

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

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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. ●

PHOTO: MARCO BORGREVE



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*
GORO _____ Martin Bakari*
SUZUKI _____ Kirstin Chávez
SHARPLESS _____ Michael Adams*
CIO-CIO-SAN _____ Latonia Moore
THE IMPERIAL COMMISSIONER _____ William Meinert*
THE OFFICIAL REGISTRAR _____ Samuel PJ Lopez ^

THE BONZE _____ Adam Lau
PRINCE YAMADORI _____ Hyung Yun
KATE PINKERTON _____ Gabrielle Gilliam*
COUSIN _____ Kristin Tallett Bittick ^
MOTHER _____ Lisa Huffaker ^
AUNT _____ Stephanie Jennings ^

CONDUCTOR _____ Emmanuel Villaume
DIRECTOR _____ Laurie Feldman
SET and COSTUME DESIGNER _____ Michael Yeargan
LIGHTING DESIGNER _____ Duane Schuler
CHORUS MASTER _____ Alexander Rom
WIG and MAKE-UP DESIGNER _____ David Zimmerman
ASSISTANT DIRECTOR _____ Camille Hayes*
STAGE MANAGER _____ Angela Turner

ASSISTANT CONDUCTOR _____ Paolo Bressan
MUSICAL PREPARATION _____ Christopher Devlin and
Mary Box
PROJECTED TITLES _____ Jeri Shaffer
ASSISTANT STAGE MANAGERS _____ Caitlin Farley and
Jennifer Shaw
ASST. STAGE MANAGER INTERN _____ Katherine Fortner

* 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 Swallow 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.



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. ●

PHOTO: KAREN ALMOND

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 Butterfly's 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

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 Fidelia 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

Christiön 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 ●



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 *Akhmaten* 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 Gastronomists*, *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). ●



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