaspar in Amahl and the Night Visitors, Tamino in Die Zauberflöte, Basilio/Curzio in Le nozze di Figaro, Mayor Upfold in Albert Herring, and the Circus Director in The Bartered Bride. Zachary recently completed his Bachelor's degree at Stephen F. Austin under the tutelage of Nita Hudson and has one year remaining on his Master's in Vocal Performance with an emphasis on Pedagogy.



PAUL NIX (CHORUS). San Antonio Texas. , Chorus in The Marriage of Figaro at Texas State University, Redneck in Ladybird: First Lady of the Land at Texas State University, Spinelloccio and Pinellino in Gianni Schicchi.



EMILY SCHRADER (MABEL). Emily Schrader holds a Bachelors Degree in Music in Vocal performance and is pursuing a master's of music in voice performance and pedagogy from Eastern Kentucky University. Some of her favorite roles have included Gretel from Humperdinck's Hansel and Gretel, Rosalinda from Strauss' Die Fledermaus, and Mrs. Ford from Nicolai's The Merry Wives of Windsor.





LAUREN SLAGOWSKI (ROSALINDE/MIMI). Operatic soprano, Lauren Slagowski, is in her final semester of study at the University of Utah where she is pursuing a degree in Vocal Performance. She most recently performed the role of Lisette in Puccini's *La Rondine* with the University of Utah's Lyric Opera Ensemble. Other recent roles include the cover for Rosalinda in *Die Fledermaus* at Kingsbury Hall, the Charity Woman at the world premiere of *A Christmas Carol* (M. Leavitt, A. Buck) at the Grand Theater, and Tisbe from *Cenerentola* with the Salt Lake Sinfonia, as well as numerous ensemble roles with the University of Utah's Lyric Opera Andrea Hanson.



MENG-JUNG "MEG" TSAI (VIOLETTA/MEG STANLEY). Soprano Meng-Jung (Meg) Tsai hails from Taipei, Taiwan and is currently based in Dallas/Fort Worth area. Praised for her "most genuine performing," Meg has appeared as a soloist in concert and for various engagements with Opera Shorts, Lewisville Lake Symphony International Chamber Series, Louisiana Tech University, Greater Dallas Taiwanese Chamber of Commerce, Formosa Chorus of Dallas, and Flower Mound United Methodist Church. She was most recently seen as Annina in *La traviata* with National Taiwan Symphony Orchestra, Lola in *Cavalleria rusticana* with the Louisiana Opera, The Narrator in *The Hiding Tree* with Spotlight on Opera, Polly Peachum in *Die Dreigroschenoper*, Colette in *Le Devin du Village*, and Noémie in *Cendrillon* with UNT Opera. Meg is the winner of the Cecil Drew Oratorio Prize and the Birmingham Conservatoire Singing Prize. During her study in England, she performed roles in *Così fan tutte*, *Die Zauberflöte*, *The Fairy Queen*, *Dido and Aeneas*, and *Merrily We Roll Along*. She holds her Master of Music and Post Graduate Diploma from Birmingham City University Birmingham Conservatoire, UK, her Bachelor of Music in Vocal Performance from Catholic Fu-Jen University in Taipei, and a Certificate in Television Director of Performing Arts from Taiwan Ministry of Culture. She is a member and former young artist at National Taiwan Opera Studio. She is now a Doctoral Candidate at UNT College of Music.



WEI-SHU TSAI (EISENSTEIN). Baritone Wei-Shu Tsai will perform the roles of Sam in *Trouble in Tahiti* and Falke in Prince Orlovsky's *Ball* with Spotlight on Opera this summer. In 2016, he appeared as El Dancairo in Spotlight's production of *Carmen*. He is currently working on his doctoral dissertation at the University of North Texas.



PEDRO VALDEZ (FREDERICK). Tenor Pedro Valdez lives in South Texas, where he studies voice at The University of Texas Rio Grande Valley with Dr. Rebecca Coberly. He has also trained in England at The Cornish American Song Institute where he performed at St. Ann's College (Oxford University), the Church of St. Endellion Cornwall, and at the Polly Theater in Cornwall. Pedro has been a member of the Valley.



JORDAN VAN DE VERE (FALKE). Native to Austin, TX, baritone Jordan Van de Vere is a student at Texas State University in pursuit of a Bachelor of Music in Vocal Performance. In the fall of 2016, Jordan won the Texoma NATS Singer of the Year competition. Some of Jordan's recent performances include Figaro in *The Marriage of Figaro*, the title character in *Gianni Schicchi*, Dick Deadeye in *HMS Pinafore*, and Peter in *Hansel and Gretel*. After completing his Bachelor's degree, Jordan hopes to pursue a Master's in Vocal Performance.



HANNAH YOUNG (YVETTE STANLEY). Soprano Hannah Young of Austin, TX is a rising senior at McCallum High, and part of the Arts Academy there as a Vocal Major with a Musical Theatre Certificate. She has previously played the Duchess in *Me & My Girl* and Caroline Clarke in *Titanic: The Musical*, and performed as the soprano soloist in Mozart's *Requiem*. She was recognized as an outstanding soloist at the 2017 Texas State Solo and Ensemble Competition and received the first place award in the Upper High School Classical division of the NATS South Texas competition.



LUZ ZAMORA (KATE). Soprano, Austin, Texas. *Giannetta, L'elisir d'amore* by Gaetano Donizetti. Southwestern University Opera Theatre.

FACULTY BIOS



CINDY SADLER, Founder and Executive Director .Mezzo-soprano Cindy Sadler is well-known in the classical community as a singer, teacher, writer, and consultant; and increasingly, as a stage director. A busy professional singer and frequent lecturer on the business of singing, she brings current experience to her students. Most recently, she has appeared as *Carmen* with the Irving Symphony Orchestra, *The Marquise de Berkenfeld* in *La fille du regiment* with Austin Opera and Intermountain Opera Bozeman; as *Gertrude* in *Romeo & Juliette* with Austin Opera and Atlanta Opera, *Marcellina* in *The Marriage of Figaro* with New Orleans Opera, *Mrs. Quickly* in *Sir John in Love* with Odyssey Opera, and the *Marquise de Berkenfeld* in *The Daughter of the Regiment* with Mill City Summer Opera. In 2016, she traveled to Caltagirone, Sicily to direct *Suor Angelica* and *Gianni Schicchi* and perform concerts at the Mediterranean Opera Festival before returning to Spotlight to direct *Carmen*. Ms. Sadler has appeared on the stages of Chicago Lyric Opera, Florida Grand Opera, Opera Pacific, Arizona Opera, Sarasota Opera, Des Moines Metro

Opera, the Princeton Festival, San Antonio Opera, Fort Worth Opera, Kentucky Opera, Opera Santa Barbara, Austin Lyric Opera, Opera Idaho, New Orleans Opera, and the Hollywood Bowl, among many others. She has published over 100 articles in *Classical Singer Magazine* and is widely recognized for her Ask Erda advice column. She travels the country to consult with singers and lecture on singing careers in her *Business of Singing*, most recently to the Des Moines Metro Opera Young Artists Program, Sieur Du Luth Summer Opera Training Program, UCLA, the CoOPERative program at Westminster College of the Arts, Portland State University, and the Classical Singer Convention. After six years on the music faculty of St. Edward's University, she left to pursue her singing career fulltime. She has served as Executive Director of the Astoria Music Academy in Oregon, and this is her tenth year as Director of Spotlight on Opera. For more information, please visit www.cindysadler.com, www.thebusinessofsinging.com, and www.mezzowithcharacter.com.



DR. SAMUEL MUNGO, Artistic Director, Stage Director, *Trouble in Tahiti*. Dr. Samuel Mungo has been involved in opera as a director, singer and teacher for more than 25 years, and is dedicated to fostering the growth of a true Music Theatre—combining the great music of beautifully sung opera together with complete dedication to character and truthfully created relationship. He has directed professionally around the world. His honors include Classical Performance of the Year for his *Rigoletto*, and Opera Production of the Year from the National Opera Association. Professional directing credits include *Die Entführung aus dem Serail* for Florida Grand Opera, *Suor Angelica* for Opera Plovdiv, *Pirates of Penzance* for Colorado Light Opera, *Trouble in Tahiti* for the Boulder Opera Project, and *Rigoletto* and *Il Trovatore* for San Antonio Opera. A deft hand at G&S, in addition to *Pirates of Penzance* he has staged *Mikado*, *HMS Pinafore* and *Gondoliers*. He has commissioned an opera from Henry Mollicone and Sheldon Harnick entitled, *Lady Bird: First Lady of the Land*, to premiere in 2016. As the Director of Opera Studies at Texas State University, he has created perhaps the most comprehensive undergraduate opera training program in the country, with interdisciplinary training from professionals in the Texas State Theater Department for Acting and Theater Tech, and the Dance Department for Movement and Dance. Known for his acting as much for his singing, his performing credits include *Don Giovanni* for Minnesota Opera, *Falke* in *Die Fledermaus* for Vancouver Opera and Utah Opera, *Opera Theater of St. Louis* as Junius in *The Rape of Lucretia*, *Pasha* in *Die Entführung aus dem Serail* for Opera Colorado and Danilo in *Merry Widow* for Sacramento Opera, Opera Grand Rapids and Knoxville Opera. Making his Carnegie Hall debut with Milos Bok's *Missa Solemnis*, he has sung with the St. Louis Symphony, Colorado Symphony, Utah Symphony and Orquestra Filarmonica di Lima among others.



BRUCE CAIN, Voice Instructor; Musical Director, *The Coyotes & The Rabbits*; Stage Director, *The Child & the Spells*. Baritone Bruce Cain is an Associate Professor of Music at the Sarofim School of Fine Arts at Southwestern University, where he is the principle voice teacher and director of the Opera Theatre. His career began as an apprentice with the Chautauqua Opera and then on to Chicago, where the Sun-Times hailed his debut with the Chicago Symphony as "an eloquent soloist" and the Chicago Tribune joined in praising his "sensitivity" as an artist. Dr. Cain's most recent operatic appearance was at the Natchez Opera Festival playing Papageno in Mozart's *Magic Flute*, and in Chicago portraying Ford in L'Opera Piccola's *Falstaff*. His other roles include Dr. Lomax in Austin Lyric Opera's premier of Floyd's *Cold Sassy Tree*, Belcore in *The Elixir of Love*, Dr. Blind and Falke in *Die Fledermaus*, Marcello and Schaunard in *La Bohème*, Guglielmo in *Così fan tutte*, and a gambler in Prokofiev's *The Gambler*, with the Chicago Lyric Opera. He has often appeared with the Austin Symphony, the Austin Vocal Arts Ensemble, and the Georgetown Festival of the Arts, as well as in concert venues across the U.S. and at the famed Edinburgh Fringe Festival. Recent performances include: Mozart's *Requiem* with the St. Edward's University Madrigal Singers, the role of Schoenberg, in Southwestern's premier of Jason Hoogerhyde's *The Color of Dissonance*, and the role of Kraus in Mendelssohn's *Son and Stranger*, with the Georgetown Festival of the Arts.



KRISTIN ROACH, Music Director/Conductor. A native of San Antonio, Kristin Roach is in demand across the nation as a conductor, pianist, organist, and vocal coach. She is Music Director of Alamo City Opera, now completing its fifth season. As Music Director of Spotlight on Opera, and Lecturer in Opera at Texas State University. She has prepared productions for the San Francisco Opera, San Diego Opera, Tulsa Opera, Utah Opera, San Antonio Opera, San Antonio Symphony, Brevard Music Institute, Aspen Music Festival, Breckenridge Music Institute, Taos Opera Institute, Opera Theatre of Rochester, Eastman Opera Theater, Buffalo Opera Unlimited, Spotlight on Opera, Texas Tech University, and Texas Lutheran University. Upcoming engagements include *La Hija de Rappaccini* with Alamo City Opera.

Reviews of Kristin's performances 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, was nominated for two Latin Grammy® awards.

Ms. Roach received her education at the Eastman School of Music, earning a Bachelor of Music in Applied Music (Piano), the Performer's Certificate in Piano, and a Master of Music in Piano Performance/Literature and Piano Accompanying/Chamber Music.



CAMERON DENNIS, Collaborative Pianist. Pianist James Cameron Dennis has appeared across the United States in venues like 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. His numerous awards include prizes from the Bradshaw and Buono International Piano Competition, the IBLA International Competition, the US Open Music Competition, and the DeBose National Piano Competition. Mr. Dennis is an avid chamber musician, and has performed in ensembles with 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.

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.

A music education entrepreneur, Mr. Dennis is currently the Vice President and Chief Technical Officer of Thinking By Ear, LLC, a joint business venture with Dr. Vern Falby of the Music Theory faculty at Peabody Conservatory, and 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. The Dennises have also developed a music theory application for iOS/Android/Chrome that generates 4-part chorales from Roman numeral progressions. Mr. Dennis has plans to extend his algorithm to also include the ability for chorale generation from figured bass.



JOACHIM REINHUBER, Coach/Pianist. Dr. Joachim Reinhuber serves as Associate Professor of Piano at Texas A&M University, Kingsville, and is in high demand as solo and collaborative performer, clinician, and adjudicator in the US and his native Germany. His first teacher, Franz Calvelli-Adorno, was his grandfather. He studied with Gisela Sott (Frankfurt), Robert Levin (University of Music, Freiburg), John Perry (Rice University, Houston TX), and Nancy Garrett (University of Texas at Austin). Recent performances include Brahms's and Beethoven's first piano concertos, the Schumann concerto, Bach's concerto in D minor, the Stravinsky concerto for piano and winds, and Gershwin's Rhapsody in blue with the TAMUK Wind Symphony. In 2012 and 2014 he was the pianist for the Texas Music Educators Association's All-State Men's Choir. Between 2013 and 2015 he toured extensively throughout Texas and the United States, with a residency at the Keyboard Arts Festival in Pueblo, CO, and over 50 solo performances at, among others, the University of Texas at Austin, Texas A&M International University, Bowling Green State University, Youngstown State University, Malone University, Baylor University, and the University of Arkansas in Fayetteville. As a collaborator, he has worked with Marianne Gedigian, former principal flutist of the Boston Symphony Orchestra, the baritones Ronald Ulen and David Small, and the pianists Caroline Oltmanns, Zahari Metchkov, and Johan Botes. He has served as an adjudicator at the Sorentin International Competition in San Angelo, TX, the Laredo International Piano Competition, and the State Concerto Competition of the Texas Music Teachers Association in Huntsville, TX.

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