



**THE DALLAS OPERA
MEDIA RELEASE**

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**TDO PROUDLY PRESENTS
ROBERTO DEVEREUX**

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**PART OF THE “TUDOR TRILOGY” BY GAETANO DONIZETTI  
IN A BRAND-NEW PRODUCTION FROM THE DALLAS OPERA**  
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DALLAS, JANUARY 8, 2009 – **The Dallas Opera** is thrilled to present the premiere of a new Dallas Opera production of one of the greatest operas in the bel canto (“beautiful singing”) repertoire: **ROBERTO DEVEREUX** by **Gaetano Donizetti**, opening **Friday, January 23rd at 7:30 PM in the Music Hall at Fair Park.**

Additional performances will take place on **Sunday, January 25th at 2:00 PM and at 7:30 PM on the evenings of Wednesday, January 28th and Saturday, January 31st, 2009.**

“Although still in rehearsals, the buzz about this new production has been tremendous,” says **Dallas Opera Director of Artistic Administration Jonathan Pell.** “It’s rare—and very special—for a company to be able to bring together such a strong ensemble and exciting to witness how they inspire each other’s artistry.”

This swashbuckling drama will be performed in the original Italian—with English language supertitles projected above the stage at every performance.

FLEX mini-subscriptions (three operas of the customer’s choice, \$93-\$369) and single tickets are on sale now through The Dallas Opera Ticket Services Office at **214.443.1000** or online at **www.dallasopera.org**. FLEX subscribers will not only enjoy

substantial savings, but, *they will also be offered the chance to purchase tickets for performances in the new Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts BEFORE they go on sale to the general public!*

This part of Donizetti's remarkable "Tudor Trilogy" marks the triumphant return of the phenomenally talented **Stephen Costello** ("one of today's hottest young things in Italianate lyric tenors" – Scott Cantrell, *The Dallas Morning News*), who made his Dallas Opera debut in the first installment, *Mary Queen of Scots*, in 2007 prior to his impressive Metropolitan Opera debut and subsequent meteoric career path.

The Dallas Opera will also welcome back luminous mezzo-soprano **Elizabeth Batton** as Sara, Duchess of Nottingham, and renowned Welsh baritone **David Kempster**, an unforgettable Sharpless in the company's 2005 production of Puccini's *Madama Butterfly*, as her husband, the conflicted Duke of Nottingham.

This new production, with Globe Theatre-inspired sets by **Benoit Dugardyn**, Elizabethan period costumes by **Ingeborg Bernerth** and lighting design by **Mark McCullough** is also notable for the important company debut of Armenian soprano **Hasmik Papian** in the pivotal role of Queen Elizabeth the First. Ms. Papian has been described by the international music media as "drop-dead gorgeous...heavenly...divine."

ROBERTO DEVEREUX will be conducted by **Dallas Opera Music Director Graeme Jenkins**—a passionate advocate of this production—and staged by acclaimed British director **Stephen Lawless**, who directed the first part of this trilogy, *Mary Queen of Scots*, in 2007.

Chorus preparation is by renowned Dallas Opera Chorus Master **Alexander Rom**.

ROBERTO DEVEREUX is the story of the ill-fated love of Britain's Queen Elizabeth I for the young and audacious Robert, Earl of Essex. Recently brought to television in an award-winning miniseries starring Helen Mirren and to the silver screen in the Bette Davis-Errol Flynn classic, "The Private Lives of Elizabeth and Essex," this stirring tale of political intrigue and passionate romance continues to fascinate us today. Donizetti's contribution was to give us the most emotionally charged version of this tale, perfectly reflected in his breathtaking 1837 score from its thunderous overture to the haunting and emotionally gripping finale.

Surprising twists and turns and deeply etched characterizations mark this superb masterpiece of 19th century theater.

Key Bios:

GRAEME JENKINS (*Conductor*) Music Director of The Dallas Opera - London, England
1985-92 Glyndebourne Touring Opera/Glyndebourne Festival Opera **Career Highlights:** More than 150 operatic productions of a hundred different works including *Billy Budd* and *Jenůfa* (Vienna State Opera); *Così fan tutte* (English National Opera); Baz Luhrmann's *La bohème* and *Die Meistersinger* (Australia); *The Cunning Little Vixen* and *From the House of the Dead* (Berlin); *Le nozze di Figaro* for Theater an der Wien in Vienna; *Simon Boccanegra*, *Der Fliegende Holländer* and *Il re pastore* (Amsterdam); *La clemenza di Tito* (Copenhagen), *Hansel und Gretel* (Bayerische Staatsoper) and numerous productions for The Dallas Opera including the *Ring Cycle*, *Macbeth*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute* and company premieres of *Billy Budd*, *Nabucco*, *Wozzeck*, *Katya Kabanova*, *Mary Queen of Scots* and *Rodelinda*; performances with the Gothenburg Symphony Orchestra and Chorus, Royal Danish Opera Orchestra, Utah Symphony Orchestra and Maestro Jenkins' debut with the Galicia Symphony Orchestra of Spain, as well as his debut with Royal Swedish Opera in performances of *La Cenerentola* and *The Barber of Seville*, along with a recent Bartok Celebration Concert with the Monte Carlo Philharmonic. World premieres of works by Tobias Picker (*Thérèse Raquin* at The Dallas Opera, on the Chandos label) and Stephen Oliver's *Timon of Athens* (English National Opera).
Upcoming Engagements: Return to Vienna State Opera for further performances of *Jenůfa* in 2009, and *Der fliegende Holländer* in 2010.

STEPHEN LAWLESS (*Stage Director*) **Career Highlights:** Director of Production for the Glyndebourne Touring Opera from 1986 to 1991, where his work culminated in an immensely successful production of *Death in Venice*, which was subsequently recorded by the BBC for television and video release. He made his début with the Kirov Opera in Leningrad producing *Boris Godunov* which was broadcast live on British television, the first ever live telecast of an opera from the Soviet Union to the UK. He has directed throughout the world including The Royal Opera House, Covent Garden; Glyndebourne Festival; the Vienna State Opera; La Fenice, Venice; the Berlin Staatsoper; The Metropolitan Opera, New York; Chicago; New York City Opera; Lyric Opera of Chicago; Los Angeles; San Francisco; Washington, the Hong Kong and New Zealand Festivals and the complete *Der Ring des Nibelungen* for the Nürnberg Opera.

BENOIT DUGARDYN (*Set Design*) Belgium **Career Highlights:** Graduated as an architect at the University of Leuven and has been deputy technical director at La Monnaie and technical director at the Vlaamse Oper. Recent credits include *Die Fledermaus* (Glyndebourne); *Ariodante* (Halle); *The Bartered Bride*, *Tsar's Bride* and *L'isola disabitata* (Frankfurt); *Don Chisciotte in Sierra Morena* (Innsbruck); *Die Zauberflöte* (Opera Zuid); *Il trovatore* (Saarbrücken); *La bohème* (Malmö); *Der Ring des Nibelungen*, *Salome* (Nuremberg); *La clemenza di Tito* (Dallas, Minnesota, ROH); *Il trovatore* (Los Angeles, Washington, Gothenburg, Toronto); *Simon Boccanegra* (New Zealand Festival); *Wozzeck* (Braunschweig); *Die Entführung aus dem Serail* and *Delphin Pouloupeau* (Strasbourg); *Le nozze di Figaro* (Glimmerglass); *Venus and Adonis* and *Dido and Aeneas* (Innsbruck, Antwerp). He is a lecturer at the Postgraduate Course for Stage Design in Antwerp. Plans include *Orfeo ed Euridice* (Theater an der Wien), *Il trovatore* (Genova) and *Roberto Devereux* (Dallas), all with Stephen Lawless.

INGEBORG BERNERTH (*Costume Design*) Hamburg, Germany **Career Highlights:** Collaborated with the set designer Tobias Hoheisel, e.g. for productions like *Die Stunde, da wir nichts voneinander wussten* by Peter Handke at Burgtheater Vienna (producer: Claus Peymann); *Don Carlo* at Opera National de Paris-Bastille (producer: Graham Vick); *Les Troyens* at Bavarian State Opera in Munich (producer: also Graham Vick) with revival at the Maggio Musicale 2002 in Florence, *Madama Butterfly* at Nationale Reisopera Enschede. Other important works during recent years: Costume design for productions of Steven Pimlott at Hamburg State Opera (*Macbeth*) and at English National Opera London (*La bohème*,

L'incoronazione di Poppea); for Stein Winge in Brussels, Chicago and Oslo (*Il trittico*), at Opéra du Rhin in Strassburg (*Pelléas et Mélisande*) and Malmö Opera (*La bohème*); for Robert Lehmeier and his German premiere of Aulis Sallinen's opera *Der Palast* at the Festival "Nordischer Klang" and for his production of *Die Fledermaus* at Nationale Reisopera Enschede. Worked with Stephen Lawless on *The Flying Dutchman* (sets by Giles Caddle) at New York City Opera; in Nuremberg for *Salome* in 1998/99, followed by a new *Ring* cycle, and at Glyndebourne Festival 2003 they designed the costumes for a production of *Die Fledermaus*.

MARK McCULLOUGH (*Lighting Design*) **Career Highlights:** Lighting designer for opera and theater companies in the United States and Europe. He has lit productions for such opera companies as the Metropolitan Opera (*Le nozze di Figaro*); New York City Opera (*Il viaggio A Reims*); Washington Opera (*Walküre*; *Das Rheingold* and *Porgy and Bess*); Strasbourg's Opéra National du Rhin (Benjamin Britten's *The Beggar's Opera*); Royal Opera Covent Garden (*Queen of Spades*); Opera North (*Eugene Onegin*); Boston Lyric Opera (*Aida*, *Madama Butterfly* and *Tosca*); Florida Grand Opera; Virginia Opera; Richard B. Fisher Center for the Performing Arts at Bard College (Shostakovich's *The Nose*); Glimmerglass Opera (John Philip Sousa's rarity *The Glassblowers* and *Mother of Us All*); San Francisco Opera (*Rigoletto*, *Arshak II*, *Mother of us All*); Seattle Opera; Dallas Opera (the world premiere of Tobias Picker's *Thérèse Raquin*); Teatro Real, Madrid, Spain (*Luisa Miller*); San Diego Opera and numerous productions at Opera Theatre of St. Louis. Among his theater credits are the revival of *Jesus Christ Superstar* (Broadway and U.K. tour); *Whistle Down the Wind* (Aldwych Theatre, London); Webster's *The White Devil* and Schiller's *Don Carlos* (Royal Shakespeare Company); as well as Off-Broadway productions including Wendy Wasserstein's *Old Money* at Lincoln Center Theatre; *How I Learned to Drive* and *The Long Christmas Ride Home*. McCullough's work in regional theater has been seen at the La Jolla Playhouse; Mark Taper Forum; Hartford Stage; Steppenwolf and Center Stage, among others. The American designer is an alumnus of the North Carolina School of the Arts and holds a Master of Fine Arts degree from the Yale School of Drama.

DAVID ZIMMERMAN (*Wig & Makeup Design*) Dallas, Texas **Career Highlights:** Six years on staff, Metropolitan Opera Association. The Dallas Opera (most recently *Macbeth*, *The Merry Widow*, *Salome*, *Porgy & Bess* and *Tosca*); Opera Theatre of St. Louis, Santa Fe Opera, Philadelphia Opera, Minnesota Opera and Augusta Opera. Broadway shows including *Jane Eyre*, *Wicked*, *Rocky Horror*, *Evita*, *Titanic*, *Jekyll and Hyde* and *Showboat*. Clients include Deborah Voigt, Jane Eaglen, Sondra Radvanosky, Martha Stewart and Olympia Dukakis. Television credits include 2003 *Glamour Magazine's Woman of the Year* show and Mr. Zimmerman also worked on a new movie, starring Anna Paquin, and hair and makeup for the October 2006 *Opera News* cover and story (the Diva Issue).

STEPHEN COSTELLO (*Robert Devereux, Earl of Essex*) Tenor – Philadelphia, PA
Career Highlights: Edgardo and Arturo in *Lucia di Lammermoor* at the Metropolitan Opera, the Duke in *Rigoletto* with Deutsche Oper Berlin, Cassio in *Otello* at the Salzburg Festival, Camille in *The Merry Widow* and Leicester in *Maria Stuarda* with The Dallas Opera, Nemorino in *L'elisir d'amore* with Opéra National de Bordeaux, Roméo in *Roméo et Juliette* with Baltimore Opera, the Duke in *Rigoletto* with Madison Opera, Rodolfo in *La bohème* with Fort Worth Opera, Christian in *Cyrano* with Opera Company of Philadelphia, and Alfredo in *La traviata* with Florida Grand Opera.
Upcoming Engagements: Debuts with Covent Garden, San Diego Opera and Lyric Opera of Chicago, a return to the Metropolitan Opera, Rodolfo in *La bohème* with Deutsche Oper Berlin and Cincinnati Opera, Nemorino with Michigan Opera Theater, Rinuccio in *Gianni Schicchi* with Opera Company of Philadelphia, the Duke in *Rigoletto* with Teatro delle Muse in Ancona, Edgardo in *Lucia di Lammermoor* with Montreal Opera, Roméo at Opera Company of Philadelphia and Ishmael in *Moby Dick* at The Dallas Opera

HASMIK PAPIAN (*Elizabeth, Queen of England*) Soprano – Yerevan, Armenia

Career Highlights: Hasmik Papian appears regularly at the Metropolitan Opera, the Paris Opera, La Scala Milan, Teatro Liceu Barcelona, and the Vienna State Opera. Her repertory includes Verdi (Abigaille in *Nabucco*, Leonora in *La forza del destino*, Elisabetta in *Don Carlo*, Violetta in *La traviata*), Puccini (Mimi in *La bohème*, the title roles of *Madama Butterfly* and *Tosca*), Tchaikovsky (Lisa in *The Queen of Spades*) and Wagner (Senta in *Der fliegende Holländer*). She has sung Bellini's *Norma* at The Metropolitan Opera, Chorégies d'Orange, DNO Amsterdam (available on DVD), in Vienna, Stuttgart, Turin, Marseille, Montpellier, Baltimore, Washington DC, Detroit, Denver and Montreal, to name just a few. She has also appeared at opera companies in Berlin, Munich, Hamburg, Zurich, Bologna, Nice, Lyon, Madrid, London, Tel Aviv, the Baalbeck Festival, Mexico City, Sao Paulo, Seoul, Tokyo, San Francisco, Los Angeles and Toronto. She has sung with conductors Riccardo Muti, Georges Prêtre, James Levine and Valery Gergiev.

Upcoming engagements: *Aida* in Dresden, *Norma* in Vancouver and Monte Carlo, and *Il trovatore* at The Metropolitan Opera.

ELIZABETH BATTON (*Sara, Duchess of Nottingham*) Mezzo-Soprano – Indianapolis, Indiana

Career Highlights: Elizabeth Batton was a grand winner of the Metropolitan Opera National Council Auditions in 2003. She was the first recipient of the Alton E. Peters Award and was delighted to join the Metropolitan Opera roster in 2003 for Schönberg's *Moses and Aaron*. She first appeared with The Dallas Opera in *Les contes d'Hoffmann*, *Die Zauberflöte* and *Ariadne auf Naxos* (2005-2006). International credits include the Wexford Festival, the Macau Festival and the Beijing International Music Festival. Ms. Batton has sung Suzuki in *Madama Butterfly* with New York City Opera and Washington National Opera; Maddalena in *Rigoletto* with New York City Opera; Charlotte in *Werther* with Kentucky and Indianapolis; Nicklausse in *Les contes d'Hoffmann* for Boston Lyric and Los Angeles and the title role of *Carmen* for Indianapolis and Utah Festival Opera.

Upcoming Engagements: In the summer of 2009 she will return to St. Louis to sing the role of Samira in *The Ghosts of Versailles*.

DAVID KEMPSTER (*Duke of Nottingham*) Baritone – Chirk, North Wales

Career Highlights: David Kempster made his American debut at The Dallas Opera as Sharpless in *Madama Butterfly* in 2005. He studied at the Royal Northern College of Music and won the Young Welsh Singer Competition in 1998, and in 1999 represented Wales in the Cardiff Singer of the World Competition. David joined the English National Opera as a Principal Baritone in 1998 where his roles have included Teddy Foran in the world premiere of *The Silver Tassie*, Schaunard in *La bohème*, Chou En-Lai in *Nixon in China*, Anckarström in *Un ballo in maschera*, Pilate in *St John Passion*, the Poacher in *The Cunning Little Vixen*, Count di Luna in *Il trovatore*, Escamillo in *Carmen* and Agamemnon in *La Belle Hélène*. Other operatic credits include Germont in *La traviata*, Escamillo in *Carmen* and Dr Falke in *Die Fledermaus* (Glyndebourne on Tour), Belcore in *L'elisir d'amore*, Peter in *Hänsel und Gretel*, Thaos in *Iphigénie en Tauride* and Iago in *Otello* (WNO), Marcello in *La bohème* (WNO in Hong Kong), the title role in *Rigoletto* (South Africa) and Lescaut in *Manon Lescaut* (Florida Grand Opera).

Upcoming engagements: Escamillo in *Carmen* (Royal Albert Hall)

SCOTT QUINN (*Ivan*) Tenor – Marshall, Texas

Career Highlights: Scott was one of the winners of the 2008 Dallas Opera Guild Vocal Competition and is The Dallas Opera Young Artist in Residence for the 2008-2009 Season. Roles include Tamino in *Die Zauberflöte* and Nemorino in *L'elisir d'amore* (Stephen F. Austin University); Frederic in *The Pirates of Penzance* and Martin in *The Tender Land* with The Living Opera; concert stage credits include Verdi's *Requiem*, Mendelssohn's *Elijah*, Schubert's *Mass in C*, Mozart's *Requiem* and Handel's *Messiah*. In 2007, Mr. Quinn was the Sheila Harms Memorial Fellow with The Living Opera. He is also the winner of the National Shreveport Opera Competition and the Charles Maggio Award.

Upcoming Engagements: Parpignol in *La bohème* with The Dallas Opera.

Events and Cast Members May be Subject to Change

ADDITIONAL INFORMATION ABOUT "JANUARY AT THE DALLAS OPERA"
IS CONVENIENTLY AVAILABLE ONLINE
VISIT 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 Assoc. Dir. Of Marketing Suzanne Calvin

214.443.1014 or suzannec@dallasopera.org

Ticket Information for the 2008-2009 Dallas Opera Season

FLEX subscriptions (3 shows of your choice) begin at \$93. Single tickets \$15 to \$199, if purchased in advance. Group ticket sales at a substantial discount. For more information, contact The Dallas Opera Ticket Services Office at 214.443.1000 or visit TDO's web site at 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.

(Second half of Season:)

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: Mark McCullough

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: 19th century

Place: Paris, France

Conductor: Pietro Rizzo**

Stage Director: Mark Streshinsky

Scenic Design: Jean Pierre Ponnelle

Costume Design: Peter J. Hall

Lighting Designer: Thomas Hase*

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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