thedallasopera

AIDA TURANDOT MEFISTOFELE
THE MARRIAGE OF FIGARO MACBETH

OPERA'S GREATEST HITS!

DON GIOVANNI IL TROVATORE
THE MAGIC FLUTE OTELLO

Featuring The Dallas Opera Orchestra with Music Director Emmanuel Villaume



OCTOBER 22, 24, & 30, 2021 | WINSPEAR OPERA HOUSE

thedallasopera
Presents

OPERA'S GREATEST HITS!

October 22, 2021, 7:30 PM
October 24, 2021, 2:00 PM
October 30, 2021, 7:30 PM
The Winspear Opera House at the AT&T Performing Arts Center

Maria Agresta, soprano
Kathryn Lewek, soprano
Ewa Płonka, soprano
Lauren Snouffer, soprano
Aryeh Nussbaum Cohen, countertenor
Gregory Kunde, tenor
Gabriele Viviani, baritone
Mark S. Doss, bass-baritone
Michael Sumuel, bass-baritone

Emmanuel Villaume, Conductor | The Dallas Opera Orchestra

The Marriage of Figaro — **Wolfgang Amadeus Mozart** (1756-1791)
Overture
"Non più andrai" – Michael Sumuel
"Sull'aria" – Lauren Snouffer, Kathryn Lewek
"Susanna or via sortite" – Michael Sumuel, Lauren Snouffer, Kathryn Lewek

Il trovatore — **Giuseppe Verdi** (1813-1901)
"Mira, di acerbe lagrime" — Maria Agresta, Gabriele Viviani

Mefistofele — **Arrigo Boito** (1842-1918)
"Ecco il mondo" – Mark S. Doss

Macbeth — **Giuseppe Verdi**
"Vieni! t'affretta!" – Ewa Płonka
"Pietà, rispetto, amore" – Gabriele Viviani

Un ballo in maschera — **Giuseppe Verdi**
"Teco io sto" – Maria Agresta, Gregory Kunde

— INTERMISSION —

Aida — **Giuseppe Verdi**
"Fu la sorte dell'armi a tuoi" – Maria Agresta, Ewa Płonka

The Magic Flute — **Wolfgang Amadeus Mozart**
"Der Hölle Rache" – Kathryn Lewek

Rodelina — **George Frideric Handel** (1685-1759)
"Io t'abraccio" – Aryeh Nussbaum Cohen, Lauren Snouffer

Don Giovanni — **Wolfgang Amadeus Mozart**
"Là ci darem la mano" – Mark S. Doss, Kathryn Lewek

Agrippina — **George Frideric Handel**
"Voi che udite il mio lamento" – Aryeh Nussbaum Cohen

Peter Grimes — **Benjamin Britten** (1913-1976)
"Go there!" – Gregory Kunde

Manon Lescaut — **Giacomo Puccini** (1858-1924)
Intermezzo to Act III

Andrea Chénier — **Umberto Giordano** (1867-1948)
"La mamma morta" – Maria Agresta

Otello — **Giuseppe Verdi**
"Sì, pel ciel marmoreo giuro!" – Gregory Kunde, Gabriele Viviani

Turandot — **Giacomo Puccini**
"Nessun dorma!" – Gregory Kunde

The program will be approximately 2 hours with one 25-minute intermission.

PRODUCTION CREDITS

Paul Curran, *Director*
Driscoll Otto, *Lighting and Projection Designer*
Angela Turner, *Stage Manager*
Jeri Shaffer, *Projected Titles*
Paolo Bressan, *Assistant Conductor*
Mary Box and Christopher Devlin, *Musical Preparation*
Katherine Fortner, *Assistant Stage Manager Intern*

***Opera's Greatest Hits* sponsored by** TEXAS INSTRUMENTS

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ARTIST BIOS



Photo by GM Art and Music

MARIA AGRESTA (Soprano)

The world-renowned Italian soprano (TDO debut) is a favorite of many major houses. Among her signature roles is Mimì/*La bohème*, a triumph at the Metropolitan Opera, Lyric Opera of Chicago, London's Royal Opera House, La Scala, and the major houses of Vienna, Munich, and Venice, as well as the Verona Arena and Torre del Lago's Puccini Festival. Agresta reprises this portrayal at the Met next season. She is also renowned as Puccini's Liù/*Turandot* (Lyric, Met, La Scala, Verona). Her greatly acclaimed Verdi repertoire includes *Don Carlo* (Venice), *I due Foscari* (Vienna, London), *Il trovatore* (London, Milan, Amsterdam), *Giovanna d'Arco* (Graz), *Simon Boccanegra* (Frankfurt), *La traviata* (Munich, Berlin), *Otello* (London), and the opera of her career breakthrough, *I vespri siciliani* (Turin). Other highlights have included Maddalena/*Andrea Chénier* (Athens), Donna Elvira/*Don Giovanni* (La Scala), the title role/*Norma* (Tel Aviv, Zurich, Paris), and Marguerite/*Faust* (Salzburg). On CD Agresta sings sacred music of Verdi with Antonio Pappano conducting. She can be seen on DVD in *Otello* (London's Royal Opera House, opposite Jonas Kaufmann), *Pagliacci*, *Gemma di Vergy*, *Faust*, and *I due Foscari*.

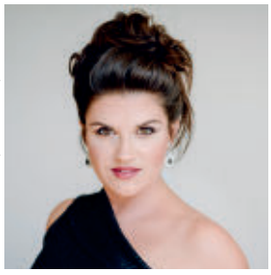


Photo Courtesy of Kathryn Lewek

KATHRYN LEWEK (Soprano)

The American soprano (TDO debut) is established internationally as a premier interpreter of coloratura repertoire. She has sung more than 250 performances of Mozart's Queen of the Night, earning acclaim at 17 major companies (among them the Metropolitan Opera, Lyric Opera of Chicago, the Deutsche Oper Berlin, and the Vienna State Opera). Among other significant successes have been Eurydice/*Orphée aux Enfers* (Salzburg Festival); Ginevra/Ariodante (Opéra de Monte Carlo and Salzburg's Whitsun Festival, the latter opposite Cecilia Bartoli); Angelica/*Orlando* (European tour); and role debuts in such demanding roles as Teresa/*Benvenuto Cellini* (Barcelona), Konstanze/*The Abduction from the Seraglio* (Berlin, subsequently in her house debut at Munich's Bavarian State Opera), and the title role/*Maria Stuarda* (Edmonton). Lewek has also been heard in roles as varied as the Fairy/*Cendrillon* (New Orleans), Cunegonde/*Candide* (Glimmerglass Festival), and Jessica/André Tchaikovsky's *Kupiec The Merchant of Venice* (Bregenz Festival, in a production earning the International Opera Award 2014 in the Best World Première category). The soprano's concert appearances include Handel's *Messiah* at Carnegie Hall with New York's Oratorio Society and Musica Sacra every season since 2012.



Photo by Kyrre Kristoffersen

EWA PŁONKA (Soprano)

The Polish soprano (TDO debut) made role and house debuts during the 2019/20 season as Tosca at Virginia Opera and Turandot at Austria's Oper im Steinbruch. Among other recent operatic highlights have been her return to Karlsruhe's Badisches Staatstheater to reprise her portrayal of Giovanna/*Anna Bolena*; and Maddalena/*Rigoletto* and her first Azucena/*Il trovatore* at Oper Frankfurt (both in new productions), after her successful house and role debut there as Mary/*The Flying Dutchman*. An alumna of The Juilliard School, she appeared in several opera productions there, such as *The Rape of Lucretia* and *La sonnambula* (presented in partnership with The Metropolitan Opera's Lindemann Young Artist Development Program). Her many successes in concert include Szymanowski's *Stabat Mater* at Carnegie Hall with the Oratorio Society of New York, marking the centennial of Polish independence; Wagner's *Wesendonck Lieder* with Finland's Oulu Symphony Orchestra; Mahler's *Symphony No. 3* with the Opéra Orchestre de Montpellier (France); and Mendelssohn's *Elijah* with the San Antonio Symphony. Płonka has also appeared in concert for Jazz at Lincoln Center, and with the Munich Radio Orchestra and Nürnberg Symphony Orchestra.



Photo by Dario Acosta

LAUREN SNOUFFER (Soprano)

The American soprano (TDO debut) has earned praise internationally for an exceptionally varied repertoire. Among the highlights of the current season are Ilia/*Idomeneo* (Zurich Opera House) and Cleopatra/*Giulio Cesare* (Moscow Philharmonic). Other stage successes include Hasse's *Siroe* (Versailles, Budapest, Vienna), Handel's *Serse* (Karlsruhe's International Handel Festival), Amour/*Orphée et Eurydice* (John Neumeier's new production at Lyric Opera of Chicago, telecast on PBS's *Great Performances*), Countess Adèle/*Le comte Ory* (Seattle Opera), and Magnolia Hawks/*Show Boat* (Glimmerglass Festival). Greatly acclaimed as an interpreter of contemporary music, Snouffer portrayed Berg's Lulu at the Teatro Municipal de Santiago (new production) and has appeared in Houston Grand Opera's world premieres of Tarik O'Regan and John Caird's *The Phoenix* and Ricky Ian Gordon and Royce Vavrek's *The House Without a Christmas Tree*. She has sung George Benjamin's *Written on Skin* under the composer's baton at Tanglewood, Toulouse, and Philadelphia. The soprano has been featured with such distinguished orchestras as those of Cleveland, Rotterdam, Baltimore, San Francisco, New Zealand, Boston (Boston's Handel & Haydn Society), and New York (Orchestra of St. Luke's).



Photo by Dario Acosta

ARYEH NUSSBAUM COHEN (Countertenor)

Making his TDO debut is the American countertenor, who won First Prize and the Audience Choice Award at the 2018 Dallas Opera Vocal Competition. A Grand Finals winner in the 2017 Metropolitan Opera National Council Auditions, he debuts at the Met next season as Rosencrantz/Brett Dean's *Hamlet* (U.S. premiere). Cohen made his Australian and role debuts earlier this season as Oberon/*A Midsummer Night's Dream* (Adelaide Festival) and his German and role debuts as Edgar/Reimann's *Lear* (Staatsoper Hannover). The first countertenor in the history of the Houston Grand Opera Studio, Cohen scored a great success at HGO as David/Handel's *Saul* and has also been heard at Cincinnati Opera as Ottone/*The Coronation of Poppea*. A former Adler Fellow at San Francisco Opera, Cohen made his SFO debut as Medoro/Handel's *Orlando*. Concert highlights also include performances with the Buffalo Philharmonic, Philharmonia Baroque, San Francisco Symphony, and Saint Paul Chamber Orchestra. Cohen has recorded a program of Gluck/Handel/Vivaldi with Jeffrey Thomas and American Bach Soloists and Kenneth Fuchs's *Poems of Life* with the London Symphony Orchestra (2019 Grammy Award winner).



Photo by Antonio Pedro Ferreira

GREGORY KUNDE (Tenor)

The world-renowned American tenor has starred at TDO as Oreste/*Ermione* (2002/03) and Des Grieux/*Manon Lescaut* (2018/19). Recent career highlights include his greatly acclaimed portrayal of Verdi's Otello (London, Paris, and Monte Carlo, after successes in 13 other cities), as well as Calaf (Barcelona, Madrid), Jean/*Le prophète* (Berlin), Don Carlos (Liège), Samson (Met), Andrea Chénier and Radames (both in Vienna, the latter in Madrid), Don Alvaro (Dresden), and Peter Grimes (Valencia, in concert in Rome). Recent concert highlights include the *Turandot* and the Verdi *Requiem* (both with the Israel Philharmonic), *Das Lied von der Erde* (BBC Proms), and *La damnation de Faust* (Amsterdam Concertgebouw). Kunde, who established his international reputation with triumphs in bel canto repertoire, is the only tenor in recorded history to perform the Otellos of Rossini and Verdi in the same season (2014/15, also in 2015/16). He has recorded a solo album, entitled *Vincerò!*, as well as *Lakmé* and *Benvenuto Cellini*. The tenor appears on DVD in *Il trovatore*, *Les Troyens*, and Verdi's *Otello*. Kunde was named Male Singer of the Year at the 2016 International Opera Awards.



Photo by Federico Pastrengo

GABRIELE VIVIANI (Baritone)

The Italian baritone has been hailed at Milan's La Scala in *L'elisir d'amore*, *Un ballo in maschera*, *Lucia di Lammermoor*, *Francesca da Rimini*, and *Pagliacci*. Viviani's other successes in bel canto include *La favorita* (Genoa), *Don Pasquale* (Paris), *L'elisir d'amore* (Genoa, Chicago, Paris, further performances later this season in Naples), *Lucia di Lammermoor* (Lausanne, San Francisco, Turin), and *I puritani* (Vienna, Bilbao, Monte Carlo). Viviani has confirmed his stature as a Verdi interpreter in *Attila* (Shanghai), *Macbeth* (Turin), *Giovanna d'Arco* (Vienna), *Luisa Miller* (Berlin), *La traviata* (Macerata, Verona, Valencia, Vienna, Oviedo, Barcelona), *Un ballo in maschera* (Turin, Paris, Vienna, Tokyo), *I vespri siciliani* (Turin, Vienna), *La forza del destino* (Paris), *Don Carlo* (Florence), and *Simon Boccanegra* (Genoa, Seville). He has been acclaimed in Puccini and verismo, appearing in *Madama Butterfly* (Genoa, Trieste, Venice, Verona, Paris, London), *La bohème* (Toronto, Torre del Lago, London, Zurich, Tokyo), *Tosca* (Torre del Lago, St. Petersburg), *Andrea Chénier* (Naples), and *Iris* (Montpellier), *Pagliacci* (Turin). His appearances outside French repertoire include *Les Troyens* (Valencia) and *Carmen* (Verona).



Photo by Sudeep Studio

MARK S. DOSS (Bass-baritone)

The Grammy-winning bass-baritone, who has appeared at TDO in *The Flying Dutchman* and *Manon Lescaut* (both in 2018/19), has sung with the major orchestras of San Francisco, Philadelphia, Cleveland, Chicago, and Toronto, while additionally performing 100 roles with more than 60 major opera companies around the world. Those companies include La Scala, the Vienna State Opera, London's Royal Opera, San Francisco Opera, Lyric Opera of Chicago, and the Canadian Opera Company. Doss's varied appearances in recent seasons includes his 100th role, Rigoletto, with Welsh National Opera, where he also sang Scarpia/*Tosca*; the title role/*Nabucco* with Dorset Opera; a revival of Nicholas Len's *Shell Shock* in Paris (released on DVD) for the 100th anniversary of the Armistice; a program of arias and songs with the Bozeman and Wyoming Symphonies; Alfio/*Cavalleria rusticana* at the Royal Opera House; Balstrode/*Peter Grimes* with Bologna's Teatro Comunale; Sujskij/Dvořák's *Dimitrij* at Boston's Odyssey Opera; Méphistophélès/*Faust* with Opera Oviedo in Spain; Jochanaan/*Salome* at Mallorca's Teatre Principal de Palma; Amonasro/*Aida* in Turin; Cadmus/Henze's *The Bassarids* in Rome; and a CD of the title role/Stephen Colantti's *The Selfish Giant*.



Photo by Kristin Hoebermann

MICHAEL SUMUEL (Bass-baritone)

The American bass-baritone (TDO debut), who debuted this season at Seattle Opera as Leporello/*Don Giovanni*, recently returned to San Francisco Opera (title role/*The Marriage of Figaro*, new production) and the Norwegian National Opera (Escamillo/*Carmen*). Other important performances have included Sumuel's debuts at Lyric Opera of Chicago (Masetto/*Don Giovanni*, new production), Glyndebourne (European debut as Schaunard/*La bohème*, subsequently Sharpless/*Madama Butterfly*), San Francisco (Tom/Christopher Theofanidis's *Heart of a Soldier*, world premiere, followed by Escamillo and Elmiro/*Xerxes*), and Palermo's Teatro Massimo (Theseus/*A Midsummer Night's Dream*). Prominent among Sumuel's many Houston Grand Opera roles have been Belcore/*L'elisir d'amore*, Papageno/*The Magic Flute*, Masetto/*Don Giovanni*, Sharpless/*Madama Butterfly*, and Junius/*The Rape of Lucretia*. Concert engagements have included the major orchestras of Cleveland, Houston, San Francisco, Pittsburgh, Los Angeles, San Diego, Seattle, the Grant Park Festival, and New York (Orchestra of St. Luke's). The Texas native is a former Metropolitan Opera National Council Auditions Grand Finalist, a winner of The Dallas Opera Vocal Competition, and an alumnus of the Houston Grand Opera Studio, San Francisco's Merola Opera Program, and Wolf Trap Opera's Filene Young Artist program.



Photo by Marco Borggreve

EMMANUEL VILLAUME (Conductor)

The French conductor has been TDO's Mrs. Eugene McDermott Music Director since 2013. Formerly Music Director of Spoleto Festival USA and Chief Conductor of the National Slovenian Philharmonic, he has held both of those positions with the PKF-Prague Philharmonia since 2015. Villaume has triumphed throughout America, leading productions at the Metropolitan Opera and the major companies of Chicago, San Francisco, Washington, Los Angeles, St. Louis, and Santa Fe. He has also appeared at London's Royal Opera House, Covent Garden, all the major French and German houses, Barcelona's Gran Teatre del Liceu, Venice's Teatro La Fenice, the Teatro Colón in Buenos Aires, and the Tokyo Bunka Kaikan. Villaume's guest-conducting of symphonic repertoire has been hailed with the leading orchestras of Montreal, Chicago, San Francisco, Houston, Los Angeles, and Boston, as well as those of London, Paris, Munich, Copenhagen, Oslo, Stockholm, and Tokyo, among many others. Recent recordings include CDs with Anna Netrebko, Benjamin Bernheim, Andrew von Oeyen, Angela Gheorghiu, and Bryan Hymel.



Photo Courtesy of Paul Curran

PAUL CURRAN (Director)

The renowned Scottish director debuted at TDO in 2015/2016 (*Becoming Santa Claus*, world premiere). After studying directing at the National Institute of Dramatic Art in Sydney, Curran made his debut as a freelance director with *The Magic Flute* at Bloomsbury Opera in 1995. Since then his work has been seen in major companies worldwide, among them those of Venice (*Ariadne auf Naxos*, *Daphne*, *Tristan und Isolde*), Florence (*I Lombardi*, *The Flying Dutchman*), Naples (*La cenerentola*, *Königskinder*, *My Fair Lady*), Rome (*A Midsummer Night's Dream*, also seen in Valencia), Santa Fe (*Billy Budd*, *La bohème*, *La donna del lago*), Seville (*La cenerentola*), Moscow (*The Flying Dutchman*), Chicago (*Die Frau ohne Schatten*, *Lulu*), Philadelphia (*La traviata*, *Carmen*), Toronto (*Lady Macbeth of Mtsensk*, *Tosca*), Santa Fe and Dallas (*The Golden Cockerel*), Los Angeles (*Albert Herring*), Central City (*Les contes d'Hoffmann*, *The Rape of Lucretia*), London (*The Tsar's Bride*), Cardiff (*Otello*), Copenhagen (*Pagliacci*), Savonlinna (*Peter Grimes*), and Tokyo (*Rusalka*). Curran was artistic director of the Norwegian National Opera from 2007 to 2011. His Metropolitan Opera production of *La donna del lago* is available on DVD.



Photo Courtesy of Driscoll Otto

DRISCOLL OTTO (Lighting and Projection Designer)

At TDO the Texas native has previously designed projections for *Becoming Santa Claus* (2015/2016) and *The Golden Cockerel* (2019/2020). Among other recent opera productions are *The Golden Cockerel* (The Santa Fe Opera) and *La donna del lago* (Metropolitan Opera). His work in opera has also been seen at North Carolina Opera, Virginia Opera, and Utah Festival Opera, and in New York venues including Ars Nova, The Mint, The Ohio, La Mamma, Lincoln Center Jazz, and Gotham Chamber Opera. He designs frequently for regional companies, with important credits including lighting for *The Colored Museum* at The Huntington Theater Company; projections for *Next to Normal* at Baltimore's Center Stage; and productions for Dallas Theatre Center, Houston Shakespeare Festival, Trinity Repertory Theatre, The Hangar Theater, Flatrock Playhouse, and *Legally Blonde* and *Rock of Ages* for Norwegian Cruise Lines. Otto is an M.F.A. graduate of New York University's Tisch School of the Arts.

THE DALLAS OPERA ORCHESTRA

FIRST VIOLIN
Ellen dePasquale, *Mary Anne Cree Concertmaster, in memory of Rosine Smith Sammons*
Ami Campbell, *Associate Concertmaster*
Grace Kang Wollett, *Assistant Concertmaster*
Florence Wang Conrad
Amy Faires
David Miles Wolcott
Junsoo Park
Oleg Larshin
Paige Kossuth
Kathy Johnson

SECOND VIOLIN
Kristin Van Cleve, *Principal*
Sondra Brudnak, *Assistant Principal*
Suneetha D'Apice
Lisa Shields
Barbara Allen
Natalie Floyd
Minhee Bae
Inga Kroll
Lauren Haseltine
Jane Escueta
Ellen Lovelace

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

CELLO
Mitch Maxwell, *Catherine Brackbill Principal Cello Chair*
Shawna Hamilton, *Assistant Principal*
Eric Forman
Vilma Peguero
Philip Taggart
Sara Hood
Sarah Choi

BASS
William Gowen, *Principal*
Mike Lelevich, *Assistant Principal*
Stephen Brown
Kirby Nunez

FLUTE
Helen Blackburn, *Principal*
Lance Sanford
Ebonee Thomas

PICCOLO
Ebonee Thomas

OBOE
Gina Ford, *Eleanor Ford Penrose Principal Oboe Chair*
Abigail Hawthorne
Stewart Williams

ENGLISH HORN
Stewart Williams

CLARINET
Kenneth Krause, *Principal*
Danny Goldman
Forest Aten

BASS CLARINET
Forest Aten

BASSOON
John Searcy, *Acting Principal*
Shannon Highland
Sara Scurry
Sarah Boyd

HORN
Katie Wolber, *The Linda Van Sickle Principal Horn Chair*
Heather Test
Gerald Wood
Brian Brown
Nancy Piper

TRUMPET
John Holt, *Principal*
Rick Bogard
Will Pratt
Oscar Passley

TROMBONE
Ian Maser, *The Cece and Ford Lacy Principal Trombone Chair*
Tony Baker
Eric Swanson

BASS TROMBONE
Eric Swanson

TUBA/CIMBASSO
Jeff Baker, *Principal*

TIMPANI
Deborah Mashburn, *The Joan S. Reisch Principal Timpani Chair*

PERCUSSION
Joseph Ferraro, *Acting Principal*
Drew Lang
Brad Wagner

HARP
Barbara Biggers, *Acting Principal*

KEYBOARD
Christopher Devlin

LAND AND PEOPLE ACKNOWLEDGEMENT

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.