

2024/2025 SEASON

thedallasopera™



THE THREE LITTLE PIGS

OCTOBER 26, 2024, AND MARCH 1, 2025



PÉRITO

NOVEMBER 16, 2024, AND FEBRUARY 16, 2025

MARGOT AND BILL WINSPEAR OPERA HOUSE

A MESSAGE FROM THE DIRECTOR OF EDUCATION & THE EDUCATION COMMITTEE CHAIR

Welcome! Nothing makes us happier at The Dallas Opera than bringing generations of people together to enjoy family-friendly opera in a welcoming environment. Thank you for being here—and if you brought your children or your grandchildren or even somebody else’s children, you are part of something important: you are helping pass along love of an art form that has endured through the centuries to entertain us, uplift us, and inspire us to think about big ideas and big dreams. Passing this love of opera to future generations is a central part of The Dallas Opera’s mission, and we are so grateful you have chosen to be with us this afternoon.

Kristian Roberts, Director of Education
Susan Geyer, Education Committee Chair

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Kristian Roberts, Director of Education
Rebecca Britten, Education Program Manager
Christopher A. Leach, Education Production Manager
De’Courtneyous Miller, Education and Outreach Assistant
Clarissa Pompa, Community Engagement Coordinator

LAND AND PEOPLE **ACKNOWLEDGMENT**

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.

thedallasopera™

presents

THE THREE LITTLE PIGS

Music by W. A. Mozart

Words and story adapted by John Davies

Saturday, October 26, 2024, and Saturday, March 1, 2025

Margot and Bill Winspear Opera House at the
AT&T Performing Arts Center

Sung in English with Projected English Titles

Cast

Despina	Julia Rose Arduino (10/26) Ashley Townsley (3/1)
Cherubino	Rachel Moon (10/26) Karina Buruca-Kunda (3/1)
Don Giovanni	Johnny DeAndre Brown (10/26) Francisco Bedoy (3/1)
Wolfgang Bigbad	Travis Wiley McGuire (10/26) Avery Sanderlin (3/1)

Creative Team

Director	Ryan Lescalleet
Set and Costume Designer	Tommy Bourgeois
Lighting Designer	Candice Mears
Wig and Make-Up Designer	Gigi Coker
Music Director	Mary Dibbern, Ph.D.
Accompanist	Sara Steele

The performance will last approximately 30 minutes
with no intermission.

Projected titles by Jeri Shaffer

Sets built and painted by Dallas Stage Scenery

Presenting Sponsor



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SYNOPSIS

The Three Little Pigs is a one-act opera adapted by John Davies from the traditional fairy tale, featuring music by Wolfgang A. Mozart.

The story begins with three little pigs at their mother's house. Despina, a little girl pig who loves going to the library, is reading a book. Her brothers, Cherubino and Don Giovanni, have not yet learned how useful the library can be. But they are about to find out, for Wolfgang Bigbad, the Big Bad Wolf, is on his way. Despina explains that it is time for them to build their own house, and immediately her two brothers begin to argue about the choice of building materials. Cherubino claims that straw is the best; however, Don Giovanni is sure that sticks would be better. They turn to Despina to settle the argument and she tells them that she is going to the library to check out books that will teach her about building houses. The boys laugh as if it is the most ridiculous idea they have ever heard!

Despite Cherubino and Don Giovanni's doubts, they follow Despina as she makes her way through the woods to the library, where Wolfgang Bigbad himself is pacing back and forth in front of the building. He hasn't eaten all day and would love to get his paws on a small pig, or better yet, two or three! When he sees the three little pigs, he "hides" himself by pretending to be a statue in order to surprise them. Despina goes directly into the library while the boys play outside. Soon they realize that the "statue" is really Wolfgang Bigbad! Cherubino sees that Don Giovanni is terrified, and makes him approach the "statue" to invite him to dinner. The "statue" (Wolfgang) nods his head to accept the invitation.

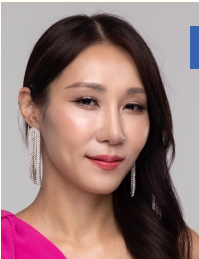
Meanwhile, Despina has found all of the books she needs, and the three pigs prepare to build their houses. Don Giovanni has built his house of sticks, which Wolfgang blows down. Cherubino has gone ahead with his plans to build a straw house, but it proves to be even less "huff-proof, puff-proof" than his brother's because Wolfgang blows it down, too! Now that both of the boys' flimsy homes are gone, they run to the safety of Despina's house, which she has made of bricks. Wolfgang, now very, very hungry, cannot blow it down! He tries every trick he can think of to get into Despina's sturdy home, but it is no use! In the end, after their scary, hair-raising encounter with Wolfgang, Cherubino and Don Giovanni both wholeheartedly agree that Despina's idea of going to the library and reading books is a pretty smart thing to do after all.

ARTISTS



Julia Rose Arduino

Julia Rose Arduino received her Bachelor's degree from the University of Houston, where she studied voice. She is currently pursuing her Master's degree at TCU. This April, she will perform the role of Susanna in their production of *Le nozze di Figaro*. She grew up on the stage, working in The Dallas Opera Children's Chorus at the age of seven and premiering the role of Meg Weathers in *Everest* when she was twelve, sparking her love of music and performing.



Rachel Moon

Rachel Moon's recent roles include Dorabella in *Così fan tutte*, Hansel in *Hansel and Gretel* and Le Prince Charmant in Massenet's *Cendrillon*. As a soprano artist, she appeared as High Priestess in *Aida* and as an educational artist cover (The Dallas Opera). Her repertoire also includes Secretary (*The Consul*), Donna Elvira (*Don Giovanni*), Ruggiero (*Alcina*), Stéphanie (*Roméo et Juliette*), Romeo (*Il Capuleti e i Montecchi*), Orlofsky (*Die Fledermaus*), and Nicklausse (*Les contes d'Hoffmann*).



Johnny DeAndre Brown

Tenor Johnny DeAndre Brown has become one of the Dallas-Fort Worth region's most sought-after performers. Brown's stage roles span both opera and musical theater, including Jack in *Into the Woods*, Tamino in *Die Zauberflöte*, Danny Zuko/Teen Angel in *Grease*, Andrei in Tchaikovsky's *Mazeppa*, and Frederic in *Pirates of Penzance*. In addition to his stage work, Johnny regularly performs gospel, afrobeat, jazz, mariachi, and R&B, showcasing his versatility as a vocalist, saxophonist, and percussionist. He serves as a Teaching Artist with The Dallas Opera and loves collaborating with other creatives.



Travis Wiley McGuire

Travis Wiley McGuire has sung with TDO's Education Programs since 2012, including summer concerts and appearances as a singing Santa. In schools, he has performed in *The Billy Goats Gruff*, *Jack and the Beanstalk*, and *The Elixir of Love*. As Master Teaching Artist, he has been opera's first teacher and first villain for thousands of children. McGuire has been a Regular Chorister in TDO Chorus since 2010, including roles in *Samson et Dalila* and *Elektra*.

ARTISTS



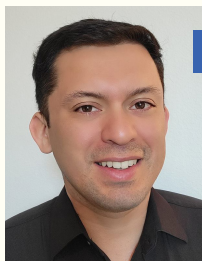
Ashley Townsley

Soprano Ashley Townsley is a native of Houston. She made her debut with the Houston Grand Opera in the world premiere of Jake Heggie's *Pieces of 9/11: Memories from Houston*. She has since sung Amor in *Orfeo ed Euridice*, Pamina in *Die Zauberflöte*, Susanna in *Le nozze di Figaro*, Stella in *A Streetcar named Desire*, La Fée in *Cendrillon*, and Despina in *Così fan tutte* with UNT Opera and others, and has been the featured soloist in Mozart's *Krönungsmesse*, Handel's *Messiah*, and Haydn's *Lord Nelson Mass*.



Karina Buruca-Kunda

Salvadoran-American mezzo-soprano Karina Buruca-Kunda is a native of Dallas. She earned her bachelor's degree from Dallas Baptist University and both a master's degree and performer's diploma from Southern Methodist University's Meadows School of the Arts. Her opera roles include Cherubino in *Le nozze di Figaro* (LOSW, Germany), Zita in *Gianni Schicchi* (SMU), Lucretia in *The Rape of Lucretia* (SMU), Orlovsky in *Die Fledermaus* (LOSW, Germany), and Ernesto in *The Billy Goats Gruff*. She is currently a singer with The Dallas Opera Chorus.



Francisco Bedoy

Mexican tenor Francisco Bedoy began his musical career when he was 16, and in 2010 he was the recipient of a full tuition scholarship to study music at the University of Kentucky. In 2013, he won a scholarship to continue his studies at the University of Michigan-Ann Arbor. Bedoy currently lives in Dallas where he teaches music and continues his musical career singing in local companies and presenting recitals. He has sung Count Almaviva in *The Barber of Seville* and Don Ottavio in *Don Giovanni*, Goro in *Madame Butterfly*, Fenton in *Falstaff*, and Le Prince in *Cendrillon*.



Avery Sanderlin

Baritone Avery Sanderlin, of Denton, Texas, has been an avid musician since age eight. Recently, he sang Leporello in *Don Giovanni*, Rambaldo in *La Rondine*, Dr. Falke in *Die Fledermaus*, Sciarrone in *Tosca*, and also understudied the role of Pandolfe in Massenet's *Cendrillon*. This season, he has been invited to Duke Chapel in Durham, North Carolina to perform in their Bach Cantata concert series.

the dallas opera™

presents

PÉPITO

Opera in One Act

Composed by Jacques Offenbach to a libretto by Léon Battu and Jules Moinaux
English translation and The Dallas Opera Performance Edition by Mary Dibbern
Based on the integral edition of the opera by Michael Kaye

Saturday, November 16, 2024, and Sunday, February 16, 2025

Margot and Bill Winspear Opera House at the
AT&T Performing Arts Center

Sung in English with Projected English Titles

Cast

Manuelita

Yuhui Yang (11/16)
Sarah E. Navy (2/16)

Miguel

Lwazi Hlati (11/16)
Wayne Mkhize (2/16)

Vertigo

Tres Hunter (11/16)
Dean Willis (2/16)

Creative Team

Conductor

Paolo Bressan

Director and Stage Manager

Ryan Lescalleet

Set and Costume Designer

Tommy Bourgeois

Lighting Designer

Candice Miers

Wig and Make-Up Designer

Gigi Coker

Music Director

Mary Dibbern, Ph.D.

Accompanist

Sara Steele

Music/Staging Rehearsal Conductor

Christopher A. Leach

The performance will last approximately one hour with no intermission.

Projected titles by Jeri Shaffer

Sets built and painted by Dallas Stage Scenery

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Family Program **PÉPITO**

7

SYNOPSIS

Manuelita, the owner of the Blue Bird Hotel, tends to her garden, thinking about P  pito, her betrothed since childhood. She laments his absence, as he is serving in the military in C  diz. Although she has not received a letter from him in four months, or seen him in three years, she has been saving up her hotel profits in order to help P  pito come home sooner so that they can be married.

Meanwhile, Vertigo, a jack of all trades, fluba player, and owner of the Hotel Crocodile (the rival hotel in town), tries to persuade Manuelita to go on a date with him. Steadfast in her devotion to her fianc  , Manuelita rejects Vertigo's advances.

Later, Manuelita sees her old friend, Miguel, who is home from college in Madrid and searching for a wife. They recall their time together as children, and Miguel realizes that he and Manuelita were destined for each other. Miguel tells her that he and P  pito exchange letters and in their latest correspondence, P  pito had informed him that he is getting married. Upon hearing this, Manuelita rejoices because she is now sure that P  pito is still faithful to her.

Always one to stir up trouble, Vertigo secretly tries to convince Miguel that Manuelita will never love him because she is already engaged to Vertigo. But Miguel is not one to give up easily. When they sit down to eat Vertigo's famous g  teau Basque with a glass of apple cider, Miguel makes sure that Vertigo stuffs himself so full that he falls asleep at the table.

With Vertigo out of the way, Miguel expresses his feelings for Manuelita

and tells her that if P  pito really cared, he would have never left her. This gives Manuelita pause. However, she maintains that she is completely devoted to her promise to P  pito and leaves Miguel alone to think about how he has hurt her feelings by speaking ill of P  pito.

Vertigo wakes up and realizes that his leg has fallen asleep. He jumps up from the chair in pain and Miguel says that he deserves it because Vertigo lied about being engaged to Manuelita. Vertigo admits that Manuelita "can't stand" him. Suddenly, he realizes that he is late for a church service in San Sebasti  n where he has promised to play a solo on his fluba! He runs away in a panic.

Manuelita comes out of her hotel. Miguel apologizes and says that he only wants her to be happy. He is so impressed by Manuelita's virtue and loyalty to P  pito that he volunteers to take the young soldier's place in the military so that P  pito may return to marry Manuelita.

When he returns from church, Vertigo, who is also the town's postman, announces that he has just found a letter that P  pito sent to Manuelita over a year ago. Miguel hurries to open it and reads with great joy that P  pito has married another woman!

Manuelita is shocked. How could P  pito betray her? After much deliberation, Manuelita realizes that her loyalty to P  pito was not out of love, but out of the obligation to keep the promise she made so many years ago. Seizing his chance, Vertigo quickly asks Manuelita to marry him, but Manuelita declares she will marry Miguel instead, as her feelings for him are true.

ARTISTS



Paolo Bressan, conductor

“An ecstatic and talented showman who propelled the responsive orchestra through a churning sea of emotions,” Italian conductor Paolo Bressan is a committed musician and educator, as well as co-founder and general and artistic director of the LacMus International Music Festival at Lake Como, Italy (2017-current). Maestro Bressan has been engaged at the Salzburg Festival, Mecklenburg State Theater in Schwerin, Mariinsky Theatre in St. Petersburg, and appeared at the Théâtre-des-Champs-Élysée in Paris, Vienna Konzerthaus, National Auditorium in Madrid, and the National Music Auditorium of Mexico City. In addition to his long tenure at The Dallas Opera (2015-current), this season he conducts the *People’s Choice Concert* and family performances of *Pépito*. He is also a master teacher at the Hart Institute for Women Conductors.



Yuhui Yang

Soprano Yuhui Yang, from Shanghai, China, is a third year DMA student studying voice performance at University of North Texas. She earned her Bachelor of Music degree from Shanghai Conservatory of Music and Master of Music degree and Professional Studies certificate from the Manhattan School of Music. Previous credits include *Cendrillon (Cendrillon)* with UNT opera, *Frasquita (Carmen)* with UNT opera, *Barbarina (Le nozze di Figaro)* with UNT opera, *Cupid (Orpheus in the Underworld)* with Manhattan School of Music, and *Zerlina (Don Giovanni)* with Macedonian Opera and Ballet.



Lwazi Hlati

Tenor Lwazi Hlati hails from Johannesburg, South Africa. He earned a Master’s degree and a Performer’s Diploma from Southern Methodist University, a Graduate Artistic Certificate in Opera Performance from the University of North Texas, and a Bachelor of Music degree from Tshwane University of Technology in South Africa. His accolades include winning first place, along with the award for the best art song presentation, in the inaugural Duncan Williams voice competition held by the New York City Opera and Manhattan School of Music, and being named the 2024 opera idol by Connecticut Opera. Hlati has garnered acclaim for his roles in *Così fan tutte*, *Falstaff*, *Carmen*, and *A Streetcar Named Desire*, and performed with Fort Worth Opera in *La traviata*, *Hansel and Gretel*, and *Amahl and the Night Visitors*, among others.

ARTISTS



Tres Hunter

Obsessed with musical storytelling, Tres Hunter made his international debut as a performer at Hong Kong Disneyland at the age of 22. Since then, Hunter has gone on to sing for The Dallas Opera, Opera Arlington, and the American Baroque Opera Company portraying both comic and dramatic roles and is frequently engaged as a choral singer across the US. When not performing, Tres Hunter currently lives in the DFW metroplex with his fiancée, their pug, and orange tabby cat, and he enjoys fishing on the weekends.



Sarah E. Navy

Soprano Sarah Elise Navy is a Houston native. She attended Lawrence University where she received a B.M. in Voice Performance. A member of the Meadows Lyric Theatre Ensemble, Navy performed the roles of Bianca in *The Rape of Lucretia*, and the title role in *Suor Angelica*. She is continuing her studies as a candidate for a Performance Diploma in Voice Performance. When not singing opera, she enjoys teaching young singers, advocating for Black singers in opera and classical music, and leading worship in her church.



Wayne Mkhize

Wayne Mkhize, a tenor from Kimberley, South Africa is currently completing his PD Program at SMU and has been accepted into the Master's Program. As a part-time Voice Lecturer at the University of KwaZulu-Natal, he nurtured aspiring singers while showcasing his talent on prestigious stages. Highlights include performances with The Dallas Opera Education program and alongside baritone Thomas Hampson. Notable roles include Nemorino in *The Elixir of Love* and Rinuccio in *Gianni Schicchi*.



Dean Willis

Dean Willis, bass-baritone, lives in Burleson, Texas with his wife and two children. He holds a BA in Vocal Performance from Abilene Christian University, an MM in Vocal Performance from SMU, and an MM in Choral Conducting from SMU. He currently sings with Verdigris and with The Dallas Opera Education program while working as Music Minister at the Pleasant Ridge Church of Christ in Arlington, Texas.

PRODUCTION AND MUSIC STAFF (BOTH PROGRAMS)



Mary Dibbern, Music Director

Mary Dibbern, Ph.D. in Humanities (UTD 2023) and Master of Music (SMU), has served The Dallas Opera as Music Director of Education and Family Programs since 2012. In 1978, she moved to Paris, studying with Nadia Boulanger, Pierre Bernac, and Gérard Souzay. She worked as opera coach for the Opéra National de Paris and other major companies in Europe, Asia and the US, returning as Head of Music for The Minnesota Opera in 2009. She has extensive recital and recording credits with Radio France, Claves, Harmonia Mundi France, Maguelone, Toccata Classics and JTP Productions. She has written eight books on French music for Pendragon Press and edited vocal music for Musik Fabrik, Classical Vocal Reprints, and Editions Max Eschig.



Ryan Lescalleet, Stage Director

Ryan Lescalleet starts his thirteenth season with TDO where he has directed *Doctor Miracle*, *Jack and the Beanstalk*, *The Elixir of Love*, *The Billy Goats Gruff*, *Pépito*, and *The Three Little Pigs* with TDO's Education Department. During the 2020 pandemic, Ryan helped conceptualize and direct virtual productions of *Doctor Miracle*, *The Bremen Town Musicians*, and *Jack and the Beanstalk*. He has also previously served as Company Manager and AEA Stage Manager at Undermain Theatre for multiple seasons.



Sara Steele, Accompanist

Sara Steele is an active collaborative pianist and vocal coach in the Dallas area. She was a faculty member at the Brancaloneoni International Music Festival, where she was assistant conductor to Metropolitan Opera coach Howard Watkins for productions of *L'elisir d'amore* and *Gianni Schicchi*. Sara completed the Graduate Artist Certificate in Opera Coaching, and is finishing a DMA in Collaborative Piano from the University of North Texas. Ms. Steele is currently the music director for the TCU Opera Studio, Assistant Pianist and Coach for The Dallas Opera Education program, and maintains an active performing schedule. She holds Master of Music degrees in Collaborative Piano and Performance and Pedagogy, both from Baylor University, and a Bachelor's Degree in Piano Performance from Southwest Baptist University.

The Perot Foundation Education and Community Outreach Programs are generously supported by the following partners:

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2024/2025 THE DALLAS OPERA ORCHESTRA

FIRST VIOLIN

Ami Campbell
The Mary Anne Cree
Concertmaster in
memory of Rosine Smith
Sammons
Grace Kang Wollett
Acting Associate
Concertmaster
Florence Wang Conrad
Acting Assistant
Concertmaster
Amy Faires
David Miles Wolcott
Junsoo Park
Paige Kossuth
Natalie Floyd
Samantha Bennett
Lauren Haseltine[^]

SECOND VIOLIN

Kristin Van Cleve
Principal
Sondra Brudnak
Assistant Principal
Suneetha D'Apice
Minhee Bae
Emily Loh
Seowon Lee
Diego Campos Medina
Yuhong Sun

VIOLA

Liesl-Ann deVilliers
Principal
Katrina Smith
Co-Principal
Donna Hall
Paul Tullis
Colin Garner
Meghan Birmingham
Vangeli

CELLO

Mitch Maxwell
The Catherine Brackbill
Principal Cello Chair
Shawna Hamilton
Assistant Principal
Eric Forman
Vilma Peguero
Esther Seitz
Craig Leffer

BASS

William Gowen
Principal
Michael Lelevich
Assistant Principal
Steve Brown
Kirby Nunez

FLUTE

Helen Blackburn
Principal
Eboney Thomas

PICCOLO

Eboney Thomas

OBOE

Gina Ford
The Eleanor Ford
Penrose Principal
Oboe Chair
Stewart Williams

ENGLISH HORN

Stewart Williams

CLARINET

Kenneth Krause
Principal
Danny Goldman*
Ben Quarles[^]
Phillip O. Paglialonga[^]

BASS CLARINET

Phillip O. Paglialonga[^]

BASSOON

John Searcy
Principal
Shannon Highland

HORN

Katie Wolber
The Linda VanSickle
Principal Horn Chair
Shelby Nugent
Jackson Prasifka
Stacie Mickens[^]

TRUMPET

John Holt
Principal
Rick Bogard

TROMBONE

Jacob Muzquiz
The Cece and Ford
Lacy Principal
Trombone Chair
Tony Baker
Eric Swanson

BASS TROMBONE

Eric Swanson

TUBA/CIMBASSO

Jeff Baker
Principal

TIMPANI

Deborah Mashburn
The Joan S. Reisch
Principal Timpani Chair

PERCUSSION

Joe Ferraro
Principal
Drew Lang

HARP

Barbara Biggers
Principal

PERSONNEL MANAGER

Brad Wagner

MUSIC LIBRARIAN

Shannon Highland

[^]Substitute, *On Leave