

*LEON WILSON CLARK
OPERA SERIES*

SHEPHERD SCHOOL OPERA

and the

SHEPHERD SCHOOL CHAMBER ORCHESTRA

present

STREET SCENE

Music by Kurt Weill

Book by Elmer Rice

Lyrics by Langston Hughes

*Based on the
Pulitzer Prize winning play
by Elmer Rice*

Richard Bado, conductor

Debra Dickinson, stage director

March 22, 24, 26 and 27, 2007

7:30 p.m.

Wortham Opera Theatre

RICE UNIVERSITY

the
Shepherd
School
of Music

CAST

(in order of appearance)

<i>Greta Fiorentino</i> Lindsay Kesselman	<i>Charlene Hildebrand</i> Becky Henry
<i>Emma Jones</i> Jennifer Johnson	<i>Mary Hildebrand</i> Julie Marx
<i>Olga Olsen</i> Sarah Brauer	<i>Rose Maurrant</i> Laura Botkin
<i>Mrs. Davis</i> Adrianna Bond	<i>Harry Easter</i> Jamie Geiger
<i>Carl Olsen</i> Dennis Arrowsmith	<i>Queenie</i> Sparky
<i>Shirley Kaplan</i> Andrea Leyton-Mange	<i>Mae Jones</i> Grace Field
<i>Abraham Kaplan</i> Colm Estridge	<i>Dick McGann</i> Joseph Mikolaj
<i>Woman with Scarf</i> Emily Vacek	<i>Vincent Jones</i> Zach Averyt
<i>Henry Davis</i> Barry Robinson	<i>Dr. Wilson</i> Robert Brewer
<i>Willie Maurrant</i> Jacob Kirchoff	<i>Officer Murphy</i> John Summers
<i>Anna Maurrant</i> Bethany Solheim	<i>Old Clothes Woman</i> Ryan Stickney
<i>Sam Kaplan</i> Aaron Blake	<i>City Marshall</i> Adam Williams
<i>George Jones</i> Samuel Schultz	<i>Fred Cullen</i> Jonathan Jackson
<i>Daniel Buchanan</i> Daniel Williamson	<i>Violin Student</i> Clara Ferris
<i>Mrs. Buchanan</i> Kristi Johnson	<i>Man with Cane</i> Keith Stonum
<i>Frank Maurrant</i> Rick Piersall	<i>Policeman</i> Jamie Geiger
<i>Steve Sankey</i> John Villarreal	<i>Ambulance Driver</i> Troy McLaughlin
<i>Lippo Fiorentino</i> Ross Chitwood	<i>First Nurse Maid</i> Adrianna Bond
<i>Jennie Hildebrand</i> Meghan Tarkington	<i>Second Nurse Maid</i> Emily Vacek
<i>Second Graduate</i> Katina Mitchell	<i>Man Renter</i> Zach Averyt
<i>Third Graduate</i> Lauren Snouffer	<i>Woman Renter</i> Katina Mitchell
<i>Mrs. Hildebrand</i> Ryan Stickney	

Members of the SHEPHERD SCHOOL CHAMBER ORCHESTRA

Larry Rachleff, music director

Violin I

Steven Zander,
concertmaster
Mary Boland
Ying Fu
Mary Price
Lauren Avery
Chavdar Parashkevov

Violin II

Eva Liebhaver,
principal
Kaoru Suzuki
Lucia Atkinson
Amanda Chamberlain

Viola

Lauren Magnus,
principal
Hana Morford
Rachel Kuipers
Andrea Hemmenway

Cello

Christine Kim,
principal
Sarah Wilson
Semiramis Costa

Double Bass

Edward Merritt,
principal
Kevin Jablonski

Flute and Piccolo

Leslie Richmond

Oboe and English Horn

Diana Owens

Clarinet

Amy Chung
André Dyachenko
Melanie Yamada

Bass Clarinet

Melanie Yamada

Bassoon

Gwen Seaton

Horn

Juliann Welch
Elizabeth Schellhase

Trumpet

Larry Hernandez
Greg Haro

Trombone

Mark Holley
Christopher Burns

Harp

Sadie Turner

Piano and Celeste

Levi Hammer

Percussion

Craig Hauschildt
Andrés Pichardo

Orchestra Manager and Librarian

Kaaren Fleisher

STREET SCENE

Music by Kurt Weill (1900-1950).

Book by Elmer Rice. Lyrics by Langston Hughes.

Based on the Pulitzer Prize winning play by Elmer Rice.

Premiere in New York on January 9, 1947.

ACT I

A brownstone in Manhattan on a hot afternoon in June 1947.

INTERMISSION

(15 minutes)

ACT II

Scene 1: The following morning.

Scene 2: Mid-afternoon of the same day.

The performance is approximately 2 hours and 45 minutes with intermission.

ARTISTIC STAFF

Conductor	Richard Bado
Stage Director and Choreographer	Debra Dickinson
Set Designer	Kirk Markley
Lighting Designer	David Gipson
Costume Designers	Allison Brighten, Jan Moffett
Makeup, Hair, and Wig Designer	Cody Sadler
Properties Master	Alex Stutler
Musical Preparation	Robert Brewer, Susan Lorette Dunn, Levi Hammer
Assistant Conductor	Thomas Hong
Dialect Coach	Jim Johnson

PRODUCTION STAFF

Technical Director	Troy McLaughlin
Stage Manager	Alex Stutler
Surtitles	Patricia Houk
Surtitle Operators	Kira Austin-Young, Keith Stonum
Followspot Operators	Rebecca Henderson, Quinn Shadko
Running Crew	Shelley Cantrick, Keith Stonum, John Villarreal

ACKNOWLEDGEMENTS

Special thanks to Cre8 A Scene Productions, Houston Grand Opera, Stages Repertory Theatre, The Alley Theatre, Thom Guthrie at the Moores School of Music - University of Houston, Mandy Billings, Jodi Bobrovsky, Betty Dickinson, Melissa Graff, Kristi Johnson, Francis Schmidt, and Charles Tauber.

Street Scene is presented through special arrangement with
R&H Theatricals, 1065 Avenue of The Americas,
Suite 2400, New York, N.Y. 10018 (www.rnhtheatricals.com)

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from the late Dr. Leon Wilson Clark, and is funded in part by:*

The Cullen Trust for the Performing Arts

The Kurt Weill Foundation for Music, Inc.

7 East 20th St., New York, N.Y. 10003

The Kurt Weill Foundation for Music, Inc. is a not-for-profit, private foundation charged to preserve and perpetuate the legacies of Kurt Weill (1900-1950) and Lotte Lenya (1898-1981). In pursuit of these goals, the Foundation maintains the Weill-Lenya Research Center to serve scholars and performers, awards grants and prizes to support excellence in research and performance, administers Weill's copyrights, and publishes (in association with European American Music Corporation) the Kurt Weill Edition. For further information, contact the Foundation at 212-505-5240, or visit its website at www.kwf.org

DIRECTOR'S NOTES

The original play of **Street Scene**, a groundbreakingly realistic presentation of the melodramatic events of a day in the life of lower middle class New York tenement dwellers, won author Elmer Rice the Pulitzer Prize in 1929. The characters were a microcosm of New York at the time, a melting pot of ethnicities. The collaboration which led to the opera was groundbreaking in its own right, reflecting an unusual ethnic diversity. Native New Yorker Elmer Rice and heralded African-American poet Langston Hughes joined Jewish émigré Kurt Weill in melding the sensibilities of the Broadway and operatic stages, incorporating into the mix jazz and contemporary popular song and dance idioms as well.

Many of Kurt Weill's works were attempts to merge opera with contemporary theatrical and musical styles, from **Threepenny Opera** and **Rise and Fall of the City of Mahagonny**, collaborations in Germany with Bertolt Brecht, to **Lost in the Stars** with Maxwell Anderson on Broadway. Weill asserted, "All art should return to its roots and become popular again. Traditional opera, represented in this country by the Metropolitan Opera, has rejected these roots by catering only to a narrow public." **Street Scene** opened not in an opera house, but on Broadway in 1947 for an extended run, competing with crowd pleasers like **Annie Get Your Gun**, **Finian's Rainbow**, and **Brigadoon**. The reviews for **Street Scene** were mixed and the "populist opera" ran for a modest 148 performances on Broadway, only to achieve a more long-lasting life in revivals in opera houses.

SYNOPSIS

Act One begins on the front stoop of a brownstone in Manhattan in the late afternoon during a heat wave in June 1947. The neighbors, an ethnic mix of Germans, Italians, Jews, Irish, Swedes, and African-Americans, gather on the stoop to escape from the sweltering heat in their apartments. Dan Buchanan, whose wife is upstairs in labor with their first child, takes a moment to reflect that having a baby is harder on the husband than it is on the wife. Young Willie Maurrant runs in to ask his mother Anna for money to buy ice cream, and after he exits, the neighbors gossip about Anna, hinting that she is having an affair with Steve Sankey when her husband is off at work. Anna comes out to join them as her husband Frank comes home and finds that not only is Willie absent, but his older daughter, Rose, is still not back home yet from her job working at a real estate office. Frank criticizes Anna for not knowing where her children are, and after he goes upstairs, she expresses her disappointment that her life turned out to be much less fulfilling than she had anticipated. Steve Sankey enters, and after an awkward conversation in front of the neighbors, he lets Anna know that he will be waiting to see her near the drugstore on the corner. As she exits to meet him, the neighbors renew their gossip about her. Mr. Fiorentino, a violin teacher, enters with ice cream for all, and the neighbors unite in their appreciation of the cool refreshment. Frank enters, becomes suspicious of his wife when he sees Steve Sankey and complains about the lack of morality he sees all around him. It is graduation day for the local high school, and Jennie Hildebrand comes in to celebrate her graduating with honors. As the neighbors share in her joyful graduation party, the caustic Mrs. Jones points out that the happiness will be short lived, as the Hildebrands are about to be dispossessed for not paying their rent. As the neighbors turn in for the evening, Sam Kaplan, a young law student, reflects on the loneliness he feels even when surrounded by so many people in the crowded tenement. Rose Maurrant enters with her boss, with whom she has been out to dinner and dancing. He offers to set her up in an apartment and to get her a part in a Broadway show, but she turns him down, not willing to give up on her dream of romantic love. When Sam comes out, Rose asks him if the rumors about her

mother's affair are true, and as Sam confirms her suspicions, the two friends seek escape from their unhappiness together. As Rose kisses Sam good night, he feels his loneliness disappear.

Act Two begins at dawn the next day. Anna Maurrant has spent the night up with the Buchanans helping Mrs. Buchanan give birth. Before Frank goes off to work, he and Anna have a terrific argument in front of Rose, who tries to step in and intercede on her mother's behalf. Rose warns her mother not to see Steve Sankey again, but as soon as the coast is clear, Anna invites him up to their apartment. Frank returns home early, discovers the shades drawn and rushes upstairs to shoot both Anna and Steve Sankey. The neighbors gather around at the sound of gunshots, and Frank escapes in the crowd. Rose returns to find an ambulance carrying off her mother, mortally wounded.

Scene Two takes place a few hours later, in the afternoon. Two nursemaids come by to gawk at the suite where the sensational double murder took place. Rose returns from the hospital and tells Sam that her mother never opened her eyes again. The police discover Frank hiding down the block; they capture him and he tries to explain to Rose that he was driven by jealousy and drink to commit murder. The police drag him off, and Rose is left to carry on. Sam suggests that he and Rose should go away together, but she refuses, saying that before they can belong to each other, they must first learn to belong to themselves. Sam is brokenhearted at her refusal, and Rose leaves the brownstone for good as the neighbors once more come out on the stoop to complain about the heat.

BIOGRAPHIES

A native of Pittsburgh, Pennsylvania, RICHARD BADO made his professional conducting debut in 1989 leading Houston Grand Opera's acclaimed production of *Show Boat* at the newly restored Cairo Opera House in Egypt. Since then, Mr. Bado has conducted at Teatro alla Scala, Opéra National de Paris, Houston Grand Opera, New York City Opera, the Tulsa Opera, the Florida Philharmonic, the Montreal Symphony, Wolf Trap Opera, and Houston Ballet, and has conducted the Robert Wilson production of Virgil Thomson's *Four Saints in Three Acts* at the Edinburgh Festival. He appears regularly in recital with Renée Fleming and has also accompanied Cecilia Bartoli, Frederica von Stade, Denyce Graves, Susan Graham, Marcello Giordani, Ramón Vargas, and Nathan Gunn. Mr. Bado, who holds music degrees from the Eastman School of Music, where he received the 2000 Alumni Achievement Award, and from West Virginia University, has studied advanced choral conducting with Robert Shaw. Currently, this season is Mr. Bado's nineteenth season as Chorus Master at Houston Grand Opera. In the fall of 2005, Mr. Bado joined the faculty at Rice University's Shepherd School of Music as Director of the Opera Studies Program. He has been on the faculty of the Aspen Music Festival and School for twelve summers and has served on the music staff of the Metropolitan Opera, Seattle Opera, Opera Australia, Opera Theater of St. Louis, Chautauqua Opera, and Wolf Trap Opera. Mr. Bado regularly judges for the Metropolitan Opera National Council Auditions and served as Houston Grand Opera's Head of Music Staff for fourteen seasons.

DEBRA DICKINSON, stage director, has directed productions of *Hansel and Gretel*, *The Turn of the Screw*, *Werther*, *Albert Herring*, *Così fan tutte*, *Le nozze di Figaro*, and *A Midsummer Night's Dream* at the Shepherd School of Music. Other opera directing credits include *Die Fledermaus* at Florida State University, *Trouble in Tahiti* for the apprentice program of the Connecticut Opera, and *The Tender Land* at the Monteux Opera Festival. Ms. Dickinson was the assistant director of *Naughty Marietta* and *The Pajama Game* at the New York City Opera under Beverly Sills. Performing credits include Guenevere in *Camelot* opposite both Richard Burton and Richard Harris, and Jellylorum in *Cats* at Theater an der Wien in Vienna. Ms. Dickinson teaches the Opera Workshop classes at the Shepherd School of Music.

KIRK MARKLEY, set designer, has designed over 100 local productions. Recent scenic designs include *La Calisto*, *Hansel and Gretel*, *The Turn of the Screw*, *Così fan tutte*, *Werther*, and *Albert Herring* at the Shepherd School of Music; *Late: A Cowboy Song*, *Orange Flower Water*, and *Dirty Story* at Stages Repertory Theatre; and *Night Just Before the Forests* and *Jerry's World* at Infernal Bridegroom Productions. Lighting design credits include *Late: A Cowboy Song* and *Bright Ideas* at Stages; and *Night Just Before the Forests*, *Medea*, *Symphony of Rats*, and *Jerry's World* at Infernal Bridegroom Productions. Mr. Markley is the Production Manager at Stages Repertory Theatre.

DAVID GIPSON, lighting designer, has been designing for over twenty years and is a company member with Infernal Bridegroom Productions in Houston, Teatro Vista Theatre Company in Chicago, and is a Resident Artist at Unity Theatre in Brenham, Texas. Houston credits include *The Spitfire Grill*, *Orange Flower Water*, *Dirty Story*, *Always... Patsy Cline*, and *Recent Tragic Events* at Stages Repertory Theatre, and *Arms and the Man*, *The Glass Menagerie*, and *The Complete Works of William Shakespeare Abridged* at the Unity Theatre.

ALLISON BRIGHTEN, costume designer, was resident costume designer and tutor at The London Academy of Music and Dramatic Art before she arrived in Houston. She has also designed for Snug Harbor Cultural Center in New York and worked as a First Hand at The Juilliard School. She is currently working at Houston Grand Opera as Production Assistant in the costume shop and is pleased to collaborate with Jan Moffett on her first production at the Shepherd School.

JAN MOFFETT, costume designer, recently moved to Houston from Ohio, where she studied theater design and production at the University of Cincinnati College Conservatory of Music. She is currently working as a production assistant in the costume department at the Houston Grand Opera.

CODY SADLER, wig and makeup designer, is a recent graduate from the University of Texas at Austin where he received the Bachelor of Arts degree in Makeup and Design in Theatre. During his six years of experience, he has worked on such shows as *Cabaret*, *The Way of the World*, and the world premiere of *The Marriage of Miss Hollywood and King Neptune*.

SHEPHERD SCHOOL VOICE DEPARTMENT AND OPERA STUDIES FACULTY

Stephen King, Professor of Voice and Chair of the Voice Department

Richard Bado, Professor of Opera Studies and

Director of the Opera Studies Program

Robert Brewer, Artist Teacher of Opera Studies

Janet de Chambrier, Artist Teacher of Opera Studies

Debra Dickinson, Artist Teacher of Opera Studies for Acting and Movement

Susan Lorette Dunn, Lecturer in Voice

Thomas Jaber, Professor of Music, Director of

Choral Activities, and Vocal Coach

Kathleen Kaun, Professor of Voice

Susanne Mentzer, Professor of Voice



RICE

DENNIS ARROWSMITH (Carl Olsen) graduated with his Bachelor's of Music degree from the Shepherd School in 2003, studying with Kathleen Kaun. Subsequently, he has been performing as a regular chorister with the Houston Grand Opera. In addition, Mr. Arrowsmith sings with Opera To Go, HGO's five-member touring educational troupe. Last summer, he studied at the Aspen Music Festival.

ZACH AVERYT (Vincent Jones; Man Renter) is a third-year undergraduate student of Kathleen Kaun. A native of College Station, Texas, Mr. Averyt made his operatic debut in 2001 singing the role of Kaspar in Giancarlo Menotti's *Amahl and the Night Visitors*. He most recently performed a scene from *The Tender Land* in the Opera Workshop scenes program.

AARON BLAKE (Sam Kaplan), a native of Southern California, received his bachelor's degree from The Juilliard School of Music. He is currently pursuing a master's degree at the Shepherd School of Music. A student of Dr. Stephen King, he has won many competitions, including First Prize in The Florida Grand Opera Competition, as well as First Prize in the Verdi Concerto Competition of the Aspen Music Festival. Mr. Blake has portrayed such characters as Don Curzio in *Le nozze di Figaro*, Tamino in *Die Zauberflöte*, Arturo in *Lucia di Lammermoor* with the Aspen Opera Theater, and most recently Ernesto in The Santa Fe Opera's Spring Tour of Donizetti's *Don Pasquale*. Mr. Blake was also an Apprentice Artist with The Santa Fe Opera, celebrating their 50th anniversary season, in which he performed the role of Third Jew in *Salome*. This past fall Mr. Blake performed the role of Count Belfiore in the Shepherd School's production of Mozart's *La finta giardiniera*.

LAURA BOTKIN (Rose Maurant), soprano, is a first-year graduate student at the Shepherd School under the tutelage of Dr. Stephen King. Recent engagements have included Second Spirit in *Die Zauberflöte* with Palm Beach Opera, summer productions with the Janiec Opera Company in Brevard, North Carolina, and a recital of modern works at McCorkle Hall in Macon, Georgia. Her most recent role at the Shepherd School was Serpetta in *La finta giardiniera*. A graduate of the Mercer University Townsend School of Music, Ms. Botkin performed such roles as Pamina, the Second Witch in *Dido and Aeneas*, and scenes from *Le nozze di Figaro*, *Così fan tutte*, and *Falstaff*. In 2005, she was a finalist in the Palm Beach Opera Vocal Competition and was first place winner in N.A.T.S. (National Association of Teachers of Singing) Georgia division in 2004 and 2005.

ROBERT BREWER (Dr. Wilson) has been a coach and pianist at the Shepherd School of Music for the past two years. He also works as a guest coach and pianist for Houston Grand Opera. He has a Masters of Music from Indiana University.

ADRIANNA BOND (Mrs. Davis; First Nursemaid), who hails from Madison, Wisconsin, is a first-year master's student in vocal performance at the Shepherd School, where she studies with Stephen King. She received her bachelor's degree in musical arts from Vanderbilt University. Ms. Bond has sung the roles of Countess Almaviva in *Le nozze di Figaro*, Mrs. Fiorentino in *Street Scene*, and Petra in *A Little Night Music*. She has participated in master classes with Ian Bostridge and Martin Katz. She recently appeared at the Shepherd School as Nedda in a scene from *Pagliacci*.

SARAH BRAUER (Olga Olsen), originally from Portland, Oregon, received her bachelor's degree in voice, summa cum laude, from the University of Southern California's Thornton School of Music, where she performed Dorothee in Massenet's *Cendrillon* and Narciso in Händel's *Agrippina* with the USC Thornton Opera. Ms. Brauer professionally covered the role of Cherubino in *Le nozze di Figaro* at the Astoria Opera Festival and premiered Primiani's *Truman Project*, creating the role of Margaret Truman, for OPERA America 2006. She played Ramiro in *La finta giardiniera* last semester here at the Shepherd School and portrayed the title role in a scene from *La Cenerentola*. Ms. Brauer is pursuing her master's degree in voice at the Shepherd School, where she is a student of mezzo-soprano Susanne Mentzer.

ROSS CHITWOOD (Lippo Fiorentino), tenor, recently completed his final year as an undergraduate at The Juilliard School. Last year, Mr. Chitwood was heard in the role of Tamino in The Juilliard Opera Workshop's production of Mozart's *Die Zauberflöte*, where he also appeared as Don Basilio in *Le nozze di Figaro*. Mr. Chitwood has ap-

peared as Frederic in Gilbert and Sullivan's *The Pirates of Penzance* and The Duke of Dunstable in *Patience*. He played Count Belfiore in *La finta giardiniera* and Prince Ramiro in a scene from *La Cenerentola* at the Shepherd School. Under the instruction of Dr. Stephen King, he began his graduate studies here at the Shepherd School this past fall.

COLM ESTRIDGE (Abraham Kaplan) was born in Sydney and holds a Bachelor of Music degree from the Australian National University, Canberra. While obtaining his degree, he performed the roles of Guglielmo in *Così fan tutte* and Figaro in *Le nozze di Figaro*. At the Sydney Conservatorium he played Puck in the Opera Department's season of scenes, *The Falling*. At the Shepherd School, he appeared as the Father in *Hansel and Gretel*, Sylvano in *La Calisto*, and Nardo in *La finta giardiniera*. Mr. Estridge has performed in numerous concerts in Australia, and in 2001, he sang the United States' National Anthem at the Australian government's memorial service for the victims of September 11.

CLARA FERRIS (Violin Student), a homeschooler, has played the violin since 2001. She currently studies with Mila Neal, and plays in a homeschool chamber music group. Ms. Ferris loves to sing and for the past three years has sung in the Houston Christmas Revels. She also sings with the Christ Church Cathedral Treble Choir.

GRACE FIELD (Mae Jones) is a junior vocal performance major and studies under the supervision of Dr. Stephen King. She has appeared in several productions in the Shepherd School's opera program including *The Turn of the Screw* as Flora, and in the choruses of *Hansel and Gretel* and *La Calisto*. She portrayed Calisto in the Opera Workshop scenes program.

JAMIE GEIGER (Harry Easter; Policeman), a lyric baritone, is a first-year graduate student at the Shepherd School of Music. Mr. Geiger received his Bachelor of Music degree from Mercer University in Macon, Georgia. Some of his past operatic and musical theater roles include Frank in Strauss' *Die Fledermaus*, Peter in Humperdinck's *Hansel and Gretel*, Bob in Menotti's *The Old Maid and the Thief*, Aeneas in Purcell's *Dido and Aeneas*, Papageno in Mozart's *Die Zauberflöte*, Cinderella's Prince in Sondheim's *Into the Woods*, Percy in *The Scarlet Pimpernel*, and Nardo in last fall's *La finta giardiniera* at the Shepherd School. Mr. Geiger has attended both the Opera in the Ozarks and the AIMS program in Graz, Austria.

A native of Washington, D.C., BECKY HENRY (Charlene Hildebrand) is happy to be appearing in her third operatic production at the Shepherd School, particularly as a named character for the first time in her college career. She previously appeared in the chorus of *Hansel and Gretel* and as a Fury in *La Calisto*. This sophomore mezzo-soprano is a student of Kathleen Kaun.

JONATHAN JACKSON (Fred Cullen) is a Hanszen College senior and is majoring in cognitive sciences. Mr. Jackson has appeared as an actor in seven other productions at Rice, including *The Laramie Project* with the Rice Players, and is proud to be associated for the first time with the Shepherd School of Music.

JENNIFER JOHNSON (Emma Jones), mezzo-soprano, is a graduate of Webster University in St. Louis where she studied with Carole Gaspar. She has won first prize at numerous N.A.T.S. (National Association of Teachers of Singing) regional, state, and district levels. Last year, she won the St. Louis District Metropolitan Opera Auditions and placed third in the Midwest Regional Metropolitan Opera Auditions. This past summer she worked with Opera Theater St. Louis as a Leigh Gerdine Young Artist. Recently, she played Ramiro in *La finta giardiniera* and Charlotte in a scene from *Werther* at the Shepherd School. Ms. Johnson currently studies with Kathleen Kaun.

LINDSAY KESSELMAN (Greta Fiorentino) graduated summa cum laude from Michigan State University with degrees in music education and vocal performance. She performed several leading roles there, including Anne Trulove in Stravinsky's *The Rake's Progress*, Claudia in *Nine* by Maury Yeston, and Despina in *Così fan tutte*. Ms. Kesselman traveled to China last October with a select group of singers from Michigan State for an exchange with the conservatory of music in Shenyang. This past semester she appeared as Serpette in *La finta giardiniera* and was also seen as Sophie in a scene from *Werther*. She is currently studying with Kathleen Kaun and is pursuing a master's degree in vocal performance at the Shepherd School.

JACOB KIRCHOFF (Willie Maurant), originally from Boston, is making his debut at the Shepherd School. The son of Steve and Jacque Kirchoff, he is in the eighth grade at the Tenney School. Mr. Kirchoff's fifteen performing credits include *Hansel and Gretel* at Houston Grand Opera.

ANDREA LEYTON-MANGE (Shirley Kaplan) is an undergraduate student of Stephen King and is also pursuing a degree in Linguistics. Last spring, she performed the role of Eternità in *La Calisto*, and this past winter, she appeared as Anne Trulove in a scene from Stravinsky's *The Rake's Progress*. She served as vocal director for the Rice Light Opera Society's production of Gilbert and Sullivan's *Ruddigore*.

JULIE MARX (Mary Hildebrand), soprano, is a freshman voice student of Suzanne Mentzer. A native of Cleveland, Ohio, her participation in *Street Scene* is her first production with the Shepherd School opera program.

TROY MCLAUGHLIN (Ambulance Driver) has been the Technical Director for the Shepherd School of Music for the last two years. His fourteen years of theater experience include working at the A.D. Players and the Delaware Theatre Company and on national tours of *Big River* and *The Nutcracker*, produced by Winwood Theatricals.

JOSEPH MIKOLAJ (Dick McGann) is a junior vocal performance major at the University of St. Thomas studying under Dr. Brady Knapp. His most recent roles have been Edwin in *Trial By Jury* and Kaspar in *Amahl and the Night Visitors*. He looks forward to attending the Brevard Music Center this summer.

Soprano KATINA MITCHELL (Second Graduate; Woman Renter) is from California, where she began her musical training with piano. She is now in her third year at the Shepherd School, pursuing a degree in voice and a degree in German. Last summer she performed a role in a German-language play in Middlebury, Vermont. Previously this semester, she appeared in a scene from *Fidelio* for the Opera Workshop scenes program. Ms. Mitchell has studied at the Goethe-Institut München as well as the Goethe-Institut Frankfurt. She is a student of Kathleen Kaun.

RICK PIERSALL (Frank Maurant) is familiar to regional audiences throughout the United States. He has appeared in leading roles with the Des Moines Metro Opera, Longleaf Opera, El Paso Opera, Opera at Lehigh, Opera Fort Collins, Opera Iowa, Opera North, Amarillo Opera, and the Abilene Opera Association. Among his roles are Mozart's Figaro, Reverend Olin Blitch in *Susannah*, the title character in *The Boor* by Argento, Don Fernando in Beethoven's *Fidelio*, and Tony in the musical *The Most Happy Fella*. Mr. Piersall is a doctoral student of Dr. Stephen King and a member of the voice faculty at Houston Baptist University.

Baritone BARRY ROBINSON (Henry Davis), a second-year graduate student at the Shepherd School, is a native of Greenville, South Carolina. At the Shepherd School, Mr. Robinson has performed the role of Giove in *La Calisto* as well as Taddeo in a scene from *L'Italiana in Algeri* and Claggart in a scene from *Billy Budd*. He is a graduate of the Manhattan School of Music, where he performed the roles of Il Commendatore in *Don Giovanni* and Il Commissario in *Madama Butterfly*; and in scenes as Forester in *The Cunning Little Vixen*, and as Il Conte and Figaro in *Le nozze di Figaro*. Equally at home on the oratorio stage, Mr. Robinson has appeared as the bass soloist for Faure's *Requiem* and Handel's *Messiah*. Mr. Robinson is a member of the Houston Grand Opera Chorus.

Baritone SAMUEL SCHULTZ (George Jones) is a voice performance major at the Shepherd School and a student of Dr. Stephen King. He has performed such roles as Guglielmo in Mozart's *Così fan tutte*, Pooh-bah in Gilbert and Sullivan's *The Mikado*, Tarquinius in Britten's *The Rape of Lucretia*, Bob in Menotti's *The Old Maid and the Thief*, and Mr. Bluff in Mozart's *The Impresario*. His concert repertoire includes performances as the bass soloist in Handel's *Messiah* and the baritone soloist in Faure's *Requiem*. Mr. Schultz hails from Wisconsin.

LAUREN SNOUFFER (Third Graduate), soprano, is a sophomore voice student at the Shepherd School. Originally from Austin, Texas, Ms. Snouffer is a student of Dr. Stephen King. This will be her third opera production at the Shepherd School, having previously participated in *Hansel and Gretel* and *La Calisto*.

BETHANY SOLHEIM (Anna Maurant) is a soprano from Ottawa, Canada. She completed her undergraduate studies at the University of Toronto and is currently a first year master's student at the Shepherd School studying with Dr. Stephen King. In 2006 Ms. Solheim attended the University of Miami in Salzburg summer study program, and this past spring she performed the role of Marcellina in a production of *Le nozze di Figaro* with other Canadian students in the Czech Republic. Ms. Solheim performed the role of Sandrina in last fall's production of *La finta giardiniera* at the Shepherd School of Music.

RYAN STICKNEY (Mrs. Hildebrand; Old Clothes Woman), a junior student of Susanne Mentzer, recently played her first operatic role in the Opera Workshop scenes program, appearing in a scene from *La Calisto* as Diana. Previously, she was seen in campus theaters as Shelley in Laurence O'Keefe's *Bat Boy: The Musical* and as Jack's Mother in Stephen Sondheim's *Into the Woods*.

Native Houstonian and tenor KEITH STONUM (Man with Cane) is a third-year voice student in Dr. Stephen King's studio. He has been seen at the Shepherd School as a Demon in *Hansel and Gretel*, Novice in a scene from *Billy Budd*, the title role in a scene from *Albert Herring*, and he sang his first full role as Podestà in *La finta giardiniera* last fall.

JOHN SUMMERS (Officer Murphy) is a junior undergraduate student from Grapevine, Texas. He is a student of Susanne Mentzer and a former student of Dr. Joyce Farwell. He was a Texoma region N.A.T.S. (National Association of Teachers of Singing) finalist. This past fall, Mr. Summers played the role of Podestà in *La finta giardiniera* and Jacquinio in a scene from Beethoven's *Fidelio*.

MEGHAN TARKINGTON (Jennie Hildebrand) is a junior studying with Kathleen Kaun. She was in the chorus of *Hansel and Gretel* and was seen as one of the Furies in *La Calisto* last year. In last year's scenes program, she played Luisa in a scene from *The Fantasticks*. In the most recent scenes program, she portrayed Laurie in a scene from *The Tender Land*.

EMILY VACEK (Woman with Scarf; Second Nursemaid) is a senior in Kathleen Kaun's studio. At the Shepherd School, Ms. Vacek performed the role of Miles in *The Turn of the Screw* as well as Norina in *Don Pasquale* and Zerlina in *Don Giovanni* in scenes programs. In 2005, Ms. Vacek sang Fiordiligi in *Così fan tutte* in Salzburg, Austria; in 2006, she returned there to sing Pamina in *Die Zauberflöte*. Ms. Vacek will graduate in May with a double degree in vocal performance and psychology.

JOHN VILLARREAL (Steve Sankey), a local businessman and long time friend to the Shepherd School opera program, makes his opera stage debut with this production of *Street Scene*. Mr. Villarreal owns and operates Muscle Mechanics, a private personal training studio located in Houston. He has a Bachelor of Arts degree from Texas A&M University, Corpus Christi, is a licensed massage therapist, and holds multiple national personal training certifications, including ACE and AFAA. More information about Mr. Villarreal and his studio can be found at <http://musclemechanics.com>.

ADAM WILLIAMS (City Marshall) is a junior at Rice majoring in architecture. He appeared as Algernon in the Lovett College production of *The Importance of Being Earnest* as well as appearing there in *Paganini* and *Inherit the Wind*. He was in the chorus of Gilbert and Sullivan's *Patience* with the Rice Light Opera Society. Mr. Williams originally hails from Pennsylvania.

A native of Atlanta, Georgia, DANIEL WILLIAMSON (Dan Buchanan) is a student of Susanne Mentzer. In 2005, Mr. Williamson performed in the Shepherd School's children's outreach opera *The Tiger of Chungshan* and was a Demon in *Hansel and Gretel* at the Shepherd School. Last year, he portrayed Bat Boy in *Bat Boy: The Musical* at Rice University. This past summer, Mr. Williamson attended the Brevard Summer Music Institute and Festival and was part of the 2006 Janiec Opera Company. There he performed the role of Camille de Rosillon in Léhár's operetta *The Merry Widow*.