



**JOSÉ "PEPE" MARTÍNEZ – México**  
(Música y Letra/Music and Lyrics)

José "Pepe" Martínez nació en Tecalitlán, Jalisco, México, y se unió a su primer mariachi como violinista a la edad de doce años. Comenzó a escribir música a los diecinueve años, y formó su propio mariachi en 1966, Mariachi Nuevo Tecalitlán. En 1975, se integró al Mariachi Vargas de Tecalitlán, y fue en ese grupo donde se consolidó como compositor y arreglista, marcando una nueva era para el Mariachi Vargas con un nuevo sonido que ha sido sinónimo de *el mejor mariachi del mundo*. "Somos novios" y "El cascabel" son dos de las primeras canciones que Martínez arregló para su nuevo grupo; piezas como "Violín Huapango," "Lluvia de cuerdas," "Mexicanísimo" y "Viva Veracruz," con rápidos acentos de violines – el sello de Martínez – siguieron. Hoy en día, Martínez continúa escribiendo, aprendiendo, presentándose y abriendo camino en la creación de música de mariachi como director musical del conjunto. *Cruzar la Cara de la Luna* es su primer ópera. Sus apariciones en Houston Grand Opera: *Cruzar la Cara de la Luna* (Gira a Théâtre du Châtelet de París, 2011, estreno mundial del concierto, 2010 donde también represento el papel de Chuchó).

José "Pepe" Martínez was born in Tecalitlán, Jalisco, Mexico, and joined his first mariachi band as a violinist at the age of 12. He began writing music when he was 19, and in 1966 formed his own mariachi ensemble, Mariachi Nuevo Tecalitlán. In 1975, he joined Mariachi Vargas de Tecalitlán, and his work with that ensemble established him as a composer and arranger, marking a new era for Mariachi Vargas and creating a sonic style that has become synonymous with *el mejor mariachi del mundo* – the best mariachi in the world. "Somos Novios" and "El Cascabel" are two of the first songs Martínez arranged for his new group; original works such as "Violín Huapango," "Lluvia de cuerdas," "Mexicanísimo," and "Viva Veracruz" with its rapid violin ricochets – a Martínez signature – followed. Today, Martínez continues writing, learning, performing, and breaking new ground in the creation of mariachi music as the music director of Mariachi Vargas de Tecalitlán. *Cruzar la Cara de la Luna* is his first opera. His appearances with Houston Grand Opera: *Cruzar la Cara de la Luna* (2011 tour to Paris's Théâtre du Châtelet, 2010 world-premiere concert performance, for which he also performed the role of Chuchó).



**LEONARD FOGLIA – United States**  
(Libro y Letra, Dirección y Escenografía/Book and Lyrics, Director, and Scenic Designer)

Leonard Foglia es director de teatro y ópera, así como libretista. Su trabajo ha sido visto en Broadway, a través de todo el país e internacionalmente. Sus logros operísticos incluyen el estreno de tres óperas de Jake Heggie – *Moby Dick* (the Dallas Opera, San Diego, Calgary Opera, State Opera of South Australia), *Last Acts (Three Decembers)*/Últimos Actos (Tres Diciembres) (Houston Grand Opera, San Francisco Opera, Chicago Opera Theater) y *The End of the Affair* (HGO, Madison Opera, Seattle Opera). Su producción de *Dead Man Walking* de Heggie ha sido vista por todo el país. Sus logros en teatro incluyen las producciones originales de Broadway de *Master Class/Clase Maestra*, *Thurgood* y *The People in the Picture/Las Personas en la Imagen*, así como los reestrenos de *Wait Until Dark/Espera la Oscuridad* y *On Golden Pond/Sobre el Lago Dorado*. Dirigió *Let Me Down Easy/Déjame Caer Suavemente* de Anna Deavere Smith, en off-Broadway y en gira nacional. Foglia ha escrito cinco libros con David Richards: las novelas de misterio *1 Ragged Ridge Road/1 Calle Ragged Ridge* y *Face Down in the Park/Cara Abajo en el Parque*, y los thrillers de la trilogía Sudarium: *The Surrogate/El Sustituto*, *The Son/El Hijo* y *The Savior/El Salvador*. Apariciones en Houston Grand Opera: Director, *Dead Man Walking/Hombre Muerto Caminando* (2011), *Last Acts (Three Decembers)*/Últimos Actos (Tres Diciembres) (2008); libreto y letra, director y escenografía, *Cruzar la Cara de la Luna* (Gira a Théâtre du Châtelet 2011, estreno mundial 2010); productor, *The End of the Affair* (2004).

Leonard Foglia is a theater and opera director, as well as a librettist. His work has been seen on Broadway, across the country, and internationally. His opera credits include the premieres of three operas by Jake Heggie – *Moby Dick* (The Dallas Opera, San Diego, Calgary Opera, State Opera of South Australia), *Last Acts (Three Decembers)* (Houston Grand Opera, San Francisco Opera, Chicago Opera Theater) and *The End of the Affair* (HGO, Madison Opera, Seattle Opera). His production of Heggie's *Dead Man Walking* has been seen across the country. His theater credits include the original Broadway productions of *Master Class*, *Thurgood*, and *The People in the Picture* as well as the revivals of *Wait Until Dark* and *On Golden Pond*. He directed Anna Deavere Smith's *Let Me Down Easy* off-Broadway and on tour. Foglia has written

five books with David Richards: the mystery novels *1 Ragged Ridge Road* and *Face Down in the Park*, and the thrillers of the Sudarium Trilogy: *The Surrogate*, *The Son*, and *The Savior*. His association with Houston Grand Opera includes: director, *Dead Man Walking* (2011), *Last Acts (Three Decembers)* (2008); book and lyrics, director, and scenic designer, *To Cross the Face of the Moon* (2011 tour to Théâtre du Châtelet, 2010 world premiere); producer, *The End of the Affair* (2004).



**OCTAVIO MORENO – México**  
(Laurentino)

El barítono Octavio Moreno ha representado en Houston Grand Opera a Laurentino/*Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet de París. 2011, 2010), Sourin/*The Queen of Spades* (2010), Noble de Brabant/*Lohengrin* (2009), Belcore/*El Elixir de Amor* (2009), Marullo/*Rigoletto* (2009), y *Chorus!* (2009). Sustituyó a un colega enfermo para cantar el papel principal de *Rigoletto* en el Miller Outdoor Theatre (2009). Ganador del tercer lugar en la competencia para cantantes jóvenes *Concert of Arias* Eleanor McCollum 2008. Moreno es un ex-alumno de Houston Grand Opera Studio (2008–10). Proveniente de Hermosillo, México, Moreno estudió canto con Jesús Li y Maybel Ferrales en la Academy of Vocal Arts in Philadelphia. Debutó en Bellas Artes, Ciudad de México en junio 2011 en *La Hija del Regimiento*. Sus triunfos incluyen representar a México en la competencia BBC Cardiff Singer of the World 2009 y la competencia internacional de París 2010, y el tercer lugar en el concurso Carlo Morelli en la Ciudad de México.

Baritone Octavio Moreno's appearances with Houston Grand Opera include Laurentino/*Cruzar la Cara de la Luna* (2011 tour to Paris's Théâtre du Châtelet, 2010), Sourin/*The Queen of Spades* (2010), Noble of Brabant/*Lohengrin* (2009), Belcore/*The Elixir of Love* (2009), Marullo/*Rigoletto* (2009), and *Chorus!* (2009). He stepped in for an ailing colleague to sing the title role/*Rigoletto* at Miller Outdoor Theatre (2009). He was also third-place winner in the 2008 Eleanor McCollum Competition for Young Singers *Concert of Arias*. Moreno is an alumnus of Houston Grand Opera Studio (2008–10). Originally from Hermosillo, Mexico, Moreno studied voice with Jesús Li and Maybel Ferrales at the Academy of Vocal Arts in Philadelphia. He made his Bellas Artes debut (Mexico City) in June 2011 in *The Daughter of the Regiment*. His honors include representing Mexico in

the 2009 BBC Cardiff Singer of the World Competition and the 2010 Paris International Competition, and winning third place in the Carlo Morelli Competition in Mexico City.



**CECILIA DUARTE** –  
México  
(Renata)

La mezzo-soprano Cecilia Duarte ha presentado con Houston Grand Opera a Renata/*Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet de París/2011, 2010), miembro del coro de HGO durante seis temporadas, mezzo-soprano con “Opera to Go!” durante tres años, y Gracie/*A Way Home* (estreno mundial y producción completa con Opera Southwest, Albuquerque 2010). Duarte es proveniente de Chihuahua, México. Además de su trabajo para HGO y *Opera to Go!*, también ha participado en producciones teatrales en México con el compositor y director Alberto Espino, interpretado papeles protagónicos en varios de sus estrenos mundiales. Ella radica en Houston donde actúa y colabora con varias conjuntos y compositores locales.

Mezzo-soprano Cecilia Duarte’s association with Houston Grand Opera includes Renata/*Cruzar la Cara de la Luna* (2011 tour to Paris’s Théâtre du Châtelet, 2010), member of the HGO Chorus for six seasons, mezzo-soprano with “Opera to Go!” for three years, and Gracie/*A Way Home* (2010 world premiere and fully staged production with Opera Southwest, Albuquerque). Duarte is a native of Chihuahua, Mexico. Besides her work for HGO and *Opera to Go!*, she has also participated in musical theater productions in Mexico with composer and director Alberto Espino, performing leading roles in several of his world premieres. She lives in Houston, where she performs and collaborates with various ensembles and composers in the area.



**BRIAN SHIRCLIFFE** –  
United States  
(Mark)

El barítono Brian Shircliffe ha aparecido en Houston Grand Opera como Mark/*Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet de París, 2011, 2010) y Paris/*Romeo y Julieta* (2005). Nacido en San Antonio, Shircliffe ha colaborado con varias compañías de ópera incluyendo Houston Grand Opera, Dayton Opera, Lake George Opera, Pine Mountain Music Festival, Opera Vista, y Opera in the Heights. Sus papeles recientes incluyen

Zurga/*The Pearl Fishers*, Dumdum/*Vera of Las Vegas* de Daron Hagen, Don Carissimo/*La Dirindina* de Scarlatti, Guglielmo en *Così fan tutte*, y el Celebrante/*Mass* de Bernstein (estreno en Houston). Recientemente Shircliffe debutó como director con Opera Piccola of San Antonio. En 2007, ganó tercer lugar y la selección del público en la competencia de canto del Dallas Opera Guild. Tiene una maestría en música de University of Houston Moores School of Music y es maestro de canto en San Jacinto College.

Baritone Brian Shircliffe has appeared at Houston Grand Opera as Mark/*Cruzar la Cara de la Luna* (2011 tour to Paris’s Théâtre du Châtelet, 2010) and Paris/*Roméo et Juliette* (2005). The San Antonio native has performed with many other companies, including Dayton Opera, Lake George Opera, Pine Mountain Music Festival, Opera Vista, and Opera in the Heights. His recent roles include Zurga/*The Pearl Fishers*, Dumdum/Daron Hagen’s *Vera of Las Vegas*, Don Carissimo/Scarlatti’s *La Dirindina*, Guglielmo/*Così fan tutte*, and the Celebrant/Bernstein’s *Mass* (Houston premiere). Shircliffe recently made his opera directorial debut with Opera Piccola of San Antonio. In 2007, he won both third place and the Audience Choice Award in the Dallas Opera Guild Vocal Competition. He holds a master of music degree from the University of Houston Moores School of Music and teaches voice at San Jacinto College.



**BRITTANY WHEELER** –  
United States  
(Diana)

La mezzo-soprano Brittany Wheeler ha representado a Una Voz Celeste/*Don Carlos* (2012), Annina/*La traviata* (2012), Marzelline/*Fidelio* (2011), Echo/*Ariadne auf Naxos* (2011), Sister Lilliane/*Dead Man Walking* de Jake Heggie (2011), Diana/*Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet de París, 2011, 2010), Segunda nuera/*Peter Grimes* (2010), con Houston Grand Opera, y artista en el Houston Grand Opera Studio (2010-12). Nacido en Cincinnati, Ohio, Wheeler obtuvo un título universitario, y una maestría en música de University of Cincinnati College-Conservatory of Music. Ha participado en el Young American Artist Program en Glimmerglass Opera, donde cantó Spirit/*Dido y Aeneas* de Purcell. Fue miembro del programa Wolf Trap Opera Studio en 2008, y en 2007 participó en el teatro de ópera y el festival musical de Lucca, donde cantó Beppe/*L’amico Fritz* de Mascagni.

Mezzo-soprano Brittany Wheeler’s association with Houston Grand Opera includes the roles of A Celestial Voice/*Don Carlos* (2012), Annina/*La traviata* (2012), Marzelline/*Fidelio* (2011), Echo/*Ariadne auf Naxos* (2011), Sister Lilliane/*Dead Man Walking* (2011), Diana/*To Cross the Face of the Moon* (2011 tour to Paris’s Théâtre du Châtelet, 2010), and Second Niece/*Peter Grimes* (2010). Wheeler is an alumna of Houston Grand Opera Studio (2010-12). A native of Cincinnati, Ohio, she earned bachelor’s and master’s degrees in music from the University of Cincinnati College-Conservatory of Music. She has participated in the Young American Artist Program at Glimmerglass Opera, where she sang A Spirit/Purcell’s *Dido and Aeneas*. She was a member of the 2008 Wolf Trap Opera Studio program, and in 2007, she participated in the Opera Theatre and Music Festival of Lucca where she sang Beppe/Mascagni’s *L’amico Fritz*.



**DAVID GUZMÁN** –  
Colombia  
(Rafael)

El tenor David Guzmán ha representado a Rafael/*Cruzar la Cara de la Luna* para la gira a la Théâtre du Châtelet de París (2010) con Houston Grand Opera. Guzmán comenzó su carrera como cantante profesional realizando zarzuela en el Teatro Colón en Bogotá, Colombia, donde ganó numerosos premios en festivales de música vernácula colombiana y concursos de ópera. Hoy día canta ópera, oratorio, y zarzuela a nivel internacional. Sus logros recientes incluyen la Misa de San Nicolás de Haydn en Avery Fisher Hall en New York, su debut en Carnegie Hall como solista en Misa Azteca de Gonzalez, y su debut en Alice Tully Hall cantando *Vespers with Mid-America* de Mozart. Otros logros operísticos incluyen Rodolfo/*La bohème* y Hoffmann/*Los cuentos de Hoffmann* para Opera in the Heights, Don José/*Cármén* con la Rapides Symphony Orchestra, Nemorino/*El Elixir de Amor* con Divaria Productions, y Pang/*Turandot* con Coro Lirico en New Jersey. También viajó a su nativa Colombia como artista invitado en *De regreso a mi tierra: Tres tenores Colombianos* en el Teatro Municipal de Cali. Sus compromisos futuros incluyen el papel de Nemorino y Beppe/*Rita* de Donizetti nuevamente con Divaria Productions.

Tenor David Guzmán began his professional singing career performing zarzuela at Teatro Colon in Bogotá, Colombia, winning numerous awards in Colombian folk music festivals and operatic competitions. He now sings

opera, oratorio, and zarzuela internationally. Recent credits include Haydn's *St. Nicholas Mass* at Avery Fisher Hall in New York, his Carnegie Hall debut as soloist in Gonzalez's *Misa Azteca*, and his Alice Tully Hall debut singing Mozart's *Vespers* with Mid-America. Opera credits include Rodolfo/*La bohème* and Hoffmann/*The Tales of Hoffmann* for Opera in the Heights, Don José/*Carmen* with the Rapides Symphony Orchestra, Nemorino/*The Elixir of Love* with Divaria Productions, and Pang/*Turandot* with Coro Lirico in New Jersey. He also traveled to his native Colombia as a guest artist in *De regreso a mi tierra: Three Colombian Tenors* at the Teatro Municipal de Cali. Future engagements include reprises of Nemorino and Beppe/Donizetti's *Rita* with Divaria Productions.



**VANESSA CERDA-ALONZO** – *United States*  
(*Lupita*)

Vanessa Cerda-Alonzo ha representado a Lupita/*Cruzar la Cara de la Luna* (2010; gira a la Théâtre du Châtelet de París, 2011)

con Houston Grand Opera. Ella comenzó su entrenamiento con Alfonso Guerra en Multicultural Education and Counseling through the Arts (MECA). Ha sido cantante principal en grupos de mariachi en Houston desde 1998. En 1999, fue nombrada como mejor voz en el concurso del Mariachi Vargas Extravaganza. Algunos de sus logros incluyen giras a Irlanda, México, Noruega y Vietnam. En 2002, cantó en la ceremonia de apertura de los juegos olímpicos de Salt Lake City. Sus trabajos en televisión incluyen *El Show de Cristina* en Univisión como participante del Festival de Rancheras y *Tengo Talento Mucho Talento* en 2011.

Vanessa Cerda-Alonzo appeared with Houston Grand Opera as Lupita/*To Cross the Face of the Moon* in 2010 and then on the tour to Paris's Théâtre du Châtelet in 2011. She began her training with the late Alfonso Guerra at Multicultural Education and Counseling through the Arts (MECA). She has been a featured performer with mariachi ensembles throughout Houston since 1998. In 1999, she was named the Best of Show Vocalist in Mariachi Vargas Extravaganza vocal competition. Her notable credits include tours to Ireland, Mexico, Norway, and Vietnam. In 2002, she performed for the opening ceremonies of the Winter Olympics in Salt Lake City. Television credits include *Cristina* on Univision as a participant in *Festival de Rancheras* and a finalist on Estrella TV's *Tengo Talento, Mucho Talento* in 2011.



**SAÚL ÁVALOS** – *México*  
(*Chucho*)

Saúl Ávalos ha representado a Chucho/*Cruzar la Cara de la Luna* (presentaciones en Talento Bilingüe de Houston, 2010; gira a Théâtre du Châtelet de París, 2011) con Houston Grand Opera. Ávalos nació en Ciudad Victoria, Tamaulipas, México, y comenzó a cantar a los seis años. Su padre le enseñó a tocar varios instrumentos de cuerdas, entre ellos la jarana, guitarra y violín. Estudió música en la universidad del estado de Tamaulipas, a la cual ingresó a la edad de 15 años. En su puesto como director de Mariachi Victoria, ha acompañado a varios artistas como Marco Antonio Solís, Joan Sebastian, y Maribel Guardia, así como varios artistas de Houston. Fue director para la Iglesia de Todos los Santos de Houston y ha sido maestro de música mariachi en varias escuelas de Houston a través de Multicultural Education and Counseling Through the Arts (MECA).

Saúl Ávalos appeared with Houston Grand Opera as Chucho/*To Cross the Face of the Moon* at Houston's Talento Bilingüe in 2010 and on the 2011 tour to Paris's Théâtre du Châtelet. Ávalos was born in Ciudad Victoria in Tamaulipas, Mexico, and began singing at the age of six. His father taught him to play several string instruments, including the *jarana*, guitar, and violin. He studied music at the State University of Tamaulipas, which he entered at age 15. In his position as director of Mariachi Victoria, he accompanied various artists such as Marco Antonio Solís, Joan Sebastian, and Maribel Guardia, as well as several Houston artists. He served as music director for Houston's All Saints Church and has taught mariachi music in several Houston area schools through Multicultural Education and Counseling through the Arts (MECA).



**JUAN MEJÍA** – *El Salvador*  
(*Victor*)

Juan Mejía ha representado a Víctor/*Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet de París, 2011, 2010) con Houston Grand Opera. Sus créditos teatrales en Houston incluyen *Angels and Demons*, *The Samaritan Woman*, and *everything* en Rice University. Estudió actuación en Talento Bilingüe de Houston (TBH), y ha interpretado varios papeles con TBH, entre

ellos Miguel en *Bocón* y Otto en *Houston Speaks*. Otros papeles incluyen Antonio/*El Poder de los Hombres*, en La Cuadra Theater Company, la película *Papá No Me Dejes* de Sandra Pari y una versión teatral de el poema "El Credo" de Ricardo López Méndez. Mejía comenzó su carrera en El Salvador donde debutó sobre el escenario a la edad de 17 años como Leonardo/*Bodas de Sangre* de Federico García Lorca en el Instituto Nacional Cabañas.

Juan Mejía has appeared with Houston Grand Opera as Victor/*To Cross the Face of the Moon* (2010, subsequently tour to Paris's Théâtre du Châtelet, 2011). Among his theater credits in Houston are *Angels and Demons*, *The Samaritan Woman*, and *everything* at Rice University. Mejía studied acting at Talento Bilingüe de Houston (TBH), and has gone on to perform a variety of roles with TBH, including Miguel/*Bocon* (*Big Mouth*) and Otto/*Houston Speaks*. Other credits include Antonio/*El Poder de los Hombres* (*The Power of Men*), at La Cuadra Theater Company, Sandra Pari's film *Papá No Me Dejes* (*Papa Don't Leave Me*), and a theatrical version of the poem "El Credo" by Ricardo López Méndez. Mejía began his career in El Salvador where he made his stage debut at age 15 as Leonardo/Federico García Lorca's *Bodas de Sangre* (*Blood Wedding*) at the National Institute of Cabanas.

## MARIACHI VARGAS DE TECALITLÁN

*Cruzar la Cara de la Luna* marcó el debut operístico del Mariachi Vargas de Tecalitlán, que tocó en el estreno mundial del concierto en el Wortham Theater Center y la gira del HGO a el Théâtre du Châtelet 2011. Fundado en 1898 por Gaspar Vargas en Tecalitlán, Jalisco, el Mariachi Vargas de Tecalitlán es considerado el grupo más importante e influyente en la historia de la música de mariachi, jugando un papel importante en la evolución del género musical. Durante la década de los años 30, el mando del grupo pasó a manos de Silvestre Vargas, hijo de Gaspar. Él junto con Rubén Fuentes, el primer músico entrenado que dirigió al grupo, guiaron al Mariachi Vargas en la era moderna de la cinematografía, las grabaciones y la difusión. Entre tantos músicos prominentes que han trabajado con el Mariachi Vargas en las subsecuentes décadas se pueden nombrar a Pedro Infante, Miguel Aceves Mejía, Lola Beltrán y José Alfredo Jiménez. El Mariachi Vargas ha hecho giras por todo el mundo y ha compartido su música con gente de todas las culturas por medio de más de 800 grabaciones discográficas.



*To Cross the Face of the Moon* marked the operatic debut of Mariachi Vargas de Tecalitlán, which played for the 2010 world premiere concert performance at the Wortham Theater Center and the 2011 HGO tour to Théâtre du Châtelet. Founded in 1898 by Gaspar Vargas in Tecalitlán, Jalisco, Mariachi Vargas de Tecalitlán is considered to be the most important and influential group in the history of mariachi music, playing an integral role in the evolution of the genre. In the 1930s, its leadership was taken over by Silvestre Vargas, son of Gaspar; he and Rubén Fuentes, the first trained musician ever to direct the ensemble, led Mariachi Vargas into the modern era of films, recordings, and broadcasts. Among the prominent musicians who have worked with Mariachi Vargas in the ensuing decades were Pedro Infante, Miguel Aceves Mejía, Lola Beltrán, and José Alfredo Jiménez. Mariachi Vargas has toured the world and shared its music with people of many cultures on more than 800 recordings.



**DAVID HANLON –**  
*United States*  
(Supervisor Musical/Music Supervisor)

David Hanlon ha pasado las dos últimas temporadas como un “Adler Fellow” en el San Francisco Opera Center, donde condujo el estreno mundial de *Love/Hate* (*Amor/Odio*), y asistió en las producciones de *Siegfried*, *Don Giovanni*, *Carmen for Families*, el estreno mundial de *Heart of a Soldier* (*Corazón de Soldado*) de Christopher Theofanidis y *Nixon in China*, donde también tocó en la orquesta. Siendo un proponente de la música contemporánea, Hanlon fue el pianista para el estreno mundial y la grabación de *Katrina Ballads* (*Baladas de Katrina*), obra premiada de Ted Hearne, y el estreno estadounidense de *Decasia* de Michael Gordon. Sus presentaciones en Houston Grand Opera: compositor y conductor de *Past the Checkpoints* (*Más Allá de los Retenes*) para “Opera to Go!” (2013); conductor de *From my Mother’s Mother/De la Madre de mi Madre* y *The Bricklayer/El Albañil* (2012); director musical de *Cruzar la Cara de la Luna* (2010) y el CD; preparación musical *Tosca* (2010), *Sueño de una Noche de Verano* (2009), *Lohengrin* (2009) y el estreno mundial de *Brief Encounter* (*Encuentro Breve*) (2009) y *The Refuge* (*El Refugio*) (2008). Artista del Houston Grand Opera Studio (2008-10).

David Hanlon spent the last two seasons as an Adler Fellow at the San Francisco

Opera Center, where he conducted the world premiere of Jack Perla’s *Love/Hate* and assisted on productions of *Siegfried*, *Don Giovanni*, *Carmen for Families*, the world premiere of Christopher Theofanidis’s *Heart of a Soldier*, and *Nixon in China*, for which he also played in the orchestra. A champion of contemporary music, Hanlon was the pianist for the world premiere and recording of Ted Hearne’s award-winning *Katrina Ballads* and the American premiere of Michael Gordon’s *Decasia*. His association with Houston Grand Opera includes: composer and conductor of *Past the Checkpoints* for “Opera to Go!” (2013); conductor of HGO’s *From My Mother’s Mother* and *The Bricklayer* (2012); music director for *To Cross the Face of the Moon* (2010) and its CD release; musical preparation for *Tosca* (2010), *A Midsummer Night’s Dream* (2009), *Lohengrin* (2009), and the world premieres of *Brief Encounter* (2009) and *The Refuge* (2008). Houston Grand Opera Studio artist (2008-10).



**CHÍA PATIÑO –**  
*Ecuador*  
(Dirección Musical/Music Director)

Chía Patiño es directora escénica y compositora, cuyas obras recientes incluyen *Luisa Fernanda* y *Sweeney Todd: The Demon Barber of Fleet Street* para el Teatro Sucre en Quito, donde antes dirigió *Manuela y Bolívar*, *Cármén*, y *Dido y Aeneas*. Asimismo dirigió el estreno mundial de *Únicamente la Verdad!* de la compositora mexicana Gabriela Ortiz en colaboración con el Latin American Music Center for Indiana University en Bloomington. Otros logros incluyen *Così fan tutte*, *Tosca*, *The Telephone*, *West Side Story*, y *Trouble in Tahiti* en Dubai, EAU; *El Elixir de Amor* y *Hansel and Gretel* para el programa para artistas jóvenes Domingo-Cafritz de la Washington National Opera; y conciertos de *Cármén*, *Porgy and Bess*, *La Flauta Mágica*, *Don Giovanni*, *Las Bodas de Figaro*, y *El Barbero de Sevilla* para la National Philharmonic at Strathmore (Maryland). Es compositora por entrenamiento, pero pasó a la dirección con su propia composición llamada *Dreamwalker*, producción de la universidad de Indiana. Sus presentaciones con en Houston Grand Opera incluyen Directora asistente, *Cruzar la Cara de la Luna* (2010).

Chía Patiño is a stage director and composer whose recent work includes *Luisa Fernanda* and *Sweeney Todd: The Demon Barber of Fleet Street* for Teatro Sucre in Quito,

where she previously directed *Manuela y Bolívar*, *Carmen*, and *Dido and Aeneas*. Her association with Houston Grand Opera includes assistant director, *To Cross the Face of the Moon* (2010). She has also directed the world premiere of *Únicamente la Verdad!* (*Only the Truth!*) by Mexican composer Gabriela Ortiz in collaboration with the Latin American Music Center for Indiana University in Bloomington. Other credits include *Così fan tutte*, *Tosca*, *The Telephone*, *West Side Story*, and *Trouble in Tahiti* in Dubai, UAE; *The Elixir of Love* and *Hansel and Gretel* for the Washington National Opera’s Domingo-Cafritz Young Artist Program; and staged concerts of *Carmen*, *Porgy and Bess*, *The Magic Flute*, *Don Giovanni*, *The Marriage of Figaro*, and *The Barber of Seville* for the National Philharmonic at Strathmore (Maryland). A composer by training, she transitioned to director with her own composition *Dreamwalker*, which was produced by Indiana University.



**KETURAH STICKANN –**  
*United States*  
(Coreógrafa y Directora Asistente/Choreographer and Assistant Director)

Logros recientes de Keturah Stickann incluyen la coreografía de *Moby-Dick* para la Calgary Opera, State Opera of South Australia, San Diego Opera, y The Dallas Opera; coreografía *Orfeo y Eurídice* para Arizona Opera; y la dirección de *La Traviata* para Knoxville Opera. Ha dirigido *Manon* en Knoxville Opera, *Suor Angelica* en Emerald City Opera, Los Cánticos de Britten en Glimmerglass Opera, y *The Brecht Project* para Envision Arts San Diego. Ella también ha dirigido programas escénicos y funciones juveniles en Glimmerglass Opera y Central City Opera, donde integraba el equipo de dirección. Ha sido coreógrafa en, Opera Pacific, Portland Opera, Florida Grand Opera, Chicago Opera Theater, Virginia Opera, y DePaul Opera Theater. Su entrenamiento viene de danza clásica y contemporánea donde Stickann trabajó con Cerulean Dance Theatre, Malashock Dance, The Wally Cardona Quartet, Colleen Halloran Dance, y Danny Grossman Dance Company. Sus presentaciones con en Houston Grand Opera incluyen *Cruzar la Cara de la Luna* (Gira a Théâtre du Châtelet 2011, presentaciones en Talento Bilingüe de Houston 2010).

Recent career highlights for Keturah Stickann include choreographing *Moby Dick* for Calgary Opera, State Opera of South Australia,

San Diego Opera, and The Dallas Opera; choreographing *Orfeo ed Euridice* for Arizona Opera; directing *La traviata* for Knoxville Opera. Other directing credits include *Manon* at Knoxville Opera, *Suor Angelica* at Emerald City Opera, Britten's *Canticles* at Glimmerglass Opera, and *The Brecht Project* at Envision Arts San Diego. Her association with Houston Grand Opera includes: *Cruzar la Cara de la Luna* (2011 Théâtre du Châtelet tour to Paris's 2010 performances at Talento Bilingüe de Houston). She has also directed scenes programs and youth performances at Glimmerglass Opera and Central City Opera, where she was on the directing staff. She has choreographed for Opera Pacific, Portland Opera, Florida Grand Opera, Chicago Opera Theater, Virginia Opera, and DePaul Opera Theater. Trained as a classical and contemporary dancer, Stickann performed with Cerulean Dance Theatre, Malashock Dance, The Wally Cardona Quartet, Colleen Halloran Dance, and Danny Grossman Dance Company.



**CÉSAR GALINDO** –  
United States  
(Diseño de Vestuario/  
Costume Designer)

César Galindo es un reconocido diseñador de moda originario de Houston. Además de diseñar su propia colección es también diseñador privado para clientes como Joan Jett, Courtney Cox y Madonna, y para firmas tales como L.A.M.B. de Gwen Stefani, Dolce&Gabbana y Calvin Klein. Galindo comenzó su carrera como diseñador de corsés y vestuario de época para el Miami City Ballet y posteriormente para Houston Grand Opera. A mitad de los años 80 llegó a Nueva York para continuar su trabajo como diseñador y amplió su carrera como director de salón en TSE Cashmere. Después de un año fue a diseñar para Carmelo Pomodoro, diseñador internacional de ropa deportiva. Durante este periodo Galindo desarrolló su propia línea especializada en vestidos para eventos especiales y de gala. La marca César Galindo

se distribuye nacional e internacionalmente. Sus presentaciones con Houston Grand Opera incluyen *Cruzar la Cara de la Luna* (gira a Théâtre du Châtelet 2011, en Talento Bilingüe de Houston 2010), *Last Acts (Three Decembers/Últimos Actos (Tres Diciembres))* (2008), asistente de vestuario para *María de Buenos Aires* de Piazzolla.

In addition to designing his own collection, renowned fashion designer César Galindo, a Houston native, is also a contract designer for private clients such as Joan Jett, Courtney Cox, and Madonna, and for established labels including L.A.M.B. by Gwen Stefani, Dolce&Gabbana, and Calvin Klein. Galindo began his career in fashion by designing corsets and period costumes for the Miami City Ballet and then for Houston Grand Opera. He moved to New York in the mid-1980s to continue his work as a designer and pursued his fashion career as a showroom manager at TSE Cashmere. After a year, he began designing for Carmelo Pomodoro, an international sportswear designer. During this time, Galindo began developing his own line, a signature collection specializing in dresses for social and evening events. The Cesar Galindo brand is distributed domestically and internationally. He has designed for Houston Grand Opera's productions of *To Cross the Face of the Moon* (2011 tour to Théâtre du Châtelet, 2010 performances at Talento Bilingüe de Houston) and for *Last Acts (Three Decembers)* (2008). At HGO he was also assistant costumer for Piazzolla's *María de Buenos Aires*.



**BRIAN NASON** –  
United States  
(Diseño de Iluminación/  
Lighting Designer)

La iluminación de Brian Nason en *Dead Man Walking* de Jake Heggie y Terrence McNally se ha visto en New York City Opera, Opera Pacific, Michigan Opera Theatre, y las compañías de ópera de Cincinnati, Pittsburgh, Seattle, Austin,

y Baltimore. También iluminó *West Side Story* en La Scala, y en Líbano y Japón; *Salomé* en la New York City Opera; y en *The End of the Affair* de Jake Heggie en la Madison Opera. Sus presentaciones con Houston Grand Opera incluyen *Dead Man Walking/Hombre Muerto Caminando* (2011), *Last Acts (Three Decembers/Últimos Actos (Tres Diciembres))* (2008). Ha diseñado iluminación para varias obras de Broadway que incluyen *On Golden Pond* con James Earl Jones, *Fortune's Fool*, *Taller Than a Dwarf* con Matthew Broderick, y *The Threepenny Opera* con Sting. También en Broadway, diseñó luces para *A Month in the Country* de Turgenev y *Metamorphosis* de Kafka con Mikhail Baryshnikov, que recibió nominación al premio Tony. Ha hecho diseño de iluminación para producciones off-Broadway que incluyen *Richard II* y *Neat* de Charlayne Woodard, ambas dignas de nominación de Audelco, y *Cantorial* de Levin, nominada para el premio del Outer Critics Circle.

Brian Nason's lighting for *Dead Man Walking* by Jake Heggie and Terrence McNally has been seen at New York City Opera, Opera Pacific, Michigan Opera Theatre, and the opera companies of Cincinnati, Pittsburgh, Seattle, Austin, and Baltimore. He has also lit *West Side Story* at La Scala and in Lebanon and Japan; *Salome* at New York City Opera; and Jake Heggie's *The End of the Affair* at Madison Opera. His association with Houston Grand Opera includes: *Dead Man Walking* (2011), and *Last Acts (Three Decembers)* (2008). He has designed lighting for numerous Broadway productions, including *On Golden Pond* featuring James Earl Jones, *Fortune's Fool*, *Taller Than a Dwarf* with Matthew Broderick, and *The Threepenny Opera* with Sting. Also on Broadway, he designed lighting for Turgenev's *A Month in the Country* and for Kafka's *Metamorphosis* with Mikhail Baryshnikov, which was nominated for a Tony Award. He has also designed lighting extensively for off-Broadway productions, including *Richard II* and Charlayne Woodard's *Neat*, both of which earned Audelco nominations, and Levin's *Cantorial*, which was nominated for an Outer Critics Circle Award.

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The projected titles translation used in this production of *Cruzar la Cara de la Luna* is owned by Houston Grand Opera: Patrick Summers, Artistic and Music Director; Perryn Leech, Managing Director.