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by Richard Strauss



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Elektra through the ages: An historical production of Elektra with the German mezzo-soprano Elisabeth Höngen as Klytämnestra. See story, page 40

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The Program

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Lorenzo's Travels

Priest and poet, seducer and satirist, tradesman and trickster—Mozart's librettist Lorenzo Da Ponte lived a life as colorful as any opera plot. *Michael Feingold* takes his measure.

40

Complex Elektra

Dark star of classic literature, Strauss's opera, and Jungian theory, Elektra defies easy definition. *Joan Acocella* explores the changing takes on the heroine through history.

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1995-96 Season



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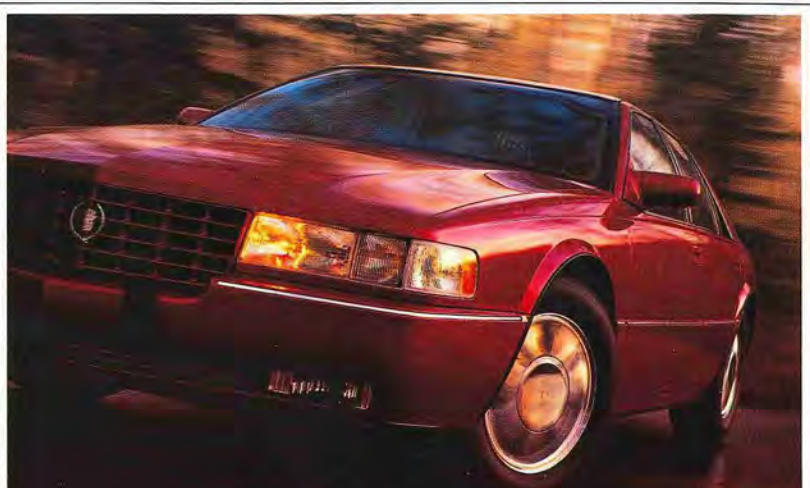
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THE DALLAS OPERA

A Message from the General Director



A warm welcome to The Dallas Opera's thirty-ninth International Season!

Your season begins with one of opera's classics—Puccini's *Madama Butterfly*. Soprano Diana Soviero, today's foremost Butterfly, returns to Dallas to bring this beautiful, heartbreaking story to life. Michael Yeargan and Peter J. Hall's stunning production of *Hänsel and Gretel* enthralled everyone during the 1990 season. In response to overwhelming demand, we revive Humperdinck's much-beloved opera for this season's second production, starring renowned mezzo-soprano Rosalind Elias. Jerry Hadley, who portrayed Edgardo in our 1992 production of *Lucia di Lammermoor*, and Maureen O'Flynn, who thrilled audiences as Gilda in last season's *Rigoletto*, return to Dallas as the ill-fated lovers of Gounod's haunting *Roméo et Juliette*. Don't forget to bring a few extra tissues along for this performance!

The final three productions of the 1995-96 season will be conducted by our dynamic new Music Director Graeme Jenkins. In January the incomparable talents of Marilyn Zschau return for a new production of Strauss' groundbreaking one-act saga of vengeance, *Elektra*. In February we move to a new production of *Il trovatore*, with four of the most fiendishly difficult roles in all of opera. Verdi's classic tragedy promises a *tour de force* evening of opera at its finest. As a glorious conclusion to the season we present Mozart's masterful *Don Giovanni*, not heard at The Dallas Opera since 1970. Russian baritone Sergei Leiferkus leads a stellar cast. We can think of no more stirring conclusion to this magnificent season.

This has been a particularly important year for your company: we are the recipients of a Challenge Grant from the National Endowment for the Arts to support the major growth of initiatives in Education and Audience Development. This award signifies further recognition at the national level of our outstanding community service programs. Our relationship to the educational community continues to grow as a result of a recently-completed NEA ArtsPlus Grant, which introduces a major new curriculum in opera to public schools. This year the teaching materials developed for Rossini's *Cinderella* received the coveted Award of Excellence from the Dallas Business Committee for the Arts for its relationship to the core curriculum of Dallas public schools. The Dallas Opera continues to play an important role in re-establishing the arts as an essential component of learning in our schools.

Our patrons are at the heart of this continued development. A commitment to superior customer service has played a major role in the growth and expansion of The Dallas Opera. Record numbers of season subscribers now make The Dallas Opera one of the hottest tickets in town. Included with your program is a comment form for you to fill out and provide us with your thoughts and suggestions on ways we may provide you with an even more satisfying opera experience.

We are confident you will enjoy this great season. We appreciate your support as we look ahead to the many anniversaries yet to come. Our best wishes and thanks for your continued encouragement.

Plato Karayanis
General Director



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THE DALLAS OPERA

A Message from the President

On behalf of The Dallas Opera's Board of Directors, I welcome you to the 1995-96 thirty-ninth Anniversary Season. Each of the six productions this Fall promises to be a richly rewarding music theater experience. I am honored to be part of an opera company so committed to quality and achievement.

This level of quality and achievement is not possible without the dedication and generosity of The Dallas Opera's loyal patrons. As many of you know, we were recently awarded a \$300,000 Challenge Grant from the National Endowment for the Arts—one of only two arts organizations in Texas to receive a Challenge Grant in 1995. The Challenge Grant will be used to support the "New Initiatives and New Audiences for a New World" project, an extensive education and community outreach program. As a leader in these efforts, The Dallas Opera will be a model for other companies in embracing the rich cultural heritage of their community.

The Dallas Opera's commitment to education and outreach benefits all our lives by creating in countless citizens an appreciation for the arts. However, with today's uncertain climate of government support of the arts, it is imperative that we receive these funds as early as possible. Your gift will assist us in meeting the NEA requirements. By committing yourself to helping us meet our goals, you will ensure that The Dallas Opera continues to prosper, to maintain its uncompromising artistic standards, and enhance its reputation as a world-class opera company.

We also wholeheartedly welcome the contribution of your time and talents. By participating in one of The Dallas Opera's many auxiliaries or special membership activities, you will be drawn closer to the Company and the countless friends who commit their energies to the Opera.

No matter what type of support you choose to give The Dallas Opera, you are helping to guarantee that thousands of members of our community have the opportunity to experience the magic and beauty of musical theater. I look forward to seeing you at the Opera.



Joyce Mitchell
President



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## Performance HIGHLIGHTS

Puccini's ever-golden *Madama Butterfly* opens The Dallas Opera's 39th season on November 2, with subsequent performances through November 11. Making his mainstage debut, conductor Joseph Rescigno leads an international cast that includes soprano Diana Soviero as the proud and tragic Cio-Cio-San, baritone Donnie Ray Albert as Sharpless, and Italian tenor Fabio Armiliato in his company debut as Pinkerton.

\* \* \* \* \*

The 1995-96 season offers revivals of two successful TDO productions. From November 24 through December 2, families can enjoy Humperdinck's fairytale opera *Hänsel und Gretel*. The 1990 production proved to be a treat for children and parents alike, not to mention a perfect opportunity to introduce young minds to the wonderful world of opera. From December 15-27, Jerry Hadley and Ruth Ann Swenson, who last appeared at The Dallas Opera in the 1992 production of *Lucia di Lammermoor*, return for Gounod's *Roméo et Juliette*. Premiered in 1867, this musical adaptation of Shakespeare's tragedy is an example of French Grand Opera at its finest, and is not to be missed.

\* \* \* \* \*



The action-packed text of Cammarano's *Il trovatore* was perfect material for Verdi's unerring sense of theatrical and musical drama. One of the most popular works in the operatic repertory, it is an opera of immense verve and unbridled temperament with music that's swift, spontaneous, and stirring. TDO is proud to present *Il trovatore* in a new production from February 1 through February 10, under the musical leadership of Graeme Jenkins. Three artists

make their Dallas Opera debuts: Canadian tenor Richard Margison as Manrico; Australian soprano Lisa Gasteen as Leonora; and Polish mezzo-soprano Stefania Toczyska as the wild gypsy Azucena. Dallas regulars Timothy Noble and Philip Skinner assume the roles of Count di Luna and Fernando, respectively.

—Knighten Smit

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Premiered at Dresden Hofoper, January 25, 1909  
January 11, 14 (matinee), 17, and 20, 1996

Sung in German

Characters in order of vocal appearance

|                                             |                              |
|---------------------------------------------|------------------------------|
| <i>First Maidservant</i>                    | Gwenneth Bean                |
| <i>Second Maidservant</i>                   | Kristine Jepson*             |
| <i>Third Maidservant</i>                    | Marion Pratnicki             |
| <i>Fourth Maidservant</i>                   | Elizabeth Jackson*           |
| <i>Fifth Maidservant</i>                    | Katherine Johnson*           |
| <i>The Overseer</i>                         | Melanie Helton               |
| <i>Elektra</i>                              | Marilyn Zschau               |
| <i>Chrysothemis</i>                         | Nadine Secunde*              |
| <i>Klytemnästra, widow of Agamemnon</i>     | Helga Dernesch               |
| <i>Confidante of Klytemnästra</i>           | Nancy Keith+                 |
| <i>Trainbearer of Klytemnästra</i>          | Loretta Crosthwaite          |
| <i>Young Servant</i>                        | Joseph Hu                    |
| <i>Old Servant</i>                          | Donald Sherrill              |
| <i>Orest</i>                                | Dean Peterson                |
| <i>Orest's Tutor</i>                        | Philip Skinner               |
| <i>Aegisth</i>                              | Mark Baker                   |
| <br>                                        |                              |
| <i>Conductor</i>                            | Graeme Jenkins               |
| <i>Stage Director</i>                       | John Copley                  |
| <i>Scenic Designer</i>                      | Loy Arcenas*                 |
| <i>Costume Designer</i>                     | Peter J. Hall                |
| <i>Lighting Designer</i>                    | Howell Binkley               |
| <i>Prompter</i>                             | Marilù Malato                |
| <i>Stage Manager and Assistant Director</i> | John Novak                   |
| <i>Musical Preparation</i>                  | John Haddock, JoAnne Ritacca |
| <i>English Captions written by</i>          | Jon White                    |

\*Dallas Opera debut

+Former Winner of the Dallas Opera Guild Career Development Award

## SYNOPSIS OF SCENES

**Time and Place:** The inner courtyard of Agamemnon's palace

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The performance will last approximately two hours.  
There is no intermission.

As a courtesy to our artists, as well as our seated patrons, no one will be allowed to enter the auditorium while the performance is in progress.

The audience is respectfully but urgently requested  
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# ELEKTRA

## STORY OF THE OPERA

### Background

Shortly after Agamemnon returned home from the war, he was murdered by his wife, Klytämnestra, and her lover, Aegisth, who now rule in his place. Of the remaining children of Agamemnon, Orest, the son, was sent abroad to avoid sharing his father's fate while Elektra and Chrysothemis, the daughters, still live in the palace.

### The Opera

**An inner courtyard of the palace.** Five housemaids remark on the strange behavior of Elektra: every day at sunset she bewails the death of her father. She is fed with the dogs and beaten because of her tirades against her mother. One of the maids defends Elektra which angers the others. Their overseer sends the maids back into the servants' quarters; Elektra's defender cries out that she is being beaten.

Elektra begins her lament (*Agamemnon! Agamemnon!*). Chrysothemis interrupts to warn that Klytämnestra and Aegisth are planning to lock Elektra away. Chrysothemis begs Elektra to give up her cries for vengeance; Chrysothemis wants a peaceful life of marriage and childbearing.

Klytämnestra is passing by with her retinue. Seeing Elektra, she stops and asks the gods why she must bear such hatred. When Elektra answers mildly, Klytämnestra dismisses her attendants and asks Elektra how she can rid herself of the nightmares that plague her. Elektra says that she knows of a sacrifice that will cure the problem. A guessing game establishes that it must be the sacrifice of a woman (who is not a virgin) at the hands of a man.

At this point, Elektra asks when her brother will be allowed to come home. Klytämnestra claims he is unfit to rule, but Elektra accuses her of trying to have him murdered. Becoming enraged, Klytämnestra demands to know the details of the curative ritual. Elektra reveals that Klytämnestra must die (*Was bluten muß?*), describing a gory scene of the Queen being hunted through the palace, cornered, and killed. Before Klytämnestra can recover enough to react, her confidante rushes in and whispers in her ear; she laughs and hurries into the palace.

Chrysothemis rushes out with the news that Orest is dead; two strangers, one old and one young, have arrived with the news. A servant calls for a horse to

take him to Aegisth with the news.

Elektra declares that the task of vengeance has now fallen on herself and Chrysothemis. She reveals that she has kept hidden the axe with which their father was murdered. Chrysothemis is horrified, but Elektra says she needs the aid of her sister's strength (*Du! Du! denn du bist stark!*) to kill both Klytämnestra and Aegisth. Elektra promises to prepare Chrysothemis's wedding bed and act as midwife for her childbirths if she will help her now. Chrysothemis flees into the palace.

Elektra begins digging with her hands where she buried the axe. She is interrupted by the young stranger, who confirms that he and a companion came to announce the death of Orest. Recognizing that the woman before him must be kin of Agamemnon and Orest, he asks her name and is shocked by her condition when she says, "I am Elektra". When she asks who he is, he replies "The dogs in the yard recognize me, but my own sister does not?"

Elektra rejoices at this revelation (*Orest! Orest!*), but wants Orest to remember what she was like before their father's death. Her joy overflows when Orest reveals that he has come to revenge their father's murder. Orest's companion, his old tutor, cautions them to be quiet; Klytämnestra is awaiting the young stranger to hear his tale. The two men enter the palace, and Elektra is distraught that she did not give Orest the axe.

A woman's screams ring forth from the palace. Chrysothemis and a group of maids run from the servants' quarters, but Elektra blocks the palace entrance. They flee back into the servants' quarters when Aegisth arrives.

Aegisth asks Elektra if the strangers with the news of Orest's death are inside. She confirms it, but he seems bewildered by her friendly attitude. She begins to dance around him and leads the way to the palace door. He enters and soon cries out that he is being murdered.

Chrysothemis brings the news that the servants who remained secretly loyal to Agamemnon and his children are celebrating with Orest. Those loyal to the usurpers are being killed.

Elektra is ecstatic. She begins to dance wildly, but soon collapses and dies.



# P R O F I L E S

## GRAEME JENKINS (Conductor)



Graeme Jenkins is Music Director of The Dallas Opera in 1994. For the Company he has conducted *Così fan tutte*, *The Dream of Valentino* and *Rigoletto*. Mr. Jenkins recently conducted Wagner's *Der fliegende Holländer* for the Netherlands Opera, Gluck's *Alceste* at Paris' Bastille Opera, and

Salieri's *Falstaff* for Cologne Opera. Productions with Glyndebourne Festival Opera include *Carmen*, *Capriccio*, *L'heure espagnole*, *L'enfant et les sortilèges*, *Falstaff*, *Arabella*, *Albert Herring*, *Idomeneo* and *Death in Venice*. He was Music Director of Glyndebourne Touring Opera from 1986 until 1991, conducting performances of *A Midsummer Night's Dream*, *Simon Boccanegra*, *Così fan tutte*, *Le nozze di Figaro* and *Fidelio* throughout Great Britain. Future engagements include Handel's *Xerxes* for Cologne Opera and *Luisa Miller* for the Netherlands Opera.

## JOHN COPLEY (Stage Director)



John Copley returns to The Dallas Opera after directing Humperdinck's *Hänsel & Gretel* earlier this season and the 1993 production of Rossini's *Il barbiere di Siviglia*. His Covent Garden productions include *Suor Angelica*, *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni*, *La bohème*, *Orfeo*

and *Euridice*, *Faust*, *L'elisir d'amore*, *Ariadne auf Naxos*, *Maria Stuarda*, *Lucrezia Borgia*, *Alceste* and *Semele*. Mr. Copley has also worked with other British opera companies including English National Opera, Welsh National Opera, Scottish Opera, English Opera Group and the Wexford Festival. Outside of the U.K., he has directed productions for Netherlands Opera, Bavarian State Opera, Vancouver Opera, the Australian Opera, the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago and San Francisco Opera.

## LOY ARCENAS (Scenic Designer)

Loy Arcenas makes his Dallas Opera debut with this production. Mr. Arcenas recently designed productions of Mozart's *Così fan tutte* and Offenbach's *Les contes d'Hoffmann* for Portland Opera. His Broadway credits include *Prelude to a Kiss*, *Love! Valour! Compassion!*, *Once on This Island*, *The Glass Menagerie*, *Blown Sideways Through Life*, *The Baltimore Waltz*, *Three Postcards*, *Blue Window*, *Three Hotels* and *Spunk*. Mr. Arcenas also collaborated with director Michael Kahn on productions of *Henry IV* and *Henry V* at Washington, D.C.'s Shakespeare Theatre. He is the recipient of an L.A. Drama Critics Circle Award, a Jeff Award, the Michael Merritt Award for design collaboration, and the Obie award for sustained excellence in set design.

## PETER J. HALL (Costume Designer)



Peter J. Hall returns to The Dallas Opera where he has designed sets and/or costumes for more than forty productions, including *La bohème* last season, *Così fan tutte* in 1992, *Il trittico* in 1991, and *Hänsel & Gretel* earlier this season. Born in Bristol, England, this talented designer is also a painter. Mr. Hall has

served as resident costume designer at the Metropolitan Opera, where his work includes productions of *La bohème*, *Die Fledermaus*, *Boris Godunov*, *Tosca*, and last season's new production of *Otello*. He has also designed costumes for new productions of *Simon Boccanegra* and *Stiffelio* for London's Royal Opera, and Elijah Moshinsky's new production of *La traviata* for the Australian Opera.

## HOWELL BINKLEY (Lighting Designer)



Howell Binkley returns to The Dallas Opera following his debut with the Company with the 1993 production of Samuel Barber's *Vanessa*. He has designed lighting for New York productions of *One Flew Over the Cuckoo's Nest*, *American Vaudeville*, *Lips Together Teeth Apart*, *The Front Page*, *A Flea in*

*her Ear*, *Svengali*, *As You Like It* and *A Christmas Carol*. For both the Broadway and London stages, he designed *Kiss of the Spider Woman: The Must-*

cal starring Chita Rivera and directed by Harold Prince, for which he won a 1993 Olivier Award for Best Lighting Design. Mr. Binkley also designed, in collaboration with Robert Wilson, a production of Peter Maxwell Davies' *The Martyrdom of Saint Sebastian* for the Metropolitan Opera and the Paris Opera Ballet.

#### MARILYN ZSCHAU (*Elektra*)



Marilyn Zschau returns to The Dallas Opera after appearing as the Kostelnicka in the 1993 production of Janáček's *Jenůfa*. The Chicago-born soprano made her European debut in Korngold's *Die Tote Stadt* at the Vienna Festival. She has since sung in the major theaters of Europe, including Hamburg, Munich, Paris, Covent Garden, La Scala, Vienna, and the Maggio Musicale in Florence, in roles as diverse as Musetta in Puccini's *La bohème* and the Dyer's Wife in Strauss' *Die Frau ohne Schatten*. Ms. Zschau's Metropolitan Opera debut was as Musetta in *La bohème* under the baton of Plácido Domingo. Other appearances at the Met include the title role in *Tosca*, Giorgietta in *Il tabarro*, and the Dyer's Wife in *Die Frau ohne Schatten*. She is also a regular performer at Lyric Opera of Chicago, having appeared there in the title roles of Shostakovich's *Lady Macbeth of Mtsensk* and Strauss' *Elektra*. She also has appeared as Brünnhilde in both *Die Walküre* and *Götterdämmerung* for Seattle Opera's Ring Cycle, and recently sang the *Walküre* Brünnhilde for the San Francisco Opera. Next season, Ms. Zschau returns to the Metropolitan Opera for her debut as the Witch in Humperdinck's *Hänsel und Gretel*.

#### HELGA DERNESCH (*Klytemnästra*)



Helga Dernesch returns to The Dallas Opera for the first time since her American debut as Leonore in the Company's 1971 production of Beethoven's *Fidelio*. Ms. Dernesch has appeared at most of the world's major opera houses, including London's Royal Opera, Vienna State Opera, the Bayreuth Festival, Cologne Opera, the Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera, to name a few. She recently appeared in productions of Strauss' *Arabella* and Poulenc's *Dialogues of the Carmelites* at the Metropolitan Opera, Tchaikovsky's *Eugene Onegin* at Cologne Opera, and Zimmermann's *Die Soldaten* at Paris' Opera de Bastille. Upcoming engagements include her debut as Begbick in a production of Weill's *Rise and Fall of the City of Mahagonny* at the Metropolitan Opera, and Herodias in Strauss' *Salome* for Paris' Opera de Bastille.

#### NADINE SECUNDE (*Chrysothemis*)



Nadine Secunde makes her Dallas Opera debut with this production of *Elektra*. A leading artist in the works of Strauss and Wagner, she made her American debut at Lyric Opera of Chicago as Elisabeth in Peter Sellars' highly-acclaimed production of *Tannhäuser*, where she later returned for a new August Evaring production of *Elektra*. Other important U.S. engagements include her Los Angeles Music Center Opera debut as Cassandre in Berlioz' *Les Troyens*, and her San Francisco Opera debut as Chrysothemis in *Elektra*. Ms. Secunde has also appeared at Seattle Opera as Brünnhilde in *Siegfried* and Sieglinde in *Die Walküre* as well as singing Leonore in *Fidelio* and the title role in *Ariadne auf Naxos*. She has also performed at the major European opera houses including the Bayreuth Festival, the Munich Opera, Hamburg Opera, Vienna State Opera, Brussels Opera, Paris Opera, and London's Royal Opera.

#### DEAN PETERSON (*Orest*)



Dean Peterson returns to The Dallas Opera after making his Company debut as Don Basilio in the 1993 production of *Il barbiere di Siviglia*. Recent engagements include the title role in Boito's *Mefistofele*, Colline in *La bohème*, Raimondo in *Lucia di Lammermoor*, and Don Fernando in *Fidelio*—all for Milan's Teatro alla Scala. He has also appeared at the Teatro Carlo Felice in Genoa as Rodolfo in Bellini's *La sonnambula*, at the Netherlands Opera in the title role in Mozart's *Le nozze di Figaro* and as Colline in *La bohème* for L'Opera de Nice. Mr. Peterson's future roles include appearances in Rossini's *Il turco in Italia* conducted by Riccardo Chailly at La Scala, and Méphistophélès in *Faust*, also for La Scala. He will also debut in the title role of Boito's *Mefistofele* at the Vienna State Opera under the baton of Riccardo Muti.

#### MARK BAKER (*Aegisth*)



Mark Baker returns to The Dallas Opera, having made his debut here as Laca in the 1993 production of Janáček's *Jenůfa*. He recently appeared at the Metropolitan Opera in last season's production of Shostakovich's *Lady Macbeth of Mtsensk*, in the title role of *Parsifal* at the Opera de Rouen and the Opera de Caen, and in Berg's *Wozzeck* at the Teatro Colón in Buenos Aires. He has also appeared as

Florestan in Beethoven's *Fidelio* at the Met, and as the Drum Major in *Wozzeck* for Lyric Opera of Chicago, the Berlin Staatsoper and Italy's Spoleto Festival. Other notable engagements include *Das Rheingold* for San Francisco Opera, *Fidelio* at Glyndebourne Festival Opera, and *Der fliegende Holländer* at Santa Fe Opera and at the Netherlands Opera. Future engagements include appearances in *Salome* at the Metropolitan Opera, and *Prince Igor* with San Francisco Opera. Next season, Mr. Baker will sing the role of Don José opposite Denyce Graves in The Dallas Opera's production of *Carmen*.

**GWENNETH BEAN** (*First Maidservant*)



Gwenneth Bean made her Dallas Opera debut as Antonia's Mother in the 1990 production of Offenbach's *Les contes d'Hoffmann*, and has subsequently appeared here in *Faust*, *Eugene Onegin*, *Der fliegende Holländer*, and last season's *The Coronation of Poppea*. Miss Bean recently performed the role

of Filipjevna in Tchaikovsky's *Eugene Onegin* for the Canadian Opera Company and appeared this summer in Shostakovich's *The Nose* at the Spoleto Festival in Italy. Last season she appeared as Mother Goose in a new production of *The Rake's Progress* at Lyric Opera of Chicago. She made her Metropolitan Opera debut singing Dryade in Strauss' *Ariadne auf Naxos*, which was telecast "Live from the Met" in the United States and Europe. Her repertoire at the Met includes Erda in both *Das Rheingold* and *Siegfried*, Mama Lucia in *Cavalleria rusticana*, and Mary in *Der fliegende Holländer*.

**KRISTINE JEPSON** (*Second Maidservant*)



Kristine Jepson makes her Dallas Opera debut with this production. Recent appearances include the Composer in Strauss' *Ariadne auf Naxos* for the Canadian Opera Company, Hänsel in *Hänsel und Gretel* for Lyric Opera of Kansas City, and Stephano in Gounod's *Roméo et Juliette* for Cleveland Opera.

She also recently appeared in the Metropolitan Opera's productions of John Corigliano's *The Ghosts of Versailles*, Wagner's *Parsifal*, and Britten's *Death in Venice*. Later this season, she makes her debut as Cherubino in Mozart's *Le nozze di Figaro* for Florida Grand Opera and Sextus in *La clemenza di Tito* for Opera Theatre of St. Louis.



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**MARION PRATNICKI** (*Third Maidservant*)



Marion Pratkanicki last appeared at The Dallas Opera as Annina in the 1993 production of *La traviata*, following her company debut as Buryjovka in Janáček's *Jenůfa* earlier that season. She recently appeared as the Marquise in Donizetti's *La fille du regiment* for Michigan Opera Theater

and as Zulma in Rossini's *L'italiana in Algeri* for Cleveland Opera. Ms. Pratkanicki has also appeared in *Jenůfa* for Vancouver Opera, in Britten's *Turn of the Screw* for Glimmerglass Opera, and as Gertrude in Gounod's *Roméo et Juliette* for L'Opéra de Montréal. Future engagements include *Hänsel und Gretel* and *Faust* for Lyric Opera of Kansas City and *Roméo et Juliette* for Cleveland Opera.

**ELIZABETH JACKSON** (*Fourth Maidservant*)



Elizabeth Jackson makes her Dallas Opera debut with this production of *Elektra*. She recently made her debut with the New Orleans Opera as the Fourth Maidservant in *Elektra*, as well as with the Cumberland County Playhouse as the Mother in Menotti's *Amahl and the Night Visitors*. She has

also appeared with Lyric Opera of Dallas as Giannetta in *The Gondoliers* and as Yum-Yum in *The Mikado*. Ms. Jackson toured with the Southwestern Opera Theatre in the title role of *Little Red Riding Hood* and returned the following season as Gretel in *Hansel and Gretel*. She also toured throughout the Metroplex as a member of The Dallas Opera's Young Artist's Residency Program. Ms. Jackson is a graduate of the University of North Texas.

**KATHERINE JOHNSON** (*Fifth Maidservant*)



Katherine Johnson, also making her Dallas Opera debut, has appeared in productions at the Metropolitan Opera, Los Angeles Music Center Opera, Houston Grand Opera, Baltimore Opera, Edmonton Opera, and Opera Pacific, among others. She also made her debuts at Florida Grand Opera, New Orleans Opera and New York's National Grand Opera. Most recently she interpreted Verdi's first heroine Leonora in *Oberto* for New York Grand Opera's open air performances in Central Park. Later this season she will appear in a production of Puccini's *Tosca* for New York's National Grand Opera, and makes her debut in the title role in Strauss' *Salome* for Michigan Opera Theater and Opera Pacific.

**MELANIE HELTON** (*The Overseer*)



Melanie Helton made her Dallas Opera debut as Berta in the 1993 production of Rossini's *Il barbiere di Siviglia*. Her recent engagements include the title role in Bellini's *Norma* for Mobile Opera, *Der Rosenkavalier* for Houston Grand Opera, *Lohengrin* with Seattle Opera, the world premiere of Weisgall's *The Gardens of Adonis* with Opera Omaha, *La donna del lago* with Arizona Opera and *Falstaff* and *Die Fledermaus*, both with Central City Opera. Ms. Helton is a prize winner of the Metropolitan Opera National Council Auditions, the Baltimore Opera vocal Competition, the Liederkrantz Foundation Competition and San Francisco's Merola Opera Program Regional Auditions.

**PHILIP SKINNER** (*Orest's Tutor*)



Philip Skinner made his Dallas Opera debut in the 1993 production of *Jenůfa*, returning for performances that same season in *La traviata*, and appearing as Colline in last season's *La bohème*. He recently appeared in performances of Strauss' *Salome* in his debut with Brussels' Théâtre de la Monnaie, as well as singing the Water Spirit in Dvořák's *Rusalka* and Colline in *La bohème*, both for San Francisco Opera. Other recent appearances include the four villains in Offenbach's *Les contes d'Hoffmann* for Victoria State Opera and Houston Grand Opera. Mr. Skinner has also sung with Lyric Opera of Chicago, New York City Opera, Minnesota Opera, Kentucky Opera, Atlanta Opera, Baton Rouge Opera, as well as many concert appearances with orchestra.

**DONALD SHERRILL** (*Old Servant*)



Donald Sherrill made his Dallas Opera mainstage debut earlier this season as Count Capulet in *Roméo et Juliette*, having appeared here as Don Magnifico in last season's School Performances of *La cenerentola* and as Bartolo in the preceding season's School Performances of *Il barbiere di Siviglia*. Earlier this season, he made his debut at Opera Pacific as Zuniga in Bizet's *Carmen*, and sang the title role of Verdi's *Falstaff* at the Summer Opera Theatre of Washington DC. Future appearances include performances as Dr. Bartolo in *Il barbiere di Siviglia* for Utah Opera and Opera Omaha, as well as his first Arkel in Debussy's *Pelléas et Mélisande* for Minnesota Opera.

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—**Barbara Gaines**, artistic director, Shakespeare Repertory, Chicago

"My motto has always been... 'If you believe the good reviews, you gotta believe the bad ones.' Hence, I try not to read them at all. But in reality, they call to me, like a siren song, even through the folded newspaper. I guess human beings crave love."

—**Jaime Laredo**, violinist

"I've given myself a moratorium on review readings. There are many ways to gain insight into what one is doing. There are ample qualified voices willing to share if one develops the ears for listening."

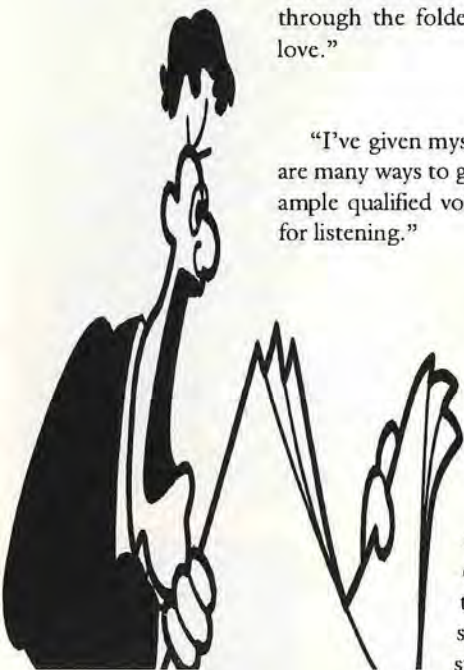
—**Bill T. Jones**, dancer/choreographer

"Of course I read reviews! How else would I know which of my actors need extra T.L.C. that night?"

—**Carey Perloff**, artistic director, American Conservatory Theater, San Francisco

"I do not go out of my way to read my reviews anymore, although sometimes my curiosity gets the best of me. As I get older, the good reviews don't give me as much pleasure, but unfortunately, the bad ones still sting."

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*Priest and poet, seducer and satirist, tradesman and trickster—Mozart's librettist Lorenzo Da Ponte lived a life as colorful as any opera plot. MICHAEL FEINGOLD takes his measure.*

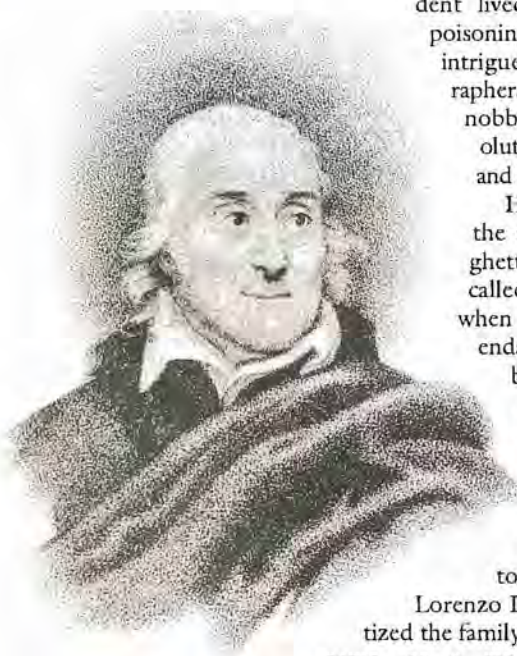
A human life, like a Mozart opera, is a complex adventure, full of mysteries and surprises only dimly visible to observers at first glance. Take a perfect example. A seminary student, born in 1749 in a small Italian town, died in New York in 1838 as a respected teacher of Italian, of modest means. A quiet life, you might think; a serious fellow who studied hard and lived simply, made one daring journey across the Atlantic, and spent his time educating others; a virtuous but scarcely grand existence.

How wrong you would be. For this seminary student lived through poverty, imprisonment, poisonings, duels, literary feuds, amorous intrigues, and so many occupations his biographers can barely count them. He hobnobbed with emperors, hid out with revolutionaries, played the violin in a brothel, and shelled peas in a country store.

He was born Emanuele Conegliano, the son of a poor tanner in the Jewish ghetto of a small town north of Venice called Vittorio Veneto. His mother died when he was five. His father, busy making ends meet, let him and his two younger brothers run wild in the streets till they were nearly adolescents. It was only when Geremia Conegliano converted—mainly in order to marry a young Catholic woman—and became Gaspare Da Ponte—that his sons were able to get a proper education. Monsignor

Lorenzo Da Ponte, the local bishop who baptized the family (converts often took their sponsor's name, as a mark of gratitude), saw that the Conegliano—now Da Ponte—boys were brighter than average, and paid for their enrollment at the local seminary.

Barely literate upon enrolling, the young Emanuele/Lorenzo learned Latin rapidly, mastering its complex verse



*Lorenzo Da Ponte*

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forms, at which he remained skillful his whole life. Thanks to one enterprising teacher, the great Italian poets, Dante, Petrarch, Tasso, and Ariosto became his lifelong companions. Though he was often reduced to penury, he would pawn his clothes sooner than sell his books; on arrival in each of the many cities where he later made his home, his first stop was always the nearest bookstore—a habit that was to bring him good luck more than once.

At age 21 Lorenzo was transferred to nearby Portogruaro, where he took minor orders and moved up from seminarian to instructor, and then to Vice-Rector. He seemed set for a long career in the Church bureaucracy, but he also took what turned out to be a pivotal step in the other direction: he visited Venice for the first time. All thought of a priestly career vanished at the sight of what was then the pleasure center of Europe; a few years later—ironically, just after he had been ordained—

Da Ponte abandoned the seminary and took up the life of a Venetian adventurer. He quickly acquired all the accoutrements of a stylish young man about town: a literary circle, a mistress, and a vice. The mistress, Angiola Tiepolo, was the first of many unfortunate choices Da Ponte made in his love affairs. He had a roving eye; she was jealous to the point of violence. The affair ended for good when she tried to have him killed by another of her lovers. Meantime, she had introduced him to the vice to which she and her brother were also addicted: gambling.

To escape the downward spiral of life with Angiola, Da Ponte went back to seminary teaching in the rather stuffy

town of Treviso, where he got into intellectual trouble. Composing a series of poems for his students to read aloud, he chose as his theme the superiority of nature to organized society—a Rousseauite idea (sweeping Europe at the time) that was still too heretical for Italy. Da Ponte was tried for sedition; he escaped jail, but was barred from teaching.

Back he went to Venice—where his “radicalism” had made him a minor literary celebrity—and to more public scandal. Still a priest, he ran off with a married woman named Angioletta Bellaudi, who nearly gave birth to their child on the street. Desperately short of money, the illicit couple opened a “dance hall” (i.e., brothel) where Da Ponte played the violin, occasionally going out to say Mass. Even in Venice this was too much. Angioletta’s husband denounced him, and after a two-year crawl through the bureaucracy, an order was issued for his arrest. By the time he was sentenced to 15 years’ banishment, he was already in

Austria. (Angioletta, improbably, went back to her husband; her three illegitimate children by Da Ponte went into foundling homes.)

**D**a Ponte’s arrival in Vienna in 1782 was magically opportune, for the musically acute Emperor Joseph II had just decided to reopen the city’s Italian opera company. In another of his amazing swings of luck, Da Ponte bounced from utter poverty into the cushioned sinecure of court theater poet—without ever having written a play or libretto in his life. (“We will have a virgin Muse,” Joseph said when he found out.) He held onto it, too, for nearly ten years, despite



*Some scholars  
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Da Ponte a genius;  
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Unquestionably,  
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dubious craft,  
improving on what  
he stole.*



rivalries, feuds, scandals, and the lasting enmity of Joseph's closest confidant, the shrewd intriguer Count Orsini-Rosenberg. Though with Joseph's death Da Ponte fell out of favor, he might have won his way back if his rebellious instinct had not resurfaced and led him, apparently, to write and circulate scurrilous verses about Joseph's successor, Leopold II, whose newly appointed director had temporarily banished him from the theater. The verses made Leopold banish Da Ponte from Vienna, and in 1791 his wandering began again.

But in the meantime his career had reached its peak. Some scholars resist calling Da Ponte a genius; libretto writing in his time was a craft, not an art. There were no copyright laws; the *poeta* simply took someone else's work, revising it to suit the demands of the composer and singers. Unquestionably, though, Da Ponte was a true master of this dubious craft, always improving on what he stole. Perhaps less than genius, his gift was still more than mere word-weaving: it was the ability to turn, in the course of a well-shaped stanza, a phrase that could strike the heart, linger in the memory, sum up the character perfectly, and further the action, all at the same time. Whether it was this gift or Mozart's brilliant dramatic instinct that produced the complexity of *Le nozze de Figaro*, the ambiguity of *Don Giovanni*, the subtlety of *Così fan tutte* (an opera with one of the century's few wholly original texts) is still being argued. Suffice it to say that Da Ponte's skill was real and that Mozart took full advantage of it, yielding masterpieces of collaboration, in which poet and composer are inseparable.

They did not seem so to the eighteenth-century Viennese, who were unenthusiastic about Mozart's late operas, more highly esteeming Da Ponte's collaborations on such works as Storace's *Gli equivoci* or Martín y Soler's *Arbore di Diana* and *Una cosa rara*. (This last was so popular that Mozart

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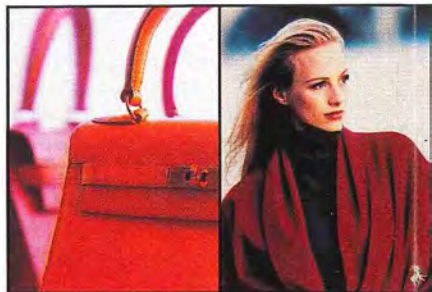
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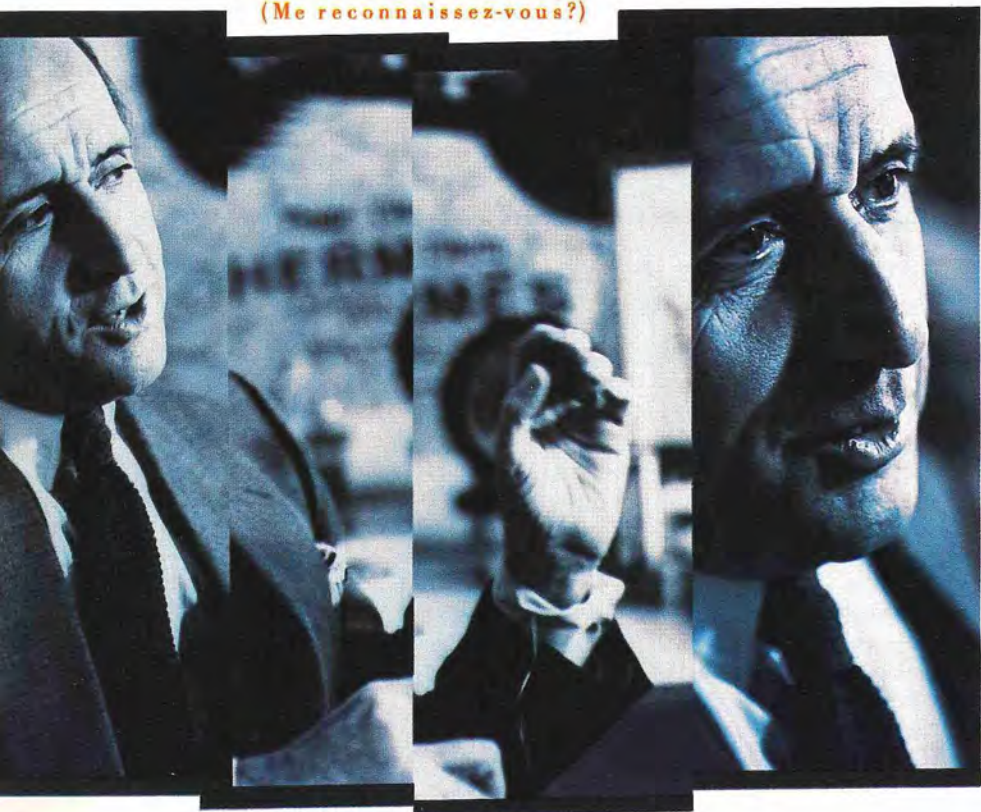
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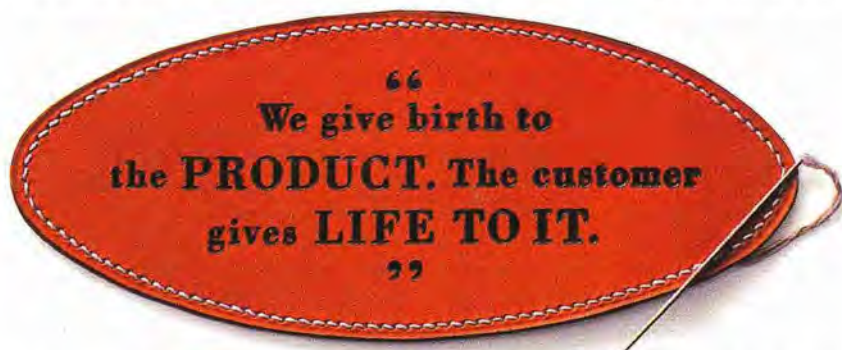
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quoted it in *Don Giovanni*—the only reason *Cosa rara* is remembered today.) In the 1820s, when Da Ponte wrote his colorful but tenuously factual memoirs (modeled on his friend Casanova's), Mozart's operas were out of favor: *Don Giovanni* was staged only in truncated form, while *Così* was shunned as both trivial and immoral. And Da Ponte's vagabond life had carried him to a new world where opera itself was a *cosa rara*.

Exiles from Vienna often found refuge in Trieste; Da Ponte found that and something else there: Nancy Grahl, the plain but sweet-natured young daughter of a prosperous merchant. They married, and her father promptly went bankrupt. For his first 40 years, Da Ponte had zigzagged between a courtier's luxury and the desperation of a penniless outcast; for the next 40 he would battle a homemaker's genteel poverty, never quite able to make ends meet. The couple wandered to London, and Da Ponte tried to get work at the opera. But tastes were changing, and London had fewer Italians than Vienna. He wrote poems, revamped old libretti, worked up new ones, and tried tutoring, managing a theater, and publishing and selling French and Italian books; all he produced was four children and a mountain of debt. In 1805, sending the former ahead and leaving the latter behind, he sailed for America.

The sparsely settled, unsophisticated America of the time, which had broken many ties with European culture but not yet produced much of its own, was no place for an urbane Italian poet. Still Da Ponte survived, with some distinction, though with precious little income. Under his father-in-law's guidance, he started a variety of grocery and general-store businesses, in Brooklyn, then Elizabethtown, New Jersey, and finally in Sunbury, Pennsylvania, where he lasted seven years. But rural shopkeeping bored him; he broke away each time and went back to New York, where he

taught Italian to the young Clement Clark Moore—a bookstore acquaintance—and other children of the social elite.

Educating the new nation in the beauties of Renaissance poetry and opera became his mission in life, one he partly achieved: his enormous book collection became the core of Columbia University's Italian library, and he himself its first paid professor of the language, albeit unsalaried. (He was paid by his students, per lesson.) When the first opera troupe to cross the Atlantic arrived in New York, Da Ponte was there to welcome the great Manuel Garcia and his daughters, who would later make operatic history as Maria Malibran and Pauline Viardot. It was through Da Ponte's urging—and raising additional funds—that the Garcias gave the American premiere of *Don Giovanni*.

Garcia's success convinced him that New York could support its own opera house, and Da Ponte entered the eighth decade of his astonishing life as an impresario, importing European troupes and coaxing wealthy Americans to finance a theater dedicated to the art. His wife Nancy's death in 1831 saddened but did not stop him. When the Italian Opera House opened its doors two years later, at the corner of Church and Leonard Streets, 83-year-old Da Ponte was its co-director. But his luck, like his life-span, was running out. His first season ran up an enormous deficit, and his second increased it to the collapsing point; the bankrupt Opera House became a theater, then burned down in 1839. By that time Da Ponte was gone too, having closed his eyes on August 16, 1838, "surrounded," we are told, "by friends and colleagues"—a fittingly operatic finale for a man whose life, like his work, had been so filled with drama and music.

---

*Michael Feingold is lead theater critic of The Village Voice.*

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**Dark star of classic literature, Strauss' opera, and Jungian theory, the woman Elektra defies easy definition.**

**JOAN ACOCELLA explores the changing takes on the heroine through history.**

**E**lektra, one of the major heroines of Greek tragedy, has made only rare appearances in the literature of the later centuries. That may be because Elektra's story, unlike most old stories about women, is not a love plot. Elektra's problem is justice. Her father, Agamemnon, king of Mycenae, has been murdered, and the murderer is her mother, Klytämnestra. Klytämnestra had her reasons. For one thing, Agamemnon had their daughter Iphigenia put to death in order to obtain good winds to sail to Troy. But Klytämnestra had another motive, too. Shortly after Agamemnon left for Troy, she took his cousin, Aegisthus, as her lover. When Agamemnon came back, he was not welcome, and within minutes of his return, Klytämnestra and Aegisthus clove his head with an axe. To prevent her son, Orestes, from avenging this crime, Klytämnestra sent the boy away. Elektra, however, did not have to be sent away. She was a female, and therefore could not do anything.

This becomes the hub of Elektra's situation: rage without power, because of her sex. When she first appears in Western literature, in Aeschylus' *The Libation Bearers* (458 B.C.), she is now a grown woman, standing before her father's grave, calling down curses on his murderers: "May Zeus . . . / pound down his fist upon them, / ohay, smash their heads." But she cannot be Zeus' instrument; she is a woman. What shall I *do*? she asks the chorus. "Invoke the coming of some man," they answer. The man arrives—Orestes—and *The Libation Bearers* is more his story than Elektra's. She exits in the middle, and is not seen again. Furthermore, while she is there, she is less a human being than the embodiment of a principle, *diké*, the Greeks' retributive justice.

It is not until Sophocles' *Elektra*, probably produced near the end of the fifth cen-

# COMPLEX



*Looking back: An historic production of Elektra, with the German mezzo-soprano Elisabeth Höngen portraying Klytämnestra.*

tury B.C., that we get an actual psychological portrait of the princess. She is now the subject of the play—unlike *The Libation Bearers*, it is named for her—and she stays to its end. Her situation is no different from what it was in Aeschylus, but here it is explored, argued over, and in the process it becomes a richer thing.

To begin with, Elektra is now accused of excessive grief. The chorus reproaches her for this. So does her sister Chrysothemis, a new character whom Sophocles has introduced as a foil to Elektra's intransigence. (Chrysothemis just wants peace—forget the murder. It was a long time ago.) The accusation is also made by Klytämnestra, who in this

# ELEKTRA

play is allowed to defend herself. Perhaps Elektra *likes* to suffer, these women suggest. She herself considers what she has lost through her long grievance: marriage and motherhood—in other words, womanliness, in Greek terms. Here we get the first hint that Elektra's sense of herself as a woman may have been reoriented toward her father. "My bed is witness to my all-night suffering / dirges for my . . . father," she says. Maybe that's what she wants to do in bed.

These suggestions never outweigh Elektra's call for justice; they merely give it shading, making her more interesting. She is a grand figure, all iron and fire, and she is cornered. On the one hand, she has unwomaned herself through grieving; on

world on suffering, and it is hard to imagine her translating herself into any other mode of existence. In any case, Sophocles' play is a study of what a long-held grief can do to a human being. Like Oedipus' pride, Elektra's suffering is not a virtue or a vice, but the very pattern of a mind, and hence ineradicable, tragic.

Euripides' *Elektra*, normally dated shortly after Sophocles', is an iconoclastic play, like most of Euripides' takes on his great predecessors' subjects. Here no one is right, no one noble. Orestes stands around looking confused, asking for directions. Elektra is a hag, a complainer, a pain in the neck. Klytämnestra and Aegisthus are decent people. After the killing, the demigods Castor and

Polydeuces appear and declare the whole thing a mistake. By this time, clearly, retributive justice, is an idea whose time has passed.

Euripides' rationalist portrait of Elektra seems to have set a pattern. In any case, we see it again, not surprisingly, in the eighteenth century, the Age of Reason. When Elektra appears in Mozart's *Idomeneo*, she is a fury, a partner of fire and storm, trying to wrest the young prince Idamante away from the sweet, reasonable Ilia. It is not until the beginning of the twen-

tieth century, when passion and reason have once more changed places—passion is on top again—that Elektra is restored as a tragic figure, in Hugo von Hofmannsthal's play *Elektra* (1903), which became the libretto for Strauss' 1909 opera.

This is tragedy of a new kind, howev-



*Elektra* composer Richard Strauss

the other hand, she is still a woman, and therefore condemned to go on grieving, for she cannot act—an irony worthy of Sophocles. Actually, this Elektra is so strong that, had Orestes not come, she might have done the killing herself. ("Again!" she cries when she hears the death blow fall.) Yet she has built her

er. Hofmannsthal took his plot outline from Sophocles, but otherwise the two plays are almost unrelated. Gone is Sophocles' heroic vision, his concern with noble minds trying to sort out what the gods have sent them by way of destiny. Hofmannsthal's characters can sort out nothing, for their minds are wholly engulfed by their emotions. They have nightmares; they have fits. They imagine their livers failing, their marrow melting, their souls suppurating. They are maddened by lust. In the words of critic Mario Praz, the literature of the turn of the century witnessed an "extraordinary conflagration of cerebral lechery," particularly of sadomasochism, and the Hofmannsthal/Strauss *Elektra* is a fine example. In *Elektra's* mind, sex and violence are one. She pictures her mother copulating on a bed of corpses. She imagines the gods raping humankind ("They drive themselves deep into us like a sword's sharp blade"). In one grotesque scene, she seems ready to rape her sister. Above all, she remembers her dead father in sexual terms. What in Sophocles were mild suggestions of incestuous feeling now become lurid avowals, as *Elektra* tells the horrified Orestes how, when she would delight in her body at nighttime, her father's death cries would echo round her bedside.

Hofmannsthal had read Freud, but in a way he made an advance on Freudian theory. To account for the sexual origins of neurosis, Freud had proposed only an Oedipus complex. With the male-centered thinking typical of his time, he believed that little girls' feelings about their fathers could be seen as a variation on little boys' feelings about their mothers. But in 1912, three years after the premiere of Strauss' opera, and possibly under its influence, Jung described what he called an "Elektra complex." Twenty years later, we see both patterns floridly acted out in Eugene O'Neill's *Mourning Becomes Elektra*. "You're my only girl!"

*continued on page 70*

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*The Voyage of Edgar Allan Poe*: 1991  
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*Vanessa*: 1993
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*Fidelio*: 1971
- Vincenzo Bellini**  
*I Capuleti e i Montecchi*: 1977  
*I puritani*: 1974  
*La sonnambula*: 1986
- Georges Bizet**  
*Carmen*: 1963, 1983, 1988  
*Les Pêcheurs de perles*: 1979
- Aleksandr Borodin**  
*Prince Igor*: 1990
- Benjamin Britten**  
*Peter Grimes*: 1980  
*The Rape of Lucretia*: 1985
- Luigi Cherubini**  
*Medea*: 1958, 1959, 1967
- Domenico Cimarosa**  
*Il maestro di cappella*: 1967, 1985
- Léo Delibes**  
*Lakmé*: 1980
- Gaetano Donizetti**  
*Anna Bolena*: 1968, 1975  
*Don Pasquale*: 1989  
*L'elisir d'amore*: 1985, 1991  
*La favorita*: 1971  
*La fille du régiment/La figlia del reggimento*: 1960, 1983  
*Lucia di Lammermoor*: 1959, 1961, 1972, 1982, 1992  
*Lucrezia Borgia*: 1974
- Manuel de Falla**  
*El amor brujo*: 1992\*  
*El retablo de Maese Pedro*: 1992  
*La vida breve*: 1992
- George Gershwin**  
*Porgy and Bess*: 1987, 1994
- Umberto Giordano**  
*Andrea Chénier*: 1973, 1986  
*Fedora*: 1969
- Charles Gounod**  
*Faust*: 1990  
*Roméo et Juliette*: 1981, 1995
- George Frideric Handel**  
*Alcina*: 1960\*  
*Giulio Cesare*: 1965  
*Samson*: 1976\*
- Engelbert Humperdinck**  
*Hänsel und Gretel*: 1990, 1995
- Leoš Janáček**  
*Jenůfa*: 1993
- Franz Lehar**  
*The Merry Widow*: 1970, 1989
- Ruggero Leoncavallo**  
*Pagliacci*: 1962, 1972, 1982, 1989
- Pietro Mascagni**  
*Cavalleria rusticana*: 1989
- Jules Massenet**  
*Manon*: 1977  
*Thaïs*: 1961  
*Werther*: 1972, 1987
- Gian Carlo Menotti**  
*Amelia Goes to the Ball*: 1984  
*The Medium*: 1984
- Claudio Monteverdi**  
*La favola d'Orfeo*: 1986  
*L'incoronazione di Poppea*: 1963\*, 1994
- Douglas Moore**  
*The Ballad of Baby Doe*: 1978
- Wolfgang Amadeus Mozart**  
*Così fan tutte*: 1984, 1992  
*Don Giovanni*: 1960, 1969, 1995  
*Die Entführung aus dem Serail*: 1986  
*Le nozze di Figaro*: 1967, 1973, 1991  
*Die Zauberflöte*: 1988
- Jacques Offenbach**  
*Les contes d'Hoffmann*: 1975, 1990  
*Orpheus in the Underworld*: 1968
- Carl Orff**  
*Carmina Burana*: 1970
- Giacomo Puccini**  
*La bohème*: 1961, 1966, 1976, 1985, 1994  
*La fanciulla del West*: 1986  
*Gianni Schicchi*: 1982, 1991  
*Madama Butterfly*: 1960, 1964, 1970, 1975, 1981, 1989, 1995  
*Manon Lescaut*: 1979  
*Suor Angelica*: 1962, 1967, 1991  
*Il tabarro*: 1970, 1991  
*Tosca*: 1965, 1974, 1987  
*Turandot*: 1980, 1987
- Henry Purcell**  
*Dido and Aeneas*: 1972  
*The Faerie Queene*: 1967
- Nikolai Rimsky-Korsakov**  
*The Golden Cockerel*: 1973
- Gioacchino Rossini**  
*Il barbiere di Siviglia*: 1959, 1962, 1978, 1993  
*La cambiale di matrimonio*: 1985  
*La cenerentola*: 1979, 1994  
*L'italiana in Algeri*: 1957, 1958, 1987  
*Il turco in Italia*: 1987  
*Semiramide*: 1992
- Camille Saint-Saëns**  
*Samson et Dalila*: 1964, 1971
- Richard Strauss**  
*Elektra*: 1995  
*Der Rosenkavalier*: 1982  
*Salome*: 1976
- Igor Stravinsky**  
*The Rake's Progress*: 1983
- Peter Illitsch Tchaikovsky**  
*Eugene Onegin*: 1992
- Ambrose Thomas**  
*Mignon*: 1974
- Virgil Thomson**  
*The Mother of Us All*: 1986
- Giuseppe Verdi**  
*Aida*: 1969, 1979, 1991  
*Un ballo in maschera*: 1963, 1978  
*Don Carlo*: 1988  
*Ernani*: 1981  
*La forza del destino*: 1983  
*Macbeth*: 1966, 1977  
*Otello*: 1962, 1968, 1985  
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- Richard Wagner**  
*Der fliegende Holländer*: 1978, 1993  
*Götterdämmerung*: 1985  
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Melanie Helton  
Hei-Kyung Hong\*  
Elizabeth Jackson\*  
Katherine Johnson\*  
Nancy Keith  
Erie Mills  
Maureen O'Flynn  
Diane Pulte  
Nadine Secunde\*  
Diana Soviero  
Sheryl Woods  
Marilyn Zschau

#### Mezzo-Sopranos

Gwenneth Bean  
Judith Christin  
Pamela Kinney Coutant  
Loretta Crosthwaite  
Yun Deng\*  
Helga Dernesch  
Rosalind Elias  
Kathleen Hegierski  
Kristine Jepson\*  
Kelly Kimball  
Susan Nicely\*  
Kelley Ponder  
Marion Pratnicki  
Paula Rasmussen\*  
Lester Senter  
Stefania Toczyska\*

#### Tenors

Mark Baker  
Stephen Mark Brown\*  
James Crowley\*  
Dan Crowell  
Jerry Hadley  
Joseph Hu\*  
Adam Klein\*  
Richard Margison\*  
Wright Moore  
Stuart Neill\*  
Jerold Siena\*  
Martin Thompson  
Stephen Wilder\*

#### Baritones

Donnie Ray Albert  
Thomas Barrett\*  
David Bennett  
Donald Christensen

Edward Crafts  
Gaétan Laperrière\*  
Sergei Leiferkus  
Timothy Noble  
John Packard\*  
Timothy Tucker\*

#### Basses

Raymond Aceto  
Alfonso Antoniozzi  
Sergei Koptchak  
Kevin Langan  
Dean Peterson  
Donald Sherrill\*  
Philip Skinner

### ARTISTIC STAFF

#### Conductors

Graeme Jenkins  
(*Elektra, Il trovatore,  
Don Giovanni*)  
Berislav Klobučar  
(*Hänsel & Gretel*)  
Edoardo Müller\*  
(*Romeo & Juliette*)  
Joseph Rescigno\*  
(*Madama Butterfly*)

#### Chorus Master

Alexander Rom

#### Children's Chorus Master

Thom Hawkins

#### Prompter

Mariù Malato

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Mark Ferrell  
John Haddock\*  
JoAnne Ritacca

#### Chorus Accompanist

David McCarthy

#### Stage Directors

Bliss Hebert  
John Copley  
Michael Kahn  
Harry Silverstein

#### Assistant Directors

Pat Diamond  
Ray Dooley\*  
David Roth\*  
John Novak

#### Production Designers

Loy Arcenas\*  
John Copley  
Claude Girard\*  
Pasquale Grossi  
Peter J. Hall  
Gerard Howland  
Ming Cho Lee\*  
Jean-Pierre Ponnelle  
Michael Yeargan

#### Lighting Designers

Marie Barrett  
Howell Binkley  
John McClain\*  
Thomas J. Munn  
Mimi Jordan Sherin  
Stephen Strawbridge

#### Choreographers

Kenneth von Heidecke  
Bill Lengfelder\*  
David Leong\*  
Holly Williams

#### Music Supervisors for ENCAPS

#### (English Captions)

Jon White  
Jeri Shaffer

### CHORUS

#### Sopranos

Sheila Case  
Rachel Cripps\*  
Jan George  
Cynthia Hackathorn  
Barbara Hodges  
Robin Mains  
Dana Miller\*  
Sandra Phillips  
Deborah Rothermel  
Deb Skinner  
Kathleen Terbeek  
Mary Virginia Tuinstra

#### Mezzo-Sopranos

Cheryl A. Coleman\*  
Pamela Kinney Coutant  
Katherine Hildebrand  
Tracy Looney  
Diane Pulte  
Stephanie Spizale

#### Contraltos

Candace Hagan

Lori Kindler\*  
Ruth Knight  
Karen B. Linn  
Kelley Ponder  
Jolie Stratton-Milligan

#### First Tenors

Dan Crowell  
David Grantham\*  
Thom Hawkins  
Mark Malloy  
Brian Rosewell  
Stephen Wilder  
Forbes Woods\*

#### Second Tenors

Jeffrey Cochran  
Irl German  
Arlen Guidroz  
Brad Koch  
Kelly Murry\*  
Mark Quintana  
Mark Richmond  
Jack Spruit

#### Baritones

Michael Boschert\*  
Tim Danielson\*  
George Eison  
Scott Hamblen  
Jason Lamb\*  
David K. Standley  
Ralph Stannard\*  
Tod Taylor  
Matthew Woodbury

#### Basses

Philip Barbosa  
H. E. Batiste III  
Melvin D. Humphrey\*  
Gregory G. Jordan  
David Matthews\*  
Ralph Patrick  
Bobby Tinnion  
Fred Winkler

#### In Memoriam:

Dan Deason,  
*Music Staff*  
1976-1991

\*Dallas Opera Debut

organizations at reasonable rates.

What's a tutu, you ask? A minimum of 1,000 bucks is the short answer. The badge of ballerinadom, that flimsy-looking wisp of a skirt that encircles the dancer's waist and sets off her legs is actually a highly resilient garment designed to retain its shape while the lady is flying, spinning, darting, and being tossed from one side of the stage to the other by her adoring partner. Though the smile never leaves her face, the ballerina may perspire heavily under these circumstances, further challenging her costume, which must continue to look fluffy and elegant night after night.



**What's a tutu, you ask? A minimum of 1,000 bucks is the short answer.**



Tutus are made by hand from layers of carefully cut tulle, sometimes with wire and metal supports. The result is a dress that looks devastatingly glamorous, won't wilt under pressure, and costs about the same as a designer gown by Isaac Mizrahi. Being able to put fifty women on stage in full ballerina regalia is the pride of the country's biggest companies, but if you're the director of a small ballet company, you might wish that they'd all just disappear.

Enter the Tutu Registry. If you're a not-for-profit, you can call TDF and rent a costume according to a reasonable scale that varies with the size of your audience and how many times you plan to use the outfit. The costumes are loaned out by companies like American Ballet Theatre, Houston Ballet, and Boston Ballet. Certain restrictions apply. It's a no-no, for example, to alter the costumes, most of which are designed to fit a variety of body types with the addition of some elastic ribbon. And don't even think of returning the costume without having it dry cleaned. TDF doesn't want to know if the Swan really died.

The Tutu Registry, a subdivision of TDF's not-for-profit costume collection, presently lists about 500 dance costumes in a computer database created with the assistance of IBM. In addition to tutus, all kinds of classical ballet costumes are available, and Beth Roper, who administers the program, hopes that the service will expand to include modern-dance wear. The registry is the brainchild of veteran dance critic and TDF board member Don McDonagh, who explains, "This is a way for companies to continue to present fresh productions, without having to go bankrupt." As an added benefit, Philip Morris Companies Inc. has agreed to make a donation equaling ten percent of the registry's first-year rental income to Dancers Responding to AIDS, an organization that supports dancers living with HIV.

If you'd like to rent a tutu, call Beth Roper at (212) 929-4063.

—Robert Johnson

**JOSEPH HU** (*Young Servant*)



Joseph Hu made his Dallas Opera debut earlier this season as Benvolio in *Roméo et Juliette*. He recently made his San Diego Opera debut in the role of Lord Arturo Bucklaw in Donizetti's *Lucia di Lammermoor*, and has also appeared in roles at Opera Theatre of St. Louis, Tulsa Opera, and the Des Moines

Metro Opera. He has also performed concert repertoire with the Tulsa Philharmonic, the Midland-Odessa Symphony and appeared in Lincoln Center's Mozart Bicentennial Masses-In-Concert.

**NANCY KEITH** (*Klytemnästra's Confidante*)



Nancy Keith returns to The Dallas Opera after performing the role of Countess Ceprano in last season's production of *Rigoletto*. She is a Dallas Opera Guild Career Development Grant Winner and a former member of The Dallas Opera's Young Artist Residency Program. She made her Dallas

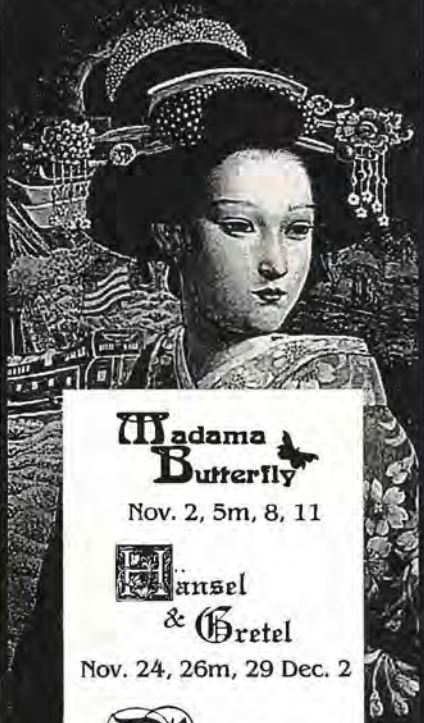
Opera debut as the First Alms Collector in the 1991 production of *Suor Angelica*. A winner of the National Opera Association Vocal Competition, she has been a soloist with the Dallas Symphony Orchestra, the Dallas Fine Arts Chamber Players, Voices of Change, The Turtle Creek Chorale, the SMU Conservatory Festival and the Highlander Concert Series.

**LORETTA CROSTHWAITE** (*Klytemnästra's Trainbearer*)



Loretta Crosthwaite returns to The Dallas Opera following her debut as the Page in last season's production of *Rigoletto*. She has performed the role of Hansel in *Hänsel und Gretel* with both the Hawaii Opera Theatre and the Texas Gilbert & Sullivan Company, the Mistress of the Novices in *Suor Angelica* and Zita in *Gianni Schicchi*, both for the Shreveport Opera, and Siebel in *Faust*, also with Hawaii Opera Theatre. Other appearances include Orlofsky in *Die Fledermaus* and Dorabella in *Così fan tutte*, both for the International Opera Studio of Dallas and the Composer in *Ariadne auf Naxos* with the Shreveport Symphony.

*The Dallas Opera*  
1995-1996 Season



**Madama Butterfly**

Nov. 2, 5m, 8, 11

**Hänsel & Gretel**

Nov. 24, 26m, 29 Dec. 2

**Roméo & Juliette**

Dec. 15, 17m, 22, 27

**ELEKTRA**

Jan. 11, 14m, 17, 20

**IL TROVATORE**

Feb. 1, 4m, 7, 10

**Don Giovanni**

Feb. 16, 18m, 21, 24

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# THE DALLAS OPERA

## 1995-96 REPERTOIRE

### MADAMA BUTTERFLY

Giacomo Puccini  
(in Italian)

#### Performances

Thursday, November 2, at 7:30 p.m.  
Sunday, November 5, at 2:00 p.m.  
Wednesday, November 8, at 7:30 p.m.  
Saturday, November 11, at 7:30 p.m.

#### Cast (in order of appearance)

Thompson, Siena, Deng, Albert, Soviero,  
Pulte, Ponder, Wilder, Coutant, Tucker,  
Crowell, Aceto, Packard, Kimball

*Director:* Bliss Hebert

*Conductor:* Joseph Rescigno

*Scenic Designer:* Ming Cho Lee

*Costume Coordinators:* Zack Brown, Nancy Steele

*Lighting:* Mimi Jordan Sherin

*Chorus Master:* Alexander Rom

### MADAMA BUTTERFLY

Giacomo Puccini  
(in Italian)

#### School Performances

Friday, November 3, at 10:30 a.m.  
Monday, November 6, at 10:30 a.m.  
Tuesday, November 7, at 10:30 a.m.  
Friday, November 10, at 10:30 a.m.

#### Cast (in order of appearance)

Klein, Moore, Nicely, Packard, Gibbons,  
Pulte, Ponder, Wilder, Coutant, Tucker,  
Crowell, Aceto, Kimball

*Director:* Bliss Hebert

*Conductor:* Joseph Rescigno

*Scenic Designer:* Ming Cho Lee

*Costume Coordinators:* Zack Brown, Nancy Steele

*Lighting:* Mimi Jordan Sherin

*Chorus Master:* Alexander Rom

### HÄNSEL UND GRETEL

Engelbert Humperdinck  
(in German)

#### Performances

Friday, November 24, at 7:30 p.m.  
Sunday, November 26, at 2:00 p.m.  
Wednesday, November 29, at 7:30 p.m.  
Saturday, December 2, at 7:30 p.m.  
Saturday, December 9, at 7:30 p.m. (non-subscription)

#### Cast (in order of appearance)

Woods, Hegierski, Gessendorf, Crafts, Mills, Elias

*Director:* John Copley

*Conductor:* Berislav Klobučar

*Scenic Designer:* Michael Yeargan

*Costume Designer:* Peter J. Hall

*Lighting Designer:* John McClain

*Children's Chorus Master:* Thom Hawkins

### ROMÉO ET JULIETTE

Charles-François Gounod  
(in French)

#### Performances

Friday, December 15, at 7:30 p.m.  
Sunday, December 17, at 2:00 p.m.  
Friday, December 22, at 7:30 p.m.  
Wednesday, December 27, at 7:30 p.m.

#### Cast (in order of appearance)

Brown, Bennett, Sherrill, O'Flynn,  
Laperrière, Hadley, Christin, Christensen,  
Langan, Rasmussen, Hu, Aceto

*Director:* Bliss Hebert

*Conductor:* Edoardo Müller

*Scenic Designer:* Pasquale Grossi

*Costume Designer:* Claude Girard

*Choreographer:* Kenneth von Heidecke

*Fight Choreographer:* David Leong

*Lighting Designer:* Marie Barrett

*Chorus Master:* Alexander Rom

### ELEKTRA

Richard Strauss  
(in German)

#### Performances

Thursday, January 11, at 7:30 p.m.  
Sunday, January 14, at 2:00 p.m.  
Wednesday, January 17, at 7:30 p.m.  
Saturday, January 20, at 7:30 p.m.

#### Cast (in order of appearance)

Bean, Jepson, Pratinicki, Jackson, Johnson,  
Helton, Zschau, Secunde, Dernesch,  
Keith, Crosthwaite, Hu, Sherrill, Peterson,  
Skinner, Baker

*Director:* Michael Kahn

*Conductor:* Graeme Jenkins

*Scenic Designer:* Loy Arcenas

*Costume Designer:* Peter J. Hall

*Lighting Designer:* Howell Binkley

### IL TROVATORE

Giuseppe Verdi  
(in Italian)

#### Performances

Thursday, February 1, at 7:30 p.m.  
Sunday, February 4, at 2:00 p.m.  
Wednesday, February 7, at 7:30 p.m.  
Saturday, February 10, at 7:30 p.m.

#### Cast (in order of appearance)

Skinner, Senter, Gasteen, Noble, Margison,  
Toczyska, Crowley

*Director:* John Copley

*Conductor:* Graeme Jenkins

*Scenic Designer:* Gerard Howland

*Costumes:* San Francisco Opera

*Lighting Designer:* Thomas J. Munn

*Chorus Master:* Alexander Rom

## DON GIOVANNI

W. A. Mozart  
(in Italian)

### Performances

Friday, February 16, at 7:30 p.m.  
Sunday, February 18, at 2:00 p.m.  
Wednesday, February 21, at 7:30 p.m.  
Saturday, February 24, at 7:30 p.m.

### Cast (in order of appearance)

Antoniozzi, Cassello, Leiferkus, Koptchak, Neill,  
Cuberli, Hong, Barrett

*Director:* Harry Silverstein

*Conductor:* Graeme Jenkins

*Production Designer:* Jean-Pierre Ponnelle

*Lighting Designer:* Stephen Strawbridge

*Choreographer:* Holly Williams

*Fight Choreographer:* Bill Lengfelder

*Chorus Master:* Alexander Rom



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*Director of Marketing  
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*Director of Administration  
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John Gage  
*Director of Production*

Jon White  
*Director of Education  
and Community Programs*

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Norma Butler

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Artistic Administration*

Carol Schultz

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Associate General Director*

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*Associate Director of*

*Development*

Elizabeth Dodd

*Assistant Director of  
Development*

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*Grants Coordinator*

David Buice

*Planned Giving Coordinator*

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*Community Outreach Coordinator*

Suzee Bow

*Rotogravure Coordinator*

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*General Membership Coordinator*

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*Development Coordinators*

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*Manager of Information Systems*

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Vanessa Simmons

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to the President*

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*Technical Administrator*

Drew Field

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Mary Peters

*Assistant Stage Managers*

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Ken Trantham

Bethany Ann Wright

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David Geasor

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*Properties Designer*

Tommy Bourgeois

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*Production Electrician*

William M. Bingham

*Production Property Master*

Doyle L. Langley

*Head Flyman*

Glenn B. Boyd

*Costume Shop Supervisor*

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*Wardrobe Mistress/  
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Patsy F. Newman

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Jon Wilson

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Anthony Woodard

Pat Spencer

*Properties*

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David King Boyd

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Chris Bingham

J. R. Cox

Mark Dunkelberg

Kelvin Kerr

Susan Rankin

George Shaw

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Robert Holman

*Drapers*

Tom Jackel

Roy Turpin

*Stitchers*

Gayla Klein

Janet Powell

Nancy Steward

*Wardrobe Assistants*

Henry Bailey

Jeffrey Galloway

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Belew, Averitt & Company

## Legal Counsel

Haynes and Boone

## Computer Consultants

Performing Technologies

# THE DALLAS OPERA ASSOCIATION

Membership is open to all supporters of the Opera Company, beginning at \$50, with annual renewal.  
Please contact the General Membership Coordinator at (214) 443-1054.

## INNER CIRCLE PATRON PROGRAM

Inner Circle membership is open to all supporters, with annual renewal.  
For more information, please call the Inner Circle Coordinator at (214) 443-1059.

### Inner Circle Membership - \$1,500

- Patron Parking Pass for performances at Music Hall
- Private receptions with artists
- Guest at Opening Night Champagne Reception
- Invitation for two to the Season In-Review Dinner Dance
- Special program listing throughout the opera season
- Admission to Inner Circle Lounge during opera intermissions
- 8 tickets to a dress rehearsal
- Invitation to join Inner Circle patrons on opera trips
- Complimentary coat-checking privileges at Music Hall
- Priority in ordering season and single tickets
- Invitation to Opera Ball
- Season synopsis audio cassette
- Advance notice of Family Concert
- Advance notice to Special Events
- Membership in The Dallas Opera Association

### Bronze Inner Circle - \$2,500

*Includes all of the above, plus:*

- Complimentary libretti for opera productions
- Personalized Ticket Service Hot Line for all performances
- Ticket exchanges, and single ticket purchases
- Additional program listing
- U.S. Opera Ticket Service

### Silver Inner Circle - \$5,000

*Includes all of the above, plus:*

- Personalized backstage tour upon request

### Gold Inner Circle - \$10,000

*Includes all of the above, plus:*

- Invitation to private dinners and receptions with the artists
- Invitation to formal On-Stage Dinner hosted by The Dallas Opera President

### Platinum Inner Circle - \$25,000

*Includes all of the above, plus:*

- Photographic recognition in Music Hall Lobby
- Performance Underwriter or other recognition as designated

### Presidents Inner Circle - \$50,000

*Includes all of the above, plus:*

- Photographs of an Opera Production with Autographed Matte
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- Personalized backstage tours upon request

### Grand Impresario Inner Circle - \$75,000

*Includes all of the above, plus:*

- Special guided tours of The Dallas Opera's scene shop, costume shop, etc.
- Facilitation of Operatic Recital for a business or private function

# THE DALLAS OPERA

## SUPPORT ORGANIZATIONS

### THE DALLAS OPERA GUILD

Celebrating its thirty-eighth year, The Dallas Opera Guild functions as one of the principal support arms of The Dallas Opera. Its activities are planned to provide social events for its membership, service projects supporting The Dallas Opera and funding for educational programs for the entire Dallas community.

TDO's School Performance Program receives the majority of income generated by the Guild's many events. This year's School Performances of *Madama Butterfly* will be attended by over 15,000 fifth and sixth graders. The Guild also provides volunteer docents and monitors for this program.

During each season the Guild presents "Opera Insights," which takes place before each production with participating artists in a panel discussion or a lecture/demonstration is given by a leading musical authority. Guild volunteer puppeteers tour Dallas

elementary schools each spring with Puppet Opera Theater and give performances at special events in the Dallas area during the rest of the year. It reaches over 15,000 elementary-age school children.

The Guild manages and sponsors The Dallas Opera Boutique at Opera performances and other events. Communication for its membership is maintained through the *Guided Notes* newsletter. The Adopt-An-Artist volunteers see to the comfort and welfare of TDO's visiting artists. And this spring the seventh Career Development Grant for Singers will be awarded to assist gifted young singers. Also, on the calendar in February of 1996 is the traditional Sweetheart Gala to honor a dedicated supporter of The Dallas Opera. Vintage Dallas®, the Guild Wine Auction, will be held in association with *The Dallas Morning News* National Wine Competition on April 19, 1996.

### 1995-96 Executive Committee

#### *Presidents*

Nancy and Harold Boehning

#### *Presidents-Elect*

Marlene and Gary Seidel

#### *Executive Committee*

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Sally Beyer

Cecile and Fred Bonte

Roger Carroll

Sharon and Gary Chasey

Sandy Crews

Sharon Cooper

Virginia and Roland Dykes

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Henny and Jack Houston

Nancy Lemmon

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Jane and David McGinnis

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Lucia Occhiuzzo

Penny Plueckhahn

Nancy and Wayne Ritter

Sandra Sanderson

Sharon and Mac Sudduth

Twila Teasley

Gloria Trippe

Bilye and Joe Werner

Jeanette Wharton

Lee Wilkison

Margot and Bill Winspear

### THE WOMEN'S BOARD OF THE DALLAS OPERA

The Women's Board of The Dallas Opera is beginning its thirty-eighth year as a major support group of The Dallas Opera. Its membership is composed of outstanding Dallas area women who, through a number of events, have contributed over three million dollars to The Dallas Opera.

The Opera Ball, an elegant evening, and the Spring Luncheon and Style Show, a fashion extravaganza, are its major benefit events which provide substantial financial support and are mainstays of the Dallas social season.

#### *1995 Women's Board Chair*

Mrs. C. H. Moore

#### *Advisory Board Chair*

Mrs. Betty U. Hudson

#### *Special Advisors*

Mrs. David Donosky

Mrs. David F. Martineau

Mrs. Neil W. Marting

Mrs. Henry S. Miller, Jr.

Mrs. William W. Winspear

The Women's Board also sponsors the Founders' Lecture Series, which are educational programs, and the Backstage Cast Party which entertains the Opera production technicians and workers. The Women's Board also provides hospitality for visiting artists and out-of-town visitors.

In addition to its fund-raising events, The Women's Board members enjoy several program luncheons, teas and special events throughout the year.

#### *Officers*

Mrs. Herbert Albaum - *Assistant Treasurer*

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## ROTOGRAVURE COMMITTEE

As volunteers working with a staff coordinator, the Rotogravure Committee continues to publish a special "Rotogravure Section" to herald the opening of The Dallas Opera Season as it has since 1962. Thanks to the generosity of its advertisers and the dedicated efforts of its volunteers, "Rotogravure" has contributed more than \$1 million to underwrite productions presented by The Dallas Opera. The 1995 "Rotogravure" supplement will appear in the October 29th edition of *The Dallas Morning News*.

Mrs. Mettie K. Jaynes, 1995 Rotogravure Honorary Chairman, and Mrs. Betty U. Hudson, chairman of the Rotogravure's advisory board, represent the Rotogravure Committee on The Dallas Opera Board of Directors.

## TACA, INC.

### More Than an Umbrella for Dallas Arts

Over the past twenty-nine years Dallas has made tremendous strides in the support and development of the performing arts. Much of this growth is due to TACA. Established in 1966, it has long been recognized as one of the most prestigious arts support organizations in the United States. The success of TACA is illustrated by the nearly \$11 million it has distributed to its beneficiaries in the past twenty-nine years as well as its influence in building audiences for and developing a spirit of cooperation among the performing arts organizations. The Dallas Opera participates in all TACA functions, including the TACA Award for Excellence in the Performing Arts and the annual Custom Auction and

Ball, for which it provides volunteer support. This year, TACA's support will be credited at a performance of *Elektra*.

## THE 500, INC.

The 500, Inc.'s membership is comprised of almost 1,500 men and women dedicated to the continual growth of the cultural arts in the Dallas area. Originally founded in 1965 to raise funds for The Dallas Opera's School Performance Program, The 500, Inc. has become a vital force in the arts community, benefiting over twenty arts organizations. Its members have raised more than \$10 million through annual events such as ARTFEST, Montage and Gala for the Arts. This year, The 500, Inc.'s grant will help underwrite a performance of TDO's *Elektra*.

Debbie Armstrong, Director of Development of The 500, Inc., serves as its liaison to The Dallas Opera Board of Directors.

## VOCE FORTE

The Dallas Opera has undertaken an unprecedented outreach to increase its audience. Emphasis has been placed on reaching out to young members of the community who are future leaders and supporters of the arts in Dallas. *Voce Forte* ("Strong Voice") is the young professionals subgroup of The Dallas Opera Association, for men and women between the ages of 25 and 40. Members are invited to approximately six educational/social events a year. They meet other young leaders from a wide variety of professions, and expand their knowledge of opera. For information on membership in *Voce Forte*, please call (214) 443-1054.

## *The Dallas Opera Foundation*

The Dallas Opera Foundation was created in 1994, with a mission to ensure the future stability of The Dallas Opera through an aggressive campaign to build the endowment and to secure additional planned gifts. The Foundation provides a structure that holds past and future gifts to endowment separate from the general operating fund of the company. With policies in place that promote the responsible growth of all funds, managed by a selected brokerage company and overseen by the Trustees of the Foundation, a portion of income earned from investments is allocated to the operation of The Dallas Opera each year.

To date The Dallas Opera Foundation has \$2.3 million in unrestricted funds with an estimated expectancy of \$9 million in known planned gifts. Since its inception, the Foundation has shown healthy growth in all funds under the watchful eyes of its prudent Trustees. By the year 2000 the Dallas Opera Foundation has a goal of \$25 million for its endowment. Through conservative investment practices, planned gifts and significantly increased gifts to the endowment this is attainable, and would result in the ability to put back into The Dallas Opera approximately \$1 million annually.

If you are interested in learning about gifting opportunities to benefit the endowment of The Dallas Opera, please contact the Dallas Opera Foundation Coordinator at 443-1052.



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

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## **Celebrating Donors of Planned Gifts and Gifts to Endowment for The Dallas Opera and The Dallas Opera Foundation**

Named for the mythological poet who charmed the gods with his music and was the subject of many early operas. The Orpheus Society honors those individuals who have made an investment in the future of our company through their wills or other planned gifts. It is with deep appreciation that we acknowledge these patrons and private foundations who have made a gift to endowment or commitment through their estate planning to ensure grand opera in our community.

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We invite you to call The Dallas Opera Foundation Coordinator at 443-1052 for information on how making a planned gift or gift to endowment could benefit you financially or to inform us if you have named The Dallas Opera as a beneficiary in your will. Recognition events are held throughout the year to honor Orpheus Society members.

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# THE DALLAS OPERA

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To better acquaint you with the stories and characters of each opera, The Dallas Opera sells libretti for the season's repertoire, with the complete text for each opera in both the original language and in English. You may purchase a set of libretti by calling The Dallas Opera Ticket Office at 443-1000. Libretti will also be available before opera performances at the Opera Boutique on the main floor.

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Tickets will be available at the Fair Park Music Hall Box Office two hours before curtain time. During the first intermission, the Box Office will be open to accept ticket purchases and exchanges for other performances. Call 443-1000 for more information or 565-1116 at the Music Hall.

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Season-ticket holders who are unable to attend a performance may exchange their tickets for an alternate performance of the same production, subject to availability. Tickets to be exchanged must be

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Orin, the Orestes character, tells his mother. "You're the only man I'll ever love!" says Lavinia, the Elektra character, to her father. When her parents go upstairs to bed, she stands beneath their bedroom window wringing her hands.

In this blatant image, Elektra's literary career as a victim of sexual hysteria seems to have dead-ended, and it is hard not to breathe a sigh of relief. When she turns up again in Jean Giraudoux's 1937 *Electre*, her grievance is a symbol of political unrest—Giraudoux's response to the revolutionary politics of the thirties. More recently she has lent her name to another kind of political unrest, feminism. When Sylvia Plath spoke of the "Elektra complex," she did not mean incest; she meant vengeance.

Actually, feminist writers should do more with this story. It is a textbook of sexual inequality, and not just as regards to Elektra's powerlessness. Klytämnestra's affair with Aegisthus is taken as a sin, but what of the fact that Agamemnon returns from the war with his concubine, Cassandra, at his side? Did he expect Klytämnestra to make up the guest room for her? And what of Agamemnon's sacrifice of Iphigenia? This foul deed is committed, furthermore, in order to speed Agamemnon and his brother Menelaus to Troy, where they are headed in order to exterminate the Trojan people in retribution for the fact that Menelaus' wife, Helen, has run off with a Trojan prince. As Euripides, a feminist of sorts, has his Klytämnestra (Helen's sister) say to Elektra, "If Menelaus had been raped from home on the sly, / should I have

had to kill Orestes so my sister's / husband could be rescued? You think your father would / have borne it? He would have killed me."

But Elektra stands for more than a female problem. She poses a human problem: How long does one hold on to a just grievance? As Yeats said, too long a sacrifice can make a stone of the heart. On the other hand too short a sacrifice—too quick a peace with one's enemies—can seem to wink at injustice, and pull the moral ground out from under everyone's feet. But anger is exhausting, and exhausts itself. Eventually, what people want is peace, a life. However much innocent blood has been shed, they sicken of blood. This was Hamlet's problem, and today it is no doubt a problem for many people in the Middle East. Elektra is a symbol of unrelenting grievance, grievance that goes on pointing the finger long after everyone else has given up and gone

to dinner, and the various guises in which she has appeared in Western literature, some noble, some sex-mad and neurotic, are projections of our mixed feelings about that kind of immovable purpose.

Joan Acocella has written on dance and other arts for *The Village Voice*, *Art in America*, and *The New Yorker*. Her book *Mark Morris* was published by Farrar, Straus & Giroux.

Translations quoted above: Richmond Lattimore (*Aeschylus*), David Grene (*Sophocles*), Emily Townsend Vermeule (*Euripides*), Anthony Hoz (Hofmannsthal).



*Euripides'*

*rationalist portrait of*

*Elektra seems to  
have set a pattern.*

*In any case, we see  
it again, not*

*surprisingly, in the  
eighteenth century,*

*the Age of Reason.*



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