

2021/2022 SEASON

the dallas opera™

FEBRUARY 18, 20, 23, & 26

# MADAME BUTTERFLY

BY GIACOMO PUCCINI

MARCH 4, 6, 9, & 12

# FLIGHT

BY JONATHAN DOVE



THE WINSPEAR OPERA HOUSE AT THE AT&T PERFORMING ARTS CENTER

# FROM THE GENERAL DIRECTOR AND BOARD CHAIR



**IAN DERRER**  
The Kern Wildenthal General  
Director and CEO

**Welcome to The Dallas Opera and our 2021/2022 Season. We are thrilled to finally return to the Winspear Opera House with fully staged live operas!**

The buzz is palpable both onstage and backstage as we gear up to produce four operas this spring! The joyous cacophony of instruments tuning, voices warming up, calls to the stage, and technical tests never fails to energize the performance, just before the curtain rises.

This spring we welcome the sensational soprano Latonia Moore back to TDO in the title role of Puccini's beloved *Madame Butterfly*, along with the TDO debuts of several fellow castmembers: Evan LeRoy Johnson, Michael Adams, Martin Bakari, and Gabrielle Gilliam.

In *Flight*—itself a TDO premiere—Dallas favorite John Holiday returns to our stage, with a who's who cast of incredible artists—both rising and renowned: including Will Liverman, Karita Mattila, Jessica Pratt, Elena Villalón, and Zachary James.

We hope you enjoy these two presentations and are able to experience the same joy listening and watching that we all do in bringing these works to life.

Happy New Year!



**ANN STUART, PH.D.**  
Board Chair

**Happy New Year!**

I'm delighted to be able to welcome you to The Dallas Opera's home. TDO is proud to have had success this fall with *Opera's Greatest Hits*, the National Vocal Competition, OperaTruck in the community, education work, and the outstanding Hart Institute for Women Conductors Showcase Concert. But it's been a long time since we've been able to gather together like this for a full opera production, and that makes these spring presentations all the more special.

I'm so looking forward to hearing both a favorite of the repertoire—Puccini's *Madame Butterfly*—along with an opera that is new to me, *Flight*, which we are proud to bring to The Dallas Opera for the first time. What an inspiring juxtaposition of offerings this is, saluting the traditional works from the past while also expanding the opera catalogue for audiences today and into the future.

The Dallas Opera is particularly fortunate to have such dedicated and steadfast supporters, and we salute all of you who have helped us weather this difficult time. We are grateful for your loyalty to the company and to the art form that we all hold dear, and hope that being here in this marvelous opera house with these stellar casts and our own orchestra brings you great happiness. I know I speak for the Board, staff, crew, and artists when I say thank you, from the bottom of our hearts.

Cheers to the year ahead!

# TABLE OF CONTENTS

---

Welcome	2
Q&A with Emmanuel Villaume	4
<i>Madame Butterfly</i>	6
Synopsis	6
Perspective	7
Losing your Heart to Cio-Cio-San	8
Cast and Production Bios	10
<i>Flight</i>	15
Synopsis	16
Director's Note	17
An Opera that Soars	18
Cast and Production Bios	20
Donor Recognition	29

PMGMA, Inc.  
340 Anthony Trail  
Northbrook, IL 60062  
847.770.4621  
[pmgma.com](http://pmgma.com)

Gail McGrath, President  
& Publisher

Sheldon Levin, Finance

All contents copyrighted.  
All rights reserved.

Nothing can be reproduced  
in any manner without  
written permission.

© 2022

PMGMA, Inc. is a Woman  
Owned Business

You can view this program on  
your mobile devices at  
[www.pmgma.com](http://www.pmgma.com)

## LAND AND PEOPLE ACKNOWLEDGEMENT

---

Creating a place of belonging for everyone to experience this art form is a vital part of inspiring generations of opera lovers and honoring those who came before us. As an opera company, we are storytellers of the full human experience, and that includes the narratives we share about this land and its people.

We are on the original land of the Caddo, Wichita, and Comanche sovereign nations, whose people faced horrible treatment and policies that forced their removal from the land.

People were also stolen from their homes in Africa, enslaved, dehumanized, and forced to build Dallas through free labor.

While none of us created these conditions, we have the opportunity, responsibility, and honor to uplift these communities through truth-telling, greater connection, and holistic celebration.

Thank you for joining us in acknowledging this land and these peoples. •

# Q&A WITH MUSIC DIRECTOR EMMANUEL VILLAUME



## After such a long stretch away from live performances, how does it feel to be back with TDO for fully staged productions?

There is nothing like live music—there are such exceptional and magical moments in operas that only an in-person performance can offer. What we do best is music, so being back together brings such joy!

## What makes *Madame Butterfly* special?

I love *Madame Butterfly*. It was one of the first operas I ever conducted, and it's close to my heart since it's where my love for opera started. It was also my Metropolitan Opera debut.

Of all the Puccini operas, *Madame Butterfly* is the most complete. Puccini's music speaks directly to the heart, and if I had to pick a favorite moment, I just can't find one; there isn't a moment that doesn't work.

## What should someone who is either new to opera or to *Madame Butterfly* listen for?

For someone listening for the first time, I would tell them listen for “Un bel di” which is the moment that Cio-Cio-San is expressing her faith in the fact that Pinkerton will come back, and she describes that moment in incredible detail. And we know that she is lying to herself—or we suspect that she is not seeing the truth—but the way she talks about it is unbelievable. It's poetry and art that speaks to who we are as human beings.

## The opera catalogue is so rich, why is it important to perform new works?

Opera should not be a museum where you only go to hear the great works of the past. Opera reflects our culture and society—repertoire from earlier centuries reflect those times—so creating new work is essential to keep the art form vibrant and relevant for today's audiences and artists. The Dallas Opera has an important history both commissioning and performing contemporary opera, and I'm thrilled to be able to contribute to that expanding catalogue of repertoire for the art form.

## How do you approach an opera like *Flight*, that you're conducting for the first time?

It's always exciting for me to do a new piece, I can study the score and build my own interpretation. The plot and theatrical aspect play a big part in preparation, and the music for *Flight* is very accessible—it's melodic and serves the theatrical parts of the piece well—so I study both of these simultaneously. Before rehearsals even start, I prepare in layers, from the overall piece down to deciding tempos and interacting with the cast and crew. The process is very exciting for me and the result is as well. There's a buzz backstage as well as with audiences when you perform a new work; they all know that something special is happening. ●

# thedallasopera™

presents

## Madame Butterfly

Opera in Three Acts by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Premiered at La Scala in Milan, Italy on February 17, 1904

February 18, 2022 at 8 p.m. | February 20, 2022 at 2 p.m. | February 23, 2022 at 7:30 p.m. | February 26, 2022 at 7:30 p.m.

The Winspear Opera House at the AT&T Performing Arts Center

### CAST (in order of vocal appearance)

LT. PINKERTON _____	Evan LeRoy Johnson*	THE BONZE _____	Adam Lau
GORO _____	Martin Bakari*	PRINCE YAMADORI _____	Hyung Yun
SUZUKI _____	Kirstin Chávez	KATE PINKERTON _____	Gabrielle Gilliam*
SHARPLESS _____	Michael Adams*	COUSIN _____	Kristin Tallett Bittick ^
CIO-CIO-SAN _____	Latonia Moore	MOTHER _____	Lisa Huffaker ^
THE IMPERIAL COMMISSIONER _____	William Meinert*	AUNT _____	Stephanie Jennings ^
THE OFFICIAL REGISTRAR _____	Samuel PJ Lopez ^		

CONDUCTOR _____	Emmanuel Villaume	ASSISTANT CONDUCTOR _____	Paolo Bressan
DIRECTOR _____	Laurie Feldman	MUSICAL PREPARATION _____	Christopher Devlin and Mary Box
SET and COSTUME DESIGNER _____	Michael Yeargan	PROJECTED TITLES _____	Jeri Shaffer
LIGHTING DESIGNER _____	Duane Schuler	ASSISTANT STAGE MANAGERS _____	Caitlin Farley and Jennifer Shaw
CHORUS MASTER _____	Alexander Rom	ASST. STAGE MANAGER INTERN _____	Katherine Fortner
WIG and MAKE-UP DESIGNER _____	David Zimmerman		
ASSISTANT DIRECTOR _____	Camille Hayes*		
STAGE MANAGER _____	Angela Turner		

\* The Dallas Opera debut | ^ chorister

---

Season Sponsor: Mary Anne Cree, in memory of Rosine Smith Sammons

The Caroline Rose Hunt Mainstage Production

The Eleanor Ford Penrose Mainstage Production

Linda and Mitch Hart Season Opening Night Performance: February 18, 2022

Michael Adams is the Greg Swalwell and Terry Connor Featured Soloist

Production owned by TDO

Sung in Italian, with English supertitles

Approximate duration: 2 hours and 30 minutes with a 25-minute intermission

The Dallas Opera is a proud member of OPERA America.

# SYNOPSIS

---

## *Madame Butterfly*

### TIME:

Early 20th century

### PLACE:

Nagasaki, Japan

### ACT ONE

B. F. Pinkerton, a lieutenant in the U.S. Navy, is about to marry Cio-Cio-San, also known as “Madame Butterfly.” At the house he has leased overlooking the Nagasaki harbor, Pinkerton is shown around by Goro, the marriage-broker. Sharpless, the American consul, arrives for the wedding ceremony. As they drink some whiskey, Pinkerton admits that he leads a carefree life, traveling from one port to another and enjoying numerous romantic adventures, none of which mean anything to him. He admits that Cio-Cio-San has enchanted him, but drinks to the day that he’ll marry a “real” American wife.

Cio-Cio-San appears with her friends, Pinkerton is enchanted. She takes him aside to show him her few precious possessions, including the dagger with which her father had committed suicide. She also reveals that she has converted to Christianity for Pinkerton’s sake. The Imperial Commissioner and Registrar perform the marriage ceremony, but moments later the wedding festivities are interrupted by a Buddhist priest, the Bonze, who is Cio-Cio-San’s uncle. When her friends and family hear from him that she has given up her religion, they denounce her and rush away in outrage. Cio-Cio-San is devastated, but Pinkerton comforts her. After her maid, Suzuki, helps her change into her wedding kimono, she joins Pinkerton in the moonlight.

### ACT TWO

Cio-Cio-San continues to wait for word from Pinkerton, who left Japan three years previously. She’s dismayed to hear from Suzuki that they have very little money left. Suzuki remains skeptical that Pinkerton will ever return, but Cio-Cio-San declares that she’ll faithfully await the day when his ship will enter the harbor and she’ll see him climbing up the hill to the house to be reunited with her at last.

Sharpless appears with a letter from Pinkerton. He’s about to read it to Cio-Cio-San when they’re interrupted by Goro, who has brought a suitor for Cio-Cio-San, Prince Yamadori. Although he’s wealthy and clearly smitten with her, she dismisses him and he leaves sadly. Sharpless finally begins reading aloud Pinkerton’s letter, which reveals that Pinkerton will soon be coming back to Japan. The consul asks Cio-Cio-San what she would do if Pinkerton never returned. Struck almost numb with shock, Cio-Cio-San concedes that she might have to return to her former life, but that it would be better to die. Sharpless suggests that she reconsider Yamadori’s offer. Despairing at the thought that Pinkerton has forgotten her, Cio-Cio-San rushes into another room and returns holding her little son, Pinkerton’s child. She reveals that the boy’s name is Trouble, but when his father returns, the name will change to Joy. Deeply moved by Cio-Cio-San’s devotion, Sharpless promises to tell Pinkerton about the child.

A few moments after Sharpless leaves, a cannon shot is heard, coming from the harbor – the signal that a ship has just arrived. Viewing it through her telescope, Cio-Cio-San is ecstatic to see that it’s her husband’s ship, the “Abraham Lincoln.” Suzuki helps her first in spreading cherry blossoms all over the house, then in carefully applying her makeup and assisting her as she dresses for the reunion with Pinkerton. Suzuki and the child eventually fall asleep, but Cio-Cio-San begins an all-night vigil as she awaits her husband.

# PERSPECTIVE

Like much European art that uses Asian cultures, *Madame Butterfly* involves both cultural appropriation—where the creators helped themselves to elements of a foreign culture—and projection—where the characters may be from distant lands, but the creators are really writing about their own culture.

Puccini was curious about Japan, but didn't have much access to Japanese people or Japanese culture. Instead, he projected; using a character who was superficially Japanese, he wrote music exploring his own feelings about men and women and sex and motherhood and marriage. The sexual politics of Puccini's Catholic Italy, with its images of the Cross and two Marys, shine through his Japan. Orientalism—indulging in romantic notions about faraway places—was hugely popular in Puccini's time, since it allowed European artists to deal with issues (particularly despotism, sexuality, and their intersection) otherwise taboo in European society.

However, an artist who helps himself to images originating from a different culture (i.e., appropriating that culture) is likely to misrepresent that culture, or perpetuate stereotypes, or even encourage racism. Some examples from *Butterfly*: Cio-Cio-San seems to think that being a geisha is dancing in the streets for money and living a vagabond lifestyle, when really the role in Japan is a highly refined entertainer. Her intolerant uncle, the Bonze, is a plot point borrowed from other western operas, not an authentic representation of Japanese religious attitudes. And Puccini's concept of honor suicide draws more from ancient Rome than it does from contemporary Japan.

Since Puccini's day, Western artists have created dozens of variations on Butterflies' stereotypical east-west romance, including the hit musical *Miss Saigon* by Boublil and Schönberg. Rodgers and Hammerstein's *The King and I* swaps the genders (it concerns a European woman and an Asian man), but the story's chauvinistic sex-role stereotypes are still in place. It took Asian American playwright David Henry Hwang's thought-provoking *M. Butterfly* to turn this old myth on its head. In Hwang's version, based on a true story, a French diplomat with a Chinese mistress incorrectly assumes his lover is a woman (when he's really a man, and a spy). ●

**Written by Jonathan Dean, edited by Gabrielle Nomura Gainor; printed with permission from Seattle Opera**



## ACT THREE

The next morning, when Suzuki persuades Cio-Cio-San to get some rest, she carries her son with her into another room, singing him a lullaby. Suzuki is suddenly startled by the arrival of Sharpless, who has brought Pinkerton with him. Seeing a lady in the garden, Suzuki demands to know who she is. Sharpless reveals that this is Pinkerton's wife, leaving Suzuki devastated. Agonized by his guilt, Pinkerton rushes away. Suzuki agrees to speak with Butterfly, and Kate assures the maid that she will care for the child as if he were her own.

Pinkerton hasn't been gone a moment when Cio-Cio-San's voice is heard. She appears, wondering why Pinkerton isn't there. Seeing the woman in the garden, she begins to guess the truth. When Sharpless gently asks her to give up her child, Cio-Cio-San quietly agrees, provided that Pinkerton will come for him in half an hour.

After Sharpless and Kate leave, Cio-Cio-San breaks down in despair. Regaining her composure, she sends Suzuki out of the room before taking out her father's dagger and reading the inscription: "To die with honor when one cannot live with honor." When Suzuki suddenly pushes Cio-Cio-San's child into the room, she bids him farewell, begging him never to forget her face. Handing him an American flag, she blindfolds his eyes. She then goes behind a screen and stabs herself, dying as Pinkerton's voice is heard outside, calling her name. ●

# LOSING YOUR HEART TO CIO-CIO-SAN

## Puccini's unforgettably poignant heroine returns to The Dallas Opera

By Roger Pines



A great performance of Giacomo Puccini's *Madame Butterfly* can change your life—it's that simple. When the soprano singing the title role totally immerses herself in the music, while acting the character with complete sincerity, she takes her audience on an extraordinary emotional journey. That makes *Butterfly* ideal for first-timers at the opera. They'll be stunned not only by Puccini's breathtaking music, but also by the dramatic impact that is possible in the art form of opera itself.

In 1904, when *Butterfly* was introduced, 45-year-old Puccini had already entered his creative prime, with five operas behind him: one fair success (*Le villi*), one disaster (*Edgar*), and three absolute triumphs (*Manon Lescaut*, *La bohème*, *Tosca*). No longer was he proclaimed the successor to Verdi—he stood on his own. He'd shown the world that he had everything for opera, including a gift for soaring melodies, phenomenal facility and imagination as an orchestrator, and an innate sense of what made for great theater onstage. *Butterfly*, surprisingly, was a fiasco at its Milan premiere, but three months later, after significant revisions, it was remounted in Brescia and hailed as a masterpiece.

Puccini tended to fall in love with his heroines. A dashing handsome figure with a haughty, imperious wife, he had numerous affairs, but perhaps his greatest refuge emotionally was found in the women who graced his operas—especially *Bohème's* Mimì and *Butterfly's* Cio-Cio-San. Bringing

these beautiful, sensitive, intensely loving characters to life through his music gave him enormous joy, even if composing their tragic final scenes broke his heart.

The opera unfolds in turn-of-the-century Nagasaki, Japan, where Cio-Cio-San has abandoned both her life as a geisha and her religion to marry an American naval lieutenant, B F. Pinkerton. After he leaves Nagasaki (promising to come back “when the robins are nesting”), she bears his child, of whom he knows nothing. Returning three years later accompanied by his American wife, Pinkerton is informed by the American consul, Sharpless, that he has a son. Sharpless then fulfills Pinkerton's wish by persuading Cio-Cio-San to give the boy up so that he can be raised in America. Heartbroken, she agrees, provided that Pinkerton will come for him in half an hour. Cio-Cio-San then commits ritual suicide, dying as Pinkerton's voice is heard calling her name.

Puccini first lost his heart to Cio-Cio-San in 1900 in London, where he saw David Belasco's play *Madame Butterfly*. The American playwright/director/producer had adapted a short story by American lawyer and writer John Luther Long. Onstage, however, there was a huge change from Long's story: Belasco had the heroine die at the end. He also created something unique for theater of that time, and truly mesmerizing: when Cio-Cio-San and her maid Suzuki are preparing for Pinkerton's return, 14 minutes passed



onstage with *not a single word spoken*. The play left Puccini devastated. Belasco later wrote that when the composer met him backstage and asked for permission to create an operatic adaptation, “I agreed at once, and told him he could do anything he liked with the play and make any sort of contract, because it is not possible to discuss business arrangements with an impulsive Italian who has tears in his eyes and both his arms round your neck.”

In *Cio-Cio-San*, Puccini created a *tour de force* for the leading lady. It takes, first of all, a full-bodied, wonderfully colorful, house-filling voice, with the warmth for the love music and the soaring power for the climaxes. It also needs stamina (the soprano is offstage for only about 15 minutes of the opera’s three acts). And that stamina isn’t just vocal, but also emotional, given

the passionate intensity of *Cio-Cio-San*’s feelings from start to finish. Then, of course, there’s the ability to create a style of movement that can convincingly bring the character’s geisha past to mind. Ultimately, everything the singer does onstage should draw the audience into the reality of *Cio-Cio-San*’s situation.

TDO has a very special *Cio-Cio-San* in Latonia Moore, whose Puccini and Verdi roles have earned huge international acclaim (including *Cio-Cio-San* at the Metropolitan Opera, San Diego Opera, and Dresden’s Semperoper). You may have witnessed her magnificent artistry in the recent Met HD transmissions of *Porgy and Bess* and *Fire Shut Up in My Bones*. Portraying the ardent but caddish Pinkerton is handsome, clarion-voiced lyric tenor Evan LeRoy Johnson, who’s currently impressing audiences and critics at the world-

renowned Bavarian State Opera in Munich. The ever-devoted Suzuki and the compassionate Sharpless will be a joy to hear in the performances of two up-and-coming artists, mezzo-soprano Kirstin Chávez and baritone Michael Adams. With Michael Yeargan’s exquisite sets and costumes, Laurie Feldman’s authoritative direction, and conducting by music director Emmanuel Villaume that will brilliantly unite intimacy with passion, the stage is set for *Madame Butterfly* to thrill audiences once again in Dallas. ●

---

**A writer, lecturer, teacher, and coach, Roger Pines has contributed articles to every major opera-related publication in America, as well as to seven prestigious recording labels. Since 2006 he has appeared annually as a panelist on the Met broadcasts’ “Opera Quiz.”**

# ABOUT THE ARTISTS

---



## Latonia Moore (Cio-Cio-San)

A past winner of TDO's coveted Maria Callas Award, the internationally acclaimed American soprano has previously triumphed as Cio-Cio-San at the Metropolitan Opera, Dresden's Semperoper (where she has also been heard as Mimi in *La bohème*), and the Hamburg State Opera. Among her other successes in Puccini have been Liù in *Turandot* (Royal Opera House, Covent Garden, Bilbao), the title role in *Tosca* (Opera Australia, Opéra de Rouen, upcoming at Austin Opera), and Fidelity in *Edgar* (Opera Orchestra of New York at Carnegie Hall). Appearances in French roles include Micaëla in *Carmen* (Bilbao). Moore is also a greatly celebrated Verdian, singing the heroines of *Aida* (13 major companies worldwide, among them TDO, the Met, Covent Garden, and the Zurich Opera House—as well as at the Ravinia Festival), *Don Carlo* (Sydney), *Ernani and I due Foscari* (both in Bilbao), and *Macbeth* (CD). The soprano has been featured in *Porgy and Bess* as both Bess (Berlin Philharmonic under Sir Simon Rattle) and Serena (Met, new production). She has appeared with the Vienna Philharmonic (*Mahler's Symphony No. 2*, released on CD). She returned to the Metropolitan Opera earlier this season as Serena and also as Billie in Terence Blanchard's landmark work, *Fire Shut Up in My Bones* (company premiere).



## Evan LeRoy Johnson (Lt. Pinkerton) *The Dallas Opera debut*

In recent seasons the fast-rising American tenor has been a featured artist at one of Europe's most prestigious companies, Munich's Bavarian State Opera. Having debuted there as Cassio in *Otello*, he has since reprised that role, with other Munich portrayals also including Narraboth in *Salome* and Henry Morosus in *Die schweigsame Frau*. Johnson also debuted as Narraboth at the Zurich Opera House. He made his European debut at the Norwegian National Opera (Britten's *War Requiem*) and his German debut as Don José in *Carmen* (Oldenburg State Theatre). Other important European successes include Andres in *Wozzeck* (Aix-en-Provence Festival), Don José (Frankfurt Opera), the Prince in *Rusalka* (Glyndebourne Festival Opera), Beethoven's *Christ on the Mount of Olives* (Bergen Philharmonic Orchestra), and Beethoven's *Symphony No. 9* (Verbier Festival, Valéry Gergiev conducting). Major appearances in America have encompassed diverse repertoire, from *Lucia di Lammermoor* (Lyric Opera of Kansas City) and *Carmen* (Opera Philadelphia) to *Rusalka* (Des Moines Metro Opera), *The Flying Dutchman* (Milwaukee Symphony Orchestra), and Verdi's *Requiem* (Opera Philadelphia, Columbus Symphony Orchestra).



## Kirstin Chávez (Suzuki)

The American mezzo-soprano has sung a diverse repertoire internationally, including her acclaimed portrayal of Bizet's *Carmen* (New York City Opera, The Minnesota Opera, Oper Graz, Opera Australia, Arena di Verona, and Tokyo City Opera, among other companies worldwide). Her extensive experience in contemporary opera includes such leading roles as Sister Helen Prejean in *Dead Man Walking* (Tulsa Opera) Sharon Falconer in *Elmer Gantry* (also Tulsa Opera), Jo in *Little Women* (Opera Pacific), the title role in *Thérèse Raquin* (San Diego Opera), Sondra Finchley in *An American Tragedy* (Metropolitan Opera), and Glenda Ruiz in *We Shall Not Be Moved* (2017 Opera Philadelphia world premiere, subsequently New York's Apollo Theater and Dutch National Opera.) Chávez debuted at London's Royal Opera House as the Marquise de Merteuil in *Quartett*, also the role of her Swedish debut with Malmö Opera. Her role debut in the title role in *The Rape of Lucretia* was heard at Florence's Maggio Musicale Fiorentino. She sang Flora in *La traviata* in the production that inaugurated Yannick Nézet-Séguin's tenure as music director of the Metropolitan Opera. The mezzo's new "one-woman *Carmen* show," entitled *Carmen Inside Out*, has been seen on tour in the U.K. and in France.



## Michael Adams (Sharpless) *The Dallas Opera debut*

The American baritone has earned acclaim both in America and abroad. Career highlights have included appearances in prestigious European theaters singing Zurga in *The Pearl Fishers* (Barcelona's Gran Teatre del Liceu); Marcello in *La bohème* (Grand Théâtre de Genève, where he also portrayed Melisso in *Alcina* and Masetto in *Don Giovanni*); and the Deutsche Oper Berlin (appearances in *Turandot*, *La traviata*, and *Cunning Little Vixen*). His many successes throughout America range from Enrico in *Lucia di Lammermoor* (Knoxville Opera), Belcore in *The Elixir of Love* and Guglielmo in *Così fan tutte* (both at Seattle Opera) to Lescaut in *Manon*, Ping in *Turandot*, and Donald in *Billy Budd* (all at Des Moines Metro Opera), Gaylord Ravenal in *Show Boat* (Glimmerglass Festival), the Pilot in Rachel Portman's *The Little Prince* and Lieutenant Audebert in Kevin Puts' *Silent Night* (both at Washington National Opera). Adams is a former member of the Cafritz Young Artist program of Washington National Opera, where he sang *Don Giovanni* in Francesca Zambello's production. He is a former Resident Artist of The Santa Fe Opera and a former first-place winner in the Gerda Lissner, Licia Albanese-Puccini Foundation, and Mario Lanza competitions.



## Martin Bakari (Goro) *The Dallas Opera debut*

In recent seasons, the American tenor—a 2018 award winner of the George London Competition—has been featured as Charlie Parker in *Charlie Parker's Yardbird* (Atlanta, Arizona, Pittsburgh Operas), Ferrando in *Così fan tutte* (Syracuse Opera), Triquet in *Eugene Onegin* (Seattle Opera), and in concerts with Wynton Marsalis and The Jazz at Lincoln Center Orchestra. This season, Bakari is scheduled to make debuts at Carnegie Hall as the tenor soloist in *Carmina Burana* with the Cecilia Chorus of New York, Chicago Opera Theater as Prince Claus in *Becoming Santa Claus*, and Intermountain Opera Bozeman as Count Almaviva in *The Barber of Seville*, and return to Seattle Opera as Don Basilio in *Le nozze di Figaro* and the Kennedy Center for the Cartography Project with Washington National Opera. Other recent engagements include *The Magic Flute* (Opéra Louisiane), *La traviata* and *The Marriage of Figaro* (Cincinnati Opera), *Porgy and Bess* (Seattle, Atlanta, Fort Worth Operas), and *In the Penal Colony* (Portland Opera). NY Harlem Productions' *Porgy and Bess* tours have brought Bakari to Dresden, Hamburg, Munich, Frankfurt, Cologne, Bari, Haifa, and Tel Aviv. He is a graduate of the Juilliard School and a former Tanglewood Fellow.



## Hyung Yun (Prince Yamadori)

The baritone, a native of South Korea, has performed numerous roles at the Metropolitan Opera, including Valentin in *Faust* (with James Levine conducting), Ping in *Turandot*, Lescaut in *Manon*, and Silvio in *Pagliacci*. He made his LA Opera debut as Angelotti in *Tosca* and returned as Marcello in *La bohème*, Michelotto Cibo in Franz Schreker's *Die Gezeichneten*, and Lescaut in *Manon* with Anna Netrebko and Rolando Villazón, under the baton of Plácido Domingo. Yun debuted as Ping in *Turandot* with The Santa Fe Opera, and was subsequently heard in the company's 50th-anniversary gala concert. He has also starred in the title role in *Rigoletto* with Ash Lawn Opera. Yun appeared in numerous concerts around New York City as part of the Met's 2017 Summer Recital Series.



## Adam Lau (The Bonze)

The American bass is also appearing at TDO this season as Don Basilio in *The Barber of Seville*. The 2021/22 season is highlighted by his return to Utah Opera as Don Basilio; house and role debuts at the Metropolitan Opera (Jailer in *Tosca*, Second Armored Man in *The Magic Flute*); Colline in *La bohème* at North Carolina Opera; and his Atlanta Opera debut as Kobun in *The (R)evolution of Steve Jobs*. He won First Prize in the 2016 Jensen Vocal Competition and Top Prize in the 2015 George London Competition. Lau was also a finalist in the 2016 Dallas Opera Competition. He has appeared with such opera companies as Opera Theatre of St. Louis, The Dallas Opera, Florida Grand Opera, Lyric Opera of Kansas City, Portland Opera, Utah Opera, and North Carolina Opera, as well as with some of the nation's leading summer programs including Merola Opera Center, Aspen Opera Theater, and The Santa Fe Opera. Lau has appeared at Carnegie Hall and with the leading orchestras of Los Angeles, Cincinnati, San Diego, and Liverpool, among many other prestigious ensembles.



## William Meinert (Imperial Commissioner) *The Dallas Opera debut*

The bass, a 2021 Studio Artist with Atlanta Opera, sings Curio in *Giulio Cesare* and Fiorello in *The Barber of Seville* with the company this season. Meinert is a recent graduate of the Cafritz Young Artist program at Washington National Opera, where he portrayed Sarastro in *The Magic Flute* and the Secret Police Agent in *The Consul*. He recently debuted as Snug in *A Midsummer Night's Dream* at The Santa Fe Opera, where he is a former Apprentice Artist. Meinert has sung the Commendatore in *Don Giovanni*, the Commentator in Derrick Wang's *Scalia/Ginsburg*, Vodnik in *Rusalka*, and the Duke in *Romeo and Juliet*. He has been featured in Beethoven's *Symphony No. 9*, Monteverdi's *Vespers of 1610*, and Handel's *Messiah*; and his successes in competitions include First Prize in the 2019 Houston Grand Opera Eleanor McCollum Competition.



## Gabrielle Gilliam (Kate Pinkerton) *The Dallas Opera debut*

The Dallas-based soprano is a Fort Worth Opera Lesley Resident Artist and a Florentine Opera Summer Concert Resident Artist, and was a regional finalist for the 2020-2021 Metropolitan Opera Council Auditions. This season she sings the Doctor in FWO's production of *La traviata* and will debut with Tulsa Opera as Amore in *Orfeo ed Euridice*. At FWO she starred in the world premiere of composer Joe Illick and librettist Mark Campbell's *Bernadette's Cozy Book Nook* and was part of the company's inaugural FWO Go program. She has been seen as Dorabella in John Davies' *The Bremen Town Musicians* with The Dallas Opera Education production. Gilliam's major role credits include Violetta in *La traviata*, Blanche de la Force in *Dialogues des Carmélites*, Donna Anna in *Don Giovanni*, Hanna Glawari in *The Merry Widow*, and Johanna in *Sweeney Todd*. She is an alumna of the University of North Texas and currently a voice faculty member at Dallas's prestigious Booker T. Washington High School for the Performing Arts.



## Emmanuel Villaume, Conductor

The French conductor has been TDO's Mrs. Eugene McDermott Music Director since 2013. Formerly Music Director of Spoleto Festival USA and Chief Conductor of the National Slovenian Philharmonic, he has held both of those positions with the PKF-Prague Philharmonia since 2015. Villaume has triumphed throughout America, leading productions at the Metropolitan Opera and the major companies of Chicago, San Francisco, Washington, Los Angeles, St. Louis, and Santa Fe. He has also appeared at London's Royal Opera House, Covent Garden, all the major French and German houses, Barcelona's Gran Teatre del Liceu, Venice's Teatro La Fenice, the Teatro Colón in Buenos Aires, and the Tokyo Bunka Kaikan. Villaume's guest-conducting of symphonic repertoire has been hailed with the leading orchestras of Montreal, Chicago, San Francisco, Houston, Los Angeles, and Boston, as well as those of London, Paris, Munich, Copenhagen, Oslo, Stockholm, Tokyo, and more. Most recently, he received critical acclaim for his *Carmen* in Munich and *Cendrillon* at the Met.



## Laurie Feldman, Director

The director has been closely associated with San Francisco Opera since the 1984/85 season. In addition to her own new production of Rossini's *Otello* at SFO, she has created new staging for the company's *Lohengrin* and *La bohème* and has been both revival director (*Mefistofele*, *Die Walküre*, *La traviata*) and associate director (*Luisa Miller*, *Götterdämmerung*). The more than 35 San Francisco Opera productions that she has assistant-directed range stylistically from Monteverdi's *Il ritorno d'Ulisse in patria* to Wagner's *Die Meistersinger von Nürnberg* and Janáček's *Jenůfa*. Feldman has been revival director for Metropolitan Opera productions by such distinguished directors as Otto Schenk, Elijah Moshinsky, Franco Zeffirelli, Piero Faggioni, Giancarlo Del Monaco, John Copley, Jean-Pierre Ponnelle, and Jonathan Miller. She has directed *La bohème* for Utah Opera, and her production of *Salome* was seen at Turin's Teatro Regio during the 2017/18 season. European credits also include remounting Robert Carsen's production of *The Makropulos Case* at Strasbourg's Opéra National du Rhin and, in Turin, *Giulio Cesare*, originally directed by Laurent Pelly, and *Carmen*, originally directed by Jean-Pierre Ponnelle.



## Michael Yeargan, Set and Costume Design

The celebrated American designer's work has been hailed at TDO in eight productions, beginning with *Hansel and Gretel* (1990/91). His designs for *Madame Butterfly* were previously seen here in 2000/01, 2009/10, and 2016/17. Yeargan's acclaimed designs for plays and musicals include Broadway productions of *Seascape*, *The Light in the Piazza* (for which Yeargan received a Tony Award in 2005), *South Pacific*, *Awake and Sing, Ah*, *Wilderness*, and Joe Turner's *Come and Gone* (the latter two originated at Yale Repertory Theatre). He has designed numerous productions off-Broadway and in major regional theaters throughout North America, such as the Long Wharf (New Haven), the Guthrie (Minneapolis), the Goodman, and Steppenwolf (both in Chicago), and the Stratford Festival (Canada). Yeargan's work in opera has been seen at the Metropolitan Opera and the major opera companies of Seattle, Los Angeles, San Francisco, and Houston, as well as in London, Paris, Frankfurt, and Sydney, among many other venues. For many years he has been the longtime resident set designer of Yale Repertory Theatre and Professor of Stage Design at Yale School of Drama.



## Duane Schuler, Lighting Design

Lyric Opera of Chicago's former resident lighting designer is associated with many of the world's most prestigious opera companies. At Lyric, he designed more than 140 productions. Among his other major achievements in recent seasons have been productions at the Vienna State Opera (*Lucia di Lammermoor*), The Santa Fe Opera (*Jenůfa*), and Dutch National Opera (*La Cenerentola*). In addition to more than 25 productions at the Metropolitan Opera, Schuler's work has been seen at Glyndebourne, the Salzburg Festival, Dresden's Semperoper, and the major opera houses of Barcelona, Paris, and Berlin as well as Japan's Saito Kinen Festival, among many other companies. Schuler has also designed lighting for Broadway (*The Importance of Being Earnest*) and for American Ballet Theatre. He is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm. Among their projects have been, in Seattle, Marion Oliver McCaw Hall and the Seattle Opera Center; in New York, Lincoln Center's David H. Koch Theater; and, in Beverly Hills, the Wallis Annenberg Center for the Performing Arts.



## Alexander Rom, Chorus Master

The Ukrainian-born chorus master has been with The Dallas Opera for nearly 30 years, since his debut preparing the company's chorus for *Prince Igor* in 1990. Rom graduated from the Leningrad Conservatory of Music with a master's degree in choral conducting. After immigrating to the United States, Rom worked as a performer, conductor, educator, voice teacher, opera coach, and composer, and has been a coach at numerous companies, including the Metropolitan Opera, Houston Grand Opera, and the Cincinnati, Ravinia, and Savonlinna festivals. An Honorary Visiting Professor at Finland's Sibelius Academy and the Helsinki Conservatory of Music, Rom was a Visiting Professor at the Savonlinna Opera Festival Music Institute for ten years; he also staged and musically prepared *Eugene Onegin* while in Finland. Rom was a founder of the Grace Choral Society of Brooklyn, New York, of which he was Music Director for 19 years. His music and arrangements for voice, chorus, piano, and other instruments have been performed in many prestigious venues.



## David Zimmerman, Wig and Make-Up Design

David Zimmerman has worked with numerous opera companies around the world, including The Metropolitan Opera, and those of St. Louis, Santa Fe, Paris, Philadelphia, Chicago, Minnesota, Santa Barbara, Amsterdam and more. His career extends to Broadway, as well, where he has worked with such shows as *Wicked*, *Rocky Horror*, *Show Boat*, *South Pacific*, and *Evita*. Some of his personal clients include Renée Fleming, Joyce DiDonato, Susan Graham, Patricia Racette, Martha Stewart, and Ricky Martin. Zimmerman has also worked with DIFFA Fashion Runway, Dallas Fashion and Art, and Yelp.com Fashion Magazine; credits include spreads in *Opera News*, *Vanity Fair*, and *The New Yorker*. TV and Film credits are *Glamour Magazine's* Women of the Year, *Margaret* (starring Anna Paquin), and *Hostiles* (Starring Christian Bale and Rosemund Pike). ●

# THE DALLAS OPERA CHORUS

### SOPRANO

Kristin Tallett Bittick  
Megan Crews  
Carelle Flores  
Cynthia Hackathorn  
Stephanie Jennings  
Tiffany Lynne Lopez  
Amanda O'Toole  
Helen Dewey Reikofski

### MEZZO-SOPRANO

Lisa Huffaker  
Silvia Paola Nuñez  
Jennifer Mays Resendez  
Denise Stom

### CONTRALTO

Arielle Collier Pamela  
Kinney Grayson  
Lisa Schlepp

### TENOR

Dan Crowell  
Jay Gardner  
Zach Hess  
Jerry Johnston  
Samuel PJ Lopez  
Mark Malloy  
Mario A. Perez  
Rick Rainey

### BARITONE

Christion Dior Draper  
Armon Golliday  
Bobby L. Tinnion  
Matt Woodbury

### BASS

Kyle Logan Hancock  
Christopher Harrison  
Donald Jones  
Travis Wiley McGuire  
Quincy Roberts

### AUXILIARY CHORUS

James Goodley  
Courtney Maina  
Rachel Moon  
Shannon Moy  
Andrew Smathers  
Bryce Smith  
Scott Sutton  
Andrew Ward  
Nikki Velonis  
Tammie Woods ●

# thedallasopera™

presents

## Flight

Opera in Three Acts by Jonathan Dove

Libretto by April de Angelis

*Premiered at Glyndebourne Touring Opera in East Sussex, England, on September 24, 1998*

March 4, 2022 at 7:30 p.m. | March 6, 2022 at 2 p.m. | March 9, 2022 at 7:30 p.m. | March 12, 2022 at 7:30 p.m.

The Winspear Opera House at the AT&T Performing Arts Center

*The Dallas Opera premiere*

### CAST (in order of vocal appearance)

REFUGEE	John Holiday	STEWARDESS	Kristen Choi*
CONTROLLER	Jessica Pratt*	STEWARD	Will Liverman
BILL	Andrew Stenson	MINSKMAN	Seth Carico*
TINA	Elena Villalón*	MINSKWOMAN	Catherine Martin*
OLDER WOMAN	Karita Mattila*	IMMIGRATION OFFICER	Zachary James*

CONDUCTOR	Emmanuel Villaume	STAGE MANAGER	Lisa Marie Lange
DIRECTOR	Kristine McIntyre*	ASSISTANT CONDUCTOR	Alden Gatt
SET DESIGNER	R. Keith Brumley*	MUSICAL PREPARATION	Kyle Naig and Sheldon Miller
COSTUME DESIGNER	Jonathan Knipscher*	PROJECTED TITLES	Jeri Shaffer
LIGHTING DESIGNER	Barry Steele	ASSISTANT STAGE MANAGERS	Miranda Wilson and Eric Nathan Brady
WIG and MAKE-UP DESIGNER	David Zimmerman	ASST. STAGE MANAGER INTERN	Katherine Fortner
ASSISTANT DIRECTOR	Janine Morita Colletti*		

\* The Dallas Opera debut

---

#### Season Sponsor: Mary Anne Cree, in memory of Rosine Smith Sammons

The Betty and Steve Suellentrop Mainstage Production

Karita Mattila is the Marnie and Kern Wildenthal Principal Artist

Elena Villalón is the Charron and Peter Denker Rising Star

Kristine McIntyre is the Ann Stuart Stage Director

Production from Des Moines Metro Opera

Scenery and Costumes originally designed for Des Moines Metro Opera

Sung in English with English Supertitles

Approximate duration: 2 hours and 35 minutes with 2 20-minute intermissions

The Dallas Opera is a proud member of **OPERA America**.

# SYNOPSIS

## Flight

### ACT I (MORNING)

The Controller watches the skies high above the terminal, while the Refugee watches and admires her from below. Travelers begin to arrive: a married couple, Bill and Tina, who are trying to rekindle their relationship with an adventurous vacation; an Older Woman who has come to wait for her “fiancée,” a young man many years her junior. When not performing their job duties, the Steward and Stewardess steal moments away to continue their affair. The anxious and heavily pregnant wife of a diplomat recently assigned to Minsk refuses to board the plane with her husband, and he leaves without her. As the Immigration Officer makes his rounds, the Refugee asks the passengers for assistance but they all ignore his cries. An electrical storm envelops the terminal, grounding all flights.

### ACT II (THAT NIGHT)

While the storm continues to rage, the stranded passengers are at the mercy of their emotions. The Controller’s frustration rises as she loses control of her domain. Tina accuses Bill of not being adventurous enough in the bedroom, and the Older Woman shares her anxieties about her May-December romance. The Refugee tries to befriend each woman by giving them a “magic stone” that he claims will solve all their problems. The Steward and Stewardess attempt to engage in the normal flight routine of hot towels and duty-free items. Eventually everyone settles in to sleep. Sensing his opportunity to break out of his routine, Bill attempts an illicit affair with the Stewardess. An unexpected encounter occurs. Meanwhile, all the women realize that the Refugee has given them each a “magic stone.” Enraged, they attack him and when he falls to the floor unconscious, they hide his body in a trunk.



### ACT III (DAWN)

The storm has cleared, but the women are still reeling from the events of the previous night. Bill’s nocturnal adventures come to light and Tina knocks him unconscious. The Minskman returns for his wife just as she gives birth to their child. The Refugee awakens in the trunk. Bill awakens as an amnesiac and Tina finds a way for them to start over. The Immigration Officer arrives, and all of the travelers are moved to help the Refugee, but there is little they can do. The Refugee finally tells his tale, and the Immigration Officer decides to turn a blind eye and allow him to remain in the terminal. The travelers continue on their journeys.●

# FROM THE DIRECTOR

## By Kristine McIntyre

When I was quite young, my grandmother and I would travel on planes together. Often it was just to visit family in Florida or Chicago, sometimes to go back east for the summer, but to me they were like adventures to another world. I was that kid with my face pressed up against the glass, watching the planes take off. I collected wings from the different airlines and loved talking to pilots. I was sure that the plane would land not in Illinois but somewhere truly spectacular and that getting there was part of the fun. Although it seems almost inconceivable in this age of endless weather delays and TSA pat downs, air travel was once a great adventure that promised limitless possibilities.

This unbound future is what draws all of the characters in *Flight*. For them, travel is not only about transportation, it is actually about reinvention. Whether seeking to rekindle a marriage on the rocks, start a new career, or pursue a holiday romance, this story is ultimately about our constant human need to recreate ourselves and our relationships. The terminal in which the travelers become stuck serves as a crossroads where their lives and dreams and fears intersect with one another. As the storm becomes more intense, so do their troubles, the outer turmoil of nature reflecting the human dramas within.

What is so fascinating about *Flight* is that each of the characters undertakes a personal, spiritual journey without ever leaving the terminal. In spite of, or perhaps because of, the storm that grounds them, all of their hopes for the future literally take flight. In the course of one long day and night, everything seems to happen to them: amnesia, birth, death, marital separation, sexual exploration, grief, and the discovery of their shared humanity. They undergo the entirety of human experience in a few short, concentrated hours, rebounding from comedy to tragedy and back again. This ping-ponging of emotion is one of the great joys of the piece and the thing that I find truest about its storytelling.

In the end, the travelers express themselves most profoundly in their defense of the Refugee. In recognizing the need of the weakest in their company, they rise above their individual situations and demonstrate their common humanity. What surprises and delights us is not only this act of solidarity but the unexpected compassion it inspires in the Immigration Officer. That each of us is capable of pity and of true change is one of the ideas that lingers long after the travelers have finally taken off to their destinations and their new, and we hope improved, lives. ●



PHOTOS: DUANE TINKEY

# AN OPERA THAT SOARS

## Introducing *Flight*, a masterpiece of contemporary opera

By Roger Pines

When a world premiere is produced by an opera company nowadays, it's almost too much to hope for that the new work will "take off" and become a runaway hit internationally. Fortunately, that's exactly what's happened with *Flight*, the "airport comedy" by composer Jonathan Dove and librettist April De Angelis that receives its eagerly awaited Dallas Opera premiere this season. Since its debut in 1998 in England at Glyndebourne (the opera festival that commissioned it), *Flight* has been performed nearly 100 times in 13 productions in Europe, America, and Australia. It's also been filmed twice and commercially recorded. That's a terrific track record, richly deserved by an opera that explodes with theatrical flair and musical brilliance.

This was the breakout work for Dove, who'd written six operas previously and has written more than 15 since, for both professional and amateur performers, to be performed in opera houses, as well as in every kind of alternative space. Pre-*Flight*, Dove's operas were chamber-scale and one-act. *Flight*, however, is a three-act work, requiring ten vocally, musically, and dramatically exceptional

soloists and a full battery of orchestral resources. Dove's previous experience as an orchestrator (including reducing the score of Wagner's entire *Ring* cycle to 18 instruments for England's Birmingham Opera Company) gave him an extraordinary background by the time he came to *Flight*, where virtuosity permeates the orchestra's contribution from start to finish.

Dove's dramatic instincts were developed further when writing incidental music for major theatrical productions in London. With *Flight*, it also helped hugely that De Angelis—who has an impressive output of 24 plays to her credit—began her career as an actress. Together they've created a work that is as deliciously witty as it is rich in humanity.

*Flight* was inspired by Mehran Karimi Nasseri, the Persian refugee who was expelled from Iran but, for a variety of complex reasons still not fully understood, was denied entry anywhere in Europe and, as a result, lived in the departure lounge of Paris's Charles De Gaulle Airport





from August 1988 to July 2006. The Refugee (countertenor) is central to *Flight*, which includes nine other characters thrown together in an unnamed airport when flights are delayed: Tina (soprano) and Bill (tenor), hoping that their upcoming holiday trip will help restore excitement to their marriage; an Older Woman (mezzo-soprano), awaiting the arrival of her much-younger fiancé. Another married couple, the Minskman (baritone) and the heavily pregnant Minskwoman (mezzo-soprano), are on their way to Minsk where the husband is to take on a diplomatic post. The whole group is tended to by a Steward (baritone) and Stewardess (soprano) who can barely keep their hands off each other. Viewing everyone from her lofty vantage point is the Controller (soprano), and making an occasional forbidding appearance is the Immigration Officer (bass-baritone). Together these characters prove that, as the critic Rodney Milnes

wrote of *Flight*, “an airport departure lounge is as valid a microcosm of the human condition as, say, the Almaviva household in [*The Marriage of*] *Figaro*.”

In the course of the opera, these characters interact in all sorts of theatrically riveting ways. Everyone also has his/her opportunity to shine vocally—there’s one soaring lyrical episode after another—but perhaps even more vital are the ensembles. *Flight* abounds with them, from exceedingly intimate, ravishingly beautiful moments to superhumanly fast patter passages. Especially delightful is a very lively quartet sung by Tina, the Minskwoman, the Stewardess, and the Older Woman when they’re getting madly drunk. The voices in this cast must blend ideally, and the necessity for the singers to relate to each other in-depth not just dramatically, but also musically, make this the 21st-century’s ensemble opera par excellence.

Dove’s music is endlessly rewarding for singers. Any true bel canto baritone, for example, can shine as the Steward, and luminous-voiced lyric sopranos find memorable opportunities as Tina and the Stewardess. A tenor who would normally sing, say, Rodolfo in *La bohème*, can be thrilling as Bill, and a stupendously high-ranging soprano who navigates with ease at *fortissimo* way above high C can stun the audience as the Controller.

The Dallas Opera’s cast consists of phenomenal singing actors, from legendary Finnish diva Karita Mattila (Older Woman) and scintillating Australian coloratura soprano Jessica Pratt (Controller) to up-and-coming stars, including countertenor John Holiday (Refugee), baritone Will Liverman (Steward), and lyric soprano Elena Villalón (Tina). On the podium will be music director Emmanuel Villaume, who’s repeatedly demonstrated his commitment to contemporary repertoire. TDO will be remounting a production by one of America’s most successful directors of contemporary opera, Kristine McIntyre, who’s also staged the opera in Des Moines, Pittsburgh, Salt Lake City, and Austin. *Flight* is a glorious experience in the opera house, and it gives us all faith in the future of this art form. ●

---

**A writer, lecturer, teacher, and coach, Roger Pines has contributed articles to every major opera-related publication in America, as well as to seven prestigious recording labels. Since 2006 he has appeared annually as a panelist on the Met broadcasts’ “Opera Quiz.”**

# ABOUT THE ARTISTS

---



## John Holiday (Refugee)

Since winning The Dallas Opera's 2011 National Vocal Competition, the countertenor's successes in opera have ranged from Handel's *Xerxes* (Glimmerglass Festival) and Purcell's *Dido and Aeneas* (LA Opera) to Philip Glass's *Galileo Galilei* (Portland Opera, Holiday's operatic stage debut), Matthew Aucoin's *Eurydice* (LA Opera, world premiere), Jonathan Dove's *Flight* (Des Moines and Utah operas), Daniel Roumain's *We Shall Not Be Moved* (world premiere at Opera Philadelphia, reprised for the singer's European debut with the Dutch National Opera), and Huang Ruo's *Paradise Interrupted* (Shanghai's Macau Arts Festival). In the latter, Holiday sang the First Male Voice, a role he created in the 2016 Spoleto Festival world premiere. Recent seasons have brought appearances at La Jolla Music Festival and the Metropolitan Museum of Art in a recital curated as part of the Jacob Lawrence "Struggle Series." Other performances taken place at such venues as the Kennedy Center, the legendary Apollo Theater, The Sorting Room in Beverly Hills, and Trinity Wall Street, as well as Houston's Ars Lyrica, the University Musical Society in Ann Arbor, London's Barbican Centre, and Taiwan's National Kaohsiung Center for the Arts. Holiday has toured with Gustavo Dudamel and the Los Angeles Philharmonic singing Bernstein's *Chichester Psalms* and has performed with the Saint Paul Chamber Orchestra, the Cincinnati Chamber Orchestra, and the Nashville Symphony.



## Jessica Pratt (Controller) *The Dallas Opera debut*

Since making her European debut in 2007 as Donizetti's Lucia, the English-born Australian soprano has been acclaimed for bel canto heroines, most recently singing the title role in *Linda di Chamounix* in Florence. Pratt has starred at La Scala, the Arena di Verona, the Teatro La Fenice, the Teatro San Carlo, Pesaro's Rossini Opera Festival, and Rome's Accademia di Santa Cecilia. She has also earned critical praise at the Metropolitan Opera and the leading houses of Amsterdam, Barcelona, Zurich, London, Hamburg, and Paris. Among the major conductors with whom she has collaborated are Rizzi, Noseda, Nagano, Dudamel, and Minkowski, among many others. Pratt has recorded numerous rarely heard works, including Rossini's *Otello* and Vaccai's *La sposa di Messina*, both on CD; and, on DVD, Verdi's *Giovanna d'Arco* (Festival Valle d'Itria); Rossini's *Adelaide di Borgogna*, *Ciro in Babilonia*, and *Aureliano in Palmira* (all at the Rossini Opera Festival); and Donizetti's *Le convenienze ed inconvenienze teatrali* (La Scala). In 2016 her first solo album, *Serenade*, was released by Opus Arte.



## Karita Mattila (Older Woman) *The Dallas Opera debut*

The world-renowned Finnish soprano has triumphed repeatedly in all the world's major opera houses. Among the most recent additions to her constantly expanding repertoire have been Kundry in *Parsifal* (Turku Music Festival), the Foreign Princess in *Rusalka* (Madrid's Teatro Real, Opéra National de Paris), Kostelnička in *Jenůfa* (Brno's National Theatre, Metropolitan Opera, San Francisco Opera), Ortrud in *Lohengrin* (Bavarian State Opera), Kabanicha in *Katya Kabanova* (Berlin State Opera), Widow Begbick in *Rise and Fall of the City of Mahagonny* (Aix-en-Provence Festival), and Mme. De Croissy in *Dialogues des Carmélites* (Met). Other successes in her greatly celebrated career in the major opera houses around the world include Emilia Marty in *The Makropulos Affair*, Sieglinde in *Die Walküre*, Marie in *Wozzeck*, and the title role in *Ariadne auf Naxos*. An influential artistic force in the development of new music, Mattila has premiered Kaija Saariaho's *Quatre instants*, *Mirage*, and the monodrama *Emilie*, which received its first performance at Opéra National de Lyon in 2010. The soprano, who has recorded a wide-ranging discography, holds two Grammy® Awards for Best Opera Recording.



## Elena Villalón (Tina) *The Dallas Opera debut*

The soprano is a current studio artist at Houston Grand Opera. In 2020/21 she performed in HGO's new digital season in *Vinkensport*, *The Snowy Day*, and *Hansel and Gretel*, as well as in the Studio Showcase. Other appearances include recitals with Cincinnati Song Initiative and at the Rienzi Museum of Fine Arts as part of the studio recital series, and a concert of Baroque cantatas and arias with Mercury Chamber Orchestra. In the 2019/20 season, Villalón portrayed Inès in Donizetti's *La favorite* and La Mujer in Javier Martínez's *El Milagro de Recuerdo* (world premiere) at HGO. Villalón is a former Gerdine Young Artist with Opera Theatre of Saint Louis, where she made her professional debut as Barbarina in *The Marriage of Figaro*. Villalón was a Grand Finals winner of the Metropolitan Opera National Council Auditions in 2019.



## Andrew Stenson (Bill)

The American tenor, heard previously at TDO as the Steersman in *The Flying Dutchman*, is a former first-prize winner of the prestigious Giulio Gari and Gerda Lissner competitions. His recent leading roles have included Count Almaviva in *The Barber of Seville*, Tamino in *The Magic Flute*, Sprink in *Silent Night*, Nemorino in *The Elixir of Love*, Tonio in *La fille du regiment*, Fadinard in *The Italian Straw Hat*, and the demanding role of Danny Chen in *An American Soldier* in both the world premiere and the expanded version). Stenson's appearances at Lyric Opera of Chicago include Ferrando in *Così fan tutte* and Gen in *Bel Canto* (world premiere, PBS telecast). He has also been heard in *Don Pasquale*, *Margherita*, and *Candide*. An alumnus of the young artist programs of the Metropolitan, Seattle, and San Francisco operas, Stenson has been featured at the Met as Beppe in *Pagliacci* and Demetrius in *The Enchanted Island*.



## Will Liverman (Steward)

The much-acclaimed American baritone was the 2020 recipient of Washington National Opera's Marian Anderson Vocal Award, and was prominently featured at Opera Theatre of Saint Louis in 2021. This season, Liverman returned to the Metropolitan Opera to star in Terence Blanchard's *Fire Shut Up in My Bones* (company premiere). At the Met, he will also reprise his portrayals of Horemhab in *Akhnaten* and Papageno in *The Magic Flute*. Among other Met credits is Malcolm Fleet in Nico Muhly's *Marnie* (American premiere). Liverman's new opera, *The Factotum*, written with DJ/recording artist JK Rico, is being developed in partnership with Lyric Opera of Chicago and that company's Ryan Opera Center, of which Liverman is an alumnus. Among his recent credits are Silvio in *Pagliacci* (Denver), Schaunard in *La bohème* (TDO, Santa Fe, Philadelphia), the Pilot in *The Little Prince* (Tulsa), and Dizzy Gillespie in *Charlie Parker's Yardbird* (Philadelphia world premiere, subsequent performances in London, Chicago, Madison, and New York). Newly released is Liverman's first album, *Dreams of a New Day—Songs by Black Composers*.



## Kristen Choi (Stewardess) *The Dallas Opera debut*

The mezzo-soprano's recent engagements have included Suzuki in *Madame Butterfly* at Opera Omaha; a role and house debut with Opera Maine as the Third Lady in *The Magic Flute*; and the title role of Lady Murasaki in the world premiere of Michi Wiancko and Deborah Brevoort's *Murasaki's Moon*, a new work with Onsite Opera and the Metropolitan Museum of Art. She performed Suzuki in *Madame Butterfly* with Lyric Opera of Kansas City and with Virginia Opera. Her time in Virginia also included a role debut as Hiroko Kobayashi in Jack Perla's *An American Dream*. Recent seasons were highlighted by Suzuki at Washington National Opera, as well as her European debut as Paquette in *Candide* (Opéra National de Bordeaux). Choi also made role debuts as Hermia in *A Midsummer Night's Dream* and Ruth Sherwood in *Wonderful Town*.



## Seth Carico (Minskman) *The Dallas Opera debut*

The American bass-baritone appeared last season as Leporello in *Don Giovanni*, the seven baritone roles in *Death in Venice*, St.-Bris in *Les Huguenots*, and Oberthal in *Le prophète*, all at the Deutsche Oper Berlin, where he was an Ensemble member from 2010 to 2019. In addition to Leporello (Hamburg State Opera), the 2020/21 season included several important debuts, including Orest in *Elektra* (Stadtheater Klagenfurt), and Fortnum Roscoe and Johnson Evesham in Dai Fujikura's *A Dream of Armageddon* (world premiere) with New National Theatre Tokyo. Carico recently made an acclaimed debut as Scarpia in *Tosca* at the Staatsoper Hannover. Guest engagements have also included Joseph de Rocher in *Dead Man Walking* (Minnesota Opera), Nick Shadow in *The Rake's Progress* and Dr. John Polidori in Wertmüller's *Diodati unendlich* (both at Theater Basel, the latter a world premiere), among others.



## Catherine Martin (Minskwoman) *The Dallas Opera debut*

During 2019/20 the American mezzo-soprano portrayed *Waltraute in Twilight: Gods* at both Michigan Opera Theatre and Lyric Opera of Chicago. She recently sang Wellgunde in *Götterdämmerung* at the National Taichung Theatre in Taiwan. Among other highlights in recent seasons have been Sister Helen Prejean in *Dead Man Walking*; various roles of Wagner's *Ring* cycle with Houston Grand Opera, Washington National Opera, the Boston Symphony Orchestra, and the Dallas Symphony; Amneris in *Aïda*; Adalgisa in *Norma*; the Composer in *Ariadne auf Naxos*; and Eva in *An American Dream*. Martin has appeared in many other contemporary-opera roles, among them Mary in Jeanine Tesori's *The Lion, the Unicorn, and Me* in its world premiere; Genevieve in Paul Hindemith's *The Long Christmas Dinner*; Tamara in Ben Moore's *Enemies, A Love Story*; and Sara Mille in D. J. Sparr's *Approaching Ali*.



## Zachary James (Immigration Officer) *The Dallas Opera debut*

The American bass created the role of Abraham Lincoln in Philip Glass's *The Perfect American* at Madrid's Teatro Real, which he reprised for English National Opera, Opera Queensland, and the Brisbane Festival. A winner of the 2009 Lotte Lenya Competition, James has appeared repeatedly at Opera Roanoke, Opera Ithaca, Central City Opera, and Knoxville Opera, among many other companies. He has also performed with the Philadelphia Orchestra, New York Philharmonic, and New York City Ballet. On Broadway, James created Lurch in *The Addams Family* and portrayed Hassinger in the Tony-winning revival of *South Pacific*. He has performed at City Center Encores! and with theater companies throughout America, as well as on television (*30 Rock*, *Murphy Brown*) and on film (*The Gift*). James was named as the BroadwayWorld 2010-2020 Vocalist and Performer of the Decade, the 2019 Breakout Opera Artist of the Year by *Verismo* magazine, and The Most Innovative Opera Singer of 2019 by *The Classical Post*.



## Emmanuel Villaume, Conductor

The French conductor has been TDO's Mrs. Eugene McDermott Music Director since 2013. Formerly Music Director of Spoleto Festival USA and Chief Conductor of the National Slovenian Philharmonic, he has held both of those positions with the PKF-Prague Philharmonia since 2015. Villaume has triumphed throughout America, leading productions at the Metropolitan Opera and the major companies of Chicago, San Francisco, Washington, Los Angeles, St. Louis, and Santa Fe. He has also appeared at London's Royal Opera House, Covent Garden, all the major French and German houses, Barcelona's Gran Teatre del Liceu, Venice's Teatro La Fenice, the Teatro Colón in Buenos Aires, and the Tokyo Bunka Kaikan. Villaume's guest-conducting of symphonic repertoire has been hailed with the leading orchestras of Montreal, Chicago, San Francisco, Houston, Los Angeles, and Boston, as well as those of London, Paris, Munich, Copenhagen, Oslo, Stockholm, Tokyo, and more. Most recently, he received critical acclaim for his *Carmen* in Munich and *Cendrillon* at the Met.



## Jonathan Dove, Composer

Jonathan Dove's early musical experience came from playing the piano, organ, and viola; he later studied composition at Cambridge and worked as an accompanist, répétiteur, animateur, and arranger. This experience gave him a deep understanding of singers and the complex mechanics of the opera house. Since his breakthrough opera, *Flight*, Dove has written almost thirty operatic works, as well as two works for the Last Night of the Proms: *A Song of Joys* (2010) and *Our Revels Now Are Ended* (2016). Dove has maintained a serious commitment to community development through innovative projects such as *Tobias and the Angel*, which brings together children, community choirs, and professional singers; *Life is a Dream*, written for Birmingham Opera Company, which was performed by professionals and community choruses in a disused Birmingham warehouse; *The Walk from The Garden*—a church opera involving community singers—which was premiered at the 2012 Salisbury International Arts Festival; and *The Monster in the Maze*, a community opera commissioned by the London Symphony Orchestra, Berliner Philharmoniker, and Festival d'Aix-en-Provence, and performed under the baton of Sir Simon Rattle. Jonathan Dove was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music.



## April De Angelis, Librettist

April De Angelis is an acclaimed writer whose extensive theatre work throughout the UK and beyond includes *After Electra*; *Rune Gastronomers*, *Jumpy*; an adaptation of *Wuthering Height*, *A Laughing Matter*, *A Warwickshire Testimony*, *The Positive Hour*, *Playhouse Creatures*, and *The Life and Times of Fanny Hill*. She's currently under commission to the Rose Theatre, Kingston, the Royal Exchange, Manchester, and the National Theatre. De Angelis has also written the librettos for *Flight* (music by Jonathan Dove) and *The Silent Twins*, which was set to music by Errollyn Wallen. Her work for radio includes an adaptation of *Life in the Tomb* for BBC Radio 3 in 2014, a serialization of *Peyton Place*, *Visitants* for BBC Radio 4, and *The Outlander* for Radio 5, which won the Writer's Guild Award in 1992.



## Kristine McIntyre, Director *The Dallas Opera debut*

In productions of more than 90 operas nationwide, the American director has focused frequently on new, contemporary, and American works. In addition to *Flight*, career highlights include Jake Heggie's *Moby-Dick* and *Dead Man Walking*; world premieres of Kirke Mechem's *John Brown*, Ethan Gans-Morse's *The Canticle of the Black Madonna*, and Louis Karchin's *Jane Eyre*; new productions of *Wozzeck*, *Billy Budd* (regional Emmy award) and *Peter Grimes*, as well as Laura Kaminsky's *As One*, Tom Cipullo's *Glory Denied*, and David T. Little's *Soldier Song*; Robert Aldridge's *Elmer Gantry*; Carlisle Floyd's *Of Mice and Men*; Kurt Weill's *Street Scene*; and Aaron Copland's *The Tender Land*. Current projects include new productions of *Dead Man Walking*, *Sweeney Todd*, and *Glory Denied*, an adaptation of *La voix humaine*, and the world premiere of Celka Ojakangas and Amy Punt's *Mirror Game* (winner of an OPERA America Female Composer Discovery Grant).



## R. Keith Brumley, Set Designer *The Dallas Opera debut*

The designer maintains significant associations with many distinguished American opera companies. He has worked for more than 25 years at Des Moines Metro Opera, where he frequently collaborates with his *Flight* colleague, director Kristine McIntyre. Among his recent much-acclaimed productions there are works as varied as *Flight*, *Dead Man Walking*, *Die Fledermaus*, *Billy Budd*, *Manon*, *Jenůfa*, *La fanciulla del West*, *Le comte Ory*, *Peter Grimes*, *Elektra*, *Eugene Onegin*, and *La rondine*. In 2021, Brumley returned to DMMO for *Sweeney Todd*. He was resident designer for more than 30 years at Lyric Opera of Kansas City, where his work has been seen in *La bohème*, *Carmen*, *Don Giovanni*, and *Die Fledermaus*. He has also designed for Kentucky Opera (*Romeo and Juliet*), Seattle Opera (*Carmen*), Opera Omaha (*Don Giovanni*), and Opera Carolina (*Otello*). His designs for *Dead Man Walking* have also been seen at the Israeli Opera in Tel Aviv.



## Jonathan Knipscher, Costume Design *The Dallas Opera debut*

The New York-based designer has created costumes for the opera companies of Central City, Des Moines, Atlanta, Grand Rapids, New Orleans, Reno (Nevada Opera), and Knoxville, as well as the Castleton Festival, Brazil's FIO Americas, and Italy's La Musica Lirica. He has also designed for Kansas City Repertory Theatre and for major universities across southern and western America. Knipscher spent nearly a decade as a costume supervisor for the Metropolitan Opera. Recently, he has expanded into film and television, working as a lead tailor, specialty costumer, milliner, or ager/dyer. His recent projects include *The Irishman* for Netflix, *The Greatest Showman* for 20th Century Fox, and *Transformers: The Last Knight* for Paramount Pictures.



## Barry Steele, Lighting Design

For two decades, Steele has created lighting, video, and scenic designs in America, Europe, and Asia. He has important credits in dance (Lucinda Childs Dance Company, Ballet Stars of Moscow, Nai-Ni Chen Dance Company) and opera (San Francisco Opera Center, Portland Opera, Opéra de Nantes). New operas such as *The Dreamers*, *Surrender Road*, *Feynman*, *Buoso's Ghost*, and *Casanova*, as well as rarer works such as *The Fall of the House of Usher*, *The Lighthouse*, and *La voix humaine* complement his standard repertoire. Steele has lit more than 100 productions as resident lighting designer of Sarasota Opera, Des Moines Metro Opera, and New Jersey Opera. Since 1989 Steele has created lighting for dance for a diverse range of ensembles, and he currently acts as production designer for Battery Dance Company, supervising all productions. Musical ensembles with which Steele has collaborated include the Bang on a Can All Stars, Queen Esther Marrow, the Harlem Gospel Singers, So Percussion, Alarm Will Sound, and the pop noir group Melomane.



## David Zimmerman, Wig and Make-Up Design

David Zimmerman has worked with numerous opera companies around the world, including The Metropolitan Opera, and those of St. Louis, Santa Fe, Paris, Philadelphia, Chicago, Minnesota, Santa Barbara, Amsterdam and more. His career extends to Broadway, as well, where he has worked with such shows as *Wicked*, *Rocky Horror*, *Show Boat*, *South Pacific*, and *Evita*. Some of his personal clients include Renée Fleming, Joyce DiDonato, Susan Graham, Patricia Racette, Martha Stewart, and Ricky Martin. Zimmerman has also worked with DIFFA Fashion Runway, Dallas Fashion and Art, and Yelp.com Fashion Magazine; credits include spreads in *Opera News*, *Vanity Fair*, and *The New Yorker*. TV and Film credits are *Glamour Magazine's Women of the Year*, *Margaret* (starring Anna Paquin), and *Hostiles* (Starring Christian Bale and Rosemund Pike). ●



Licensed by arrangement with C. F. Peters Corporation, New York

# THE DALLAS OPERA ORCHESTRA

---

## FIRST VIOLIN

Ellen dePasquale, *The Mary Anne Cree Concertmaster, in memory of Rosine Smith Sammons*

Ami Campbell, *Associate Concertmaster\**

Grace Kang Wollett, *Assistant Concertmaster*

Florence Conrad

Amy Faires

David Miles Wolcott

Junsoo Park

Oleg Larshin

Paige Kossuth

\*Concertmaster for *Madame Butterfly*

## SECOND VIOLIN

Kristin Van Cleve, *Principal*

Sondra Brudnak, *Assistant Principal*

Suneetha D'Apice

Lisa Shields

Barbara Allen

Natalie Floyd

Minhee Bae

Inga Kroll

## VIOLA

Liesl-Ann deVilliers, *Principal*

Katrina Smith, *Co-Principal*

Donna Hall

Paul Tullis

Colin Garner

Meghan Birmingham Vangeli

## CELLO

Mitch Maxwell, *Catherine Brackbill Principal Cello Chair*

Shawna Hamilton, *Assistant Principal*

Eric Forman

Vilma Peguero

Philip Taggart

Sara Hood

## BASS

William Gowen, *Principal*

Mike Lelevich, *Assistant Principal*

Stephen Brown

Kirby Nunez

## FLUTE

Helen Blackburn, *Principal*

Ebonee Thomas

## PICCOLO

Ebonee Thomas

## OBOE

Gina Ford, *Eleanor Ford Penrose Principal Oboe Chair*

Stewart Williams

## ENGLISH HORN

Stewart Williams

## CLARINET

Kenneth Krause, *Principal*

Danny Goldman

Forest Aten

## BASS CLARINET

Forest Aten

## BASSOON

John Searcy, *Acting Principal*

Shannon Highland

## HORN

Katie Wolber, *The Linda VanSickle Principal Horn Chair*

Heather Test

Gerald Wood

Brian Brown

## TRUMPET

John Holt, *Principal*

Rick Bogard

## TROMBONE

Ian Maser, *The Cece and Ford Lacy Principal Trombone Chair*

Tony Baker

Eric Swanson

## BASS TROMBONE

Eric Swanson

## TUBA/CIMBASSO

Jeff Baker, *Principal*

## TIMPANI

Deborah Mashburn, *Joan S. Reisch Principal Timpani Chair*

## PERCUSSION

Joseph Ferraro, *Acting Principal*

Drew Lang

## HARP

Barbara Biggers, *Acting Principal*

## PERSONNEL MANAGER

Brad Wagner

## LIBRARIAN

Shannon Highland

## ASSOCIATE MUSICIANS

### VIOLIN

Kathy Johnson

Lauren Haseltine

Jane Escueta

Elizabeth Eisner

Amela Koci

Rosalyn Story

### VIOLA

Brenton Caldwell

Désirée Elsevier

### CELLO

Craig Leffer

Carol Harlos

### BASS

Scott Sheffler

Jack Unzicker

### FLUTE

Katie Worsham

### OBOE

Donna Schmidt

### TRUMPET

Oscar Passley

### PERCUSSION

Brad Wagner ●

# ADMINISTRATION

**Ian Derrer,**  
*Kern Wildenthal General Director and CEO*

**Emmanuel Villaume,**  
*Mrs. Eugene McDermott Music Director*

**Nicole Paiement**  
*Martha R. and Preston A. Peak Principal  
Guest Conductor*

**Walker Beard,** *Director of Operations*

**Robert Derby,** *Director of Information Technology*

**Kevin Figg, CPA,** *Director of Accounting*

**Elisabeth Galley,** *Director of Development*

**Cindy Grzanowski,** *Director of Marketing, Sales, and  
Patron Services*

**John Harpool,** *Director of Financial Planning & Analysis*

**Kristian Roberts,** *Director of Education*

## ADMINISTRATION & FINANCE

**Courtney Daggs,** *HR &  
Benefits Manager*

**Peter Dickson,** *Accounting  
Manager*

**Beverly Phillips,** *Accounting  
Clerk*

**Lindsey Simmons,** *Board  
& Volunteer Engagement  
Officer*

## ADVANCEMENT DEVELOPMENT

**Sydney Fellner,** *Donor  
Communications Manager*

**Terry Han,** *Senior Donor  
Engagement Officer*

**Linda Lipscomb,** *Campaign  
and Planned Giving Officer*

**Paulino Lopez,** *Institutional  
Giving Officer*

**Malikha Mayes,**  
*Development Database  
Manager*

**Hannah McCue,** *Donor  
Engagement Officer*

**Meghann McLinden,**  
*Senior Tessitura & Business  
Analytics Officer*

## MARKETING & COMMUNICATIONS

**Daniel Acosta,** *Advertising &  
Sales Manager*

**Megan Anthony,** *Patron  
Services Coordinator*

**Dorian Block,** *Social Media  
Manager*

**Valerie Bromann,** *Digital  
Marketing Manager*

**Shelby Homiston,** *Public  
Relations Manager*

**Sara Means,** *Patron Services  
Manager*

**Amy O'Neil,** *Patron Services  
Coordinator*

**Susan Mathieson Mayer,**  
*Marketing &  
Communications Consultant*

**Rachelle Roe,** *PR &  
Communications Consultant*

## OPERATIONS ARTISTIC

**Caroline Walker,** *Operations  
Administrator*

**Kara Zotigh,** *Rehearsal &  
Planning Manager*

**Brad Wagner,** *Orchestra  
Personnel Manager*

**Shannon Highland,** *Music  
Librarian*

**Annie Penner,** *Digital  
Stage & Artist Development  
Administrator*

**Jennifer Magill,** *Artistic &  
Digital Stage Coordinator*

**Alexandra Johnson,** *Content  
Coordinator*

**David Lomelí,** *Artistic  
Consultant*

## PRODUCTION

**Drew Field,** *Technical  
Director*

**Jeri Shaffer,** *Production  
Manager*

**Mark Wagenhurst,** *Facility  
Manager, Karayanis  
Rehearsal Production  
Center*

**Aletha Saunders,** *Rehearsal  
Associate*

## Stage Managers:

**Lisa Marie Lange**

**Angela Turner**

## Assistant Stage Managers:

**Eric Nathan Brady, Jonathan**

**Campbell, Caitlin Farley,**

**Jennifer Shaw, Miranda Wilson**

## Assistant Stage Manager

**Intern: Katherine Fortner**

## COVID 19 Safety Officers:

**Griffin Camacho, David**

**Hess, Sara Newman,**

**Andrew Theiss**

## THE PEROT FOUNDATION EDUCATION & COMMUNITY OUTREACH PROGRAMS

**Ebonee Davis,** *Community  
Engagement Manager*

**Quodesia Johnson,**  
*Education & Company  
Culture Manager*

**Christopher A. Leach,**  
*Education & Outreach  
Associate*

## DESIGN STAFF

**Tommy Bourgeois,**  
*Properties Designer &  
Costume Design  
Consultant*

**Eric Watkins,** *Lighting  
Director*

**Andrei Borges,** *Associate  
Lighting Director*

**David Zimmerman,** *Wig  
& Make-up Supervisor/  
Designer*

**Oran Wongpandit,** *Wig &  
Make-up Assistant*

## STAGE AND SHOP OPERATIONS

**Pat Spencer,** *Production  
Carpenter*

**Paris Gutierrez,** *Production  
Electrician*

**David King Boyd,**  
*Production Property  
Master*

**Glenn B. Boyd,** *Head  
Flyman*

**Carpenters:**

Joey Barber  
Keith Huston  
Acreston Lockett  
Eric McCullough  
Robinson Parker  
Enrique Ramirez  
Matthew Rosales  
Anthony Woodard

Glenn Geaslin,  
*Properties*  
Cliff Chambers,  
*Production Orchestra Properties*  
Elfonso Hernandez,  
*Orchestra Properties*

**Electricians:**

Yevgeniya Dickson  
Carol Maguire  
Edward Ruiz  
John Shelton

Dean Horan, *Production Board Operator*  
Brandon Arnold, *Production Audio*  
Isaac Parker, *Sound*  
Richard Buckelew,  
*Projectionist*  
Ginger Boyd, *Wardrobe Mistress*  
Denise Olemeda,  
*Assistant Wardrobe Mistress*  
Georgia Wagenhurst,  
*Costume Shop Manager*  
Kent Parker, *Assistant Costume Shop Manager*  
Steven Smith, *Costume Coordinator*  
Matt Nunn, *Cutter/Draper*  
Traci Hutton, *First Hand*

**Stitchers:**

Jan Allison  
Leila Hiese  
Rosa Serrano  
Nancy Steward

**Painter/Dyer:**

Susan Mayes

**LEGAL**

Armanino LLP, *Auditor*  
Haynes and Boone, LLP,  
*Legal Counsel*

**MUSIC DIRECTOR  
EMERITUS**

Graeme Jenkins ●

**EXECUTIVE COMMITTEE****BOARD CHAIR**

Ann Stuart, Ph.D.

**IMMEDIATE PAST CHAIR**

Mark H. LaRoe

**TREASURER**

Stephen B. L. Penrose

**SECRETARY**

Susan Geyer

Michael Baker  
Randall C. Brown  
Scott Chase  
Cindy Feld  
Cynthia Floyd  
David Genecov, M.D.  
Thomas Maddrey  
Holly Mayer  
Thomas H. McCasland, Jr.  
Quincy Roberts  
Martha Peak Rochelle  
Richard Schulze  
Steve Suellentrop  
Linda VanSickle Smith  
Martha Wells  
Kern Wildenthal, M.D., Ph.D.

**BOARD COMMITTEE  
CHAIRMEN AND SPECIAL  
REPRESENTATIVES****CHAIR, THE DALLAS  
OPERA FOUNDATION**

Holly Mayer

**CHAIR, EDUCATION  
COMMITTEE**

Susan Geyer

**CHAIR, AUDIT  
COMMITTEE**

Randall C. Brown

**CHAIR, FINANCE  
COMMITTEE**

Stephen B. L. Penrose

**CHAIR, GOVERNANCE  
AND NOMINATING  
COMMITTEE**

Scott Chase

**CO-PRESIDENTS, THE  
DALLAS OPERA GUILD**

Susan and Mark Geyer

**LIAISON, CITY OF  
DALLAS OFFICE OF ARTS  
AND CULTURE**

Augustine Jalomo ●

## BOARD OF DIRECTORS

### BOARD OF DIRECTORS

Martha Allday  
Michael Baker  
David Bauman  
Ruth Bison  
Randall C. Brown  
Julie Buschman  
Tassio Carvalho, Ph.D.  
Scott Chase  
Ian Derrer (ex officio)  
Cindy Feld  
Cynthia Floyd  
Antony Francis  
David Genecov, M.D.  
Susan Geyer  
Mark Geyer (ex officio)  
Deborah G. Hankinson  
Linda W. Hart  
Myra Barker Hull  
Augustine Jalomo (ex officio)  
Mark H. LaRoe  
Thomas Maddrey  
Joy S. Mankoff  
Holly Mayer  
Tom G. Mayer, M.D.  
Thomas H. McCasland, Jr.  
Marla C. Muns  
Stephen B. L. Penrose  
Michael E. Phillips  
Quincy Roberts  
Martha Peak Rochelle  
Stephen H. Sands  
Enika Schulze  
Richard Schulze  
Linda VanSickle Smith  
Darren Speir

Ann Stuart, Ph.D.  
Betty Suellentrop  
Steve Suellentrop  
Greg Swalwell  
T. Peter Townsend  
John Ward  
Bobbi Wedlan Weil  
Martha Wells  
Kern Wildenthal, M.D., Ph.D.  
Marnie Wildenthal  
Joseph A. I. Worsham

### HONORARY DIRECTORS

Alice W. Bass  
Susie Bell  
Cecile P. Bonte\*  
Diane Brierley  
John T. Cody, Jr.  
John W. Dayton  
Patsy M. Donosky  
James R. Erwin  
Ruben E. Esquivel  
Marilyn Halla  
J. Davis Hamlin  
Kaki Hopkins  
Connie Klemow\*  
Richard Massman  
Geraldine "Tincy" Miller  
Joyce Mitchell  
Pat Rosenthal  
James R. Seitz, Jr.  
Martin J. Weiland  
Ann Williams ●

\*denotes deceased

## BOARD OF TRUSTEES

### BOARD OF TRUSTEES

Karen Almond  
Angela Bettinger  
David Boddie  
Roger Carroll  
Milene Carvalho  
John Collins  
Terry G. Connor  
E. Anthony Copp, Ph.D.  
Linda Pitts Custard  
Jane Degler  
Robert Dupuy  
Gary Glaser  
Armon Golliday  
Howard Hallam  
Jerry Lee Holmes  
Robert L. Hull  
Emily Jefferson  
Elizabeth Kimple  
John Ford Lacy  
Paula S. Lambert  
Jenny Lewis  
Julie Machal-Fulks  
Jay Marshall  
Mitch Maxwell  
Phyllis McCasland  
C.H. Moore  
Arlene Navias  
Louis K. Navias  
Darryl D. Pounds  
Ella Prichard  
Joan S. Reisch, Ph.D.  
Pat Rosenthal  
Marion Rothstein  
Abraham Salum  
Carole Silverman  
Ashley Anderson Smith  
Jean Ann Titus  
Sarah Titus  
Kenneth B. Travis  
Jane A. Wetzel  
James E. Wiley, Jr.  
Ellen Winspear  
Katie Wolber ●

## THE DALLAS OPERA GUILD

### 2021/2022 BOARD

#### OFFICERS

##### Co-Presidents

Susan and Mark Geyer

##### President Elect

Robert Maris

##### Secretary

Don Warnecke

##### Treasurer

Michael Watson

#### COMMITTEE CHAIRS

##### Adopt-an-Artist

Marilyn Halla

##### Corresponding Secretary

Pat Pace

##### Development

Bob Brooks

##### Directory

Jana Irwin

##### Education & Insights

Caroline Neeley &  
Mary Ann and Jim Strunc

##### Gift Shop Coordinators

Jan and James Clay

##### Hospitality Coordinators

Mary Anne and Jim Strunc

##### Membership

Erdal Paksoy & Roger  
Carroll

##### Newsletter

Don Warnecke

**Nominating**  
Robert Maris

**Travel Consultant**  
Nicole LeBlanc

**Vocal Competition**  
Jana and Mac Irwin

**Volunteer Coordinator**  
Judy Begal

**CO-FOUNDERS  
OF THE DALLAS  
OPERA GUILD**

Mrs. Nancy O'Boyle &  
Mrs. William A.  
McKenzie ●

**NEW VISION  
INITIATIVE GIFTS**

**\$5 MILLION AND ABOVE**

Margot B. Perot and the  
Perot Family

**\$1 MILLION -  
\$4.99 MILLION**

Mary Anne Cree  
Martha Peak Rochelle  
The Eugene McDermott  
Foundation  
Linda VanSickle Smith

**\$500,000 - \$999,999**

Linda and Mitch Hart  
John Ford Lacy and  
Cece Smith Lacy

**\$100,000 - \$499,999**

O'Donnell Foundation  
Dr. Joan S. Reisch

**UP TO \$100,000**

Martha Allday  
Michael and Rebecca Baker  
John W. Dayton  
Cindy and Charlie Feld  
David and Lisa Genecov  
Dr. and Mrs. Mark S. Geyer  
Winnie and Davis Hamlin  
Haynes and Boone, LLP  
Robert L. and  
Myra Barker Hull  
Mr. and Mrs. Michael E.  
Phillips

**SUPPORT OF SPECIAL  
PROJECTS**

Tom and Phyllis McCasland  
Holly and Tom Mayer  
Richard and Enika Schulze  
Steve and Betty Suellentrop ●

**FOUNDATION AND  
GOVERNMENT CONTRIBUTORS**

**\$100,000 AND UP**

The City of Dallas, Office of Arts and Culture  
The Andrew W. Mellon Foundation  
O'Donnell Foundation  
Texas Commission on the Arts

**\$20,000 AND UP**

Carol Franc Buck Foundation  
Fichtenbaum Charitable Trust, Bank of America,  
N.A., Co-Trustee  
The Carl B. and Florence E. King Foundation  
Ray H. Marr Foundation  
National Endowment for the Arts  
OPERA America  
The Priddy Foundation  
Rea Charitable Trust  
Stemmons Foundation  
TACA, Inc.

**\$10,000 AND UP**

Harry S. Moss Foundation  
The Rosewood Foundation  
Texas Women's Foundation

**\$3,000 AND UP**

Communities Foundation of Texas  
- North Texas Giving Day  
Louise W. Kahn Endowment Fund of The Dallas  
Foundation  
Mary Potishman Lard Trust ●

The National Endowment for the  
Arts grant award provided funding  
for *Flight*.

## CORPORATE PARTNERS

### IMPRESARIOS (\$50,000+)

**American Airlines**  
The Official Airline of The Dallas Opera



**haynesboone**

**Hunt**  
CONSOLIDATED, INC.

**LEXUS**  
Official Vehicle of The Dallas Opera

**METROPLEX  
PIANO**

**TEXAS  
INSTRUMENTS**

### LEADERSHIP CIRCLE (\$20,000+)

**The Dallas Morning News**



**HALL ARTS  
HOTEL**

**Kimberly-Clark Corporation**

**NORTHERN TRUST**

**Ste Michelle**  
WINE ESTATES

### GOLD CIRCLE (\$10,000+)

Ameriprise Financial  
Armanino LLP  
Bank of America  
Ernst & Young LLP  
H-E-B, Inc.  
Locke Lord LLP

### SILVER CIRCLE (\$3,000+)

Ben E. Keith Company  
Crow Museum of Asian Art, The University  
of Texas at Dallas  
Prototype IT

### SUPPORTING PARTNERS

Gittings of Dallas  
KERA

### MATCHING GIFTS

A special thank you to these companies that provided matching gifts for individual contributions in the last year. We encourage you to ask your company about a matching gift program!

Albertsons Companies Inc.  
American Airlines political action  
committee  
Exxon Mobil  
Facebook HQ  
JPMorgan Chase  
Tangram Interiors  
Texas Instruments

For more information on corporate partnerships, please contact Paulino Lopez at 214.443.1061 or [paulino.lopez@dallasopera.org](mailto:paulino.lopez@dallasopera.org)

## MEMORIAL AND HONORARIUM GIFTS

### MEMORIALS

The Dallas Opera gratefully acknowledges the receipt of gifts made in memory of:

Robert Allday  
Sylvester Blue  
Cecile Bonte  
Bill and Jean Booziotis  
Robert Brackbill  
Thomas Britt  
Mary Nell Sayre Broughton  
Herb Burkman  
Bruce Calder  
Robert Carrel  
Mary Anne Cree  
Dales and Janet Foster  
Monica Fried  
Mary Lorena Garner  
Madeleine Divina Guillermo  
Helen Muñoz Gutierrez  
O. Delton Harrison  
Patricia Hutcheson  
Sheila Kimlicko  
Connie Klemow  
Marten Klop  
Marigny Lanier  
Harriet Little  
Lana Kay Evans Maney  
Ray Howard Marr  
Jim and Ann McGarry  
Evelyn Messmore  
David Montague  
Mona Munson  
Stuart Nelson  
Virginia Payne  
Harry Hill Phillips  
Barbara Rabin  
Mary Humason Santiago  
Betty Secker  
Marilyn Smith  
Vera LoCurto  
Barbara Wagner  
Meg Wagner

## ORPHEUS LEGACY SOCIETY

Francine Werbin  
Bilye Werner  
Bryan Hobson Wildenthal  
Jean D. Wilson  
Don Winspear  
Nobuko Yamashita

### HONORARIUMS

The Dallas Opera gratefully acknowledges the receipt of gifts made in honor of:

Martha Allday  
Larry and Dolores Barzune  
Lisa Bury  
Laura Claycomb  
Florence Wang Conrad  
Ian Derrer  
Harriet and Chuck Gibbs  
Joel and Sydney-Reid Hedge  
Bob and Myra Hull  
Kathy Johnson  
Dr. and Mrs. Tom Mayer  
Erin McLinden  
Sarah Titus and Matilda Morris  
Ella and Lev Prichard  
Doug Howard and Rogene Russell  
Judy Schow  
Jared Schwartz  
Jean Ann Titus  
Emmanuel Villaume  
Dave and Tucean Webb  
Kern and Marnie Wildenthal  
Don and Ellen Winspear  
Jill and Malcolm Winspear ●

Anonymous (4)  
Martha Allday  
Nancy Johnson Anderson  
Rebecca and Michael Baker  
G. Ward Beaudry  
Mr. and Mrs. John E. Beitzel  
Carole Braden  
Diane and Hal Brierley  
Ms. Mary M. Brinegar  
Robert† and Kay Carrel  
Mr. Roger L. Carroll  
The Carl L. Cerrato Family  
Scott Chase and Debra Witter  
Bruce Chemel  
Annelies Christian  
Patti and John Cody  
Phyllis M. Coit  
Betty Taylor Cox  
Grady E. Coyle, DMA  
Alice Cushman  
Anne Davidson  
Arlene and John Dayton  
Ms. Karen E. Keith and Mr. David A. Derr  
Ian Derrer and Daniel James  
Dr. James E. Elbaor  
Mr. and Mrs. James R. Erwin  
Susan G. Fleming  
Mrs. Lee Ford  
Dr. Gabriel and Monica Fried  
Lee Gibson  
Steven Gold and Merlene Walker  
Joan L. Goltz  
Ms. Gabriele Gruschkus  
Mr. Mario A. Gutierrez  
The Honorable Deborah Hankinson  
Frederick Hoffman and Roy Joplin  
Ms. Susan F. Holly  
Myra Barker Hull  
Robert L. Hull

Mac and Jana Irwin  
Jo Kurth Jagoda  
Emily A. Jefferson  
Dorothy and Plato Karayanis  
Judge James W. Kerr, Jr.  
Kyle Kerr  
Scott C. Kimple  
John Ford Lacy and Cece Smith Lacy  
Mrs. Robert I. Lansburgh  
Ms. Carol J. Levy  
Mrs. Mary Lysaught  
Charles Mandernach  
Joy and Ronald Mankoff  
Pat Mattingly  
Holly and Tom Mayer  
Lynn McBee  
Michelle Mew  
Joyce and Harvey Mitchell  
Mr. and Mrs. Dwaine R. Moore III  
Dr. Gary and Bette Morchower  
Arnold R. (Andy) Mozisek, Jr.  
Arlene and Louis Navias  
Ms. Virginia G. Nerney  
Mr. and Mrs. Jack Oliver  
Mr. and Mrs. Michael A. O'Neil  
Neil Douglas Oxford  
Mr. and Mrs. Gary L. Patterson  
Kenneth Peck  
Mr. Jonathan Pell  
Randy D. Pierson  
Ms. Pat Rosenthal  
Marion Rothstein  
Dr. Chris Salerno  
Mark C. Scammel  
Mrs. Enika Schulze  
Mr. James R. Seitz, Jr.  
Dr. B. Lynwood Simpson  
Ms. Renee Sterling  
Ann Stuart, Ph.D.

John Dee Swope  
Barbara and Bob Sypult  
Jean Ann Titus  
Sarah L. Titus  
Mr. and Mrs. W. Bradford Todd  
Nancy Abbott Torell  
Dr. Robert S. Toth  
Ms. Sandy Tucker  
Jeremy D. Wance  
Kathy and John Ward  
Dona and Michael Watson  
Mr. Martin J. Weiland  
Martha Wells  
Jane A. Wetzel  
Jeanette and George Wharton  
Elaine Wiant  
Marnie and Kern Wildenthal  
Samuel Williams  
Rodney I. Woods  
Donna and Joe Worsham  
Cynthia E. Young  
Gordon Young ●

† Deceased

# ANNUAL FUND DONORS

## GRAND IMPRESARIO (\$1,000,000+)

Margot B. Perot and the Perot Family

## PRODUCER SOCIETY (\$100,000-\$249,999)

Holly and Tom Mayer  
Stephen B. L. Penrose  
Martha Peak Rochelle  
Richard and Erika Schulze Foundation  
Betty and Steve Suellentrop  
Marnie and Kern Wildenthal

## DIRECTOR SOCIETY (\$75,000-\$99,999)

Mr. James F. Carey  
Linda and Mitch Hart  
Mr. and Mrs. Stephen H. Sands

## GUARDIAN SOCIETY (\$50,000-\$74,999)

Diane and Hal Brierley  
John W. Dayton  
Dr. and Mrs. Mark S. Geyer  
Mr. and Mrs. J. Davis Hamlin  
Lyda Hill Philanthropies  
The Ruth LeVan Fund  
Joy S. and Ronald Mankoff  
Tom and Phyllis McCasland-Communities Foundation of Oklahoma  
Joanna L. and T. Peter Townsend

## LEADERSHIP SOCIETY (\$25,000-\$49,999)

Anonymous  
Martha Allday  
Michael and Rebecca Baker  
Cindy and Charlie Feld  
Antony Francis

Lisa and David Genecov Family Fund of the Dallas Jewish Community Foundation  
The Honorable Deborah Hankinson  
Robert L. Hull and Myra Barker Hull  
Mr. and Mrs. Mark LaRoe  
Dr. and Mrs. Willis C. Maddrey  
Mr. James and Dr. Betty Muns  
Mr. and Mrs. Michael E. Phillips  
Dr. Joan S. Reisch  
Brian and Debbie Shivers  
Dr. and Mrs. Thomas H. Smith  
Ann Stuart, Ph.D.  
Jean Ann Titus  
Ms. Sandy Tucker  
Kathy and John Ward  
Martha and Max Wells  
Debra Witter and Scott Chase  
Donna and Joe Worsham

## DIAMOND CIRCLE (\$15,000-\$24,999)

Mr. Roger L. Carroll  
Robert and Virginia Dupuy  
Mr. Timothy C. Headington  
Ms. Paula S. Lambert  
Mrs. Angela D. Paulos  
Ms. Ella Prichard  
Pat and Jed Rosenthal  
Marion Rothstein  
Greg Swalwell and Terry Connor  
Karen and Jim Wiley  
Ellen Winspear

## PLATINUM CIRCLE (\$10,000-\$14,999)

Anonymous  
Alice W. Bass  
Deborah Mashburn David  
Boddie Charitable Trust  
Mary McDermott Cook

Mr. and Mrs. William A. Custard  
Gary Glaser and Chris Miller  
Emily A. Jefferson  
Mr. and Mrs. Scott C. Kimple  
Mr. and Mrs. John Ford Lacy  
Carol Levy and Max Spindler  
Mike and Judge Barbara Lynn  
Richard and Bobbi Massman  
Joyce and Harvey Mitchell  
Nesha and George Morey  
Ms. Marla C. Muns  
Arlene and Louis Navias  
Mr. and Mrs. Quincy Roberts  
The Edward Rose III Family Fund of the Dallas Foundation  
Carole and Norman Silverman  
Sarah L. Titus  
Mr. and Mrs. Kenneth B. Travis  
Jane A. Wetzel  
Jill and Malcolm Winspear  
Dr. A. Gordon Worsham

## GOLD CIRCLE (\$7,500-\$9,999)

James R. and Carole Erwin  
Dr. and Mrs. John M. Haley  
Mr. and Mrs. Michael Jennings  
Patricia and David May  
Mr. and Mrs. Ronald Morrill  
Jennifer and Thomas Russell

## SILVER CIRCLE (\$5,000-\$7,499)

Anonymous  
Dr. Stephen Baker and Alberto Moreno  
Terry Barrett and Krista Tinsley  
Kathryne Bishop  
Elaine and Bill Blaylock  
Boeckman Family Foundation  
Mason Brown Family Foundation

Bonnie E. Cobb  
Grover and Jacqueline Ellis  
Jenifer and Peter Flynn  
Dr. and Mrs. James Forman  
Mr. Eric Foster  
Monica Gaudio  
Harriett and Chuck Gibbs  
Jason and Charlene Gladden  
Mr. Brian Hackfeld  
Dr. and Mrs. Robert W. Haley  
Fanchon and Howard Hallam  
Joanna and John Hampton  
Charles F. Foster  
Adrea D. Heebe  
Kaki and Shelton Hopkins  
Jana and Mac Irwin  
Jo Kurth Jagoda  
Dorothy and Plato Karayanis  
Steven and Margaret Keirstead  
Kenneth Killen  
Dr. John and Paulette Krause  
Tom Leatherbury and Patricia Villareal  
Barbara Thomas Lemmon  
Charlene and Tom Norris  
Tom Norris Jr.  
Ms. Danna Orr  
Dr. and Mrs. Charles Pak  
Kelly and David Pfeil  
The Honorable and Mrs. William F. Sanderson, Jr.  
Dr. and Mrs. Barry E. Schwarz  
Sarah R. Gannon and John Seddelmeyer  
Mr. and Mrs. William T. Solomon  
Mrs. David R. Stone  
Cynthia and Harry Tibbals  
Ms. Amy Titus  
Inge and Sam Vastola  
The Vice Family Foundation  
Mr. and Mrs. Dennis Walo  
Sarah and Don Warnecke  
Donna M. Wilhelm

**INNER CIRCLE**  
**(\$3,000-\$4,999)**

Anonymous (2)  
Dr. and Mrs. Randall Askins  
Carlos Barroso and  
Kay Colbert  
Mrs. Thomas P. Barton  
Selly and Joyce Belofsky  
Bryan and Robin Benak  
Encore Wire  
Mr. Michael Blazin  
Sheryl Fields Bogen  
Carole Braden  
Ms. Carolyn Bradley  
Charles and Diana Briner  
Dr. Joseph and Barbara  
Buchman  
Alicia Burkman  
Lisa Bury and John Taylor  
Jack and Mary Bush  
Evangeline T. Cayton M.D.  
Jean Tsao Chang and  
Kern Chang  
Consuelo B. Chavez  
Mrs. Robert S. Coit  
Paul Corley  
Grady E. Coyle, DMA  
Patricia Crocker  
Ian Derrer and Daniel James  
Richard and Nancy (Jagmin)  
Dickerman  
Steven Engwall Advised  
Fund of The Dallas  
Foundation  
Frances and David Ertel  
Mr. and Mrs. Ruben E.  
Esquivel  
Marion and Henry Exall  
Susan G. Fleming, Ph.D.  
Elisabeth and Dave Galley  
Mr. and Mrs. Don  
Glendenning  
Fred and Jerri Grunewald  
Tinsley Silcox and  
Joseph Guzman  
Dr. Charles and Mrs. Marcia  
Haley  
Mr. and Mrs. Ward Halla  
Mr. and Mrs. Andrew Halle  
Jack W. Hawkins

Mrs. Kathleen Muldoon and  
Dr. Robert Hendler  
Kim and Greg Hext  
Frederick Hoffman and  
Roy Joplin  
Robert and Frieda Hudspeth  
Jolie and Bart Humphrey  
Melinda and James Johnson  
Judge James W. Kerr, Jr.  
Kyle Kerr  
W. David Klempin  
Robert and Susan Lorimer  
Julie and Michael  
Lowenberg  
Mr. Lloyd Lumpkins  
Mary Lysaught  
Ms. Julie Machal-Fulks  
Sue Maclay  
Nancy Wiener Marcus  
Sara and David Martineau  
Dr. James and Becky  
McCulley  
Dr. and Mrs. Steven Meyer  
Don Montgomery, Jr.  
William and Mary Moore  
Dr. and Mrs. Gary C.  
Morchower  
Mrs. Ruth Mutch  
Mr. and Mrs. Thomas  
O'Toole  
Mr. and Mrs. Ronald Palmer  
Dr. Ya-hui Laurie Pan  
Helene and Mark Parker  
Dianne and Don Patterson  
Mr. Jonathan Pell and  
Mr. Cleve Schneider  
Janelle Pendleton  
Caren Prothro  
Mr. and Mrs. Robert C.  
Richter  
Eileen and Harvey  
Rosenblum  
Dr. Christopher A. Salerno  
and Dr. John Dixon  
Mrs. George A. Shutt  
Ms. Carla Siegesmund  
Neal and Cherie Small  
Dr. Stuart and Cindy  
Spechler

Mr. and Mrs. Richard L.  
Stevenson  
Mr. and Mrs. Donald J. Stone  
John Dee Swope  
Mr. and Mrs. John R. Taylor, Jr.  
Mr. and Mrs. W. Bradford Todd  
Jerre van den Bent  
Dona and Michael Watson  
Dr. and Mrs. David R. Webb, Jr.  
Dr. and Mrs. George W.  
Wharton  
Mr. John Zrno

**BENEFACTOR**  
**(\$1,000-\$2,999)**

Anonymous (3)  
Greg and Christine Acker  
Mr. Victor Almeida  
Ms. Marilyn Augur  
Mr. David Baad  
The Baggett-Luna Family  
Mr. James Balfour  
Mr. and Mrs. Jon Bauman  
Joan A. Becker  
Mr. Mark Blaquiere  
Angel Blue  
Ms. Lou Ann Bode  
Mr. Joe B. Brooks  
Brianna and Randall Brown  
Dorothy Bjorck  
Carol W. Byrd  
Ms. Jeanne Campbell  
Kay Carrel  
Tassio and Milene Carvalho  
Mr. and Mrs. Bennett W.  
Cervin  
Mr. Kurt Chankaya  
Ja and Lorinda Chriesman  
Barbara and Teddy Coe  
Wendy Collini  
Mary and Richard Covington  
Betty Taylor Cox  
Margaret Culgan  
Ms. Lee Cullum  
Dr. and Mrs. Alexander  
Douglass  
Tom and Sally Dunning  
John and Barrett Edstrom

Robert A. and Catherine  
Estrada  
Cynthia Floyd and  
Greg DeMars  
Ms. Stacy E. Fore  
John and Myra Gillean  
Mr. Reggie Graham  
Nicholas Guanzon Greenko  
James Ferrara and David  
Griffin  
Ms. April Grissom  
Candace Faber and  
Andrew C. Frechtling  
Gabriel Fried and  
Monica Yates Fried  
Sarah Fry  
Richard and Gaile Gertson  
Julia and Thomas Grace  
Mona and Bill Graue  
Fanchon and Howard Hallam  
James and Elaine Harrison  
Keith and Maria Harville  
Drs. Ted and Shannon  
Hayes M.D.  
Roxanne Hayward  
Mr. Philip C. Henderson  
Mr. Richard Henson  
Mrs. Virginia Hertenstein  
Mr. Mark S. Heymann  
Susan F. Holly  
Ronald S. Ivy  
Mr. Mark E. Jacobs  
Bryan and Lee Jones  
Mr. Alfred Kelley  
Ms. Patricia Knabe  
George and Carol Kondos  
Jay Langhurst and  
Daniel Klingler  
Mr. and Mrs. Eric W. Laub  
William Leazer  
Mr. Weldon Lee  
Will and Liza Lee  
Linda Lipscomb  
Mr. and Mrs. Peter Lorenzen  
Enrique and Lucia Marroquin  
Mr. and Mrs. J. Roddy  
McGinnis  
Mr. Chris McIntyre  
Dr. and Mrs. William Morton

**BENEFACTOR (CONT)**

Andrew Nace  
 Eric Nadler and  
 Ahn-Hong Tran  
 Kathy and Greg Nelson  
 Ms. Shannon Nelson  
 Michael and Ann Ochstein  
 Melinne Owen and  
 Paul Giguere  
 Ms. Abbe Patton  
 Henry and Anne Paup  
 Mr. Humberto Rangel, Jr.  
 Dorothy Reeder  
 Dr. and Mrs. R.V. Rege  
 Dr. Wilfredo Rivera and  
 Veronica Diaz  
 Ela and James Rix  
 Claus and Christiane  
 Roehrborn  
 Dr. Randall and Barbara  
 Rosenblatt  
 Alan J. Savada and  
 Will Stevenson  
 Dr. and Mrs. James C. Scott  
 Ms. Katherine Seale  
 R.A. Seeliger and  
 L.H. Harrison  
 Mr. James R. Seitz, Jr.  
 Ricki and Gabe Shapiro  
 Lewis and Janet Shaw  
 Bill Shipp  
 Mr. and Mrs. Corry Simmons  
 John and Charla Smart  
 Edgar Sprinkle  
 William and Jacqueline  
 Stavi-Raines  
 Dr. Martin and Judy Tobey  
 Rev. Christopher Thomas  
 Nancy Abbott and  
 William R. Torell  
 Mr. and Mrs. Richard D. Upton  
 Mr. and Mrs. Kevin Vasquez  
 Bobbi and Larrie Weil  
 Andrea and Loren Weinstein  
 Susie Wilson DMA  
 Matthias Wolf and  
 Dorothy Buckley  
 Mr. James William Woodall  
 Kathy and Rodney I. Woods

**GUARANTOR****(\$500-\$999)**

Anonymous (3)  
 A Friend of The Dallas Opera  
 Madeline and Jim Averett  
 Judi and Peter Bargmann  
 Kathy and Kevin Barrett  
 Ms. Connie Barton  
 Mrs. Kathaleen Bauer  
 Dr. Barbara Baxter  
 Mr. Donald W. Bonneau  
 Mel and Charlotte Booth  
 Mr. Steve Bottum  
 Andrew Brock  
 Patricia C. and Robert J.  
 Brooks  
 Ms. Melissa Bruner  
 Jessica Buckman  
 David and Molly Bullington  
 Mrs. Mary Ellen Cassman  
 Mr. and Mrs. Elliot R.  
 Cattarulla  
 Sally Cecil  
 Stephen Chamblee  
 Mr. Graham Clarke  
 Mr. and Mrs. Lester Coleman  
 Mr. Griffin Collie  
 Lori and John Collins  
 Mrs. Loral R. Conrad  
 Mr. Robert W. Cooper  
 Cynthia Craft  
 Michael Crow and  
 Lorene Randall  
 Mr. and Mrs. Evan M. Cudd  
 Mr. Atlee Cunningham  
 Mr. and Mrs. Philip Daniel  
 Mr. Andre Desire  
 Michelle Dickson  
 M. Dondero and R. Trammell  
 Erica and Stan Dorsett  
 Beth Drewett  
 Dr. Teresita Dujon  
 Ms. Carol Eardley  
 Ann and Jason Ennis  
 Raymond and Elizabeth  
 Enstam  
 Nancy and Jon Esber  
 Ms. Shannon Everett

Mr. and Mrs. Larry Finstrom  
 Ms. Kitty Fitzgerald  
 Mike and Lori Freiberger  
 Diana Gandy  
 Dee and Jim Genova  
 William and Christine  
 Gietema  
 Mr. John P. Greenan  
 Mr. and Mrs. Patrick  
 Haggerty, Jr.  
 Raguet Worsham  
 Ray and Heather Hambrick  
 Mr. John R. Harpool and  
 Mr. Richard Gordon  
 Bob and Debby Harpool  
 Cindy Hauser  
 Maisie Heiken  
 Charles and Trudy Hess  
 Mr. Jerry Hill  
 Nancy Hodge and  
 Douglas Orr  
 Mr. Arthur Hong  
 Ms. Carolyn Hood  
 Katherine Hopkins  
 Mr. and Mrs. Ronald J. Hull  
 Mr. David Jimenez, Sr.  
 Mr. Brad Kennedy  
 Dr. Ginga Langford  
 Matthew LeMay  
 Lesley Leuzinger  
 David and Shirley Levey  
 Ms. Elena V. Livingston  
 Mr. Jack Logan, Jr.  
 Mr. Thomas Maddrey  
 True Sandlin Mann  
 Robert Maris and  
 Marigny Lanier  
 Ms. Margaret McAllaster  
 Lynn and Allan McBee  
 Mr. George McDonald  
 Ms. Sharon Moffett  
 Mr. C. H. Moore  
 Phillip Muth  
 Mr. and Mrs. Mark O'Leary  
 Dr. and Mrs. German A.  
 Oliver  
 Mr. Bryan Peeler  
 Dr. Margaret Phillips

Kenneth and Erin Pickens  
 Mr. Davis Pitts  
 Ilana and Talya Pomeranz  
 Mr. Eric Pratt  
 Mr. and Mrs. John W. Priest  
 Dick Rawlings  
 Mr. Rust E. Reid  
 Mary Jane Rutherford  
 Rodolfo Salas and Patricia Pace  
 Leif Sandberg  
 Mr. and Mrs. William Sandlin  
 David Savage  
 Dr. Richard J. Schaar  
 Edwin and Jane Schaffler  
 Suzi Sheaffer  
 Dr. Genie and Mr. Gary Short  
 Mrs. Tina T. Simpson  
 Mr. Christopher P. Siron  
 Dr. Rick Snyder  
 David and Diana Springate  
 Marcella Stark  
 Mr. Anthony Stern  
 Dr. Dennis K. Stone and  
 Dr. Helen Hobbs  
 Mrs. Carla Strauss  
 Daniel Stucka  
 Dr. Carol Tamminga  
 Mrs. Susan Tanner  
 Mr. Jay C. Terpstra  
 Ms. Heidi Fixler Verges  
 Mrs. Carolyn Walton  
 Mr. Lewis Wasserman  
 Mr. Dennis Waters  
 Mr. Robert Webb  
 Karen and Howard J. Weiner  
 Ms. Karen L. Wiese  
 Mr. Lee T. Wilkiron  
 C.E. and Susan Wilson  
 Michael Wilson  
 Mrs. Randy L. Wilson  
 Mr. and Mrs. David Yett  
 Ms. Laurel E. Zeiss ●

## THE WOMEN'S BOARD

### ADVISORY BOARD

Martha Ashby  
Nancy Bierman  
Catherine Chiao  
Janie Condon  
Monica Cooley  
Patricia Cowlshaw  
Linda Custard  
Lissie Donosky  
Patsy Donosky  
Harriett Gibbs  
Carol Hall  
Kaki Hopkins  
Alison Hunsicker  
Barbara Lake  
Sara Martineau  
Dolly Marting  
Stacey McCord  
Cynthia Melnick  
Geraldine "Tincy" Miller  
Billie Leigh Rippey  
Therese Rourk  
Carmen Sabates  
Margaret Sloman  
Anne Stodghill  
Jane Stringer  
Tamareh Tuma  
Stacie Whitley

### LIFETIME MEMBERS

Elisabeth Armstrong  
Amy Faulconer  
Kathleen Gibson  
Gene Jones  
Joy Mankoff  
Nancy Nasher  
Erika Nazem  
Roxanne Phillips  
Emberli Pridham  
Jennifer Stone  
Betty Suellentrop  
Stacie Whitley  
Marnie Wildenthal  
Ellen Winspear ●



## HAVE YOU SEEN THE OPERATRUCK?

It's been to churches, parks, and other outdoor community locations since last spring, bringing family operas to outdoor audiences for free!

OperaTruck was designed to bring productions of family fare to Greater Dallas communities using an 18-wheel flatbed "big rig" which has been customized as an outdoor mobile stage. It can accommodate musicians and singers with appropriate distancing in "pop-up" performances. OperaTruck was generously donated and retro-fitted by Quincy Roberts—a member of TDO's Board of Directors and Chorus, and one of D magazine's "Top 500 Most Influential Leaders"—who is also a trained opera singer, and CEO of Roberts Trucking, the largest African American-owned construction hauler in Dallas.

Thanks to Quincy Roberts, audiences of all ages can experience the wonderful stories of opera in an outdoor setting in their own neighborhoods. It's a perfect way to sample an opera and see what you like about it! ●

Above: *Jack and the Beanstalk* on the OperaTruck

2021/2022 SEASON

# EMBRACE THE PASSION

MARCH 9, 23, 25, & 27

## THE BARBER OF SEVILLE

BY GIOACHINO ROSSINI



APRIL 2, 6, 8, & 10

## THE PEARL FISHERS

BY GEORGES BIZET



DALLASOPERA.ORG | 214.443.1000

**thedallasopera**<sup>TM</sup>