

SP  TLIGHT on  
PERA  
opera for everybody

Cindy Sadler, Executive Director  
Kristin Roach, Music Director  
Sam Mungo, Artistic Director



*Trouble in Tahiti*

Directed by Sam Mungo  
Music Direction by Kristin Roach  
Cameron Dennis, Collaborative  
Pianist

**The Child & The Spells**  
(L'enfant et les sortilèges)

Directed by Bruce Cain  
Music Direction by Kristin Roach  
Cameron Dennis, Collaborative  
Pianist



July 22 & 23, 2017 at Texas State University

# TROUBLE IN TAHITI

By Leonard Bernstein

*Directed by Samuel J. Mungo*

*Music Direction by Kristin Roach*

*Cameron Dennis and Joachim Reinhuber, Collaborative Piano*

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## THE CAST

Dinah ..... Jaimie Lowe

Sam ..... Wei-Shu Tsai

Girl ..... Charissa Memrick

Boy 1 ..... Zachary Thomas Newman

Boy 2 ..... Andrew Daunais

## Production Staff

Costumes ..... Josh Miller

Assistant Director ..... Emily Schrader

Stage Manager ..... Lee Chappell

Assistant Stage Manager..... Anna Balan

Props ..... Lauren Slagowski, Courtney Nagel,  
Anna Balan

Makeup..... Tee Crincoli, Lauren Slagowski

Hair ..... Emily Schrader, Micah Esau

Dressers ..... Luz Zamora, Pedro Valdez

Production Assistants ..... Katelyn Geary  
Elizabeth Herlitz Cortes

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## SYNOPSIS

### Prelude

A smiling jazz Trio sings of perfect life in Suburbia, with its little white houses and happy, loving families.

### Scene I

Sam and Dinah talk over breakfast, alternating between habitual bickering and lyrical moments of longing for kindness. Dinah accuses Sam of having an affair with his secretary, which he denies. She also reminds Sam that their son Junior's play is that afternoon, but Sam insists that his handball tournament at the gym is more important. They continue to argue until Sam leaves for the office.

### Scene II

At work, Sam exudes confidence as he deftly handles business by telephone and promises to lend money to a friend. The Trio extols Sam's virtues.

### Scene III

In her analyst's office, Dinah recalls a dream of an untended garden, choked with weeds ("I was standing in a garden"). In the dream, she hears a voice calling to her, describing a beautiful garden, a place of love and harmony, and she tries desperately to find it. Meanwhile, at Sam's office, he questions his secretary about their relationship, and when reminded of an incident, he insists that it was an accident and that she forget it ever happened.

### Scene IV

Sam and Dinah accidentally run into each other on the street. Uncomfortable, each makes up an excuse so they won't have to have lunch together. After parting, they privately reflect in duet on the confusing and painful course their relationship has taken, and yearn for their lost happiness.

### Interlude

Inside the house, the Trio sings of lovely life in Suburbia, detailing the comforts of the American dream.

### Scene V

At the gym, Sam has just won the handball tournament. He sings triumphantly about the nature of men ("There's a law")—how some try with all their might to rise to the top, but will never win; while others, like him, are born winners and will always succeed.

### Scene VI

Dinah has spent the afternoon at the cinema watching a South Sea romance movie called "Trouble in Tahiti." At first she dismisses it as sentimental drivel. But as she recounts the story and its theme song "Island Magic," backed by the Trio ("What a movie!"), she gets caught up in the escapist fantasy of love. Suddenly self-conscious, she stops herself, and prepares dinner. On his way home, Sam sings of another law of men—that even the winner must pay for what he gets—as he reluctantly returns to the discomfort of his home.

### Scene VII

The Trio sings of evenings of domestic bliss in Suburbia. Sam and Dinah try half-heartedly to talk about their relationship, but their effort turns into yet another argument that devolves into uncomfortable silence. Neither of them has gone to Junior's play. Sam suggests they go to the movies, to see a new film about Tahiti; Dinah consents. As they leave, they each long for quiet and communion, but not knowing if it's possible to rediscover their love for one another, they opt for the "bought-and-paid-for magic" of the silver screen. The Trio makes its final ironic comment, echoing the movie's "Island Magic" theme song.

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## BACKGROUND

Leonard Bernstein was on his honeymoon in 1951 when he began composing his one-act opera, *Trouble in Tahiti*, a candid portrait of the troubled marriage of a young suburban couple. Written between his biggest Broadway successes—*On the Town* in 1944 and *Candide* and *West Side Story* in 1956 and 1957, respectively—*Trouble in Tahiti* draws upon popular songs styles to deliver an uncompromising critique of post-war American materialism. Beneath the couple's marital discord is a profound longing for love and intimacy. Their spiritual emptiness, in contrast to a veneer of happy consumerism, creates the heart of the drama and is emphasized by sudden stylistic shifts in the music. Bernstein dedicated the piece to his close friend Marc Blitzstein, who had led him toward music theater.

The opera begins with a vocal trio singing of idyllic middle-class life in 1950s suburbia. Their close harmonies, jazz rhythms and idealized representation of American life are evocative of radio commercials of the era. Throughout the 45-minute opera, the Trio functions as a contemporary Greek chorus, providing satirical commentary to the drama.

The opera focuses in on the domestic conflict of Sam and Dinah, a young couple who, in contrast to the perfect picture of suburban life painted by the Trio, are desperately unhappy. Starting with an argument over breakfast, the piece explores a day in their life—Sam's as a successful businessman, and Dinah's as a frustrated housewife. They argue about their son Junior, who is never seen or heard from. As the day continues, the competitive and over-confident Sam shows his prowess at the office and at the gym. Dinah visits her psychiatrist and recounts a dream of a beautiful, unattainable garden, then spends the afternoon at an escapist movie called "Trouble in Tahiti." At the end of the day, profoundly aware of their unhappiness, Sam and Dinah try to have a frank discussion about their relationship. Unable to communicate without blaming and arguing, Sam suggests they go out to see a new movie—"Trouble in Tahiti."

*Trouble in Tahiti* premiered in front of an audience of nearly 3,000 people in June 1952 at Brandeis University's Festival of the Creative Arts, an ambitious new arts festival directed by Bernstein. His brand-new opera came at the end of an all-day symposium that had gone over schedule, and the curtain didn't go up until 11 p.m. The outdoor stage had barely been built in time, and the amplification system was poor. Bernstein complained that his piece, which his Brandeis colleague Irving Fine had persuaded him to complete in time for the festival, had turned out "half-baked," and he was determined to improve it. He rewrote the last scene, and the opera was performed again that same summer at Tanglewood's Music Theater, where he felt it was much improved.

In November that year, Bernstein conducted a live performance that aired on N.B.C. Television Opera Theatre, featuring Beverly Wolff as Dinah and David Atkinson as Sam. The New York Times praised the work, noting its irony and how well adapted it was to the medium of television: "Watching it, one could hardly be sure it was not one of the regular programs. The trio at the microphone, the man being interviewed at this desk, the husband and wife eating breakfast were all out of the standard repertory. But Mr. Bernstein obviously uses these stock shots deliberately."

Finally, in April 1955, *Trouble in Tahiti* premiered on Broadway in an evening entitled "All in One," together with Tennessee Williams' play *27 Wagons Full of Cotton* and several dances choreographed by Paul Draper. Starring Alice Ghostley as Dinah and John Tyers as Sam, it ran for 48 performances.

*Trouble in Tahiti* took an unusual path in the early 1980s. In 1983, Bernstein wrote a second opera, *A Quiet Place* (libretto by Stephen Wadsworth), as a sequel to *Trouble in Tahiti*, picking up the unhappy family drama thirty years later, when the estranged Junior and his sister Dede have returned home to be with Sam after Dinah has died. When it premiered at Houston Grand Opera in June 1983, *A Quiet Place* followed *Trouble in Tahiti* on a double bill, but afterwards, Bernstein and Wadsworth altered the structure to interpolate all of *Trouble in Tahiti* into *A Quiet Place* as two extended flashback scenes. Since then, *Trouble in Tahiti* has existed both as part of this larger work, and as the self-contained, original one-act, which continues to be performed regularly around the world.

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## INTERMISSION (20 minutes)

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## 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.

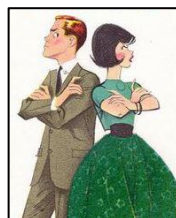
## SPOTLIGHT'S 2017 SUMMER SEASON



***The Coyotes & The Rabbits***  
July 26, 11 a.m. & 1 p.m.  
San Marcos Public Library



***The Child & The Spells + Trouble in Tahiti***  
July 22 & 23  
Texas State PAC Recital Hall



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



***The Elixir of Love***  
August 5 & 6  
Texas State Harrison Theatre

# THE CHILD AND THE SPELLS

*(L'enfant et les sortilèges)*

**By Maurice Ravel**

*Directed by Bruce Cain*

*Music Direction by Kristin Roach*

*Cameron Dennis and Joachim Reinhuber, Collaborative Piano*

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## THE CAST

The Child ..... Blayke Drury

The Fire, The Princess, The Nightingale ..... Tee Crincoli

The Cup, The Dragonfly, The Squirrel ..... Jaimie Lowe

Maman, The Female Cat, A Shepherd ..... Courtney Nagel

The Teapot, The Little Old Man, The Tree Frog ... Zach Newman

The Armchair, The Tree ..... Andrew Daunais

The Louis XV Chair, The Owl ..... Lauren Slagowski

The Grandfather Clock ..... Mark Hockenberry

The Male Cat ..... Paul Nix

A Shepherdess ..... Hannah Young

The Bat ..... Alexandria Nessi

Numbers ..... Meng-Jung Tsai, Emily Schrader, Lauren Slagowski

Chorus : Trinidad Agosto, Anna Balan, Evan Brown, Lee Scarborough Chappell, Micah Esau, Charissa Memrick

## PRODUCTION STAFF

Costumes .....Josh Miller

Assistant Director .....Courtney Nagel

Stage Manager .....Anna Balan

Assistant Stage Manager.....Zach Newman

Props .....Lauren Slagowski, Meg Tsai, Evan Brown

Makeup.....Tee Crincoli, Alexandria Nessi,  
Lauren Slagowski



**Hair .....Emily Schrader, Micah Esau**

**Dressers ..... Luz Zamora, Pedro Valdez**

**Production Assistants ..... Katelyn Geary  
Elizabeth Herlitz Cortes**

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## SYNOPSIS

A Child complains as he reluctantly does his homework; he can think of many naughty things he would prefer to be doing! His mother scolds him for his laziness and messiness, and he throws a tantrum. He abuses everything around him: his furniture, dishes, wallpaper, books, the cat, a caged squirrel, and even the fire in the fireplace! He is then quite surprised when the unhappy objects spring to life.

The Chairs refuse to let him sit in them; they demand their freedom and hobble away. The Grandfather Clock mourns his broken arm. The Teapot and Cup threaten revenge and dance away.

Feeling cold, the Child approaches the hearth. The Fire spins out of the fireplace, warning that it warms the good but burns the naughty. A sorrowful parade of Shepherds and Shepherdesses mourn the loss of their home; the Child has destroyed the wallpaper on which they lived. The Child weeps. From one of his torn up storybooks, a Princess arises to gently remonstrate: he has wrecked her story and she cannot now be rescued from her enchanter. The Child is genuinely sad.

Now his arithmetic homework animates and begins tormenting him. The Cats spit at him. The Garden comes alive and invades the Child's room: a Tree groans at the wound the Child previously inflicted. A Dragonfly searches for his mate, whom the Child regretfully admits having caught and pinned to the wall. The Bat accuses him of killing his mate as well. The Squirrel warns the Tree Frog that the Child will catch him and put him in a cage.

The Child wants to make peace with the animals and plants, but they are still injured and angry with him. He calls for his mother, and the enraged animals and trees attack him. In the commotion, the Squirrel is hurt. The Child bandages the squirrel's wounds, and collapses, tired from the frightening adventure.

The creatures of the garden realize that the Child is not so terrible after all. They praise his newfound wisdom and compassion, and mimicking his cries to his mother, they withdraw back to the garden. The Mother returns and The Child embraces her, calling her name.

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## BACKGROUND

In 1915 Jacques Rouché, director of the Paris Opera, commissioned the celebrated French writer Colette to create a "fantasy ballet". At the time, the Avant Garde was flourishing in Paris; the theatre-going public had a taste for the exotic; and the Paris Opera needed something new, shocking and exciting. Colette's saucy reputation for divorces, scandalous affairs with both men and women, and the shocking subject matter in her novels fit well with Rouché's desire for an Avant Garde opera.

Colette was delighted to work with a prior acquaintance, Maurice Ravel, whose music spirit she admired. As she set to work, the proposed ballet evolved into a "lyric fantasy". But by the time Colette was prepared to share her libretto with Ravel, World War I was in full swing and the composer was serving as a truck driver for the medical corps on the front lines in Verdun. Colette also did her part for the war effort, running a hospital for the wounded, for which she was made a chevalier of the Legion of Honor. During this time she also divorced her second husband, had a scandalous affair with her stepson, and wrote two novels.

By the time he was able to read Colette's libretto in 1917, Ravel had experienced firsthand the horrors of war, was mourning the death of his beloved mother, and was deeply depressed. Not until 1920 did he begin work on the opera. *L'enfant et les sortilège* premiered in Monte Carlo on March 21, 1925, featuring Colette's libretto and ballet sequences choreographed by George Balanchine.

The opera explores the adventures of a rebellious child who abuses his belongings and the living creatures around him until they come to life and retaliate. The story builds on Colette's own life with her strong-willed mother and two failed marriages with controlling men. Her libretto evokes a travel back in time to her childhood, of which she wrote: "If a child could tell about this childhood while he is passing through it, his true childhood, his account would perhaps be nothing more than one of intimate dramas and disappointments." The rich, melodic score weaves ragtime, Baroque court dance, nature sounds, and laments for princesses and shepherds into a fantastical nocturnal soundscape that enchants the imagination, transporting the listener back to their own childhood fantasies.

**Material for these notes is based on Margaret Reynolds' article in The Guardian, July 2012: Colette's libretto: a fantasy of childhood for Ravel's opera of enchantment.**

## CAST BIOS



**TRINIDAD TEJADAS AGOSTO (SUPER, CHORUS).** 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 (CHORUS).** 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 (CHORUS).** 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 (CHORUS).** 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 (SUPER; THE FIRE, THE PRINCESS, THE NIGHTINGALE).** 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 (BOY 2; THE ARMCHAIR, THE TREE).** 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 (THE CHILD).** 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 (CHORUS).** 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.



**MARK HOCKENBERRY (THE GRANDFATHER CLOCK).** 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 (DINAH; THE TEACUP, THE SQUIRREL, THE DRAGONFLY).** 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 (GIRL; CHORUS).** 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 (MAMAN, THE FEMALE CAT, THE SHEPHERD).** 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 Frederich 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 (THE BAT).** 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.



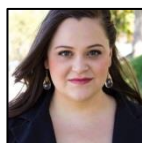
**ZACHARY THOMAS NEWMAN (BOY 1; THE TEAPOT, THE LITTLE OLD MAN, THE TREE FROG).** Tenor Zachary Thomas Newman, a native of Baytown, Texas, will sing in Spotlight on Opera's productions of Trouble in Tahiti, L'enfant et les sortilèges, and L'elisir d'amore. Recent roles include L'Aumonier in Dialogues 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 Niita Hudson and has one year remaining on his Master's in Vocal Performance with an emphasis on Pedagogy.



**PAUL NIX (THE MALE CAT).** 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 (NUMBER).** 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 (THE LOUIS XV CHAIR, THE OWL, NUMBER).** 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





**MENG-JUNG "MEG" TSAI (NUMBER).** 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 (SAM; CHORUS).** 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 (CHORUS).** 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 (CHORUS).** 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 (A SHEPHERDESS).** 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 (CHORUS).** Soprano, Austin, Texas. *Giannetta*, *L'elisir d'amore* by Gaetano Donizetti. Southwestern University Opera Theatre.

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## 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](http://www.cindysadler.com), [www.thebusinessofsinging.com](http://www.thebusinessofsinging.com), and [www.mezzowithcharacter.com](http://www.mezzowithcharacter.com).



**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.



**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.



**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 Sorrentin 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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The Cast of *The Coyotes & The Rabbits* after a performance at Austin Public Library's Cepeda Branch.



The Trio from *Trouble in Tahiti* performs at the San Marcos Public Library (photo by Denise Cathey, *San Marcos Daily Record*).

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