



**THE DALLAS OPERA™
MEDIA RELEASE**

FOR IMMEDIATE RELEASE:

Sunday, June 28, 2008

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**THE DALLAS OPERA ENDS 2008 FISCAL YEAR
SOLIDLY “IN THE BLACK”**

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**NO DEFICIT, SINGLE TICKETS TOP \$1 MILLION,  
LANDMARK GIFTS AND CHALLENGE FUND**

DALLAS, JUNE 28, 2008 – **The Dallas Opera** has ended the Company’s 2008 Fiscal Year on a strong financial note, announcing the elimination of a \$135,000 accumulated deficit and pointing to signs of significant upward momentum.

“At this exciting time in our history,” says **Jay Marshall, Chairman of The Dallas Opera**, “our supporters have once again showed their incredible generosity.

“In recruiting our next general director, it’s a powerful selling point to be able to hand him, or her, a debt-free company.”

The Dallas Opera entered the new fiscal year (June 1, 2008) with:

- **a balanced budget**
- **a Challenge Fund totaling \$1.5 million, a portion of the \$2.5 million raised to date for new Dallas Opera administrative offices in the Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts**
- **A one million dollar gift to The Dallas Opera Foundation for continuing community arts education and audience development**
- **The conclusion of a successful, special 50<sup>th</sup> Anniversary Campaign (and related events) that produced net revenues of more than \$2.3 million over a two-year-period.**

This, in addition to a highly successful 2007-2008 Season that generated

- more than a **million dollars in single ticket sales**
- a healthy **8% increase in full season subscriptions**
- a **doubling of the number of single ticket households** compared to the 2006-2007 Season
- And an impressive **20% increase in overall ticket sales.**

“Our patrons are definitely excited to see the new Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts rising above the Arts District,” explains **Dallas Opera Director of Marketing Jennifer Schuder**, “yet these outstanding figures also reflect a positive audience response to the recent programming of popular operas presented in strong, artistically satisfying productions.”

The Dallas Opera, in its quest to become even more accessible and responsive to the needs and desires of its patrons, has earned an enviable **84% retention rate** among full season subscribers (up 16% from four years ago).

“And we will continue to reach out to patrons and newcomers throughout the pre-season,” vows Ms. Schuder, “with a terrific new series of casual events presented by **One Arts Plaza.**”

Recent success stories include the creation of a new \$1.5 million Challenge Fund to support “**OPERA-tion HQ,**” the campaign to design, construct, move, furnish and sustain the Company’s new administrative offices in the Winspear Opera House, when the facility opens its doors in October 2009.

Four visionary partners: the **David M. Crowley Foundation, Phyllis and Tom McCasland, James R. Seitz** and **Strasburger & Price, LLP** contributed the monies to jump-start efforts to raise a total of \$4.5 million for the project, which would permit The Dallas Opera to permanently eliminate annual office rental fees.

“Over half the goal, \$2.5 million has been raised thus far,” says **Cynthia Young, Dallas Opera Director of Development.**

In other news, **Dallas Opera Board Member Joy S. Mankoff and Mr. Ronald Mankoff** recently presented **The Dallas Opera Foundation** with **\$1 million** earmarked for community arts education, the largest endowment donation for educational purposes in the history of the Company.

Dallas Opera education programs extend from informative pre-performance lectures (renamed “The Joy and Ronald Mankoff Opera Overtures”) to presentations like “Opera in a Box” for young and old, as well as our celebrated main stage abridged productions for thousands of area school children each season.

“Skills learned through the disciplined study of music and other performing arts benefit many other areas of study,” says **Dallas Opera Director of Education Margery Anderson-Clive**. “Current research tells us that a student’s involvement in the creative disciplines has a significant impact on the development of both cognitive and communication skills.”

“These aren’t just skills for the classroom,” she adds, “These are skills *for life*.”

The Dallas Opera currently mounts five productions annually on a budget of \$12 million.

*For high-resolution, digital photographs suitable for print*

*To arrange an interview*

*Or for additional information*

*Please contact Assoc. Dir. Of Marketing Suzanne Calvin*

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### **Ticket Information for the 2008-2009 Dallas Opera Season**

**Season subscriptions are now on sale starting at just \$75!**

**Single tickets \$15 to \$199, if purchased in advance.**

**Single tickets go on sale to the general public in September.**

**For more information or to renew your subscription, contact**

**The Dallas Opera Ticket Services Office at 214.443.1000**

**or visit TDO’s web site at [dallasopera.org](http://dallasopera.org).**

### **THE DALLAS OPERA 2008-2009 SEASON INFORMATION**

The Dallas Opera celebrates its Fifty-Second International Season with 20 performances of five productions in the Music Hall at Fair Park. Evening performances begin at 7:30 p.m. and matinees begin at 2 p.m. English translations are projected above the stage at every performance and assistance is available for the hearing impaired.

#### **THE MARRIAGE OF FIGARO by W.A. Mozart**

**November 14, 16(m), 19 & 22, 2008**

**Production from New York City Opera**

An opera in four acts first performed at Vienna’s Berg-theater, May 1, 1786.

Text by Lorenzo Da Ponte after the stage play by Pierre-Augustin Beaumarchais.

**Time:** A single day

**Place:** The country estate of Count Almaviva  
**Conductor:** Graeme Jenkins  
**Stage Director:** John Copley  
**Production Design:** Carl Toms  
**Lighting Design:** Jeff Harris  
**Wig & make-up Design:** David Zimmerman  
**Chorus Master:** Alexander Rom  
**Starring:** Daniel Okulitch (*Figaro*), Lyubov Petrova (*Susanna*), Michael Todd Simpson (*Count Almaviva*), Susanna Phillips\* (*Countess Almaviva*), Jennifer Holloway\* (*Cherubino*), Stephen Morscheck (*Doctor Bartolo*), Suzanna Guzman (*Marcellina*).

**DIE FLEDERMAUS by Johann Strauss II**

**December 5, 7(m), 10 & 13, 2008**

**Production from Seattle Opera**

Comic opera in three acts first performed at Vienna's Theater an der Wein, April 5, 1874.

Text by Carl Haffner and Richard Genée after the play by Henri Meilhac and Ludovic Halévy.

**Time:** Late 19<sup>th</sup> Century

**Place:** A spa town near Vienna

**Conductor:** Graeme Jenkins

**Stage Director:** Tomer Zvulun\*

**Production Design:** Zack Brown\*

**Lighting Design:** Marie Barrett

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

**Chorus Master:** Alexander Rom

**Starring:** Wolfgang Holzmaier (*Gabriel von Eisenstein*), Ana Maria Martinez (*Rosalinda*), Christopher Feigum (*Dr. Falke*), Ava Pine (*Adele*), Bruce Ford (*Alfred*) and Marianna Kulikova (*Prince Orlofsky*).

**ROBERTO DEVEREUX by Gaetano Donizetti**

**January 23, 25(m), 28 & 31, 2009**

**A new Dallas Opera production by the team that brought you MARY QUEEN OF SCOTS!**

An opera in three acts first performed at Teatro San Carlo in Naples, October 28, 1837.

Text by Salvatore Cammarano after François Ancelot's tragedy, *Elisabeth d'Angleterre*.

**Time:** the Elizabethan Age

**Place:** London

**Conductor:** Graeme Jenkins

**Stage Director:** Stephen Lawless

**Scenic Design:** Benoit Dugardyn

**Costume Design:** Ingeborg Bernerth

**Lighting Design:** TBD

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

**Chorus Master:** Alexander Rom

**Starring:** Stephen Costello (*Roberto Devereux*), Hasmik Papian\* (*Elizabeth the Queen*), David Kempster (*Duke of Nottingham*), Elizabeth Batton (*Sara, Duchess of Nottingham*)

**LA BOHÈME by Giacomo Puccini**

**February 13, 15(m), 18 & 21, 2009**

**Our most popular opera in one of our most popular productions!**

An opera in four acts first performed in Turin's Teatro Regio, February 1, 1896.

**Time:** 1830s

**Place:** Paris, France

**Conductor:** Pietro Rizzo\*\*

**Stage Director:** Mark Streshinsky

**Scenic Design:** Jean Pierre Ponnelle

**Costume Design:** Peter J. Hall

**Lighting Designer:** Marie Barrett

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

**Chorus Master:** Alexander Rom

**Starring:** Maria Kanyova (*Mimi*), James Valenti\* (*Rodolfo*), Valentina Farcas\* (*Musetta*), Dwayne Croft (*Marcello*), Robert Gleadow\* (*Colline*) and Weston Hurt\* (*Schaunard*).

**THE ITALIAN GIRL IN ALGIERS by Gioachino Rossini**

**March 6, 8(m), 11 & 14, 2009**

**The Grand Finale! Production from Santa Fe Opera.**

A comic opera in two acts first performed in Venice's Teatro San Benedetto, May 22, 1813.

Text substantially derived from Angelo Anelli's libretto for Luigi Mosca's 1808 *L'italiana in Algeri*.

**Time:** Fantasy

**Place:** Algiers

**Conductor:** Graeme Jenkins

**Stage Director:** Chris Alexander

**Scenic Design:** Robert Innes Hopkins\*

**Costume Design:** David C. Woolard\*

**Lighting Design:** Duane Schuler

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

**Chorus Master:** Alexander Rom

**Starring:** Manuela Custer\* (*Isabella*), William Burden (*Lindoro*), Paolo Pecchioli\* (*Mustafa*) and Patrick Carfizzi\* (*Taddeo*).

\* Dallas Opera Debut

\*\* American Debut

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The Dallas Opera is supported, in part, by funds from: **City of Dallas, Office of Cultural Affairs; TACA;** and the **Texas Commission on the Arts** and **American Express**. The Dallas Opera would like to thank its 2007-2008 production underwriters, including: **Kimberly-Clark, Nokia** and **Margot and the late Bill Winspear**. **American Airlines** is the official airline of The Dallas Opera. Pianos provided by **Steinway Hall, Dallas/Ft. Worth/Plano**. Advertising support from *The Dallas Morning News*.

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