

2021/2022 SEASON

the **dallas** opera™

MARCH 19, 23, 25, & 27

# THE BARBER OF SEVILLE

BY GIOACHINO ROSSINI

APRIL 2, 6, 8, & 10

# THE PEARL FISHERS

BY GEORGES BIZET



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



2021/2022 SEASON

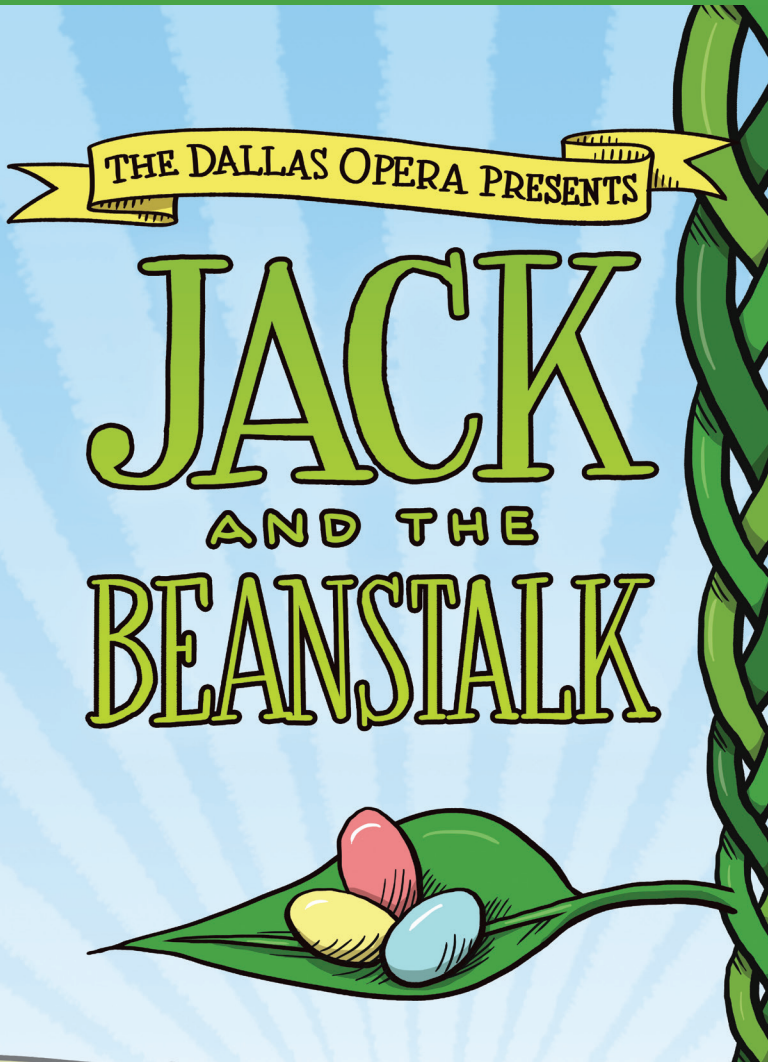
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THE WINSPEAR OPERA HOUSE AT THE AT&T PERFORMING ARTS CENTER

# FROM THE GENERAL DIRECTOR AND BOARD CHAIR



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

Dear Friends,

How excited we are to bring you one of the greatest comic operas of all time, *The Barber of Seville*. In fact, many opera lovers' first introduction to this glorious art form was through this most amusing work—Rossini's hummable tunes, its character's antics, and its happy ending—always bringing sheer joy. But how could we forget Bugs Bunny as *The Rabbit of Seville*, which still brings smiles to worldwide audiences. How many operas can boast this level of recognition and pop culture significance? Fans of this great opera know that its accessibility takes nothing away from Rossini's most beloved work—in fact, it only helps it endure for future opera fans!

In *The Pearl Fishers*, we offer a masterwork of another kind—a French opera of forbidden love with a dose of treachery, sacrifice, and longing that touches the heart in any language. Two men fall in love with the same princess, but they swear to give her up for the sake of their friendship. In true operatic fashion, they don't, and one man wins her love while the other loses his life. The drama takes place in foreign lands, and we are delighted to have sets and costumes by the iconic Zandra Rhodes fully supporting Bizet's beautiful score.

We're ready for the curtain to rise!



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

Welcome to the Winspear Opera House!

Thank you for joining us. Whether this is your first time or 100th, we have great things in store!

*The Barber of Seville* is a true classic—it never fails to entertain. Even now, centuries after it was written, audiences still laugh out loud at the hijinks of that famous barber, Figaro, as he schemes to help true love find its way. This opera is a much-needed gift—a chance to put away reality for a bit, to sit back and enjoy.

I look forward to our production of *The Pearl Fishers*. I heard our Orchestra perform the famous “friendship” duet this past fall at The People's Choice Concert and have been anticipating the full production ever since. Its soaring melodies and story of true love and sacrifice are sure to please.

These productions represent our collective gratitude to you—our loyal patrons, dedicated sponsors, generous donors, and first-time opera goers. You help us to remain on course during this time of such uncertainty. We look ahead to next season and beyond as The Dallas Opera continues to bring wonderful music in our beautiful Winspear Opera House.

Thank you all.

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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. ●



presents

# The Barber of Seville

Opera in Two Acts by Gioachino Rossini

Libretto by Cesare Sterbini

Premiered at Teatro Argentina in Rome, Italy on February 20, 1816

March 19, 2022 at 7:30 p.m. | March 23, 2022 at 7:30 p.m. | March 25, 2022 at 7:30 p.m. | March 27, 2022 at 2 p.m.

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

## CAST (in order of vocal appearance)

FIORIELLO	Prosper Makhanya	ROSINA	Wallis Giunta*
COUNT ALMAVIVA	Alasdair Kent*	DON BASILIO	Adam Lau
FIGARO	Lucas Meachem	BERTA	Courtney Maina
DOCTOR BARTOLO	Valeriano Lanchas*	A NOTARY	Armon Golliday

CONDUCTOR	Lina Gonzalez-Granados**	ASSISTANT CONDUCTOR	Paolo Bressan
DIRECTOR	Tara Faircloth*	MUSICAL PREPARATION	Aurelia Andrews and Mary Box
SET DESIGNER	Allen Moyer	PROJECTED TITLES	
COSTUME DESIGNER	James Scotto	WRITTEN BY	Christopher Mattaliano
LIGHTING DESIGNER	Thomas C. Hase	CALLED BY	Jeri Shaffer
CHORUS MASTER	Alexander Rom	ASSISTANT STAGE MANAGERS	Jennifer Shaw and Jonathan S. Campbell
WIG and MAKE-UP DESIGNER	David Zimmerman	ASST. STAGE MANAGER INTERN	Katherine Fortner
ASSISTANT DIRECTOR	Gregory Boyle		
STAGE MANAGER	Angela Turner		

\*The Dallas Opera debut | \*\*HIWC Alumna | †deceased

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

Production Sponsor: Linda VanSickle Smith, in memory of Nicola Rescigno

Production from Minnesota Opera

Sung in Italian, with English supertitles

Approximate duration: 2 hours and 50 minutes with a 25-minute intermission

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# SYNOPSIS

## *The Barber of Seville*

### TIME:

Early 19th century

### PLACE:

Seville, Spain



PHOTO: CORY WEAVER/SAN FRANCISCO OPERA

## ACT ONE

**Scene 1.** At dawn, under the balcony of Dr. Bartolo's house, hired musicians accompany Count Almaviva in an ardent serenade that he hopes will be heard by Bartolo's ward, Rosina. Afterwards, the musicians make an obsequious nuisance of themselves, but Almaviva's servant Fiorello pays them well and sends them away.

Figaro, the barber, passes through, reveling in an occupation that has him wanted every minute of the day by everyone for every kind of task. Almaviva approaches the barber, revealing his love for Rosina, and is thrilled to learn that Figaro is a regular visitor in the household.

Almaviva launches into a second serenade, identifying himself as poor lovelorn "Lindoro." Rosina responds sweetly from her window, but Almaviva is distressed when her singing is suddenly cut short. Almaviva is now determined to see Rosina, who's kept under lock and key by Bartolo. Figaro hatches a scheme to get Almaviva into the house.

**Scene 2.** Rosina proclaims that "Lindoro" will be hers. When her music teacher, Don Basilio, pays a call on Bartolo, the doctor informs him that he intends to marry Rosina in the next 24 hours. Basilio lets Bartolo know that Count Almaviva has arrived in Seville, and Bartolo immediately suspects he may be Rosina's secret admirer. Basilio suggests that Bartolo use slander to damage Almaviva's reputation and force him to leave town. When Basilio confesses that he has no idea how slander works, Basilio describes it as resembling a gentle breeze that can expand into an explosion.

Rosina asks Figaro about the young man she heard singing outside her window. Figaro reveals that this is a young cousin of his who's madly in love with a young girl named... Rosina! When Figaro requests a note from her so that "Lindoro" will know her true feelings, Rosina produces one she's already written. Bartolo appears, and when Rosina's nervous responses to him arouse his suspicions, he rails at her relentlessly for attempting to deceive him.



A persistent knock at the door is answered by Bartolo's maid, Berta. It turns out to be a drunken soldier - actually Almaviva in disguise, demanding lodging privileges in the house. While creating general havoc, he manages to reveal his identity (that is, as "Lindoro") to Rosina. When *real* soldiers arrive, Almaviva quietly makes clear to the sergeant exactly who he really is. The sergeant then shows such respect towards Almaviva that Bartolo is left utterly dumbfounded, as is the whole household.

### Intermission

## ACT TWO

Bartolo gets another unexpected visitor. It is Almaviva once again, but he's now masquerading as "Don Alonso," a music teacher substituting for the ailing Basilio. He produces Rosina's note to "Lindoro," saying he found it at the inn where the Count is staying. Bartolo is pleased when "Don Alonso" offers to make Rosina believe the Count is deceiving her.

When Rosina appears for her lesson, "Don Alonso" reveals his true identity to her. When the real Basilio arrives, Figaro is able

to convince him that he has scarlet fever, and everyone sends him home to recover. Figaro then manages to find the key that will get him and Almaviva into the house later that night. While the barber attempts to distract Bartolo with a shave, Almaviva and Rosina make plans for their elopement. Bartolo suspects that they're scheming behind his back and angrily orders "Don Alonso" out of the house. Berta takes a moment to complain about the craziness that love is causing in the household, while also wishing she could somehow find love herself.

When shown the letter from "Lindoro," Rosina, feeling betrayed, agrees to marry Bartolo. After a thunderstorm has subsided, the Count and the barber carefully make their way into the house. Rosina awakes, furious with the man she still knows only as "Lindoro," but he now reveals to her that "Lindoro" and Count Almaviva are one and the same. The lovers and Figaro are finally ready to leave, but someone has removed their ladder! They attempt to sneak away, but run into Basilio with a notary, summoned at Bartolo's request. Almaviva bribes Basilio with a ring and the Count and Rosina quickly sign a marriage contract. Bartolo arrives with soldiers, but it's too late. He resigns himself to the situation, and all ends happily for Almaviva and Rosina. ●



PHOTO: CORY WEAVER/MINNESOTA OPERA

# FROM THE DIRECTOR

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## Ten Things You May Not Know About *The Barber of Seville*

By Tara Faircloth

***The Barber of Seville* is one of the most popular operas of all time. Here are a few things you might not know about the opera and its creator:**

1. Rossini composed *The Barber of Seville* in less than three weeks at age 23. It is considered his finest work.
2. *The Barber of Seville* is based on the first of three plays by Pierre Beaumarchais that revolve around the life of its title character, Figaro. It is the “prequel” to *The Marriage of Figaro* and the rarely performed *The Guilty Mother*. Figaro, the Count, and Rosina (later, the Countess...spoiler alert!) appear in all three plays.
3. The characters in this *opera buffa* are drawn straight from the *commedia dell'arte* tradition, an early form of professional theater popular in Italy (and spreading throughout Europe) from the 16th to the 18th century. The characters of the *commedia* usually represent particular social types and stock characters, such as foolish old men, devious servants, and passionate lovers.
4. The opera was booed (actually hissed) at the premiere in Rome on May 1, 1786, likely due to some composer rivalry, but perhaps because one of the singers had a prolonged nosebleed and at one point a cat wandered on stage.
5. As a young man, Rossini was an opera-writing machine. He composed 39 operas, mostly over a ten-year period (1812-1822). His final opera (*William Tell*) premiered in 1829, after which he retired from opera composition at age 37. He continued to write smaller pieces (and notably a few large sacred works) until his death at age 76.
6. *The Barber of Seville* was the first Italian language opera performed in New York City in 1825, when famous singer/performer/voice teacher Manuel Garcia brought his troupe to America.
7. While much of the music already has quite decorative passages, singers are expected to offer their own ornamentations on solo arias. Soprano Adelina Patti once sang a particularly flowery rendition of Rosina’s aria, “Una voce poco fa,” after which Rossini remarked: “Very nice, my dear, and who wrote the piece you have just performed?”
8. The Count, disguised as a soldier, brings a “notice of billeting” to the home of Dr. Bartolo. “Billeting” was a practice in which military officers took lodging in the homes of affluent citizens in the cities where they were stationed. It was not always a welcomed event!
9. Rossini enjoyed great financial success as a composer. After his death, his wealth was used to set up a conservatory of music in Pesaro, Italy (his birthplace) and a retirement home for opera singers in Paris.
10. Rossini lived life to the fullest! “Eating, loving, singing, and digesting are, in truth, the four acts of the comic opera known as life,” he once said, “and they pass like bubbles of a bottle of champagne. Whoever lets them break without having enjoyed them is a complete fool.” ●



# FUN, MORE FUN, AND STILL MORE FUN!



## *The Barber of Seville*, the most exhilarating of all operatic comedies

By Roger Pines

How wonderful it is to hear laughter in the opera house! You'll hear it nonstop in Gioachino Rossini's *The Barber of Seville*, the most popular comic opera ever written. Its antics provide priceless hilarity onstage, but the greatest joy is the music itself. The very sound of Rossini's score just can't help making us smile, thanks to a composer whose sense of humor is unique in the whole history of opera.

Prior to *Barber*, Rossini had already written 16 operas. That would have been extraordinary for a composer of any age, but for one who hadn't yet

reached his 24th birthday? It's truly incredible! But Rossini was the son of professional musicians, and it was inevitable that opera would be his life. Music just poured out of him, and by the time he wrote *Barber* in 1816, he was already Italy's most admired opera composer.

Italian opera audiences had certainly enjoyed their share of comedies, including another *Barber*—by Giovanni Paisiello—34 years prior to Rossini's, and a huge success. We can owe the disastrous world premiere of the Rossini *Barber* in Rome in no small

PHOTO: CORY WEAVER/MINNESOTA OPERA

part to incensed operagoers who couldn't forgive the brilliant young composer for daring to take on the same story that had already been set by the revered Paisiello. Such was the magic of Rossini, however, that the next performance scored an absolute triumph, and it's been such for Rossini's *Barber* ever since.

*Barber* confirmed Rossini's stature as the composer who was singlehandedly achieving a total revamping of Italian comic opera, which had grown stale and predictable. First of all, the melodies were fresh and utterly exhilarating, but Rossini also had a natural sense of what worked in the theater, and above all, that fabulous sense of humor. Whether his plots involved mistaken identities, misadventures in romance, or all-out silliness in farcical situations, he knew exactly how to make comedy come to life.

The story of *The Barber of Seville* originated as a French comedy of the same name, written in 1775 by Pierre-Augustin Caron de Beaumarchais (he later gave the world *The Marriage of Figaro*). It presents Count Almaviva, who's intent on winning the beautiful Rosina. The problem? She's the ward of the much older Dr. Bartolo, who aims to marry her himself. Almaviva enlists the assistance of Figaro, the barber. Their schemes get the Count into Bartolo's house, where he makes his presence known to Rosina. (He disguises himself not once but twice—first as a drunken soldier, then as a music teacher). No end of complications ensue before the lovers are finally united.

The highlights come thick and fast: Almaviva's stratospheric showpieces (including a final aria so challenging that for more than 150 years it went

**Barber confirmed  
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unperformed); Rosina's "Una voce poco fa," in which uses elaborate Rossini coloratura to reveal how adorable she really is; the music master Don Basilio's imposing aria in which Rossini asks the bass to expand his voice from a whisper to a roar as he reveals the ins and outs of slander ("la calunnia"); Bartolo's furious aria sung to Rosina, filled with patter that flies like the wind; and, of course, Figaro's entrance aria, "Largo al factotum" ("Make way for the jack-of-all-trades"), which introduces us to the cleverest, most ebullient, most fun-loving barber there ever was.

Rossini also gives us spectacular ensembles, especially at the end of the first act: thanks to the uproar instigated by Figaro and Almaviva, everyone onstage is totally perplexed. They pause to declare, "My poor brain, stunned and bewildered, can't think, is confused, and is reduced to madness." Rossini gives those words one of his most famous *crescendos*: each time the phrase gets repeated, the music

gets louder and more frantic, leaving the audience completely breathless!

Leading the cast is today's pre-eminent Figaro, American baritone Lucas Meachem, whose magnificent voice and captivating charisma have been hailed in this role at the major opera houses in San Francisco, Houston, and Los Angeles, as well as at London's Royal Opera House and the Vienna State Opera, among many other other houses. TDO's Rosina is the glamorous, sumptuous-voiced Irish-Canadian mezzo Wallis Giunta, winner of the 2018 International Opera Award in the "Young Singer" category. She'll appear opposite the Almaviva of the young Australian tenor Alasdair Kent, who's earned unanimous praise as a born Rossini singer since his European debut at Pesaro's prestigious Rossini Opera Festival. One of South America's most gifted performers, Colombian baritone Valeriano Lanchas, is Dr. Bartolo, and prominent American bass Adam Lau is Don Basilio. Another important Colombian artist, Lina Gonzalez-Granados—an alumna of TDO's Hart Institute for Women Conductors—will be on the podium, in a delectable production by American director Tara Faircloth.

There's nothing more fun in an opera house than *The Barber of Seville*. Enjoy! ●

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**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

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## Wallis Giunta (Rosina) *The Dallas Opera debut*

The Irish-Canadian mezzo-soprano won the “Young Singer” category in the 2018 International Opera Awards and was “Breakthrough Artist in UK Opera” in the 2017 WhatsOnStage Awards. Recent highlights include Dodo in *Breaking the Waves* (Edinburgh International Festival, Adelaide Festival) and house debuts at Seattle Opera (title role in *La cenerentola*) and the Deutsche Oper am Rhein (Bradamante in *Alcina*). Other career highlights include her first Carmen, Rosina, and Octavian; Idamante in *Idomeneo*; Flora in *La traviata*; the Child in *L'enfant et les sortilèges*; Dinah in *Trouble in Tahiti*; the title role in *Cenerentola*; Anna in Weill's *Seven Deadly Sins*; Sesto in *La clemenza di Tito*; Dorabella in *Così fan tutte*; and Olga in *The Merry Widow* at the Met. Giunta presented a critically acclaimed solo recital at the BBC Proms and has appeared with the major symphony orchestras of Munich, Leipzig, Toronto, and Ottawa. The mezzo-soprano is an alumna of the Metropolitan Opera Lindemann Young Artist Development Program, The Juilliard School's Artist Diploma in Opera Studies program, and the Canadian Opera Company's Ensemble Studio.



## Alasdair Kent (Count Almaviva) *The Dallas Opera debut*

The Australian tenor had his U.S. operatic debut in 2016 in *Cold Mountain* at Opera Philadelphia, and his European debut at the highly prestigious Rossini Opera Festival in Pesaro in the fiendishly difficult role of Cavaliere Belfiore in *Il viaggio a Reims*. Kent's burgeoning reputation in Rossini operas has included performances as Count Almaviva in *The Barber of Seville*, Argirio in *Tancredi*, Lindoro in *L'italiana in Algeri*, Don Ramiro in *La cenerentola*, and Mambre in *Mosè in Egitto*. He is featured as Prince Frederic in the world-premiere recording of Poul Ruders' new opera *The Thirteenth Child*, released on Bridge Records. The tenor is a recipient of the Marten Bequest by the Australia Council, one of Australia's most important artistic awards. Kent is a graduate of Philadelphia's Academy of Vocal Arts and an alumnus of Opera Philadelphia's Emerging Artist Program, the Merola Opera program, the Lisa Gasteen National Opera School, and Wolf Trap Opera's Filene Young Artist program.



## Lucas Meachem (Figaro)

The Grammy® Award-winning American baritone is internationally acknowledged as one of today's leading operatic artists. His 2019/2020 season included performances in *Roméo et Juliette* at San Francisco Opera, *Don Giovanni* and *The Queen of Spades* at Lyric Opera of Chicago, and *Carmen* at Turin's Teatro Regio, plus the Richard Tucker Foundation Gala at Carnegie Hall. Meachem recently triumphed at Minnesota Opera singing his first Athanaël in *Thaïs*. Closely associated with Lyric Opera of Chicago, San Francisco Opera, and the Metropolitan Opera, he has also starred at every other major American house. European appearances have been highlighted by the title roles in *The Barber of Seville*, *Don Giovanni*, *Billy Budd*, and *Eugene Onegin*; multiple roles at the Teatro Real Madrid; and Robert in Tchaikovsky's *Iolanta* in a five-city tour with Anna Netrebko. Meachem has also portrayed Wolfram in *Tannhäuser* at Japan's Saito Kinen Festival. Additional successes include appearances with the major orchestras of Montreal, Prague, Rome, New York, and San Francisco.



## Valeriano Lanchas (Doctor Bartolo) *The Dallas Opera debut*

A native of Bogotá, Colombia, the bass-baritone first attracted attention as the winner of several international competitions, including the Pavarotti International Voice Competition in 1995, Operalia in 2001, the Licia Albanese-Puccini Foundation competition in 2001, and the Toti Dal Monte Competition in 2004. Lanchas studied at The Curtis Institute of Music, and was subsequently among the first group of singers to enter the Young Artist Program at Washington National Opera. In addition to *Un ballo in maschera* and *Idomeneo* (the latter with Plácido Domingo and Anna Netrebko), he has been heard as Dr. Bartolo in *The Marriage of Figaro*, Don Magnifico in *La cenerentola*, Leporello in *Don Giovanni*, and the Sacristan in *Tosca*. He debuted in opera as Fiorello in *The Barber of Seville* with the Opera of Colombia in Bogotá, and made his international debut in *Tosca* with Luciano Pavarotti at the Opera Company of Philadelphia (now Opera Philadelphia) in 1996, later returning to the company for *The Magic Flute*.



## Adam Lau (Don Basilio)

The American bass' 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 Vocal 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.



## Courtney Maina (Berta)

The soprano is a Houston native currently residing in Dallas. She received a Bachelor's Degree in Vocal Performance from Sam Houston State University in 2012, where she portrayed Adele in *Die Fledermaus*, Susanna in *The Marriage of Figaro*, Papagena in *The Magic Flute*, and Belinda in *Dido and Aeneas*. Maina then earned a Master's Degree in Vocal Performance at Southern Methodist University, where she appeared as Mrs. Hayes in *Susannah* and Serpette in *La finta giardiniera*. She worked in The Dallas Opera Education Outreach program for four seasons as a Teaching Artist and was featured with the program as Despina in *The Three Little Pigs* and Dorabella in *The Bremen Town Musicians*. She returns to TDO this season as Adina in *The Elixir of Love* and makes her mainstage debut as Berta in this production.



## Propser Makhanya (Fiorello)

South African baritone Prosper Makhanya holds a Performer's Diploma in Vocal Performance from Southern Methodist University, where he is currently pursuing his Master of Environmental Engineering Degree. In 2019, Makhanya was awarded the Grady Harlan Award, for First Place in the Graduate Men's Division of the TEXOMA NATS Regional Competition. Roles performed include Banquo in Verdi's *Macbeth*, Police Sargent (cover) in Gilbert & Sullivan's *Pirates of Penzance* at Opera North; and Dr. Gibbs (2019) and Don Alfonso (2020) in Meadows Lyric Opera productions of Ned Rorem's *Our Town* and Mozart's *Così fan tutte*, respectively. Other roles include Trouble Man and Giant in Gilbert and Sullivan's *Jack and the Beanstalk* (The Dallas Opera); the Wolf in Michael Ching's *The Three Pigs Remix*; and Eduardo, Diego Rivera, and Bonito in Joe Illick's *Frida Kahlo and the bravest girl in the world* with Fort Worth Opera.



## Lina Gonzalez-Granados, Conductor *The Dallas Opera debut*

The Colombian conductor, an alumna of TDO's Hart Institute for Women Conductors, is the recipient of the 2021 Sphinx Medal of Excellence and the 2020 Solti Foundation US Career Assistance Award. As the winner of the fourth Chicago Symphony Orchestra Sir Georg Solti International Conducting Competition, she became the new Solti Conducting Apprentice under the guidance of Riccardo Muti in February 2020 and continues through June 2022. She is also currently Conducting Fellow with the Philadelphia Orchestra and the Seattle Symphony. Recent appearances include concerts with those orchestras, as well as the San Diego Symphony. She was scheduled for debuts in recent seasons with many ensembles, among them the Los Angeles Philharmonic, the San Antonio Symphony, and the Lausanne Chamber Orchestra. Gonzalez-Granados is founder and artistic director of Unitas Ensemble, a chamber orchestra that performs works of Latinx composers and provides access to free community performances for underserved communities. From 2017 to 2019, Gonzalez-Granados served as the Taki Concordia Fellow, a position created by Maestro Marin Alsop to foster entrepreneurship and talent of female conductors. In 2022 she will become Resident Conductor of Los Angeles Opera.



## Tara Faircloth, Director *The Dallas Opera debut*

The director has created productions for Wolf Trap Opera, Arizona Opera, Tulsa Opera, Atlanta Opera, Austin Opera, Utah Opera, and the Merola Opera Program. She directed two world-premiere productions for Houston Grand Opera's East+West series (*The Bricklayer* and *Her Name Means The Sea*). Deeply interested in Baroque repertoire, Faircloth made her directorial debut with Ars Lyrica Houston's production of Scarlatti's *Cain: Il primo omicidio* (2003). She has since designed and directed that company's *Agrippina*, *Actéon*, and *La Descente d'Orphée aux Enfers*. She has also directed *The Coronation of Poppea* for Boston Baroque and *Dido and Aeneas* for Ars Lyrica at the Festival di Musica Barroca in San Miguel de Allende, Mexico, and for Mercury Baroque. Faircloth recently directed *Loving Clara* (a mixed-media collaboration exploring the life and loves of Clara Schumann) for the Mercury Orchestra. Faircloth, who appeared at TDO assistant-directing *Carmen* (2004/05), is the drama instructor for the Houston Grand Opera Studio and has served as a guest coach at HGO's Young Artists' Vocal Academy, Wolf Trap Opera, Des Moines Metro Opera, The University of Michigan, and Rice University.



## Allen Moyer, Set Designer

Among the renowned designer's many Broadway productions have been *The Lyons*, *Lysistrata Jones*, *After Miss Julie*, *Grey Gardens* (Tony and Drama Desk Award nominations, Henry Hewes Award), *Thurgood*, *The Little Dog Laughed*, *The Constant Wife*, and *Twelve Angry Men*. He has also worked extensively off-Broadway. Moyer designed *Carousel* and *Show Boat* for the New York Philharmonic and has been resident scenic designer for the City Center Encores! Series since 2017. He has also designed for every leading American regional theater. In addition to *The Flying Dutchman* at TDO and the Canadian Opera Company, his opera credits include *Orfeo ed Euridice* (Metropolitan Opera), Ricky Ian Gordon's *The House Without a Christmas Tree* (world premiere, Houston Grand Opera), and productions for New York City Opera and the major companies of Seattle, St. Louis, St. Paul, Washington, Los Angeles, Santa Fe, and San Francisco, as well as Welsh National Opera, Scottish Opera, Rome's Accademia Nazionale di Santa Cecilia, Brooklyn Academy of Music, and the Glimmerglass, Tanglewood, and Wexford Festivals. Moyer is the recipient of a 2006 OBIE Award for sustained excellence.



## James M. Scott, Costume Designer

The American designer (1961-2017) earned a bachelor's degree in theater at Brown University and an M.F.A. in theater from New York University. He was already designing challenging repertoire as a student and first worked as a professional costume designer with New York's Cubiculo Theater (*The Yellow Wallpaper*, 1986). He subsequently created costumes for other New York companies, including the Raft Theatre, Riverwest Theatre, Capitol Rep, Perry Street Theatre, LaMaMa Experimental Theatre Club, The Acting Company the Public Theater/New York Shakespeare Festival, and Vineyard Theatre. His work was also seen in productions by the Great Lakes Theatre Festival, and the Philadelphia Drama Guild. Scott's opera productions included *Turandot* (Opera at Florham in New Jersey), *La cenerentola* (Juilliard Opera Center), *Norma* and *Tosca* (both for Minnesota Opera), and *The Barber of Seville* (Washington National Opera). He also designed for American Ballet Theatre and the New York City Ballet. Czech skating champion Tomas Verner wore costumes designed by Scott at the 2007 World Championships in Japan and at the 2014 Winter Olympics.



## Thomas C. Hase, Lighting Designer

Thomas Hase's work has earned him both national and international recognition for dynamic lighting designs in opera, new theatrical productions and avant-garde dance. He has worked at many of the major opera houses in the United States including those of Los Angeles, Seattle, Minnesota, Dallas, Portland, Boston, as well as New York City Opera and BAM; he has also worked extensively at U.S. regional theaters and internationally in Europe, Canada, South America and Asia. He was on the original design team for the world premiere of Rufus Wainwright's opera *Prima Donna* in London, which was later produced by New York City Opera and in Toronto. In addition, he was the lighting designer for the world premiere of Riverdance's *Magik Macabre* in Dublin and the European revival of *The Wiz* in Holland. As resident lighting designer for Stadttheater Giessen in Germany, Hase produced over 100 designs for theater, opera and ballet. His work can be seen on DVDs of *Company* on Broadway, *The Rise and Fall of the City of Mahagonny* at LA Opera, and *Jenùfa* at Malmö Opera. Among his upcoming productions are *Dr. Zhivago* (Malmö Opera) and *The Color Purple* (Milwaukee Rep).



## 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). ●

# thedallasopera™

presents

## The Pearl Fishers

Opera in Three Acts by Georges Bizet

Libretto by Michel Carré and Eugène Cormon

Premiered at Théâtre-Lyrique in Paris, France on September 30, 1863

April 2, 2022 at 7:30 p.m. | April 6, 2022 at 7:30 p.m. | April 8, 2022 at 7:30 p.m. | April 10, 2022 at 2 p.m.

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

### CAST (in order of vocal appearance)

ZURGA	Alfredo Daza*	SOLO DANCER	Jasmine Ejan*
NADIR	René Barbera	SOLO DANCER	Lindzay Duplessis*
LEÏLA	Joyce El-Khoury*	SOLO DANCER	Micah Moch*
NOURABAD	Morris Robinson	SOLO DANCER	Jamal Story*

CONDUCTOR \_\_\_\_\_ Nicole Paiement  
CO-DIRECTOR \_\_\_\_\_ Shawna Lucey  
CO-DIRECTOR \_\_\_\_\_ James Smith  
SET and COSTUME DESIGNER \_\_\_\_\_ Zandra Rhodes  
LIGHTING DESIGNER \_\_\_\_\_ Lee Fiskness  
CHOREOGRAPHER \_\_\_\_\_ Eboni Adams\*  
CHORUS MASTER \_\_\_\_\_ Alexander Rom  
WIG and MAKE-UP DESIGNER \_\_\_\_\_ David Zimmerman

STAGE MANAGER \_\_\_\_\_ Lisa Marie Lange  
ASSISTANT CONDUCTOR \_\_\_\_\_ Elizabeth Askren^  
MUSICAL PREPARATION \_\_\_\_\_ Alden Gatt and  
Christopher Devlin

#### PROJECTED TITLES

WRITTEN BY \_\_\_\_\_ Christopher Bergen  
CALLED BY \_\_\_\_\_ Jeri Shaffer  
ASSISTANT STAGE MANAGERS \_\_\_\_\_ Miranda Wilson and  
Eric Nathan Brady  
ASST. STAGE MANAGER INTERN \_\_\_\_\_ Katherine Fortner

\* The Dallas Opera debut | ^ HIWC Alumna

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

Production Sponsor: Martha Peak Rochelle

René Barbera is The Phyllis A. and Thomas H. McCasland, Jr. Lead Soloist  
Shawna Lucey is The James R. Seitz, Jr. Stage Director in honor of John Gage

Production from San Diego Opera

Sung in French, with English Supertitles

Approximate duration: 2 hours and 10 minutes with a 25-minute intermission

The Dallas Opera is a proud member of OPERA America.



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# SYNOPSIS

## The Pearl Fishers

### ACT ONE

The pearl fishers busy themselves setting up camp on the beach. When one of their number, Zurga, announces that the time has come to choose a leader, their unanimous choice is Zurga himself. Suddenly everyone is startled by the arrival of Zurga's friend Nadir, returning after a long absence. He regales the pearl fishers with a description of his exciting adventures.

Once Zurga and Nadir are alone, they both express their joy at this reunion. They then recall their last meeting: at the gates of Candi, they saw a crowd kneeling before a woman who seemed to them like a goddess. Both Nadir and Zurga fell instantly in love with her, but Nadir worried that this love would turn them into enemies. They now swear once again to forget her and proclaim that they will remain friends until death.

Leila, a veiled priestess, appears, arriving by canoe, accompanied by the Brahmin priest Nourabad and welcomed by the pearl fishers. Zurga orders her to swear that she'll pray night and day, while remaining always veiled and living without friends, a husband, or a lover. If she keeps each vow, Zurga will reserve the most magnificent pearl for her. But if Leila breaks any of her promises, her

punishment will be death. Suddenly astonished at the sight of Nadir, she manages to keep her composure. Once he's alone, Nadir recalls that, after being enchanted by his first sight of Leila, he followed her, at night and in secret, observing her at a distance as she sang under the palm-trees. He hides as Leila reappears, along with pearl fishers, chanting a prayer to Brahma. She and Nadir are stunned to see each other again, but they force themselves to keep their feelings hidden.

### ACT TWO

At a ruined temple of Brahma where Leila is to sleep, Nourabad leaves her alone for the night. She recalls that years before, a fugitive appeared at her home and she protected him, even when those pursuing him came to the door. Before leaving her, he gave her a necklace as both a token of his thanks and a way for him to remember her.

Leila is ecstatic when Nadir arrives. The two confess their love, and Nadir assures her that he will return the next night. They're suddenly interrupted by Nourabad, who has seen them together. Nadir runs off, but Nourabad's cohorts rush after him. He's soon brought in, and Leila is terrified about what might happen to them both. Nadir is attempting to protect her when Zurga appears. He's willing to let the lovers go free, but the furious Nourabad steps forward and tears off Leila's veil. Now overcome with rage, Zurga has Nadir and Leila taken away as a storm bursts forth.

The terrified pearl fishers fall prostrate in a prayer to Brahma.

### Intermission

### ACT THREE

**Scene 1.** Alone in his tent, Zurga is desperately conflicted in his feelings, having it within his power to put to death both his longtime friend and the woman they both love. Leila is brought in and implores Zurga that, even if he kills her, Nadir should be spared. When Zurga admits his jealousy, Leila begs him not to reproach her for loving Nadir. With the funeral pyre now awaiting her, Leila hands Zurga her necklace and tells him that after she dies, he must deliver it to her mother. Nourabad leads Leila away, but Zurga, seeing the necklace, gives a gasp of astonishment and rushes off after them.

**Scene 2.** In the forest, a funeral pyre has been erected by the pearl fishers, who worship Brahma as they anticipate the appearance of the doomed couple for their punishment. Nadir and Leila look forward to being united in eternity. Suddenly Zurga informs everyone that the pearl fishers' camp is on fire. Once everyone else rushes away, Zurga lets Leila know that it was she who had once saved his life. Urging the lovers to leave while there is still time, Zurga bids them farewell. As the grateful Nadir and Leila are heard in the distance, proclaiming their joy, Zurga bids farewell to his own dream of love and awaits his fate. ●



# BIZET'S SHINING JEWEL



*The Pearl Fishers*, once a little-known rarity, has become a favorite of audiences worldwide

By Roger Pines

Georges Bizet's *The Pearl Fishers* (*Les pêcheurs de perles*) has had an unusual performance history. Despite praise from the great Hector Berlioz, this work by a composer then only 24 years old had a less-than-triumphant premiere in Paris in 1863. After a brief initial run, it went unperformed for nearly 25 years. Its resurrection proved a success, but it still had to contend with the enormous popularity of Bizet's masterpiece, *Carmen*.

For most of the twentieth century, *The Pearl Fishers* was seldom performed outside France. But then a miracle happened, thanks to "The Duet," a.k.a. "Au fond du temple saint," for tenor and baritone. Its soaring main theme, when heard in films and commercials, had a huge impact internationally, leading the public to wonder where it came from. When that curiosity led major opera companies to investigate *The Pearl Fishers*, they concluded that there was a lot more to this glorious score than just one terrific duet! (TDO, when still Dallas' Civic Opera, presented its first *Pearl Fishers* back in 1979.) Once operagoers began to experience this captivating musical romance onstage, they couldn't hear it often enough. It's now a pillar of the standard repertoire, and its ever-increasing popularity in major houses around the world has been a great joy for all who love French opera.

PHOTO: LYNN LANE/HOUSTON GRAND OPERA

There's a love triangle, with two close friends loving the same woman. Nadir, a fisherman, and Zurga, leader of the pearl fishers, have sworn that, for the sake of their friendship, they'll forget Leila, the beautiful Brahmin priestess who had previously enchanted them both. But Leila and Nadir eventually find each other and declare their love. When they're discovered together, Zurga's rage leads him to condemn the two to death. When he realizes that Leila is the same young woman who had saved his life years before, he then saves her and Nadir, but with catastrophic consequences for himself.

In composing for a small cast (only four characters), Bizet wrote for just one dramatic voice: the formidable high priest Nourabad (bass), whose imposing music demands the ultimate in grand-scale singing. The other three principals are lyric voices (soprano, tenor, and baritone). That's not saying that their music is consistently lightweight; certain moments need a good deal of intensity and vocal thrust. The emphasis, however, is on lyricism, with one glorious melody after another.

As Leila, a soprano can dazzle her listeners with flights of coloratura in the first act, but later she has one of the warmest, most elegant, most lusciously beautiful arias written for a soprano in French opera. Bizet gives Nadir a mesmerizing aria, too, requiring phenomenal breath control from the tenor, with the final phrase including a softly floated high C.



Zurga's soliloquy is a stunner, magnificently expressive and deeply moving. Besides the world-famous "friendship duet" for Zurga and Nadir that has been so crucial to the success of this opera, there are also two other duets—one aching lovely (the love scene for Nadir and Leila), the other thrillingly intense (Leila's confrontation with Zurga, in which she pleads for Nadir's life). Each act includes exhilarating choral episodes, including a second-act finale that raises the roof.

TDO has assembled a truly exceptional cast. Leila is Lebanese-Canadian soprano Joyce El-Khoury, an artist known for her extraordinarily elegant singing and luminous personality. She's starred all over North America, as well as with such major European companies as London's Royal Opera, Glyndebourne, and Dutch National Opera. From Paris and Vienna to San Francisco and New York, Texas-born tenor René Barbera (Nadir) is recognized as one of today's leading lyric tenors. Mexican baritone Alfredo Daza (Zurga), who began his international career when only 21, is a great favorite at the Berlin State Opera, and Morris Robinson (Nourabad), a star of the Met and every other major American company, is one of this country's most celebrated basses in both operatic and concert repertoire.

On the podium, French-Canadian conductor Nicole Paiement will bring the essence of French style to TDO's production. Onstage—in a production co-directed by Shawna Lucey and Jimmy Smith—audiences are sure to be astonished by the sets and costumes. They're designed by British fashion icon Zandra Rhodes, who explored Sri Lanka, Madras, and Delhi when doing research for this opera. She's described her vision as "a bit far from reality with pink palm trees with turquoise trunks." There are oranges and pinks for Leila, blues and green for the community of fishermen and women, with everything combining to create a true "fantasyland."

If you want total enchantment, you can't afford to miss *The Pearl Fishers*. And, by the way, at the end, it's absolutely guaranteed that you'll find yourself walking out of the opera house humming the big tune from "The Duet"! ●

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**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."**

# PERSPECTIVE

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*The Pearl Fishers* is inherently a problematic piece, rife with Orientalism. When tasked with directing this opera “war horse,” we recognized this inherent flaw. Production values cannot wash this original sin from the opera and they can certainly exacerbate them. In our staging, we aim to remove any reference to an existing culture, but rather to take the inherent themes of the dramatic conflict on which to focus. This community of citizens elects a leader in good faith. That leader uses his office to satisfy his personal desires. Opposite him stands the community’s leader of faith, a vestal virgin

who betrays her vows by falling in love. Rather than try to bend the rules, she tries to sacrifice herself for the good of all. The piece asks questions of leadership, corruption, and ethical practice in offices of faith and leadership. Our staging attempts to engage with these issues—appropriate for our contemporary audiences to grapple with, while acknowledging the inherent problematic nature of the piece itself.

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**Shawna Lucey & James Smith, co-directors** ●

## ABOUT THE ARTISTS

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### **Joyce El-Khoury (Leïla)** *The Dallas Opera debut*

The Lebanese-Canadian soprano has earned worldwide acclaim in a highly varied repertoire. In Great Britain she has starred as Violetta in *La traviata* at Glyndebourne and the Royal Opera House, Covent Garden (where she has also been heard as Musetta in *La bohème* and Sylvia in Donizetti’s *L’ange de Nisida*) and as Elisabetta in *Roberto Devereux* at Welsh National Opera. Among her successes elsewhere in Europe are the title role in *Rusalka* (Amsterdam), Musetta (Madrid), Imogene in *Il pirata* (Bordeaux), and concerts with Elina Garanca (Austria) and Juan Diego Flórez (Spain). Appearances in North America include a triumph in the title role of *Maria Stuarda*, as well as Tatyana in *Eugene Onegin*, Liù in *Turandot*, Salomé in *Hérodiad*, Micaëla in *Carmen*, and Tatyana Bakst in Jake Heggie’s *Great Scott*. The soprano’s debut solo album, “Echo,” a program of bel canto repertoire with the Hallé Orchestra, is available on the Opera Rara label, as are her performances in *L’ange de Nisida* and two other Donizetti rarities, *Les Martyrs* and *Belisario*. She is an alumna of the Metropolitan Opera’s Lindemann Young Artist Development Program.



### **René Barbera (Nadir)**

A San Antonio native, Barbera is one of today’s foremost interpreters of bel canto repertoire. His successes in Rossini include Count Almaviva in *The Barber of Seville* (LA Opera, Michigan Opera Theater, Vancouver Opera, Opéra National de Paris, and others); Giannetto in *La gazza ladra* and Narciso in *Il turco in Italia* (both at Pesaro’s Rossini Opera Festival), Lindoro in *L’italiana in Algeri* (Metropolitan Opera), Don Ramiro in *La cenerentola* (San Francisco Opera), and Rodrigo in *La donna del lago* (Santa Fe Opera). Other major successes include *La sonnambula*, *Don Pasquale*, *Anna Bolena*, *The Elixir of Love*, and *I puritani*. Barbera’s repertoire extends from Mozart (*La clemenza di Tito*, *Idomeneo*) to Berlioz (*Les Troyens*), Verdi (*La traviata*), and Puccini (*Gianni Schicchi*). The tenor can be heard on CD in Opera Rara’s recording of Donizetti’s *Il paria*. An alumnus of Lyric Opera of Chicago’s Ryan Opera Center, Barbera is a former winner of the three top prizes at the prestigious Operalia competition.





### **Alfredo Daza (Zurga)** *The Dallas Opera debut*

The Mexican baritone is a great favorite at the Berlin State Opera, appearing there in leading roles by Rossini, Verdi, Tchaikovsky, Gounod, Massenet, and Puccini. Acclaimed Verdi portrayals in other venues include Stankar in *Stiffelio* and Francesco Moor in *I masnadieri*, Ford in *Falstaff*, and Germont in *La traviata*. Also in Europe, Daza has sung roles as diverse as Dandini in *La cenerentola*, Sir Robert Cecil in Britten's *Gloriana*, Scarpia in *Tosca* and Hermann in *Catalani's Loreley*. The baritone began his international career at age 21 as an Adler Fellow at San Francisco Opera. Since then, he has been heard throughout America, including Marcello in *La bohème* at New York City Opera (including a PBS "Live from Lincoln Center" telecast) and Washington National Opera; Guglielmo in *Così fan tutte*; and Figaro, Zurga, Marcello, Ping in *Turandot*, and Tadeo Cespedes in Lee Holdridge's *Dulce Rosa* at LA Opera. Daza can be seen on DVD as Belcore in *The Elixir of Love* and Lescaut in *Manon*.



### **Morris Robinson (Nourabad)**

The world-renowned American bass appears regularly at the Metropolitan Opera, most recently in *The Magic Flute* and *Salome*. He has also been featured with the major companies of San Francisco, Los Angeles, Chicago, Houston, Philadelphia, Seattle, and Cincinnati, among others. European appearances include La Scala, the Vienna Volksoper, Opera Australia, and the Aix-en-Provence Festival. Robinson triumphed earlier this season as Hagen in *Twilight: Gods*, Michigan Opera Theater's reimagining of *Götterdämmerung*. Robinson recently debuted with the City of Birmingham Symphony Orchestra in Mahler's Symphony No. 8. He has appeared with the major orchestras of New York, Chicago, Boston, Philadelphia, and Atlanta (where he was 2015/16 Artist in Residence); with the BBC Proms; and at the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen Music festivals. Robinson's solo album, *Going Home*, was released on the Decca label. He appears on DVD in *Show Boat*, *Salome*, and Mozart's *Zaide*. He was recently named artistic advisor to the Cincinnati Opera.



### **Jasmine Ejan (Solo Dancer)** *The Dallas Opera debut*

Ejan's last appearance in Dallas was as Tiger Lily at the Dallas Music Hall in *Cathy Rigby is Peter Pan*, with which she also toured the U.S. and China. From running away with the circus (Dream World Cirque) to performing in Bollywood films, her favorite credits include Celine Dion's *A New Day...* and singing with Celine on *The Tonight Show*. Ejan has also performed with Lyric Opera, City Ballet LA, Las Vegas Contemporary Dance, Channel Islands Ballet Co., at the American Music Awards and World Music Awards; on Jimmy Kimmel and Conan O'Brien; and with Elton John and Tyga. She has more than 25 regional musicals to her credit, as well as screen credits in *The Bold and The Beautiful*, *Young and the Restless*, and commercials for Apple, Nike, and Toyota. She choreographed *American Pie: Girls Rules* on Netflix and is an avid roller skater.



### **Linzay Duplessis (Solo Dancer)** *The Dallas Opera debut*

The New Orleans native graduated from Sam Houston State University receiving a BFA in Dance, and also received her Certification in Massage therapy from Parker University. Her training includes three years of Cecchetti from Chamberlain School of Ballet, (CDE) Collin Dance Ensemble, and Summer intensives with Alvin Ailey American Dance Theatre. Duplessis has performed in choreographic works by Teoma Naccarato, Elijah Gibson, Dionne Noble and David Cross (Dark Circles Contemporary Dance). She was a company member of IMPulse Dance Project, (M2DT) Muscle Memory Dance and DBDT: Encore!, and B. Moore Dance. Duplessis teaches dance in the DFW Metroplex and is a Licensed Massage Therapist, Corrective Exercise Specialist and CEO of Bodywork by Zay.



## Micah Moch (Solo Dancer) *The Dallas Opera debut*

Selected by Dance Magazine as 25 dancers to watch worldwide, Micah Moch is a dancer, choreographer, creative movement director, and performance capture artist. He has performed in Brazil, China, Russia, Serbia, Canada, and Mexico and over 40 states in the U.S. at the world's leading concert halls including Lincoln Center, Jacob's Pillow, the Dorothy Chandler Pavilion, and the Hollywood Bowl. In addition to his diverse and innovative on-stage dance work, Moch frequently performs in and choreographs award-winning and high-profile feature films, television shows, music videos, and commercials. Some of Moch's credits include his performance capture artistry and rendering work for Director James Cameron's feature film *Avatar*, dancing in Comedy Central's television series *Key & Peele*, and choreographing Grouplove's music video *Way to Go*, *Tuxedo's Do It*, and director Amy Ephron's dance short *Chloe @3am*.



## Jamal Story (solo dancer) *The Dallas Opera debut*

Jamal Story trained at the Lula Washington Dance Theatre and holds degrees in Dance Performance and TV/Radio Communications from Southern Methodist University. He performed with Complexions, Dallas Black Dance Theater, Fort Worth/Dallas Ballet, Donald Byrd/theGroup, Madonna's 2001 *Drowned World Tour*, Complexions, and Cher's *Living Proof: The Farewell Tour*, and is currently the dance and aerial captain for her *Here We Go Again* tour. In addition to workshop teaching appearances at several dance training programs, Story taught as an interim professor at the University of Missouri Kansas City. He continues arts advocacy outreach as the chair of the National Dance Committee for SAG-AFTRA, and has written two books, *12:34* and *Toss in the Ether*.



## Nicole Paiement, Conductor

Nicole Paiement made her TDO debut in 2012, and was soon named its Principal Guest Conductor, returning since to lead *Death and the Powers*, the world premiere of *Everest*, *The Turn of the Screw*, and *Arjuna's Dilemma*. As Artistic Director of San Francisco's Opera Parallèle, Paiement has led numerous new productions, including World, American, and West Coast premieres and commissions. She has also served as the Artistic Director of the BluePrint Project at the San Francisco Conservatory of Music (SFCM), as the Jean and Josette Deleage Distinguished Chair in New Music, where she has commissioned, premiered, and recorded works from many living American composers. Paiement was awarded the 2016 American Composer's Forum "Champion of New Music Award" for her outstanding contributions to contemporary music. She has led operas at Washington National Opera and The Glimmerglass Festival, as well as The Atlanta Opera, and the Monterey Jazz Festival for the world premiere of Wayne Shorter's commissioned work. Other recent engagements include a return to Glimmerglass and Washington National Opera, as well as debuts at Seattle Opera, the Houston Grand Opera, and Chicago Lyric Opera.



## Shawna Lucey, Co-Director

Shawna Lucey is an American theater and opera director based in New York City. She attended the Schukin Institute, where she gained access to some of the best theater training in the world. As the only American (and sole foreigner) in a class of Russians, Lucey knows firsthand the mastery of the Russian theater tradition. The foundation of her directing stems from this heritage, while incorporating multi-disciplinary traditions of dance, music and puppetry. She has since worked at the Santa Fe Opera, Houston Grand Opera, San Francisco Opera, Lyric Opera of Chicago, the Bolshoi Theater and Schauspiel Hannover. She has assisted esteemed directors, including Stephen Lawless, Lee Blakeley, John Caird, Peter Schumann and Laurie Feldman. Lucey recently joined the San Jose Opera as its new General Director.



## James Smith, Co-Director

Among the director's most important credits are *Amahl and the Night Visitors* (Lyric Opera of Kansas City, Trinity Lyric Opera in San Francisco); *Pagliacci* (Pocket Opera of New York); *La bohème* (West Bay Opera in Palo Alto); David Conte and Nick Giardini's *The Gift of the Magi* (Trinity Lyric Opera – West Coast premiere); Hans Krasá and Tony Kushner's *Brundibár* (Commonwealth Opera in Massachusetts); *L'enfant et les sortilèges* (Opera North); both *Trouble in Tahiti* and Bizet's *Le Docteur Miracle* (French Institute/Manhattan Opera Theatre); and numerous operas at Hofstra University. He served as co-director for *Pünktititi!* (Salzburg Marionette Theater) and a film of *Carmen* (Brooklyn College Conservatory of Music). Whether as assistant or associate director, he has been involved in productions for The Dallas Opera, Juilliard, Trinity Wall Street, The Kitchen (New York), the New York Philharmonic, the NDR Elbphilharmonie Orchester, and the major opera companies of San Francisco, Santa Fe, St. Louis, Portland, Omaha, and Denver.



## Zandra Rhodes, Set and Costume Design

Since opening her first shop in 1967 in London with Sylvia Ayton, British designer Zandra Rhodes has taken the fashion world by storm, having been featured in *Vogue*, selling at Henri Bendel in New York City, and founding her own dedicated shop, putting London at the forefront of the international fashion scene in the 1970's by pioneering the use of printed textiles. Among her most notable clients were Diana, Princess of Wales, Jackie Onassis, Elizabeth Taylor, and Freddie Mercury, along with Helen Mirren and Sarah Jessica Parker. Her vintage pieces have been collected by Tom Ford and Anna Sui and have been worn by Kelly Osborne, Ashley Olsen, Kate Moss, and Naomi Campbell. Rhodes' collections are sold in boutiques around the world and also now encompass jewelry, wrapping paper, china for Royal Doulton, a limited edition make-up range with MAC, and much more. Recently, Rhodes' career has expanded into designing the sets and costumes for operas. Her credits include *The Magic Flute* and *Aida*, as well as *The Pearl Fishers*. Zandra Rhodes was made a Commander of the British Empire in 1997 in recognition of her contribution to fashion and textiles, and has been honored with nine Honorary Doctorates.



## Lee Fiskness, Lighting Design

The Chicago-based lighting designer's work has been seen across America as well as internationally, including China. Fiskness has worked on shows for television, including *The Oprah Winfrey Show*, *The Rosie Show*, *The Steve Harvey Show*, and for Fox Sports, NBC, and the Chicago Bears Network. He spent 18 seasons as lighting director at The Santa Fe Opera, and has received multiple Joseph Jefferson Award nominations for productions in Chicago, where his many credits include *The Children*, *The Crucible*, *Fundamentals*, *Lady in Denmark*, *Into The Woods*, and *Yellow Moon*; seven musicals for Drury Lane; and productions for Victor Gardens Theater, Chicago Children's Theater, and Lookingglass Theatre, among other companies. He has also designed for the Manhattan School of Music, Indiana University, Milwaukee's Florentine Opera, and Kentucky Opera, as well as the Adrienne Arsht Center for the Performing Arts (Florida), Minneapolis Music Theater, and the Milwaukee Repertory Theatre.



## Eboni Adams, Choreography *The Dallas Opera debut*

A dancer, choreographer, actress, director, and producer, Eboni Adams is a native of Austin, Texas. After receiving a B.F.A. in dance, she went on to a successful career as a professional dancer, with credits including productions at LA Opera and Cirque du Soleil, among other companies. Among other highlights of her performing career was dancing for Celine Dion's *A New Day...* at Caesar's Palace in Las Vegas. She has also appeared on film in *Gangster Squad* and on television in *Montecito Heights* and *General Hospital*. Her short film *Grace* received its premiere presentation at the 2018 Pan African Film Festival. Adams currently resides in Los Angeles, where she continues to explore her voice as a woman in the film industry.





## 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

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Armon Golliday  
Bobby L. Tinnion  
Matt Woodburuy

### BASS

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Christopher Harrison  
Donald Jones  
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Rachel Moon  
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Andrew Smathers  
Bryce Smith  
Scott Sutton  
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# THE DALLAS OPERA ORCHESTRA

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

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Grace Kang Wollett, *Assistant Concertmaster*

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## PICCOLO

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## ENGLISH HORN

Stewart Williams

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Danny Goldman

Forest Aten

## BASS CLARINET

Forest Aten

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Aurelia Andrews ●

# STAFF SPOTLIGHT: DREW FIELD



## After 30 seasons with The Dallas Opera, Drew Field takes his final bow.

### What is your job title and what does that entail?

At the moment, I am a seasonal Technical Director. I semi-retired at the start of Covid, giving up my position as Director of Production, and have essentially returned to the job I had when I started in September 1992. My mother used to ask me what I do, and I finally told her that I couldn't explain it. In many ways, the job entails ensuring that every company member who is working with the stage has what they need to produce the opera. It involves drafting how the scenery fits on the stage, how we logistically get two or three shows into the theater at once, determining how the pit will be laid out, planning out the cuing schedules, making sure we have enough crew, working with directors to think out what is possible and what is not, how donor tours can be interfaced with crew calls, establishing camera placements for simulcasts, and so much more.

### How did you start in this field?

When I was a student at the Yale School of Drama 47 years ago, I technical

directed a production of *Peter Grimes*. That led me to the Santa Fe Opera where one of the staff, when hearing me whistle *Tosca* while walking to the canteen, told me I was an "opera lifer." Then and there I coined my motto: No pit, No Drew. I have worked Opera or Musicals ever since.

### What does your typical day look like?

When producing on the stage, I get to the theater about 6 a.m. and do email, payroll, and develop the work list for the day. The crews usually start at 9 a.m. and we spend the day until 6 p.m. hanging lights, assembling scenery, focusing lights, developing the cue sequences with the director and designers, shifting from one production to another, and setting up for the evening's rehearsal or performance. We break for dinner at 6 p.m. and return at 7 p.m. for a rehearsal or performance which, for the crews, usually ends about 11 p.m. I repeat this daily until the show closes.

### What has been your favorite production so far?

It's hard to pick one, so how about two? For comedy, John Copley's amazingly witty *The Barber of Seville* with John Conklin's Rene Magritte themed designs. For drama, our production of Joby Talbot and Gene Scheer's *Everest* directed by Lenny Foglia; a spectacular, brilliant, moving piece.

### Any special moments you look back on and think "wow?"

Several, actually. One was not in Dallas; it was taking a bow on the stage of the Bolshoi with Sarah Caldwell. Here in Dallas, a "wow" moment was watching Elaine McCarthy's astral projection

animation of the Pequod morphing out of the night sky as the overture to *Moby-Dick* was played. And last but certainly not least, watching our production of *Tristan und Isolde* which started out as a semi-staged concert, but through the efforts of clever director Christian R ath and projection designer Elaine McCarthy, became a spectacular production which was the biggest bang for a buck that I have ever seen on an opera stage.

### After all these years, there must be a "crazy opera story" you can share.

The night I fell into the pit. During *La traviata's* final dress rehearsal with an audience, I was in the house on the house left side. While the concertmaster was tuning, I reached over the pit rail to hand someone a stand light. The rail collapsed pitching me and the rail into the violin section. And in Santa Fe, when I was running a costumed *a vista* scene change in *Falstaff*...the snaps on my period britches broke and they dropped to my ankles as I stood center stage facing the audience. I pulled them up, tipped my hat to the audience, and exited stage right.

Working nearly 50 years in the production of Grand Opera has been a grand adventure. Opera has taken me all over the country and much of the globe. I still marvel at how a lad from Detroit, Maine, population 700, ended up trodding the boards of an opera stage.

---

**Drew Field retires from The Dallas Opera after *The Pearl Fishers*. ●**



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Following the cancellation of an unprecedented number of live performances two years ago, TDO embarked to rebuild revenues devastated by the pandemic. The New Vision Initiative was launched in July 2020 to ensure a financially sustainable future for TDO through new gifts, multiyear pledges, and audience development initiatives. These gifts support every aspect of the company—dynamic productions with phenomenal casts, efforts to attract new audiences, the expansion of TDO's role in the community, and digital programming like thedallasopera.TV.

To date, within the “quiet phase” of the campaign, The Dallas Opera has raised \$19.5 million in gifts and pledges. This includes commitments of \$1 million and above from the Perot Family, the Eugene McDermott Foundation, and the late Mary Anne Cree, as well as gifts from other generous donors who are listed in this program book.

Most recently, in January, TDO was awarded a \$3 million grant over three years from the O'Donnell Foundation. Half of the \$1 million each year is a \$500,000 gift to TDO's annual operations, with the other \$500,000 contingent upon achieving a matching gift challenge to inspire new and increased gifts to the New Vision Initiative.

The Dallas Opera is most grateful to those donors who have made gifts during the campaign's early phase, and we look forward to welcoming new supporters of our New Vision Initiative. To learn more about this campaign and other fundraising initiatives, please contact Elisabeth Galley, Director of Development, at [elisabeth.galley@dallasopera.org](mailto:elisabeth.galley@dallasopera.org) or 214.443.1057. ●

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