

2024/2025 SEASON

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GLUCK

ORPHEUS and
EURYDICE

FEBRUARY 7–15, 2025



performances
MAGAZINE



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FROM THE GENERAL DIRECTOR AND BOARD CHAIR



IAN DERRER
The Kern Wildenthal
General Director and CEO

Dear Friends,

Art as allegory for current issues is a familiar operatic device. Beautiful music and well-crafted storytelling can ease our understanding of complex social woes. We connect with familiar archetypes, look more deeply at ourselves, and learn how our personal journeys are a microcosm of the human experience—all through the protective lens of the artform.

In this production of Gluck's *Orpheus and Eurydice*, the beloved Greek myth becomes a metaphor for dementia. Instead of the mourning widower, our hero, Orpheus, is the grieving, devoted caretaker. He uses love and music to bridge with Eurydice's forgotten memories and lead her out of the shadows of her disease, her personal Hades.

Dementia is devastating, and it impacts many of our friends and family. According to the CDC, 4% of adults aged 65 and older have dementia. For adults older than 85, that rate climbs to 13%. As our country's population ages, this cruel disease will affect us more and more.

However, like Orpheus and his lyre rescuing Eurydice, we, too, can use song to guide vanished memory back to life. Listening to music, researchers have found, strengthens cognitive ability and helps us form connections with dementia patients "who were otherwise lost to the world," Concetta Tomaino writes in Renée Fleming's book, *Music and Mind*.

We hope you enjoy this production, connect with Gluck's gorgeous score, and leave with a deeper appreciation of the true healing power of music.



QUINCY RO
Board Chair

Welcome,

After the success of last month's Hart Institute for Women Conductors Showcase Concert and The Robert E. and Jean Anne Titus Family Recital, I am thrilled to welcome you back to the Winspear for *Orpheus and Eurydice*.

It's often difficult to find new ways to tell age-old stories, like this beloved Greek myth. This is why we're so excited to stage Christoph Willibald Gluck's *Orpheus and Eurydice*. Not only is it the first time that locals can see this classic work in Dallas, but director Joachim Schamberger's innovative concept and projections also bring a fresh, poignant perspective to this 263-year-old opera.

What makes this show even more special is that it marks the Dallas Opera debut of Hugh Cutting, our Orpheus. Cutting, in just his third professional season, will wow audiences with his ethereal countertenor voice as he makes his U.S. opera debut in this role. The production also features the TDO debut of Schamberger and the return of Madison Leonard, who previously played Gilda in our October 2022 production of *Rigoletto*, now starring as Eurydice.

Please enjoy the show. After it's done, we hope you'll return for our revival of *La bohème* (Feb. 28 – Mar. 9) and the Lone Star Vocal Competition (Mar. 7), which will showcase the talents of 10 finalists, whittled down from a record-breaking 119 competitors across our state.

Additionally, keep an eye out for our 2025/2026 Season announcement. We have an impressive year—featuring some of opera's most beloved masterpieces—ahead.

Galita Von Furstenberg - Lecce, 2023



CELLATI

MILANO DAL 1919



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LAND AND PEOPLE ACKNOWLEDGMENT

Creating a place of belonging for everyone to experience this art form is a vital part of inspiring generations of opera lovers and honoring those who came before us. As an opera company, we are storytellers of the full human experience, and that includes the narratives we share about this land and its people.

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 enslaved, dehumanized, and forced to build through free labor.

While none of us created these conditions, we have the opportunity, responsibility, and honor to uplift our communities through truth-telling, greater connection, and holistic celebration.

Thank you for joining us in acknowledging this land and these peoples.

THE DALLAS OPERA



IMAGE: "ORPHEUS AND EURYDICE", EDWARD POYNTER (1862)

Season Sponsor: The VanSickle Family Foundation in honor of Edith and Elmer VanSickle

CHRISTOPH WILLIBALD GLUCK

ORPHEUS AND EURYDICE

THE DALLAS OPERA PREMIERE

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ANONYMOUS

THE ELEANOR FORD PENROSE MAINSTAGE PRODUCTION

presents

ORFEO ED EURIDICE™

Opera in Three Acts by Christoph Willibald Gluck, Vienna v
Libretto by Raniero da Calzabigi

Margot and Bill Winspear Opera House at the
AT&T Performing Arts Center

Performance dates:
February 7, 9 (matinee), 12,
& 15 (livestream), 2025

The Dallas Opera Premiere

Sung in Italian with
projected English titles

Approximate duration:
1 hour and 15 minutes
with no intermission

First Performance:
Burgtheater, Vienna, Austria,
on October 5, 1762

The Dallas Opera is a proud
member of OPERA America

CAST IN ORDER OF VOCAL APPEARANCE

Orfeo HUGH CUTTING*
Amore AMBER NORELAI*
Euridice MADISON LEONARD

Conductor EMMANUEL VILLAUME
Director, Set & Production Designer JOACHIM SCHAMBERG
Costume Designer TOMMY BOURGEOIS
Lighting Designer DRISCOLL OTTO
Chorus Director PAOLO BRESSAN
Wig & Make-Up Designer DAVID ZIMMERMAN
Assistant Director NORA WINSLER*
Technical Consultant DREW FIELD
Stage Manager ANGELA TURNER
Movement Director, Intimacy Coordinator NORA WINSLER*
Concertmaster AMI CAMPBELL
Assistant Conductor ELLIOT FIGG*
Assistant Chorus Conductor JULIAN REED
Music Preparation MIKHAIL BERESTNEV*
ELLIOT FIGG
Projected Titles JERI SHAFFER
Assistant Stage Managers CHRIS GRISWOLD
NATALIE MAIN
Production Assistant IVY LARIVIERE

*The Dallas Opera debut

*Edited for the Gluck Cor
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YOUR GUIDE TO ORPHEUS AND EURYDICE

**“Orpheus hesitated beside the black river. With so much to look forward to he looked back.”
—Donald Justice, “There is a gold light in certain old paintings”**

It’s tempting to think of truth as the opposite of myth, but mythology is the lens that helps us examine the incomprehensible. In this spirit, this production uses a classic tale to reexamine our relationship to music, memory, and human connection.



60-SECOND SYNOPSIS (See the full synopsis on the following page.)

Grief-stricken by the loss of Eurydice, Orpheus begs the gods for mercy. Amore appears bearing good tidings: Eurydice can be saved. But Orpheus must embark on a harrowing journey and face Death itself. As if that weren’t daunting enough, there is another condition: If Orpheus looks at Eurydice (or even tells her he can’t look) before they leave the Underworld, he will lose her forever. Orpheus overcomes each obstacle with the power of music until he reaches his bride. Overwhelmed and afraid, Eurydice asks Orpheus why he will not look at her. His silence crushes her, and Orpheus, himself plagued by doubt, turns to her. He looks into her eyes only to see her torn from him again. Amore prevents Orpheus from succumbing to his grief by granting an unexpected reprieve.

WINSPEAR OPERA HOUSE HELPFUL HINTS

- Be prepared for the journey! *Orpheus and Eurydice* is 75 minutes with no intermission. If you exit early, reentry is at the discretion of the house manager, and, if it is granted, you may not be able to return to your ticketed seat.
- You won’t need a harp for this journey: Coat and bag check is located at the concierge desk on the first floor in the West Lobby.

OPERA TERM TO KNOW

Countertenor: A male musical voice part that primarily uses the falsetto—where the thinnest part of the vocal chords create higher-pitched sounds. Countertenors often sing roles, like Orpheus in this opera, written for castrati, or male singers whose voices were surgically prevented from changing. These days, no surgery is required. Countertenors train to strengthen the falsetto.

WHO’S WHO:

Orpheus [OR-fee-us] a.k.a. Orfeo: a musician on a mission to rescue his wife from death

Eurydice [you-RIH-dih-see] a.k.a. Euridice: the deceased wife of Orpheus who’s lost to the Land of Shadows (a.k.a. the Underworld)

Amore [ah-MOH-ray]: the god of love

TRIVIA

- **A (Mostly) One-Way Trip:** Very few Greek heroes trekked to the Underworld and returned to the Land of the Living, a journey called a catabasis. That list includes Orpheus, Hercules, Theseus, Odysseus, and Psyche.
- More than 150 years after the first operas were written, Gluck sought to return to a **“beautiful simplicity”** in storytelling. To achieve this goal, he turned to the inspiration of the first known opera: Orpheus and Eurydice.
- **Mythical Geography 101:** In Greek mythology, there are five rivers flowing through the Underworld, each playing a critical role in the afterlife. Three of these rivers are mentioned in *Orpheus and Eurydice*: Encircling the Underworld, the **Styx** is its gateway. To forget their former lives, the dead would drink the waters of the **Lethe**. The river of wailing, the **Cocytus**, houses those who did not receive a proper burial.
- This opera and Gluck’s other works influenced other famous productions, like Mozart’s *Die Zauberflöte* and Beethoven’s *Fidelio*.

The Orphean Operas

By Jordan Hammons and Catherine Wendlandt

From the one of the earliest operas (Peri's *Euridice*, 1600) to Offenbach's 'Galop Infernel' (a.k.a. the can can) in 1874's *Orpheus in the Underworld* to Aucoin's 2020 *Eurydice*, the story of Orpheus and Eurydice has captured operatic imaginations for centuries. Here are a few of the most famous 'Orphean operas':

***Euridice* (1600)**

Composed by Jacopo Peri; libretto by Ottavio Rinuccini

Fun fact: Written in Italian to celebrate the marriage of Henry IV of France and Maria de Medici, this is considered the oldest surviving opera.

***L'Orfeo* (1607)**

Composed by Claudio Monteverdi; libretto by Alessandro Striggio

Fun fact: TDO performed this Italian opera, considered the first-ever opera masterwork, in 1986.

***Orpheus in the Underworld* (1858 and 1874)**

Composed Jacques Offenbach; libretto by Hector Crémieux and Ludovic Halévy

Fun fact: Performed by TDO in 1968, this French operetta satirizes many things like Napoleon III's government and Gluck's *Orpheus and Eurydice*.

***Orphée* (1991)**

Composed by and libretto by Philip Glass

Fun fact: This French chamber opera was inspired by Jean Cocteau's 1950 film *Orphée*.

***Eurydice* (2020)**

Composed by Matthew Aucoin; libretto by Sarah Ruhl

Fun fact: In this American-produced opera, Eurydice's love is torn between Orpheus and her father.

SYNOPSIS

By Joachim Schamberger

ACT I

Orpheus is deeply struggling with the loss of his wife, Eurydice, and cannot stop thinking of their earlier happy times. Rejecting his loved ones, who attempt to help him accept the painful reality, he implores the gods to bring back his wife. The god of love, Amore, magically appears and allows him to enter the World of Shadows to retrieve Eurydice ... on one condition: he does not look upon her until they have left the Underworld. Orpheus agrees and begins his journey.

ACT II

Using the power of music, Orpheus calms the Furies and lost souls who try to deny his passage into Hades. In a serene place—Elysium—he finds Eurydice and starts leading her back to the Land of the Living. Eurydice years for Orpheus to look at her, but he is forbidden to do so and unable to explain why.

ACT III

Eurydice is heartbroken by what she interprets as coldness and indifference toward her. Unable to bear her suffering, Orpheus turns to look at Eurydice and loses her forever.

Grief-stricken, Orpheus mourns her death and, full of remorse, wants to end his life. Yet again, the god Amore intervenes. Rewarding Orpheus's deep love for his wife, Amore returns Eurydice to her husband and thus grants him wholeness and acceptance.

TDO PERFORMANCE HISTORY

This is The Dallas Opera's first staging of Christoph Willibald Gluck's *Orpheus and Eurydice*, which first premiered in Vienna 263 years ago.

DIRECTOR'S NOTE

JOACHIM SCHAMBERGER



Thoughts on *Orpheus and Eurydice* and the Power of Love and Music

By Joachim Schamberger, director and set and projection designer

The story of Orpheus and Eurydice—in which Orpheus uses music to charm his way into the Underworld to rescue his deceased wife, Eurydice—remains one of the most poignant in Greek mythology. While this legend, as well as many others in the Greek lexicon, originated in primordial times, it still holds a powerful connection to modern experiences. Throughout history, themes from mythology have been depicted, recreated, and reinterpreted countless times through art, literature, film, and music. Thus, they have become fundamental building blocks of both our culture and our personal psyche.

Similarly, art and music have the power to touch our subconscious. But where is this subconscious? The word itself suggests it lies somewhere below what we are aware of, like some kind of “underworld” to our soul. But what really is our soul? What and where is our psyche?

In my personal life, when my father suffered from increasingly severe dementia, these questions presented themselves to me in a very similar form: What happens in dementia patients’ minds? In their psyche? Their soul? Where do they go?

To us, it appears as though they slowly retreat to some place where they can’t be reached anymore,

some dark realm of shadows and oblivion. How could one go there to meet with them?

The connection between the dementia experience and the Orpheus myth seemed very obvious to me. Just as Orpheus descends into the Underworld to retrieve his beloved Eurydice, caregivers and families of dementia patients find themselves navigating an emotional Underworld, longing to grasp the person they once knew, even as that person slowly fades from reach. Orpheus’ story becomes a reflection of their efforts, hopes, and struggles, resonating deeply with the emotional toll that dementia can take on loved ones.

Dementia, much like the Underworld in mythology, creates a shadowed realm in which familiar memories and personalities become obscured. Orpheus’ quest to bring Eurydice back reflects the deep desire that families have to reach past the veil of dementia and reconnect with their loved one’s former self. Every fleeting moment of clarity, much like Eurydice’s ascent, feels like a chance to reclaim that connection. It’s a chance to briefly hold onto the person who is otherwise lost. These glimpses can be brief and bittersweet, often slipping away just as they appear, leaving caregivers with a sense of grief and the realization that they may never fully bring back the person as they once were.

ORPHEUS AND EURYDICE

In a single glance, the single act that causes him to lose Eurydice forever, can be seen as symbolic of the emotional attachment to memories and a past life. Partners of dementia patients often struggle with an intense nostalgia, cherishing past moments and longing to preserve them.

In this context, music becomes a powerful tool, echoing Orpheus' use of song, to reach beyond boundaries. Music therapy for dementia patients often helps unlock memories and feelings, sparking a sense of familiarity and rekindling fragments of personality that seem hidden. Much as Orpheus' song moves the gatekeepers of the Underworld, music can reach dementia patients at an emotional level, momentarily breaking through cognitive barriers.

For family members and caregivers, music offers a way to connect, if only briefly, with the person they love, bringing light and warmth into an otherwise difficult journey. It is like being allowed entrance into their beloved's soul, however fleeting it may be.

Ultimately, Orpheus' myth emphasizes the importance of acceptance. His final loss of Eurydice speaks to the difficult process of letting go and surrendering. Accepting may help us find peace by transforming the relationship with passed loved ones. They may now be in a better place, a realm of eternal peace, happiness, and contentment that's beyond all suffering—in Greek mythology, this place is called Elysium. For those of us left on Earth, many find comfort in the idea that their deceased family members may continue to guide and watch over them, much like a guardian angel.

When the god Amore is celebrated at the end of Gluck's opera *Orpheus and Eurydice* we are reminded that love is the driving force of our existence. It can transcend physical barriers and unite us on a soul level. Love is what connects us in this world, as well as in and to the next.

This production is dedicated to my mom, who took my dad, her husband of 56 years, by the hand to walk him home.



In the original myth, the god Hermes leads Orpheus into the Underworld to find his wife, Eurydice, as depicted in this engraving, "Orpheus and Eurydice" (1892), by József Walla and Ludwig Thiersch.



Similar to Orpheus, Psyche, the Greek goddess of the soul, embarked on a quest to the Underworld so she could be with her husband, Eros (a.k.a. Cupid), the god of love. The couple is pictured in this engraving, "Cupid and Psyche" (1855) by Thomas Uwins and Lumb Stocks.

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ABOUT THE ARTISTS

Emmanuel Villaume CONDUCTOR



From: Strasbourg, France
Dallas Opera: The Mrs. Eugene McDermott Music Director (2013/2014–present)
Career highlights: Emmanuel Villaume has been the Mrs. Eugene McDermott Music Director of The Dallas Opera since 2013 and the music director of the Prague Philharmonia since 2015. Recognized equally for his insightful and dramatic

interpretations, he regularly guests with the most important opera companies and orchestras worldwide, including Royal Opera Covent Garden, Munich Staatsoper, and the Los Angeles Philharmonic and Mariinsky orchestras. At the Winspear, Villaume has led dozens of performances of both beloved classics and newer works with The Dallas Opera, including the world premiere of the TDO-commissioned and critically acclaimed *The Diving Bell and the Butterfly* in 2023. He serves on the artistic faculty for TDO's annual Linda and Mitch Hart Institute for Women Conductors and often leads other concerts and performances with The Dallas Opera Orchestra. He studied music in Strasbourg, France, his hometown, and at the Sorbonne in Paris.

Tommy Bourgeois COSTUME DESIGNER



From: New Orleans, Louisiana
Dallas Opera: *L'Orfeo* (1985/1986, debut), many productions since
Career highlights: Tommy Bourgeois has worked in fashion and theater in Dallas and New York City and acted as an assistant to Beni Montresor on operas and ballets around the world. He's designed costumes, props, and scenery for The Dallas Opera for 40 years and currently serves as the

company's Costume Design Consultant. He designed the scenery for *La voix humaine* and the costumes and scenery for *Pulcinella* for TDO as well. Bourgeois has done work for several Ballet Austin productions, including *The Nutcracker*, *Romeo & Juliet*, and *The Taming of the Shrew*. He has also designed costumes for several Six Flags locations, Dixie Stampede, *South Pacific* for Dallas Summer Musicals, and the premiere of *Blind Lemon: Prince of Country Blues* for both Dallas and New York theaters. Additionally, Bourgeois designed the Twelve Days of Christmas display for the Dallas Arboretum and the Order of the Alamo Coronation set for San Antonio's Fiesta, and he worked with the Dallas Shakespeare Festival.

Joachim Schamberger DIRECTOR, SET & PROJECTION DESIGNER



From: Coburg, Germany
Dallas Opera: debut
Career highlights: Joachim Schamberger has gained international acclaim as a stage director and video designer. His productions have appeared in the United States, Germany, Italy, France, Czech Republic, Brazil, Norway, Israel, Japan, and China. Recent productions include Wagner's *Die Walküre* and *Siegfried* for

Virginia Opera; *Carmen* with Chicago Opera Theater; *Dog Days* and *Orfeo remote* (an opera-film miniseries) for Northwestern Opera Theater; and *Il trovatore* and *Die Fledermaus* with Central City Opera. In addition to directing and designing, Schamberger is an avid opera educator: He's Northwestern University's Bienen School of Music Director of Opera, is on the faculty for many young artist festivals, and guest lectures at conservatories globally. From Germany, Schamberger is a graduate of the Musikhochschule in Würzburg and the Hochschule für Musik in Mannheim and the Merola Opera Program of the San Francisco Opera. He studied digital film production and 3-D animation at the New York Film Academy.

Driscoll Otto LIGHTING DESIGNER



From: Houston, Texas
Dallas Opera: *Becoming Santa Claus* (2015/2016, debut), many productions since

Career highlights: Recently, Driscoll Otto has designed lighting for *Turandot* and a new production of *Aida* at Oper Im Steinbruch in Austria. He did projections for a new production of *Turandot* in Bari, Italy, and for *The Flying Dutchman* in Florence

and Bologna, Italy. Otto designed both lighting and projections for Chicago Opera Theater's productions of *Iolanta* and *Becoming Santa Claus* and Houston Grand Opera's *Marian's Song*. Otto's design work is seen frequently in New York City and in regional theater and opera. Credits include The Huntington Theatre Company, Utah Opera, The Old Globe theatre, Opera Omaha, Opera Philadelphia, Drury Lane Theatre, Houston Shakespeare Festival, Trinity Repertory Company, Hangar Theatre, Flat Rock Playhouse, Lyric Opera Kansas City, and Norwegian Cruise Line. Resume highlights include projection design for Santa Fe Opera's *The Golden Cockerel* and the Metropolitan Opera's *La Donna del Lago*. He received his MFA from New York University's Tisch School of the Arts.

David Zimmerman
WIG AND MAKE-UP DESIGNER



From: Dallas, Texas
Dallas Opera: *The Barber of Seville* (2006/2007, debut), many productions since

Career highlights: David Zimmerman has worked with numerous opera companies around the world, including the Metropolitan Opera and the companies of St. Louis, Santa Fe, Paris, Philadelphia, Chicago, Minnesota, Santa Barbara,

Amsterdam, and more. His career extends to Broadway, where he has worked with such shows as *Wicked*, *The Rocky Horror Show*, *Show Boat*, *South Pacific*, and *Evita*. Some of his personal clients include Renée Fleming, Joyce DiDonato, Susan Graham, Patricia Racette, Martha Stewart, and Ricky Martin. Zimmerman has also worked with House of DIFFA, Dallas Fashion and Art, and *Yelp.com Fashion Magazine*. His credits include spreads in *Opera News*, *Vanity Fair*, and *The New Yorker*. TV and film credits are *Glamour Magazine's Women of the Year*, *Margaret* (starring Anna Paquin), and *Hostiles* (starring Christian Bale and Rosamund Pike).

Hugh Cutting
ORFEO

U.S. DEBUT



From: Oxford, England
Dallas Opera: debut

Career highlights: A former choral scholar at St John's College, Cambridge, Hugh Cutting studied at the Royal College of Music, where he was a member of the International Opera Studio. On graduating, he was awarded the Tagore Gold Medal, presented by HRH The Prince of Wales. Cutting is the first countertenor to win

the Kathleen Ferrier Award (2021) and to become a BBC New Generation Artist (2022-24). He has performed with the City of Birmingham Symphony Orchestra, Finnish Radio Orchestra, Les Arts Florissants, and more. During the 2022/2023 season, Cutting appeared in recital at the Wigmore Hall, Ryedale Festival, and at the Thames Recital Series. He frequently collaborates with pianist George Ireland, lutenist Danny Murphy, and composer Piers Connor Kennedy in both recital and concert. Cutting has recorded *Purcell Royal Odes* and *Birthday Odes for Queen Mary*, with The King's Consort and Robert King alongside Iestyn Davies and Carolyn Sampson, and *Lamento*, with Iestyn Davies and Fretwork for Signum Classics.

Madison Leonard
EURIDICE



From: Hayden, Idaho
Dallas Opera: *The People's Choice Concert* and *Rigoletto* (2022/2023, debut)
Career highlights: Madison Leonard is praised by *Opera* magazine for her "lovely vocal delicacy." She returns to The Dallas Opera for *Orpheus* and *Eurydice* following her role as Gilda in *Rigoletto* during the 2022/2023 season. Also this season, she returns to Garsington Opera as Adina in

L'elisir d'amore and sings Mahler's Symphony No. 2 with the Los Angeles Master Chorale. Recent engagements include Sophie in *Der Rosenkavalier* (Garsington Opera); Juliette in *Roméo et Juliette* (Central City Opera); Gilda in *Rigoletto* (Seattle Opera); Leila in *Les pêcheurs de perles* and Gilda in *Rigoletto* (Austin Opera); Marie in *La fille du régiment*, Susanna in *Le nozze di Figaro*, and Mabel in *The Pirates of Penzance* (Utah Opera); Chrisann Brennan in *The [R]evolution of Steve Jobs* (Seattle Opera, Austin Opera, and Lyric Opera of Kansas City); Musetta in *La bohème* (Atlanta Opera); and Morgana in *Alcina* and Rose in *The Little Prince* (Washington National Opera). Concert engagements include appearances with the National Symphony Orchestra, Utah Symphony, Fort Worth Symphony Orchestra, and Florida Orchestra.

Amber Norelai
AMORE



From: Caracas, Venezuela
Dallas Opera: debut

Career highlights: American-Venezuelan soprano Amber Norelai has been an apprentice artist with the Santa Fe Opera and a Benenson Young Artist with the Palm Beach Opera. She has performed Nannetta in *Falstaff* with both operas. Other roles include Lucia in *Lucia di Lammermoor*, Zerbinetta in *Ariadne auf Naxos*, and

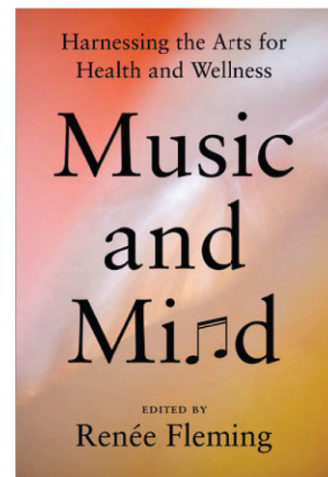
Noémie in *Cendrillon*. During the 2021/2022 season, Norelai appeared at Vienna's prestigious Musikverein. She also sang solo at Vienna's Schlosstheater Schönbrunn. She had previously made her European debut in 2020 performing Anna Reich in *Die lustigen Weiber von Windsor* at the Wilhelma Theater in Stuttgart, Germany. She later sang with Isny Oper Festival in Munich and with Kammeroper Köln. Norelai studied at and received awards from the University of Oklahoma and the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart in Germany. She is a Metropolitan Opera National Council Auditions 2023 District Winner, and she won the 14th International Vocal Competition "Giovani Musicisti".

EXCERPT FROM *MUSIC AND MIND*

Exploring music, dementia, and brain science.

Opera singer and John F. Kennedy Center for the Performing Arts Artistic Advisor at Large Renée Fleming has spent years raising awareness for the powerful connection between music and health, especially as it relates to aging. Last year, she published *Music and Mind*, an anthology of essays from the country's top scientists, doctors, artists, therapists, and more that dive into the truly astounding influence that music has on our daily lives.

One of those experts is Institute for Music and Neurological Function Executive Director and Co-Founder Concetta M. Tomaino, who has been working in the memory health and music therapy field for more than 40 years. In this excerpt from her *Music and Mind* essay, Tomaino discusses how music therapy can be used to build connections to those suffering from dementia, just as Orpheus uses music to save Eurydice.



“In dementia care it is crucial to understand the impact the right music can have on improving the quality of life of someone who seems difficult to engage with. Individuals with memory loss may still be able to make connections to others through the music they shared together. So often when a loved one has severe dementia, family members are at a loss for how to connect. I remember one of the residents with [Alzheimer’s disease] who was nonverbal. She was very well educated and often responded to classical music—especially piano works. She would spontaneously move her fingers in front of her as if she were performing the piece. Her husband, who was a physician, came to see her every day. One day he visited while I was playing the music for her. He was surprised and delighted to see that she recognized the works, as he had assumed she had lost all memory. He said that they used to play together, she on the piano and he on the violin. He hadn’t picked up the violin since her decline, as it brought back too many sad memories of all he had lost. I asked if he could bring his violin on his next visit. He did, and with his wife beside us he and I played songs that they had shared. She

“For them, like many others, music became the bridge that enabled them to stay connected.”

moved her fingers as if playing the piano. As he started to play, she looked at him in a new way, and we could tell that she recognized him in this context of their shared music. For them, like many others, music became the bridge that enabled them to stay connected. This sense of knowing, sense of the familiar, is still present in people with dementia, even in very late stages of the disease.

Familiar music, music that has a personal importance, stimulates and recruits multiple networks in the brain. This multiplier effect provides enough “cues” to enable this sense of knowing. The resilience of familiar, personally important music to evoke emotional responses and memory recall in people with late-stage dementia became the subject of my doctoral

dissertation, completed in 1998. What I found was that at the most basic level, people, even those with severe dementia, will respond and move to the rhythm of music. It doesn’t have to be a familiar song, it just needs to have an energetic beat. For music that holds a personal association of their own rich lived experiences, those with severe dementia showed recognition—a sense of knowing still available to each of them.”

From Music and Mind: Harnessing the Arts for Health and Wellness by Renée Fleming, published by Viking, an imprint of Penguin Publishing Group, a division of Penguin Random House, LLC. “Music and Memory: Exploring the Power of Music to Reach Those with Dementia and Other Neurologic Conditions” copyright © 2023 by Concetta M. Tomaino.

BENVENUTO, PAULO

Meet Paolo Bressan, TDO's new Chorus Director.

Italian conductor Paolo Bressan has led orchestras and operas in the world's most famous opera houses. He made his Dallas Opera debut in November 2015 as the assistant conductor for that season's production of *Tosca*. Over the next decade, Bressan worked with TDO many more times. This season, he's returned for good, as TDO's new Chorus Director and Head of Music. TDO General Director and CEO Ian Derrer chatted with Bressan about leading a chorus, his favorite operas, and more. See Bressan's full bio on p. 18.



PHOTO: KAREN ALMOND

Ian Derrer: When you're working with the chorus, what do you start with? What's your priority?

Paolo Bressan: The first thing is the language. I go through the language, even without the rhythm and without sounds. I read the libretto with the chorus, asking them to repeat it and then check if their pronunciation is okay. And then I will add the rhythm. And afterwards, I will add the melody.

ID: Correct me if I'm wrong on this, Paolo, but is it true you can have rhythm without melody, but you can't have melody without rhythm?

PB: The rhythm is the most important element in the music. Melody is second, and harmony is third. The spinal cord of music is rhythm. Without the spinal cord, we won't be able to stand.

ID: How is the physical act of conducting different between chorus and orchestra—or is it different?

PB: When conducting an orchestra, your directions are more straightforward because the music is produced on instruments. With a chorus, we must have a more intimate connection with the singers, because, in this case, the sound is produced inside the players' bodies. Technically, you need mostly the same gestures, which are vertical and horizontal. However, with a chorus, especially if they sing a cappella, you may need also forward movements, like stretching waves of your arms.

ID: It almost translates to breath. The air that you have to have as a singer.

ID: How do you prefer making music: conducting, playing piano, or singing?

PB: In the next life, I would like to be a singer because this is the most beautiful thing that you have in music, and everything you do in music, you are imitating singing.

ID: Do you have a favorite opera you've worked on?

PB: I really loved working on *Cavalleria Rusticana* and *Pagliacci* at the 2015 Salzburg Easter Festival because it is one of the biggest stages in the world—110 yards wide. And we had a great orchestra, the Staatskapelle Dresden, and the cast was unbelievable, so we had all the perfect elements.

ID: What was your first impression of the Winspear Opera House when you came here in 2015?

PB: It blew my mind because the Winspear is a horseshoe theater. So, it's the traditional form, but conceived in the 21st century. And when I saw this golden ring and this huge pit and the chandelier, I said, 'Wow, that's the most beautiful contemporary opera theater I've seen in my life.' It's really something special, this place.

ID: One final question: How is your family transitioning to life full-time in America?

PB: Overall, we are all happy and excited because there is one thing that we are all enjoying: People are friendly here. People are welcoming. For example, one thing people say, to us 'you are such a beautiful family,' but not here [at the Winspear]—at Walmart!

BEHIND THE MYT

Orpheus's love for Eurydice has

By Roger Pines



WALTERS WORKSHOP. "ORPHEUS PLAYING THE LYRE TO HADES AND PERSEPHONE. FROM THE METAMORPHOSES", C. 1685. THE ART INSTITUTE OF CHICAGO

The Greek myth of Orpheus and Eurydice is one of humanity's first great love stories. It's led to countless masterpieces in all art forms, each depicting this quintessentially romantic and tragic couple. No matter the form, though, their story reflects several instantly relatable truths: how human beings are transfigured in finding true love, how shattered they become when that love is lost, and to what extent can one person's love for another be tested.

We can't determine exactly when the myth originated. But presumably, like many of the ancient world's great epics, such as *The Odyssey*, the tale was passed through song

down the generations until the full accounts were first written in the poetry of Virgil (fourth book of *The Georgics*, 29 B.C.E.) and Ovid (*Metamorphoses*, 8 C.E.).

It's not hard to see the siren-like draw Orpheus, himself a poet, musician, and singer, has had on history's great artists. Surely it was inevitable that gifted literary, cinematic, theatrical, visual, choreographic, and—above all—musical artists would strive toward the unattainable goal of producing works worthy of the artist they imagine Orpheus to have been.

Think about it: What opera composer could resist the challenge of creating

music for Orpheus to sing? After all, this character's music had the power to charm gods and tame wild beasts, including the Underworld's fearsome three-headed guard dog, Cerberus.

But despite how enticing his art is, Orpheus' purity and nobility of soul is even more enchanting. It's evident in many visual depictions of the couple, from ancient Greek sculptors to Europe's great Renaissance painters. Musically, his and Eurydice's love is achingly moving in the most glorious of the "Orphean operas," like Claudio Monteverdi's *L'Orfeo* (1607) and Christoph Willibald Gluck's *Orpheus and Eurydice* (1762). In both these works, the lovers are chastely beautiful, idealized figures embodied

through music, and every word Orpheus sings is inspired by his love for Eurydice.

In the 20th century, we saw the myth continually reconsidered. In post-World-War-II-torn France, writer/director Jean Cocteau's 1950 film *Orphée* moved away from the traditional pure-souled hero and offered a new Orpheus archetype: a moody, jaded poet, longing for new inspiration, equally obsessed with his emotionally fragile wife, Eurydice, and the mysterious figure of Death (an icy, sleek-looking princess in a chauffeur-driven Rolls-Royce).

Nine years later came a similarly radical rethinking in one of Brazil's most celebrated films, Marcel Camus' *Orfeu Negro* (*Black Orpheus*). In it, audiences—while listening to Antonio Carlos Jobim's mesmerizing bossa nova score—could at long last see actors of color as the lovers. They were a heartstoppingly beautiful, unforgettably touching couple: Marpessa Dawn as Eurydice, a girl from the country, and Breno Mello as Orpheus, a tram conductor, who play out the drama within the frenetic atmosphere of Rio de Janeiro during Carnival.

American theater has had its own wildly varied visions of the myth, pulling the “purity” from the characters and rendering them both more complex and more suited to a modern age. Tennessee Williams brought Orpheus to the rural South in his 1958 play, *Orpheus Descending*. The title character (played in the film version by Marlon Brando) is Val Xavier, an irresistibly charismatic stranger with a guitar and in need of a job. His affair with an unhappily married woman leads to fatal consequences for them both.

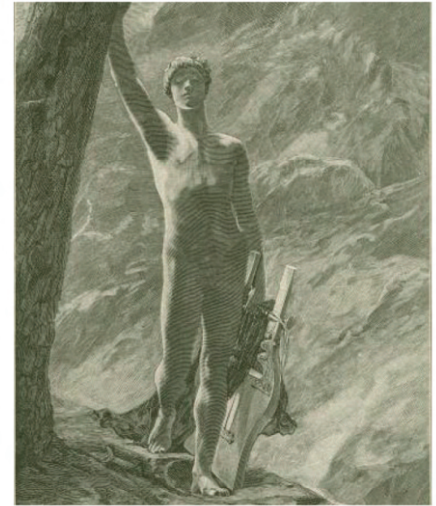
Nearly half a century after Williams' rendition, two exceptional creative artists returned to the myth, this time

considering Eurydice's experience. First came Sarah Ruhl's 2003 play *Eurydice* (later adapted as an opera by Ruhl and composer Matthew Aucoin), in which Ruhl considered what would happen “if Eurydice had more subjectivity, more point of view, more agency.”

Then Anaïs Mitchell's popular musical, *Hadestown*, premiered on Broadway in 2019. In Mitchell's show, Eurydice doesn't die but is impelled by her own poverty and hunger to enter a hell-like underworld. In Mitchell's vision, it's an underground factory where Orpheus eventually appears, hoping to bring her back. Possibly for the first time since Offenbach's uproarious operetta *Orphée aux enfers* (*Orpheus in the Underworld*) in 1858, humor was again brought to the story—the *New York Theater Guide's* reviewer reported, “Going to hell has never been as much fun.”

No matter the portrayal, almost all versions end the same: Orpheus disobeys his instructions and turns around to look at Eurydice, only to see her die a second time. Some adaptations continue the story, depicting Orpheus' own tragic death or Apollo honoring the sublime musician by placing his lyre into the heavens. Millennia later, we still know that lyre as the constellation Lyra, and for all time it will represent the continuing rebirth of art and music—Orpheus's greatest gift to the world.

ROGER PINES is a contributing writer to Opera (U.K.), programs of opera companies internationally, and major recording labels. A faculty member of Northwestern University's Bienen School of Music, he has also been a panelist on the Metropolitan Opera broadcasts' "Opera Quiz" every season since 2006.



“ORPHEUS” (1891). CREDIT: THE MIRIAM AND IRA D. WALLACH DIVISION OF ART, PRINTS AND PHOTOGRAPHS, PRINT COLLECTION, THE NEW YORK PUBLIC LIBRARY, DIGITAL COLLECTIONS

A Hero's Journey

Orpheus's musical talent, his undying loyalty, and his conventions-defying journey set him apart as an “other,” a hero whom we can admire and aspire to be. In that respect, he and Gluck were made for each other. The German composer's version of the Orphean myth departed completely from 18th-century operatic norms. Facing down a public that regarded “serious” operas as vehicles glorifying musical skill for its own sake, Gluck aimed instead to create what he described as a “beautiful simplicity,” othering himself just like Orpheus.

Gluck changed the course of opera in that the spareness of this work and the naked emotional truth of it were truly revolutionary. He was also, in effect, asking if creators should make art the way it's always been done just so people can access it, or if instead, do they risk it all, just like Orpheus, and attempt something truly different.

THE LEGACY LIVES ON

Meet the members of the Orpheus Legacy Society

By Catherine Wendlandt

In 2023, Malcolm and Jill Winspear were doing some estate planning. The longtime subscribers and supporters have grandkids now and, while planning, decided to allocate some of their estate to The Dallas Opera. “It’s expensive to maintain world-class opera,” Malcolm says, and it would be a travesty if the Winspear Opera House, which is named for Malcolm’s parents, didn’t produce and stage opera anymore. They wanted to “take care of the art form,” Jill says, so future generations can continue to enjoy TDO productions for years to come.

Their bequest gave the couple admittance into TDO’s Orpheus Legacy Society. Named for the Greek hero

Orpheus, whose story and musical legacy you’ll see today, this longtime Dallas Opera program is dedicated to celebrating donors who want to leave a portion of their estate and their legacy to the opera. To join is easy: Include The Dallas Opera in your will and tell TDO about it. It doesn’t have to be much, Society co-chair Debra Witter says. “A bunch of small bequests add up.”

Members enjoy annual events and have their names printed in the mainstage production programs. They come from all walks of life—some are executives, some are lawyers and doctors, and some are teachers. Meet a few of the members below.

Scott Chase & Debra Witter

Not long after lawyer Debra Witter moved to Dallas in the 1980s, she started attending the now-closed Dallas Lyric Opera, which performed at the Majestic Theater downtown. A former theater kid, she fell in love with the art form when she saw their production of *La bohème*.

In the early 1990s, she met her husband, fellow lawyer Scott Chase, at the Tom Thumb grocery store at E. Mockingbird Lane and Abrams Road. A few years later, as newlyweds, they began attending The Dallas Opera. Though he wasn’t previously familiar with the artform, Scott says he got hooked on opera after seeing TDO’s 1995 production of *Rigoletto*. He enjoyed how much intrigue the plot had. “It was a spectacle,” he says. “It was just a grand opera.”

Over the years, the pair got more involved with TDO, attending productions, befriending the staff, joining the board, and becoming Orpheus Legacy Society members and the Society’s chairs. Passionate about the arts (“art feeds the soul,” says Debra), the couple have frequently attended the Dallas Symphony and travelled to Fort Worth and Houston to see operas there, too.

They also visit galleries and art museums across the state—they are avid collectors and enthusiasts of Early Texas Art, like the Dallas Nine and the Fort Worth Circle. With visual art, “it’s a snapshot in time,” Debra says. But they still love the theatricality of opera. “And,” says Scott, “it’s live!”



PHOTO: COURTESY OF DEBRA WITTER

Favorite TDO Production?

Moby-Dick (“It was so breathtaking.” –



Pat Mattingly

More than 30 years ago at North Dallas' Lamplighter School, then-Head of School Pat Mattingly teamed up with the music teacher for an unusual project: to teach and support the private elementary's fourth graders (called seniors) to write their own operas. The children learned about librettos and music, staging and sets, and they even got to visit a TDO rehearsal. Then, they performed their works to much aplomb from their friends, family, and the public. "People couldn't believe that a 9-year-old could be singing opera," Pat says.

The longtime teacher has always loved opera and listens to it every night before going to sleep. She has no preference between comedies and dramas (although, she notes, Wagner is her favorite). She just likes the storytelling of the artform. "It's better than just a play," she says.

Pat got involved with TDO not long after she moved to Dallas in the early 1980s, eventually becoming a subscriber, board member, and Orpheus Legacy Society member. And, although she retired from Lamplighter in 2000, the school's seniors still write and perform their operas every year. "Many parents at Lamplighter have told me what a difference it made in their child's life," Pat says. She's watched parents and the students themselves grow up and become TDO supporters and lifelong opera fans, just like her.

Favorite Opera?

"I like them all."

Jill & Malcolm Winspear

A painter with a degree in Fine Arts, Jill Winspear has loved the visual arts her whole life. But, she says, she didn't begin to get involved in the performing arts until she met the Winspears.

Jill's husband, Malcolm, comes from a long line of music lovers. His grandfather Francis donated money to build the Winspear Centre performing arts facility, in Edmonton, Alberta, Canada. In turn, his parents, Bill and Margot, gave \$42 million to build Dallas' Winspear Opera House.

Malcolm credits his family for instilling his love of the arts—he was brought up going to operas. However, it wasn't until his 30s that "it got under my skin." Soon after they started dating in the 1990s, Malcolm bought Jill tickets to see the Houston Ballet and later the Cleveland Opera. They still went to rock concerts, Jill says, but those tickets helped foster a deeper appreciation for classical arts.

Since then, the couple has gotten involved with many arts organizations in California and Texas. They enjoy listening to jazz at the University of North Texas and visiting the Dallas Museum of Art, the Dallas Symphony, and The Dallas Opera, where they've served on the board and joined the Orpheus Legacy Society.

A recent TDO production they've loved was 2023's world premiere of *The Diving Bell and the Butterfly*. "Opera is so unique," Malcolm says. "It's a synthesis of all these different art forms."



First Opera?

Faust by Charles Gounod –Malcolm
Rusalka by Antonín Dvořák –Jill

Paolo Bressan
CHORUS DIRECTOR AND HEAD OF MUSIC



From: Varese, Italy
Dallas Opera: *Tosca*, (2015/2016, debut), multiple productions since

Career highlights: Internationally acclaimed conductor Paolo Bressan is a committed musician, educator, and vocal coach. He's also the co-founder and the general and artistic director of the LacMus International Music Festival at Lake Como, Italy (2017-current). In addition to his long

tenure at The Dallas Opera (2015-current), where he was named Chorus Director and Head of Music in 2024, he has worked as an assistant with conductors such as Christian Thielemann (2015 Salzburg Easter Festival for *Cavalleria Rusticana* and *Pagliacci*), Emmanuel Villaume, and Valery Gergiev (2019 Salzburg Festival for *Simon Boccanegra*). Bressan studied orchestral and choral conducting, piano, vocal coaching, and composition at the "Giuseppe Verdi" Conservatory of Music in Milan, Italy, and at the University of Music Franz Liszt in Weimar, Germany, and he studied piano with celebrated Canadian pianist Louis Lortie. In 2007, Bressan launched his career at the Mecklenburgische Staatstheater in Schwerin, Germany, where he conducted a wide repertoire through 2014. He has worked worldwide, from critically acclaimed debuts, including at Vienna's Konzerthaus with tenor Joseph Calleja (2015) and at Paris' Théâtre des Champs-Élysées with tenor Bryan Hymel (2016), to operas at the Mariinsky Theatre in St. Petersburg (2019/2020). He has also conducted opera productions across Europe, in Karlsruhe, Vendome, Rijeka, Vladivostok, Flensburg, and Schwerin, and symphonic concerts, among others, with the Spanish National Orchestra, the Orchestra Sinfonica di Milano, and the PKF – Prague Philharmonia.

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Franco Zeffirelli and Maria Callas as Violetta in *La traviata*

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“We know that there are some children who have attended The Dallas Opera programs who have gone on to perform or work in opera in some capacity in later years. You never know where the seeds are going to be planted.”

— Kristian Roberts, TDO Director of Education

The Dallas Opera offers a wide variety of programs for all ages, from young children and families to seasoned opera-goers.

For Schools

Through its education and community engagement programs, The Dallas Opera brings more than 65 performances and numerous workshops to schools across North Texas each year, providing access to dress rehearsals and mainstage performances, online resources, and Texas Essential Knowledge and Skills-aligned interdisciplinary curricula. Every teacher is equipped with the tools necessary to incorporate TDO’s curriculum into their classroom, complementing learning opportunities.

Offenbach’s *Pépito* and Davies’ *The Three Little Pigs* are this season’s pieces of focus and are the basis of half of The Dallas Opera’s work with students in and after school.

In the Community

Thanks to Roberts Trucking, OperaTruck—a mobile stage on an 18-wheeler—brings free family-friendly operas to communities all over North Texas. From churches and libraries to parks, retirement homes, and community centers, outdoor operas for all ages bring the art to you. In addition, performances without the OperaTruck take place in smaller community settings.

“Opera Boot Camp was extremely positive ... Our youth left with a new appreciation for opera and, equally, the many forms that creative expression can take.”

— Teresa Coleman Wash, Executive Artistic Director, Bishop Arts Theatre Center



PHOTO: KAREN ALMOND, PÉPITO

At the Winspear

Four matinees are featured at the Winspear Opera House each season in our family opera series, with all tickets priced at just \$5.

Pre- and Post-Performance

Pre-performance talks occur at all opera presentations; most Sunday performances also offer post-performance Q&As or discussions, led by a TDO staff member with members of the cast or the production’s creative team. These are free to all ticketholders.

The Dallas Opera is dedicated to expanding the audience for this unique artform at home in North Texas and supporting educators through its online education portal. All published learning materials related to past and present productions are available digitally, as are a library of Virtual Kids Opera Boot Camp sessions.

2023/2024 SEASON BY THE NUMBERS

Audiences reached:



29 school districts
221 schools



12 retirement homes



21,000+ people

DALLAS OPERA FAMILY SHOWS



PHOTOS: KAREN ALMOND

GOOD STORIES + GOOD MUSIC = FUN OPERA FOR KIDS!

PÉPITO

SUNDAY, FEB. 16 at 2:00 PM

THE THREE LITTLE PIGS

SATURDAY, MAR. 1 at 2:00 PM

Performances are less than 60 minutes with no intermission. Join us in the lobby at 12:30 PM for pre-show family activities including crafts.

Introduce the children in your life to the wonderful world of opera!

**\$5 PER TICKET!
\$4 PER TICKET
WHEN YOU BUY
BOTH TITLES.**



We invite you to explore the richness of opera through our TDO Connections™ series. Each season, we explore human-centered thematic elements relevant to our communities and collaborate with specialists for in-person and online events. It is an annual journey of collective learning, exploration, and shared connection aligned with the season's repertoire.

In the 2024/2025 Season, we explore the **impact of music** in our lives, cultures, and storytelling. Save the date and learn more at dallasopera.org/tdo-connections

Community Healing and Dialogue Circle: Musical Celebration

Saturday, February 22, 2025, 10:00 AM
Karayanis Rehearsal Production Center,
4301 South Fitzhugh Ave., Dallas

MEMORIAL AND HONORARIUM GIFTS

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HONORING DOROTHY KREBILL KARAYANIS

Dorothy Karayanis, the widow of Plato Karayanis, former general director of The Dallas Opera, passed away in August 2024. Dorothy met Plato while studying at the Curtis Institute of Music, and they married in 1956. They spent seven years performing in Europe before joining the Metropolitan Opera National Company where Dorothy was a leading mezzo-soprano.



PHOTOS: COURTESY OF THE DALLAS OPERA ARCHIVES

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NEW Parking Benefits for Lexus Owners: Patrons driving Lexus vehicles have access to complimentary self-parking and \$10 valet parking. Available for Lexus vehicles only on a first-come, first-served basis during all public performances.

For more information on corporate partnerships, please contact Donor Services at donorservices@dallasopera.org

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Orpheus Legacy Society members have a profound impact on the future of The Dallas Opera by making a commitment in their estate plans.

At The Dallas Opera, **80% of our revenue comes from charitable giving.** Legacy gifts provide crucial support in raising **\$14M** in annual funds.

The Orpheus Legacy Society ensures that future generations can experience the magic of The Dallas Opera. Make a legacy gift to join the Orpheus Legacy Society, a dedicated group of opera-lovers who have made their commitment.

Please let us know if you have included us in your estate plans.

For more information on joining the Orpheus Legacy Society, please contact Senior Giving Officer Diana Rivas-Smith at diana.rivas.smith@dallasopera.org or 832.878.3282.

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Orpheus Legacy Society members are invited to exclusive events throughout the year including:

- *Orpheus and Eurydice* Performance Pre-Event Reception, Sunday, February 9, Inner Circle Lounge
- Encore for the Future: An Exclusive Luncheon with The Dallas Opera and Communities Foundation of Texas Thursday, April 3, Communities Foundation of Texas

“Giving to the Orpheus Society is perhaps the easiest way ever to support our beloved Dallas Opera! A simple bequest in your will, of any amount, is all that is needed. Your love of opera will live on.”

—Scott Chase and Debra Witter

ESTATE GIFTS

Gifts from estates make a profound impact to the future of The Dallas Opera. We are deeply grateful to the following individuals who included The Dallas Opera in their estate plans.

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PHOTO: KYLE FLUBACKER

LONE STAR VOCAL COMPETITION

FRI., MAR. 7, 2025, at 7:30 PM, Winspear Opera House

ALL TICKETS \$10

Dreams come true as Texas talent converges for a chance to sing on the Winspear stage—and win cash prizes! Singers compete for the opportunity to dazzle our judges and win the hearts of our opera-loving audiences.

dallasopera.org or 214.443.1000 Winspear Opera House

Vocal Competition Founded by Dallas Opera Guild/Bravo!

BECOME A FRIEND!

Become a Friend of The Dallas Opera and experience a full range of social, artistic, and behind the scenes offerings. The Dallas Opera relies upon philanthropic support for 80% of its annual budget—your gift will have a meaningful impact in bringing opera to the community.

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All benefits from previous level plus:

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- Dress Rehearsal

SUSTAINER

\$500-\$2,999

All benefits from previous level plus:

- Annual CEO Lunch

JOIN TODAY TO BE INVITED TO OPERA INSIGHTS AND DRESS REHEARSALS!

NEW THIS SEASON

Opera Insights is a behind-the-scenes look at staging an opera. Join us for lively discussions about the creative process and an in-depth look at our Mainstage operas. A reception and dress rehearsal will follow each Opera Insights.



PHOTO: KYLE FLUBACKER

SCAN THE QR CODE TO JOIN TODAY!

For more information, contact Donor Services at donorservices@dallasopera.org or 214.443.1059



IN REMEMBRANCE

The Dallas Opera mourns the recent passing of these extraordinarily generous and committed support
Each one filled a special place at the Opera and in our hearts. Their loss is deeply felt.

Anne Bromberg
1936-2023

Paris L. Gutierrez
1960-2024

Dorothy Krebill Karayanis
1930-2024

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The Dallas Opera is privileged to recognize gifts from individuals and family foundations who support t
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