

**EMBARGOED UNTIL 6:15 PM (Central)
7:15 PM (Eastern) Tuesday, March 15, 2011**
Contact: Suzanne Calvin
214-443-1014/suzanne.calvin@dallasopera.org

**TDO IS PROUD TO ANNOUNCE
THE DALLAS OPERA
CHAMBER OPERA SERIES**

~~~~

**A Series of Contemporary Works, New Commissions and Opera  
Rarities Being Introduced During the 2011-2012 Season in  
AN HISTORIC ARTISTIC COLLABORATION  
WITH THE DALLAS THEATER CENTER!**

~~~~

***THE LIGHTHOUSE*
BY PETER MAXWELL DAVIES
CONDUCTED BY NICOLE PAIEMENT
AND STAGED BY DTC ARTISTIC DIRECTOR
KEVIN MORIARTY**

~~~~

**OPENING NIGHT: FRIDAY, MARCH 16, 2012 AT 7:30 PM  
With Additional Performances  
MARCH 17 & 18, 2012  
THE DEE AND CHARLES WYLY THEATRE  
At the AT&T Performing Arts Center**

~~~~

With Support from Jessie and Charles Price

DALLAS, MARCH 15, 2011 – **The Dallas Opera** is extremely proud to announce the launch of a **Dallas Opera Chamber Opera Series** during the upcoming 2011-2012 Season, the catalyst for a landmark artistic collaboration between TDO and the **Dallas Theater Center**.

This new series, designed to complement the mainstage opera performances in the **Margot and Bill Winspear Opera House at the AT&T Performing Arts Center**, will provide the Dallas Opera with an opportunity to produce lesser known contemporary works, experimental pieces, captivating orchestrations and opera rarities in intimate “jewel-box” venues.

No other American opera company is currently committed to producing a separate chamber opera series.

“I am tremendously proud that, less than a year after taking the helm of the Dallas Opera in exceptionally tough economic times, I am able to announce such an important step for this company,” says **Dallas Opera General Director and CEO Keith Cerny**.

“Expanding our repertoire to include chamber opera and new commissions has been a linchpin of my artistic vision for the Dallas Opera,” Mr. Cerny adds. “By committing ourselves to this path and forging a landmark collaboration with Kevin Moriarty and the Dallas Theater Center to launch this series—the first such collaboration between our two companies—The Dallas Opera hopes to instill new excitement and a fresh spirit of collaboration and innovation into this, and every upcoming season.

“Kevin Moriarty’s insightful stage direction, as well as his gutsy and intelligent programming and leadership, have established him as one of the pre-eminent figures in the Texas performing arts scene in a remarkably short time.

“Just as Nicole Paiement is an absolutely superb choice to conduct this unusual and challenging work, Kevin is the ideal director to stage this gripping new production.”

The Dallas Opera Chamber Opera Series will be inaugurated in March of 2012 with a Dallas Opera production of **Peter Maxwell Davies’** eerie 1979 thriller: a chamber opera about an unsolved disappearance off the coast of Scotland: **THE LIGHTHOUSE**.

Based on actual events, the work—to be conducted by **Maestra Nicole Paiement**, **Artistic Director of the San Francisco’s Ensemble Parallèle**, and staged by **Dallas Theater Center Artistic Director Kevin Moriarty**—begins with a Prologue set in the Edinburgh Court of Enquiry. The remainder of the 90-minute opera occurs on a remote, wind-swept island (at what is here called “Fladda Isle Lighthouse”), where a trio of lighthouse keepers vanished without a trace. The plot of this chamber opera serves up the supernatural and the psychological, in equal measures, yet leaves the mystery at its heart unresolved.

From the composer's notes on the opera:

The original inspiration of this work came from reading Craig Mair's book on the Stevenson family of Edinburgh. This family, apart from producing the famous author Robert Louis, produced several generations of lighthouse and harbour engineers. In December 1900 the lighthouse and harbour supply ship Hesperus based in Stromness, Orkney, went on its routine tour of duty to the Flannan Isles light in the Outer Hebrides. The lighthouse was empty – all three beds and the table looked as if they had been left in a hurry, and the lamp, though out, was in perfect working order, but the men had disappeared into thin air.

There have been many speculations as to how and why the three keepers disappeared. This opera does not offer a solution to the mystery, but indicates what might be possible under the tense circumstances of three men being marooned in a storm-bound lighthouse long after the time they expected to be relieved.

“At DTC, we believe that arts organizations are stronger when they work together,” says **Dallas Theater Center Artistic Director Kevin Moriarty**. “Joining with the Dallas Opera to support their production of *The Lighthouse* is a great opportunity for DTC to contribute to TDO's outstanding work and to introduce both of our audiences to a modern opera that they wouldn't otherwise have the opportunity to experience in Dallas.

“For me, one of the great pleasures of living in Dallas is being able to experience operas at TDO, so it's a special joy for me to have this chance to direct *The Lighthouse*, which will be my debut as an opera director. It's a beautiful, complicated opera: the score is breathtaking in its psychological depth, innate theatricality, and stunning musicality.”

Adds Mr. Moriarty, “I'm thrilled to join with members of Dallas Theater Center's production staff and my longtime design collaborators, set designer **Beowulf Boritt** and **Claudia Stephens**, to welcome the Dallas Opera into the Wyly Theatre, where we will bring this important piece to life in a theatrically compelling production.”

Performances of THE LIGHTHOUSE, with **support from Jessie and Charles Price**, will take place in the **Dee and Charles Wyly Theatre at the AT&T Performing Arts Center** (located directly across the street from the Winspear Opera House) on

Friday, March 16, 2012 at 7:30 PM; Saturday, March 17, 2012 at 7:30 PM; and on Sunday, March 18, 2012 at 2:00 PM.

Tickets will be available to Dallas Opera Season Subscribers, followed by Dallas Theater Center Subscribers and the general public. Further details and exact ticket prices will be announced at a later time.

“In order for this opera to achieve its maximum impact,” explains **Dallas Opera Artistic Director Jonathan Pell**, “each artist must be an excellent singer as well as an accomplished actor. We are now finalizing contracts with three superb artists who have demonstrated their amazing ability to etch indelible and unforgettable portraits of characters they have portrayed in other works.

THE LIGHTHOUSE, a Dallas Opera production, will be designed by Scenic Designer Beowulf Boritt, with costume designs by Claudia Stephens—both well-known to local theater audiences through their work at DTC, while enjoying national reputations.

A 2009 revival of this contemporary classic prompted Geoff Brown of *The Times* to write: “*The Lighthouse* wears its age well. By 1980, the mad clown in Davies’ music had been subdued; he’d refreshed his language with classical forms, descriptive writing, even take-home tunes. Indeed, his ear for pictures is so strong that Aaron Mardsden’s black, minimalist setting stunts nothing, for the craggy rocks, wind gusts and squawking sea birds are all in the music.”

Parking onsite will be available in the Lexus Red Parking beneath the Winspear Opera House and the Lexus Silver Parking adjacent to the Wyly Theatre. Should those reach capacity, additional paid parking is available at nearby One Arts Plaza and in several surface lots. Prices range from \$5 to \$25 per vehicle.

~~~~~

Single tickets are on sale now (prices and discounts subject to availability) for the 2012 Spring Season productions, through the **Dallas Opera Ticket Services Office** at **214.443.1000** or online at [www.dallasopera.org](http://www.dallasopera.org). Student Rush best-available tickets are available for \$25 (one per valid Student I.D.) ninety minutes prior to each performance.

## **THE LIGHTHOUSE: KEY BIOS**

### **NICOLE PAIEMENT \* (Conductor)**

Conductor Nicole Paiement has been the Artistic Director of Ensemble Parallèle (EP) since its foundation in 1994 – a professional ensemble, dedicated to contemporary chamber opera and interdisciplinary projects. With this Ensemble, Paiement has recorded many world premieres performances, commissioned many new works from composers of various countries, and toured in various countries including Australia and Korea. The Ensemble's most recent projects have included the world premiere of Lou Harrison's *Young Caesar*, the west coast premiere of John Rea's re-orchestration of Berg's *Wozzeck* and the San Francisco premiere of Philip Glass' opera *Orphée*, Paiement is presently working on the world-premiere performance of the chamber version of John Harbison's *The Great Gatsby*, as well as a commissioned opera by composer Dante De Silva. In collaboration with the San Francisco Museum of Modern Arts, she will conduct Ensemble Parallèle in a new adaptation of Virgil Thomson's *Four Saints in Three Acts* this summer.

Paiement is also the Artistic Director of the BluePrint Project – a series focused on building new music for the city of San Francisco. Over the years, BluePrint has collaborated with various organizations in the San Francisco Bay area. These have included the Pacific Rim Festival, Asian Art Museum, Other Mind Festival and the International Women Composers Festival.

Additionally, Paiement serves as director of Ensembles at the University of California, Santa Cruz and as the Artistic Director of the San Francisco Conservatory of Music New Music Ensemble.

Maestro Paiement is an active guest conductor. She made her 2004 Korean conducting debut in the world premiere of Chan-Hae Lee's opera *Back to the Origins* and Nicola Le Fanu's *Old Woman of Beare*. She has committed her talents to a variety of interdisciplinary projects, collaborating with dancers and media artists, both in America and abroad.

**This chamber opera will mark only the second time in the 54-year-history of the Dallas Opera that a woman conductor has ascended to the podium. Our first female conductor was Sarah Caldwell in 1974 performances of Ambroise Thomas' *Mignon*.**

~~~~~

KEVIN MORIARTY * (Stage Director)

Kevin Moriarty joined the Dallas Theater Center in September 2007 as the theater's sixth artistic director. His recent positions include Artistic Director of the Hangar Theatre in Ithaca, NY; Head of the M.F.A Directing Program for the Brown University/Trinity Rep Consortium; and Associate Director at Trinity Repertory Company in Providence, RI.

At the Hangar, Moriarty directed world premiere productions of *Bach at Leipzig* by Itamar Moses; *Indoor/Outdoor* by Kenny Finkle; *Rough Magic* by Roberto Aguirre-Sacasa; *Bleeding Kansas* by Kathryn Walat; and *Fixed* by Scott Organ. He has also directed Hangar mainstage productions of *A Midsummer Night's Dream*, *As You Like It*, *The Caucasian Chalk Circle*, *Bloodline: The Children of Argos*, *The Sound of Music*, *Hello Dolly!*, and *Joseph and the Amazing Technicolor Dreamcoat*.

At Trinity Rep, Moriarty's productions as a director included *The Merry Wives of Windsor* (Elliot Norton Award, Best Director, 2004); *Nickel and Dimed*; *Indoor/Outdoor*; *Richard II*; *Richard III*; *A Delicate Balance*; and *A Christmas Carol*. Moriarty has directed plays and musicals regionally and in New York City, including: *Jesus Christ Superstar* starring Sebastian Bach and Carl Anderson (National Tour; McCoy/Rigby, Nederlander, Really Useful Group, 2002-05); *The God Committee* by Mark St. Germain (Lambs Theatre); *A Christmas Carol* starring Stacy Keach (Cutler Majestic Theatre); *Betrayal* (Syracuse Stage); *Romeo and Juliet* (Lincoln Center Institute); *Guys and Dolls* (Muhlenberg Summer Music Theatre); *Jekyll and Hyde* and *The Secret Garden* (Theatreworks/USA). Moriarty was born in Rensselaer, Indiana and spent his childhood in the rural Midwest.

Upon graduating from college with a Music Education degree in 1989, he worked as a public school music teacher at La Crescent High School in Minnesota for three years before attending the Trinity Repertory Conservatory. He later worked as an actor, an assistant director for Michael Mayer on Broadway, a teaching artist at middle schools in New York City, and as a visiting instructor and guest

director at Wagner College. Moriarty is a member of the Drama League Director Project's Advisory Council, the recipient of a Drama League Directors Project directing fellowship, a member of the Lincoln Center Theatre Directors Lab, and a graduate of the University of Wisconsin.

~~~~~

**BEOWULF BORITT** \* (Scenic Design)

A frequent artistic collaborator of the Dallas Theater Center's Kevin Moriarty, his work for the DTC includes designs for *It's a Bird, It's a Plane, It's Superman*, *Give it Up!*, *A Midsummer Night's Dream*, and *The Who's Tommy*. On Broadway, Mr. Boritt has designed for *Sondheim On Sondheim*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, *LoveMusik*, *Rock of Ages*, *The Two and Only*. Off-Broadway, his scenic designs have wowed audiences to more than 50 shows, including *The Scottsboro Boys*, *The Last Five Years*, *The Toxic Avenger*, *Sleepwalk with Me*, *Saint Lucy's Eyes*, *Hank Williams: Lost Highway*, and *Miss Julie*. He has also designed for the Public, MTC, 2<sup>nd</sup> Stage, MCC, The New Group, Pearl Theatre, American Place, and Keen Co, as well as the 2007 and 2008 Ringling Brothers Circus. Mr. Boritt's numerous awards and accolades include an Obie, Audelco and Barrymore, in addition to two Lortel nominations and three Drama Desk nominations.

~~~~~

CLAUDIA STEPHENS * (Costume Design)

Associate Professor of Costume Design at SMU's Meadows School of the arts, Claudia Stephens moved to Dallas in 1997 from her base in New York City, where she successfully designed for opera, theater and dance. During her 30 years as a costume designer, Ms. Stephens has created costume designs for more than 140 productions in both the U.S. and abroad. Claudia's students are currently working in the costume industry in NYC, LA, Chicago, Texas, Florida, Idaho and Oklahoma. In New York City, Claudia's designs have been seen at Lincoln Center, Juilliard, Manhattan School of Music, Playwrights Horizons, Dance Theatre Workshop, Primary Stages, Classic Stage Company, and Soho Repertory Theatre, to name a few.

On Broadway (including tours), Claudia has worked with Stephen Sondheim, Ann Hould-Ward and Cleo Laine, *Into The Woods* Nat'l Tour; James Lapine, Ann Hould-Ward and Stephen Bogardus, *Falsettos*; Bernadette Peters, Martin Short, Neil Simon and Santo Loquasto, *The Goodbye Girl*; Neil Simon, Alan Alda, Kate Burton and Santo Loquasto, *Jake's Women*; Gene Saks, Kevin Spacey, Mercedes Ruhl and Santo Loquasto, *Lost in Yonkers*; William Ivey Long, Phillip Bosco and Victor Garber, *Lend Me A Tenor*.

Elsewhere in the U.S., her opera and theatre designs have been seen at Portland Opera, Oregon Shakespeare Festival, Utah Shakespearean Festival, St. Louis Repertory Theatre, Cincinnati Playhouse, Cleveland Playhouse, Denver Center Theater, Merrimack Theater, Triad Theatre, etc.

A member of Big Dance Theatre Dance Company since 1995, Claudia's costume designs for dance have leapt across stages in NYC, the United States and Europe.

Recently, Ms. Stephens designed *Before Night Falls* for Ft. Worth Opera with director David Gately and scene designer Riccardo Hernandez (May 2010) and the 2008 southwest premiere of the opera *Angels in America*, also directed by David Gately with the Ft. Worth Opera; *Comme Toujours Here I Stand*, with Big Dance Theatre, which premiered in Lyon France, April 2009; *A Midsummer Night's Dream* for the opening of the Charles & Dee Wyly Theater, fall, 2009; *Dividing The Estate*, also at the Wyly Theater, opening March 2011.

Miss Stephens holds a BFA in Theatre from the University of Texas at Austin and an MFA in Costume Design from Carnegie Mellon University.

*Dallas Opera debut

~~~~~

EVENTS AND GUEST ARTISTS SUBJECT TO CHANGE

ADDITIONAL INFORMATION ABOUT “MARCH AT THE DALLAS OPERA”  
IS CONVENIENTLY AVAILABLE ONLINE  
VISIT [WWW.DALLASOPERA.ORG](http://WWW.DALLASOPERA.ORG) AND CHECK THE CALENDAR LISTINGS

*For high-resolution, digital photographs suitable for print  
To arrange an interview  
Or for additional information  
Please contact Suzanne Calvin, Manager/Director Media & PR  
214.443.1014 or [suzanne.calvin@dallasopera.org](mailto:suzanne.calvin@dallasopera.org)*

THE DALLAS OPERA WISHES TO EXPRESS ITS GRATITUDE TO OUR EXCLUSIVE PARTNERS:

AMERICAN AIRLINES – OFFICIAL AIRLINE OF THE DALLAS OPERA  
LEXUS – OFFICIAL VEHICLE OF THE DALLAS OPERA  
CARTIER – OFFICIAL JEWELER & WATCHMAKER OF THE DALLAS OPERA  
ROSEWOOD CRESCENT HOTEL – OFFICIAL HOTEL OF THE DALLAS OPERA

In grateful appreciation of their service and commitment,  
The Dallas Opera dedicates this season to Joanna and Peter Townsend.

*For high-resolution, digital photographs suitable for print  
To arrange an interview  
Or for additional information  
Please contact Assoc. Dir. Of Marketing Suzanne Calvin  
214.443.1014 or [suzanne.calvin@dallasopera.org](mailto:suzanne.calvin@dallasopera.org)*

**Ticket Information for the 2010-2011 Dallas Opera Season**

**All performances are in the new Margot and Bill Winspear Opera House at the AT&T Performing Arts Center. Single tickets begin at \$25 and are on sale now.**

**For more information, contact The Dallas Opera Ticket Services Office at 214.443.1000 or visit us online at [www.dallasopera.org](http://www.dallasopera.org).**

**THE DALLAS OPERA 2010-2011 SEASON INFORMATION**

The Dallas Opera celebrates its Fifty-Fourth International Season with 30 performances of five productions in the Margot and Bill Winspear Opera House at the AT&T Performing Arts Center in Downtown Dallas. Evening performances will begin at 7:30 PM and Sunday matinees will begin at 2:00 PM. English translations will be projected above the stage at every performance. Assistance is available for the hearing impaired; inquire at the front desk of the Winspear prior to your performance.

## **SPRING SEASON:**

### **ROMEO AND JULIET by Charles Gounod**

**February 11, 13(m), 16, 19, 25 & 27(m), 2011**

#### **Production from Montréal Opera**

An opera in five acts first performed in Paris' Théâtre Lyrique, April 27, 1867.

Text by Jules Barbier and Michel Carré after William Shakespeare's play.

**Time:** Renaissance Period

**Place:** Verona, Italy

**Conductor:** Marco Zambelli\*

**Stage Director:** Michael Kahn

**Production Design:** Claude Girard\*

**Lighting Design:** Mark McCullough

**Wig & make-up Design:** David Zimmerman

**Chorus Master:** Alexander Rom

**Choreographer:** Candace Evans

**Fight Choreographer:** Bill Lengfelder

**Starring:** Charles Castronovo\* (*Romeo*), Lyubov Petrova (*Juliet*), Robert Lloyd (*Friar Laurence*), Joshua Hopkins\* (*Mercutio*), Roxana Constantinescu\* (*Stephano*), Stephen Morscheck (*Capulet*), Jane Bunnell (*Gertrude*), Mark McCrory (*The Duke*), Aaron Blake (*Tybalt*) and Stephen LaBrie\* (*Paris*).

### **RIGOLETTO by Giuseppe Verdi**

**March 25, 27(m), 30, April 2, 7 & 10(m), 2011**

#### **A classic Dallas Opera revival!**

An opera in two acts first performed in Venice at Teatro La Fenice, March 11, 1851

Text by Francesco Maria Piave after Victor Hugo's play, *Le roi s'amuse*

**Time:** Renaissance Period

**Place:** Mantua, Italy

**Conductor:** Pietro Rizzo

**Stage Director:** Harry Silverstein

**Scenic Design:** Michael Yeargan

**Costume Design:** Peter J. Hall

**Lighting Design:** Stephen Strawbridge

**Wig & make-up Design:** David Zimmerman

**Chorus Master:** Alexander Rom

**Choreographer/Asst.Dir.:** Keturah Stickann

**Starring:** Paolo Gavanelli\* (*Rigoletto*), Laura Claycomb\* (*Gilda*), James Valenti (*The Duke*), Raymond Aceto (*Sparafucile*), Kirsten Chavez\* (*Maddalena*), Stephen Hartley\* (*Marullo*), Aaron Blake (*Borsa*), Bradley Garvin\* (*Count Monterone*), Quinn Patrick\* (*Giovanna*) and Katie Bolding\* (*Countess Ceprano*).

### **BORIS GODUNOV by Modest Mussorgsky**

**April 1, 3(m), 6, 9, 15 & 17(m), 2011**

#### **Original production for Royal Opera, Covent Garden!**

Text by the composer based on a tragedy by Alexander Pushkin and supplemented by materials from the historical works of Nikolay Mikhaylovich Karamzin and others.

**Time:** 16<sup>th</sup>/17<sup>th</sup> century

**Place:** Russia and Poland

**Conductor:** Graeme Jenkins

**Original Production:** Andrei Tarkovsky

**Stage Director:** Stephen Lawless

**Production Design:** Nicolas Dvigubsky\*

**Lighting Design:** Robert Bryan\*

**Wig & make-up Design:** David Zimmerman

**Chorus Master:** Alexander Rom

**Choreographer:** Nicola Bowie

**Starring:** Mikail Kazakov\* (*Boris Godunov*), Elena Bocharova\* (*Marina Mniszek*), Evgeny Akimov\* (*The Pretender*), Vitaly Efanov\* (*Pimen*), Mikhail Kolelishvili\* (*Varlaam*), Sergei Leiferkus\* (*Rangoni*), Allan Glassman (*Shuysky*), Oksana Shilova\*\* (*Xenia*), Andrei Spekhov\*\* (*Schelkalov*), Meredith Arwady\* (*The Hostess*), Keith Jameson (*The Simpleton*) and Steven Haal (*Missail*).

\* Dallas Opera Debut

\*\* American Debut

---

The Dallas Opera is supported, in part, by funds from: **City of Dallas, Office of Cultural Affairs; TACA;** the **Texas Commission on the Arts** and **The National Endowment for the Arts (NEA)**. **American Airlines** is the official airline of The Dallas Opera. **Lexus** is the official vehicle of The Dallas Opera. **Cartier** is the official jeweler and watchmaker of The Dallas Opera. **Rosewood Crescent Hotel** is the official hotel of The Dallas Opera. Advertising support from ***The Dallas Morning News***. The **T. Boone Pickens YMCA, Smartwater** and **Stephen Pyles Restaurant** – new supporting partners! A special thanks to **Mrs. William W. Winspear** and the **Elsa von Seggern Foundation** for their continuing support.

### (2<sup>nd</sup> Draft – awaiting approval from Keith, DTC)