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HOME



Shoot/Sell Photo

The balcony of the Azure high-rise home of Sarah and Doug Mansour affords a nice downtown view. The home is one of five on the 2013 Turtle Creek Home Tour, which will be held from 1 to 5 p.m. on Sunday.

Turtle Creek's top addresses

Home tour spotlights high-rise living

By JESSICA ELLIOTT
 Special Contributor

The wraparound balcony is what sold Lori and Robb Voyles on their high-rise at the Warrington. The couple, 12-year Lake Highlands residents who had transferred to Austin for Robb's job, were returning to Dallas. They had been living in a large Austin house, but with their two daughters off to college, it was time for a major change in their lifestyle.

"Our choices were to go back to Lake Highlands or try something different. I thought, let's try something different and smaller, where we could walk to Uptown and do fun things," Lori says.

It's a popular temptation for many transplants and Dallasites alike — to ditch that yard that always needs work, skip all those pool cleanings (but still have a backyard space) and escape:

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The Warrington home of Lori and Robb Voyles is one of five on the tour. The couple completely gutted and renovated the 19th-floor space.

OPERA REVIEW

'Tristan' doesn't add up

Magic is missing from Houston production

By SCOTT CANTRELL
 Classical Music Critic
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HOUSTON — Every serious operaphile is also a closet casting director. We ponder the dream voices, and personalities, for roles X, Y and Z.

My own dream team for Wagner's *Tristan und Isolde* would be Nina Stemme, whose Brünnhilde thrilled me in the 2011 San Francisco Opera *Ring* cycle, and Ben Heppner, whose glorious tenor, at once leathery and liquid, is allied to rare sensitivity. When Houston Grand Opera announced those two for its own *Tristan*, a co-production with Covent Garden, opening night was penned in red ink in my 2013 calendar.

That opening night was Thursday, at the Wortham Theater Center. There was indeed some glorious singing, and the staging, by the German director Christof Loy, was full of provocative insights. But the whole was somehow less than the sum of the parts, and some of the parts weren't ideal.

Those who've followed Heppner's well-publicized vocal problems over the years will immediately ask: How was he? Most of the time, the voice indeed had that wonderful depth and complexity of tone, and few singers can articulate words so beautifully on a flowing legato.

But there was a worrying patch in the second act when the tone, mainly in middle register, went threadbare and intonation lost nothings. He recovered, though, and summoned impressive strength for the great outbursts of the last act.

His has never been the huge tenor we think of today as Wagnerian, and I kept wishing Stemme had scaled back her enormous soprano just a bit to match. Her singing seemed a little more out-there, less subtle, than I remembered from San Francisco, but, from mezzo-ish depths to high notes alternately glowing and blazing, she supplied

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LOCAL MUSIC | Q&A WITH COREY HOWE

Dead Flowers' sound never cut and dried

By MARIO TARRADELL
 Music Critic
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The sound is alive, a ripping rock base lit up by country and blues fire. It's a blend for the rock club, the honky-tonk and even the blues bar. The band is Dallas' Dead Flowers: lead singer Corey Howe, drummer Ed Chaney, guitarist Vince Tuley and bassist Evan Johnson.

Formed in 2011, Dead Flowers bottled up that sonic potency and let it spill over the recording of *For You*, the group's debut album that hits stores Tuesday. The disc, which the band funded through a Kickstarter campaign and took to Dallas imprint Idol Records, offers 10 original songs, all of which are democratic musical collaborations supporting Howe's emotive lyrics.

It's a project full of unpolished gems, especially the towering tracks "My Love," "Murder Shuffles in A-Minor," "I'm a Man" and "You're Wrong."

Howe took to the computer keyboard to answer questions about the sound of the disc and the band.

For You is all about rock peppered with country and

blues, a raw, ready and in-your-face album. Is the power of that sound a testament to the musicians that make it?

Totally! I think together we all want to put on a high-energy performance. For the 45 minutes or three hours that we are on stage, we exist in our own world. Yeah, the crowd is there, but I

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Matt Parrish

Corey Howe (right, with fellow Dead Flowers, from left, Vince Tuley, Ed Chaney and Evan Johnson) says the band has "a loud, big, angst-full sound."

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