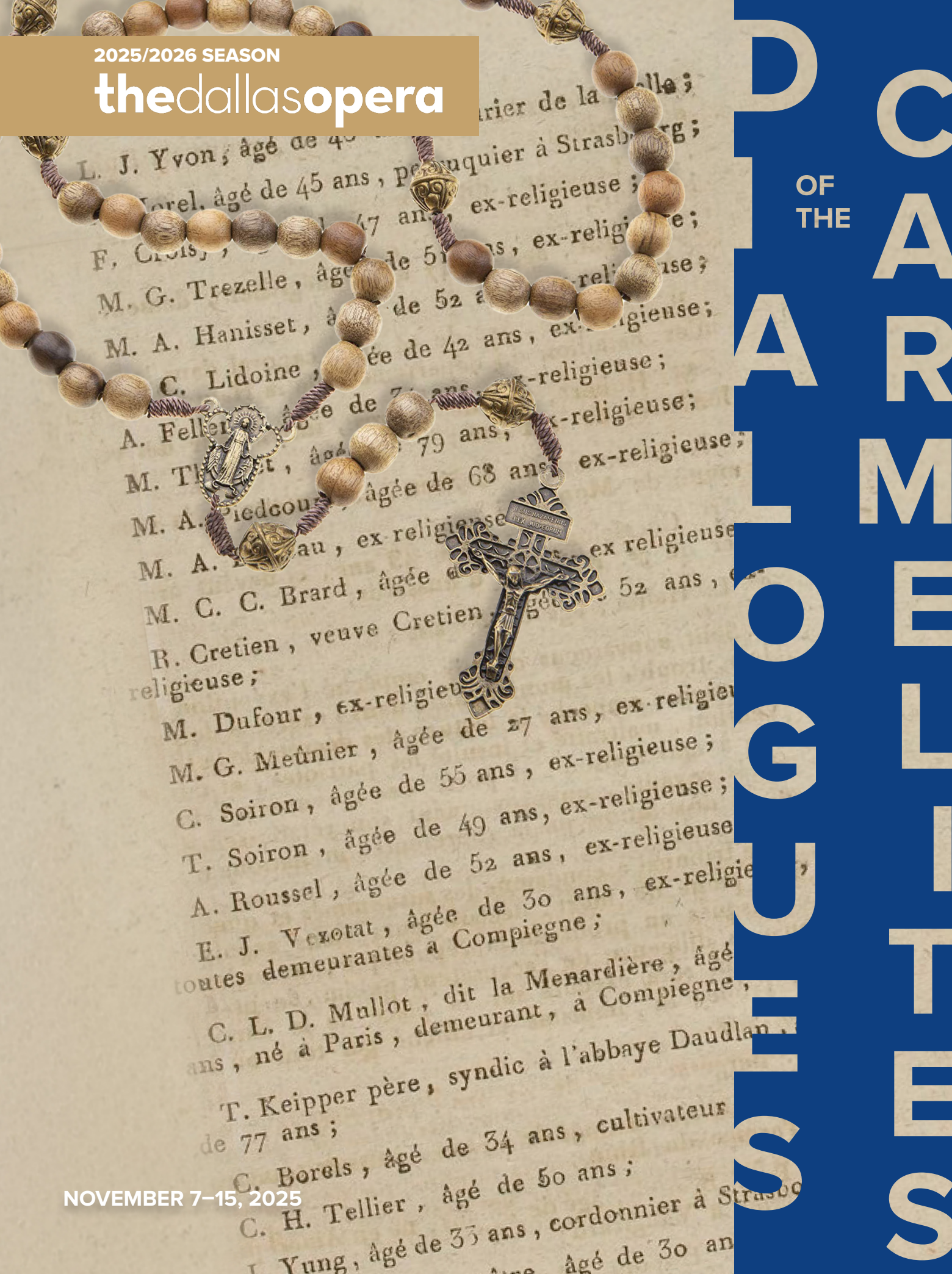


2025/2026 SEASON

thedallasopera



OF THE

PROLOGUES  
OF THE  
CARMELITES

NOVEMBER 7-15, 2025

L. J. Yvon, âgé de 40 ans, ...  
F. Corel, âgé de 45 ans, ...  
M. G. Trezelle, âgé de 47 ans, ...  
M. A. Hanisset, âgé de 51 ans, ...  
C. Lidoine, âgée de 52 ans, ...  
A. Feller, âgée de 71 ans, ...  
M. T... âgé de 79 ans, ...  
M. A. ... âgée de 68 ans, ...  
M. A. ... ex-religieuse  
M. C. C. Brard, âgée de 52 ans, ...  
R. Cretien, veuve Cretien, âgée de 52 ans, ...  
M. Dufour, ex-religieuse  
M. G. Meunier, âgée de 27 ans, ex-religieuse  
C. Soiron, âgée de 55 ans, ex-religieuse  
T. Soiron, âgée de 49 ans, ex-religieuse  
A. Roussel, âgée de 52 ans, ex-religieuse  
E. J. Vexotat, âgée de 30 ans, ex-religieuse  
toutes demeurantes à Compiègne;  
C. L. D. Mullot, dit la Menardière, âgé de 77 ans, né à Paris, demeurant, à Compiègne,  
T. Keipper père, syndic à l'abbaye Daudan, de 77 ans;  
C. Borels, âgé de 34 ans, cultivateur  
C. H. Tellier, âgé de 50 ans;  
J. Yung, âgé de 33 ans, cordonnier à Strasbourg, âgé de 30 ans

# CELEBRATE 10 YEARS OF THE HART INSTITUTE

Since 2015, the Linda and Mitch Hart Institute for Women Conductors has made great strides in closing the gender gap on the opera podium. This monumental program has trained, supported, and launched the next generation of women conductors.

## Hart Institute for Women Conductors: 10th Anniversary Showcase Concert

Sunday, January 25, 2025 | 3 PM

This January, The Dallas Opera hosts its annual HIWC Showcase Concert. This special 10th-anniversary performance will feature alumnae from the first decade of the Institute—including Tiffany Chang, Michelle Di Russo, Barbara Dragan, Tianyi Lu, and Shira Samuels-Shragg—and a guest host. Each conductor will lead The Dallas Opera Orchestra and guest singers in excerpts from operas significant to TDO's history.

# FROM THE GENERAL DIRECTOR AND BOARD CHAIR



**IAN DERRER**  
Kern Wildenthal  
General Director and CEO

Welcome,

I have dreamed of producing Francis Poulenc's *DIALOGUES OF THE CARMELITES* in Dallas for a long time. This true story of martyrdom during the French Revolution is one of the most gripping operas I know. You will leave the Winspear speechless.

The poignant story and lush melodies were evident in the opera's 1957 world premiere at Milan's La Scala. For its Dallas premiere we have assembled a first-class cast, including Joyce El-Khoury, who previously played Leïla in TDO's 2022 *The Pearl Fishers*, as Blanche. TDO stalwart Patricia Racette returns as the formidable Madame de Croissy. Patricia has performed this opera in seven different productions since 1993; she has a more intimate understanding of these characters than just about anyone I know (read about it in her own words on P. 18).

The cast also includes Stéphanie d'Oustrac as Mother Marie. Stéphanie, who last played Carmen in our 2018 production, comes from an incredible operatic pedigree closely tied to *Dialogues of the Carmelites*: Her great-grand uncle is Poulenc himself! Rounding out our leading cast of nuns is the resplendent soprano Leah Hawkins, who makes her TDO debut as Madame Lidoine. Leah is a riveting artist who will undoubtedly win audiences over with her portrayal of this seminal role.

*Dialogues of the Carmelites* is a masterful match of composition and thought-provoking drama that will haunt you long after it ends—I hope you enjoy this performance for the full, galvanizing experience that it is.

A handwritten signature in black ink, appearing to read "Ian Derrer".

This opera tells the story of the real-life Martyrs of Compiègne. The cover image shows these women's actual death notices, printed in 1794. See more on P. 7.

PHOTOS: KYLE FLUBACKER, GITTINGS  
COVER ILLUSTRATION: BIBLIOTHÈQUE NATIONALE DE FRANCE,  
DÉPARTEMENT PHILOSOPHIE, HISTOIRE, SCIENCES DE L'HOMME



**QUINCY ROBERTS**  
Board Chair

Welcome back to the Winspear,

This production of *DIALOGUES OF THE CARMELITES* is our first opera by French composer and pianist Francis Poulenc. He died six years after The Dallas Opera opened, but his legacy and that of TDO's have crossed paths endlessly over the years.

French soprano Denise Duval, who has long been considered Poulenc's muse, sang Blanche in the opera's 1957 Paris premiere. She then made her American debut in 1961 with TDO's *Thais*. Legendary diva Joan Sutherland, who famously made her American debut in 1960 with us as Alcina, also starred in the 1958 British premiere of *Dialogues of the Carmelites*. Egyptian-born tenor Nicola Filacuridi, La Scala's original Chevalier de la Force, made his American debut in Dallas, too, starring opposite Maria Callas in 1958's *La traviata*.

I am excited for these two legacies to come together in our production. Set during France's bloody Reign of Terror, *Dialogues of the Carmelites* tells the story of intrepid nuns who, when commanded to abandon their religious vows, choose the guillotine instead. Known as the Martyrs of Compiègne, these women were declared saints in December 2024 by Pope Francis just a few months before he died, proving how relevant this story still is today.

We have a stunning cast and The Dallas Opera Orchestra and Chorus is led by Music Director Emmanuel Villaume. I hope you will relish The Dallas Opera premiere of this moving production.

A handwritten signature in black ink, appearing to read "Quincy Roberts".



# TABLE OF CONTENTS

Welcome	1
DIALOGUES OF THE CARMELITES	3
Cast List	4
Director's Note	5
Your Opera Guide	6
Cast	8
Features	16
The Sisterhood of the Carmelites	16
Back in the Habit	18
Who was Francis Poulenc?	19
THE LITTLE PRINCE Teaser	20
Chorus	22
Orchestra	23
Board, Trustees, & Staff	24
Donor Recognition	26
Hart Institute for Women Conductors	33

## LAND AND PEOPLE ACKNOWLEDGMENT

Welcome to the Winspear Opera House.

We are delighted that you are joining us to experience opera. As an opera company, we are storytellers, and we hope to uplift the stories of those who were here before us.

We acknowledge and honor that we are on the ancestral land of various tribal nations, including the Caddo, Wichita, Commanche, and Apache Nations, who have stewarded this land and cared for its waterways since time immemorial. We also pay respect to the enslaved African people whose stolen labor helped build the beginnings of this city after the forced removal of the original stewards of the land.

This region holds generations of songs and stories of the many people who have, now, and will call this place home. As we harmonize entertainment, education, and artistic quality, we hope you will join us in honoring the stories of our past, present, and future.

We encourage everyone to learn more about its history and the pathways that brought us together.



**Learn More about  
Dallas History**

### PUBLISHING INFO

**thedallasopera**

### EDITOR

Catherine Wendlandt, Communications Manager

### ART DIRECTOR

Maya Rose Polidoro, Graphic Designer

### The Dallas Opera

2403 Flora Street, Suite 500  
Dallas, TX 75201  
214.443.1000



CORY WEAVER, SAN FRANCISCO OPERA

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

FRANCIS POULENC

The Dallas Opera Premiere

# DIALOGUES OF THE CARMELITES

Presenting Sponsors

MARTHA PEAK ROCHELLE

BETTY AND STEVE SUELLENTROP

Supporting Sponsors

JOANNE L. BOBER

THE JAMES R. SEITZ, JR. LEGACY PRODUCTION

thedallasopera®

presents

# DIALOGUES OF THE CARMELITES

Opera in three acts by Francis Poulenc

Libretto by Francis Poulenc, based on the play by Georges Bernanos

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

Performance dates: November  
7, 9 (matinee), 12, and 15,  
2025

Sung in French with English  
titles

Approximate duration: 3 hours  
with one intermission

First performance: Teatro alla  
Scala, Milan, Italy, on January  
26, 1957

Co-production of Théâtre des  
Champs-Élysées and Théâtre  
Royal de la Monnaie,  
Bruxelles

By arrangement with Hendon  
Music, Inc., a Boosey &  
Hawkes company, Sole Agent  
in the U.S., Canada and  
Mexico for Casa Ricordi/  
Universal Music Publishing  
Ricordi S.R.L., publisher and  
copyright owner.

The Dallas Opera is a proud  
member of OPERA America

**Warning:**

In the opera's final scene,  
the nuns face execution  
via guillotine in this stylized  
performance. We caution  
awareness, as the sound  
effects in this scene may be  
jarring for some audiences.

CAST IN ORDER OF VOCAL APPEARANCE

<i>The Chevalier de la Force</i>	MARTIN LUTHER CLARK
<i>The Marquis de la Force</i>	RAYMOND ACETO
<i>Blanche de la Force</i>	JOYCE EL-KHOURY
<i>Thierry / M. Javelinot / The Jailer</i>	ANDREW POTTER
<i>Madame de Croissy</i>	PATRICIA RACETTE
<i>Sister Constance</i>	DEANNA BREIWICK
<i>Mother Marie</i>	STÉPHANIE D'OUSTRAC
<i>Madame Lidoine</i>	LEAH HAWKINS*
<i>The Chaplain</i>	AARON-CASEY GOULD*
<i>Sister Mathilde</i>	MERIDIAN PRALL*
<i>1st Commissioner</i>	SAMUEL PJ LOPEZ
<i>2nd Commissioner / 1st Officer</i>	ARMON GOLLIDAY
<i>Mother Jeanne</i>	GRETCHEN KRUPP
<i>Conductor</i>	EMMANUEL VILLAUME
<i>Original Director</i>	OLIVIER PY*
<i>Revival Director</i>	DANIEL IZZO*
<i>Set &amp; Costume Designer</i>	PIERRE-ANDRÉ WEITZ*
<i>Lighting Designer</i>	BERTRAND KILLY*
<i>Wig &amp; Makeup Designer</i>	DAVID ZIMMERMAN
<i>Assistant Director</i>	ANDERSON NUNNELLEY*
<i>Technical Consultant</i>	DREW FIELD
<i>Stage Manager</i>	LISA MARIE LANGE
<i>Concertmaster</i>	AMI CAMPBELL
<i>Assistant Conductor</i>	KIRK SEVERTSON
<i>Chorus Director</i>	PAOLO BRESSAN
<i>Assistant Chorus Director</i>	JULIAN REED
<i>Chorus Pianist</i>	MIKHAIL BERESTNEV
<i>Music Staff</i>	SOPHIA MUÑOZ KIRK SEVERTSON
<i>Projected Titles</i>	MARY DIBBERN, Ph.D.
<i>Assistant Stage Managers</i>	DANIELLE BREWBAKER JESS TIBBOLES*
<i>Production Assistant</i>	IVY LARIVIERE

\*The Dallas Opera debut

# ORIGINAL DIRECTOR'S NOTE

## An Exploration of Martyrdom

By Olivier Py

Paris, November 2013

In Francis Poulenc's opera *DIALOGUES OF THE CARMELITES*, martyrdom may be a surprising theological theme. But the opera's martyrology was not a cliché of Christian thought. On the contrary, it was a remarkably audacious interpretation from the French author Georges Bernanos, who wrote the screenplay that inspired this opera.

To understand Bernanos's thoughts on martyrdom and its ability to depict both God's blessing and human fear as expressions of faith, we must not look to the French Revolution. Instead, we should look to the mid-20th century, with its superabundance of martyrs. Even prior to the Nazi camps, Bernanos had witnessed heroism during the Spanish Civil War, when anti-Franco priests lost their lives fighting for their vision of humanity's collective heritage.

He was also inspired by the heroism of Nazi Resistance martyrs—notably that of the author and theologian Dietrich Bonhoeffer, who was tortured and deported to the Buchenwald concentration camp. While in prison, Bonhoeffer invented the "death of God" theology, which rose in popularity during the 1950s and 1960s. But Bernanos wrote to transform German philosopher Friedrich Nietzsche's famous 1882 injunction, "God is dead," into a hopeful message, responding, "Yes, God died, on the cross."

Bernanos's dramatic poem *Dialogues des Carmélites* shows how these nuns took the vow of martyrdom to teach us how to live, to love, to attain freedom, and to have faith in the world, even in the midst of ruins. The faith of the Christian Georges Bernanos is one of doubt, worry, discouragement, and ultimately loss. He succeeds, through the power of the word—which is, after all, only a shadow of love's power—to turn the deep pain of God's absence into a cry to God that's been converted into a cathedral of poetic inspiration.



OLIVIER PY PHOTO: CAROLE BELLAÏCHE

If God is missing in the 20th century, at least his absence is a testimony *for* Him when depicting the distress of not attaining sainthood: The unsatisfied thirst for the Absolute and the appeal that cannot be muted by our century's commotion become the only proof of a God of Love's existence. Then the believer's inner journey replaces or reinvents the church, not as an authoritarian and moralizing institution, but as the meeting of a community of spirits whose only relics and ornaments are its misgivings and its vow of poverty.

This very church, a catacomb resembling death row or a concentration camp, evokes both the solitude of big cities and the darkness of mass graves. It is where the Spirit calls out from beneath the ashes and where some people, neither saints nor martyrs, listen to it attentively. Martyrdom may become all humanity confronted with the terror of modern times and sainthood may become that part in each of us that still believes in the possibility of our shared humanity.

*This essay has been translated from French.*

# YOUR GUIDE TO DIALOGUES OF THE CARMELITES

By Jordan Hammons

As the French Revolution descended into terror in the 1790s, a group of nuns faced an unbearable choice: dying for their beliefs or capitulating to a radical regime. Firm in their devotion, they approached the guillotine singing until each voice was silenced. **DIALOGUES OF THE CARMELITES** tells the fictional account of **Blanche de la Force** against the backdrop of this true story. When the fateful hour comes, will **Blanche** choose faithful resolve or succumb to gripping fear?

## WHO'S WHO

**Blanche de la Force** (BLAHNSH duh lah FORCE): a young, fearful aristocrat who becomes a Carmelite nun

**Madame de Croissy** (ma-DAM duh krwas-SEE): the prioress (lead nun) who welcomes Blanche into the Carmelite order

**Madame Lidoine** (ma-DAM lee-DWAHN): the new prioress of the convent

**Sœur (Sister) Constance** (surh kon-STAHNS): a Carmelite nun with startling premonitions

**Mère (Mother) Marie** (mehr mah-REE): the nun charged with caring for Blanche

## WINSPEAR OPERA HOUSE HELPFUL HINTS

Coat and bag check is located at the concierge desk on the first floor in the east lobby.

Restrooms are located on the far east and west sides of every floor. Unisex restrooms are available on the sixth floor and the west side of the first, third, and fourth floors.

The seats in McDermott Hall are made from a foam that is the same density as a human body. This ensures that rehearsals without an audience have the same acoustic as a performance with an audience!

## TERM TO KNOW

**Supertitles:** captions projected above the stage that translate sung text

Because most of the singing in *Dialogues of the Carmelites* is set as **recitative** (sung speechlike text), Poulenc desired that the audience understand what was being said. Supertitles allow us to display the English translation while hearing the original French.

## SYNOPSIS IN A SENTENCE

(Detailed synopsis on page 6)

Blanche, fearful for her life and seeking safety in the cloistered Carmelite convent, must confront the difficult truth that living for one's principles is not a refuge from the storms of the outside world.



CORY WEAVER, SAN FRANCISCO OPERA

**“Surely you understand, it’s the man who makes the soldier, not the uniform. No matter what we wear, we always will be servants.”—Mother Marie, Act II**

## TRIVIA

*Dialogues of the Carmelites* is inspired from *The Song at the Scaffold* by Gertrude von Le Fort. This 1931 German novella became popular among the French Resistance during WWII.

Poulenc wrote the opera’s libretto (text), but he was largely inspired by a 1947 screenplay by Georges Bernanos. After Bernanos died in 1948, his estate’s executor sought to publish the play. Le Fort requested that its title differ from her novella. The executor chose *Dialogues of the Carmelites*.

The nuns of this story, known in real life as the Martyrs of Compiègne, were the first French Revolution martyrs recognized by the Vatican: Pope Pius X beatified them in 1906; in December 2024, Pope Francis canonized these women as saints.

## SYNOPSIS

Courtesy of Metropolitan Opera

### ACT I

At the beginning of the French Revolution, the Marquis de la Force and his son, the Chevalier, worry about Blanche, the Chevalier's fearful, nervous sister whose carriage has been mobbed. Blanche makes light of the incident but reveals her anxiety when a servant's shadow frightens her. Shaken, she decides to become a nun.

Weeks later at the Carmelite convent, the aged, ailing prioress Madame de Croissy interviews Blanche, making it clear that the convent is a house of prayer, not a refuge. Nevertheless, she is touched by Blanche's resolve to embrace her new life.

In the convent's workroom, Blanche and the young Sister Constance discuss their fear of death, which Constance claims she's overcome. Blanche envies her companion's straightforward, easygoing nature, but she is shocked when Constance says they will both die young and on the same day.

Later, Madame de Croissy is dying and struggling to appear calm. She blesses Blanche and consigns her, as the order's youngest member, to the loyal Mother Marie's care. The prioress confesses her terror in the hour of death, then falls lifeless.

### INTERMISSION

### ACT II

Constance and Blanche keep vigil by the prioress's bier. Terrified, Blanche is about to run off, but Mother Marie tries to calm her. Constance hopes Mother Marie becomes new prioress and wonders why a Godfearing person like Croissy had to die so agonizingly. Perhaps, she says, people don't die for themselves but for others. Someone else may find death surprisingly easy.

Madame Lidoine becomes the new prioress. She addresses the convent, counseling patience and humility. Blanche's brother, who is fleeing France, arrives, urging her to return to their father. Blanche replies that her duty is to her sisters.

Forbidden to practice religion, the chaplain celebrates his last mass. The nuns discuss the fear sweeping France. Mother Marie wonders if martyrdom is their destiny, but Madame Lidoine reminds them that only God chooses martyrs. Two commissioners enter and expel the sisters from the convent. Speaking quietly to Mother Marie, one commissioner says he will try to help them get away safely. One sister gives Blanche a Christ Child figurine, but she breaks it when revolutionary cries are heard outside. Blanche is horrified by this omen.

M. A. Hanisset, âgée de 52 ans, ex-religieuse;  
M. C. Lidoine, âgée de 42 ans, ex-religieuse;  
A. Fellerat, âgée de 34 ans, ex-religieuse;  
M. Thouret, âgée de 79 ans, ex-religieuse;  
M. A. Piedcourt, âgée de 68 ans, ex-religieuse;  
M. A. Brideau, ex-religieuse;  
M. C. C. Brard, âgée de 58 ans, ex-religieuse;  
R. Cretien, veuve Cretien, âgée de 52 ans, ex-religieuse;  
M. Dufour, ex-religieuse;  
M. G. Meunier, âgée de 27 ans, ex-religieuse;  
C. Soiron, âgée de 55 ans, ex-religieuse;  
T. Soiron, âgée de 49 ans, ex-religieuse;  
A. Roussel, âgée de 52 ans, ex-religieuse;  
E. J. Vexotat, âgée de 50 ans, ex-religieuse,  
toutes demeurantes à Compiègne;  
C. L. D. Mullot, dit la Menardière, âgé de 60  
ans, né à Paris, demeurant, à Compiègne;

This *Journal de la Montagne* newspaper clipping from July 20, 1794, shows the execution notices for the real Carmelites of Compiègne. The opera acknowledges history by keeping Mother Marie alive at the end. Her real-life counterpart, Mère Marie de l'Incarnation de Dieu, did, in fact, survive the French Revolution.

### ACT III

Mother Marie suggests the nuns unanimously vote to vow that they'll die for their faith. The others suspect Blanche will vote against it, but Constance is the secret ballot's one dissenter. She reverses her vote so the vow can proceed. Blanche, afraid to live or to die, runs away. Soldiers lead the sisters from the convent.

Blanche is forced to work as a servant in her now-executed father's ransacked mansion. Mother Marie comes and tries to persuade her to return to the sisters.

The nuns have been arrested. In prison, Madame Lidoine joins the sisters in their martyrdom vow. Constance believes Blanche will return. A jailer reads their death sentence, and Madame Lidoine blesses the sisters. When the chaplain tells Mother Marie the nuns will die, she resolves to join them, but he reminds her that God decides if she becomes a martyr.

A crowd gathers as the nuns face the guillotine. Led by Madame Lidoine, they sing "Salve Regina." With each blade stroke, their voices are silenced, leaving only Constance. As she approaches the scaffold, Blanche emerges from the crowd, sings the chant, and follows Constance to their deaths.

#### TDO PERFORMANCE HISTORY

This is The Dallas Opera's first staging of Francis Poulenc's *DIALOGUES OF THE CARMELITES*.

# ABOUT THE ARTISTS



CORY WEAVER, SAN FRANCISCO OPERA

## Emmanuel Villaume CONDUCTOR



**From:** Strasbourg, France  
**Dallas Opera:** 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.

During the 2025/2026 season, he makes appearances at Opéra de Lyon, Kölner Philharmonie, Hamburg Symphony Orchestra, amongst others. Recognized for his insightful and dramatic interpretations, he regularly guests with the most important opera companies and orchestras worldwide, including the Royal Opera in Covent Garden, Munich's Bayerische Staatsoper, the Los Angeles Philharmonic, and the Mariinsky Orchestra. At the Winspear, Villaume has led dozens of performances of 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 the People's Choice Concert and other annual performances with The Dallas Opera Orchestra. He studied music in Strasbourg, France, his hometown, and at the Sorbonne in Paris.

## Olivier Py ORIGINAL DIRECTOR



**From:** Grasse, France  
**Dallas Opera:** Debut  
**Career highlights:** Author, director, stage director, actor, and theater manager Olivier Py studied at France's Conservatoire national supérieur d'art dramatique. In 1995, he staged *La Servante, histoire sans fin*, a cycle of plays lasting 24 hours, at the Festival d'Avignon. Throughout his career, he has helmed prestigious organizations

like Centre dramatique national d'Orléans, Odéon-Théâtre de l'Europe, and Festival d'Avignon. He's directed many plays, like *The Oresteia*, *The Water of Life*, *The True Bride*, *Orlando or Impatience*, *King Lear*, and *My Exalted Youth*. Py has directed numerous opera productions, including *The Tales of Hoffmann*, *Tristan and Isolde*, *Tannhäuser*, and *Lulu* (Grand Théâtre de Genève); *Il trovatore* (Bayerische Staatsoper); Ambroise Thomas's *Hamlet* and *The Flying Dutchman* (Theater an der Wien); *Le Prophète* and *The Sicilian Vespers* (Deutsche Oper Berlin); *Les Huguenots* and Camille Saint-Saëns' *Henry VIII* (La Monnaie/De Munt); and *Dialogues of the Carmelites* (Théâtre des Champs-Élysées). Py has been Théâtre du Châtelet's director since 2023.

**Daniel Izzo**  
REVIVAL DIRECTOR



**From:** Marseille, France  
**Dallas Opera:** Debut  
**Career highlights:** Initially a singer, Daniel Izzo was a ballet dancer for the Opéra de Marseille and Capitole de Toulouse in the 1980s and 1990s. He danced in many lyric and choreographic productions throughout France until 2004. He became a chorister for Chorégies d'Orange opera festival and performed with Marseille's Théâtre

de l'Odéon. Izzo later worked as stage manager with Opéra de Marseille, Opéra de Monte-Carlo, and Opéra national de Paris. After meeting Olivier Py, the pair worked together on operas like *Lulu*, *Les Huguenots*, *Carmen*, *Claude*, *Aida*, *Pénélope*, *La Juive*, *Manon*, *Salomé*, *Lohengrin*, *La traviata*, *La Gioconda*, *Wozzeck*, *La Voix humaine*, and more. Izzo has worked with renown theaters like Grand Théâtre de Genève, Gran Teatre del Liceu, Brussels' La Monnaie/De Munt, and Theatre des Champs-Élysées. He also assisted directors like Charles Roubaud (*Aida*, Stade de France, and *Turandot*, Chorégies d'Orange); Andrei Serban (*The Italian Girl in Algiers*, Paris Garnier); and Isabelle Partiot (*Adriana Lecouvreur*, Mariinsky Theater).

**Bertrand Killy**  
LIGHTING DESIGNER



**From:** Turckheim, France  
**Dallas Opera:** Debut  
**Career highlights:** After his debut working with stage and costume designer Pierre Barrat at the Atelier Lyrique du Rhin in Colmar, lighting designer Bertrand Killy collaborated with director François Tanguy and the Théâtre du Radeau for several years. In 2000, he was reunited with Pierre-André Weitz, whom he had previously met

when working on a production at Bussang's Théâtre du Peuple in 1988. Weitz then introduced him to director Olivier Py. Since then, Killy has produced lighting designs for Py's theatre productions and around 60 operas both in France and abroad, like *The Tales of Hoffmann*, *La Damnation de Faust*, *Tannhäuser*, *The Rake's Progress*, *The Flying Dutchman*, and *Romeo and Juliet*. He has additionally created lighting designs for other performers and stage directors, including Ivan Alexandre, Pierre Lebon, Jacques Vincey, and Angélique Kidjo and Isabelle Huppert during their performances at the Festival d'Avignon.

**Pierre-André Weitz**  
SET & COSTUME DESIGNER



**From:** Bussang, France  
**Dallas Opera:** Debut  
**Career highlights:** Pierre-André Weitz made his first steps on a theater stage at the Théâtre du Peuple in Bussang, France, at age 10. There he performed, sang, and designed sets and costumes until the age of 25. At the same time, he studied in Strasbourg, France, and in Paris at the Conservatoire d'art lyrique.

During that period, he was a chorister at the Opéra national du Rhin in Strasbourg. In 1989, he met Olivier Py. Since then, Weitz has produced all of Py's sets and costumes. He has created more than 150 scenographies for various theater and opera directors, like Jean Chollet, Michel Raskine, Claude Buchvald, Jean-Michel Rabeux, Ivan Alexandre, Jacques Vincey, Hervé Loichemol, Karelle Prugnaud, and Mireille Delunsch. He has taught scenography for more than 20 years at the École nationale supérieure des Arts Décoratifs in Strasbourg. For the Greek National Opera, he has designed sets for operas *Wozzeck* (2020) and *Madame Butterfly* (2023).

**David Zimmerman**  
WIG AND MAKEUP DESIGNER

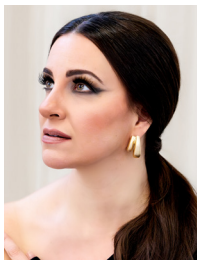


**From:** Dallas, Texas  
**Dallas Opera:** *The Barber of Seville* (2006/2007, debut), more than 50 productions since  
**Career highlights:** David Zimmerman has worked with numerous opera companies around the world, including the Metropolitan Opera and the companies of St. Louis, Santa Fe, Paris, Philadelphia, Chicago, Minnesota, Santa Barbara, Amsterdam, and

more. In the 2025/2026 Season, he works on all four mainstage The Dallas Opera productions, as well as Santa Fe Opera's 2025 summer season productions, like *The Marriage of Figaro* and *Rigoletto*. His career extends to Broadway, where he has worked on *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 DIFFA Fashion Runway, 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).

Joyce El-Khoury  
BLANCHE DE LA FORCE

2021/2022 Maria Callas  
Debut Artist of the Year



**From:** Beirut, Lebanon  
**Dallas Opera:** *The Pearl Fishers* (2021/2022, Debut)  
**Career highlights:** Born in Lebanon and raised in Canada, soprano Joyce El-Khoury is one of opera's most captivating artists. She has performed over 40 leading roles, including *Norma*, *Medea*, *Tosca*, *Manon Lescaut*, *Anna Bolena*, *Maria Stuarda*, *Madame Butterfly*, *Suor Angelica*, and

*Rusalka*. El-Khoury has collaborated with prolific conductors like Sir Antonio Pappano, Carlo Rizzi, Lorin Maazel, and Riccardo Muti. She has appeared on the stages of Opéra-Comique, Madrid's Teatro Real, Bayerische Staatsoper, Glyndebourne Festival, Opéra National de Bordeaux, Welsh National Opera, Canadian Opera Company, ABAO Bilbao Opera, Finnish National Opera and Ballet, and New National Theatre, Tokyo. In concert, she has sung with the London, Houston, Barcelona, and Luzerner symphony orchestras; Prague Philharmonia; L'Orchestre symphonique de Montréal; and NDR Elbphilharmonie Orchestra, among others. The Dallas Opera's 2022 Maria Callas Debut Artist of the Year recipient, El-Khoury champions Lebanese song repertoire in her recitals and coaches young Lebanese singers through her teaching initiative, Lessons for Lebanon.

Leah Hawkins  
MADAME LIDOINE



**From:** Philadelphia, Pennsylvania  
**Dallas Opera:** Debut  
**Career highlights:** Soprano Leah Hawkins is the 2024 recipient of the Metropolitan Opera's Beverly Sills Artist Award and a graduate of its Lindemann Young Artist Development Program. Additional honors include a Dallas Symphony Women in Classical Music Symposium Career Advancement Award and a Richard Tucker

Foundation Career Grant. During the 2024/2025 season, she returned to the Metropolitan Opera for *Il trovatore* and made her role debut as Aida (*Aida*) with Arizona Opera. She also appeared with The Philadelphia Orchestra, The Apollo Orchestra, and at the Park Avenue Armory in a self-curated recital. Recent performances include debuts with the Los Angeles Philharmonic and Dutch National Opera & Ballet, and roles in Anthony Davis' *X: The Life and Times of Malcolm X* at Metropolitan Opera and Seattle Opera. Past credits include appearances with Opéra national de Paris, Des Moines Metro Opera, and the Elbphilharmonie Hamburg. She holds degrees from Yale University and Morgan State University.

Patricia Racette  
MADAME DE CROISSY



**From:** Manchester, New Hampshire  
**Dallas Opera:** *La traviata* (1999/2000, Debut), multiple productions since  
**Career highlights:** Acclaimed soprano Patricia Racette has appeared in the world's most celebrated opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, and Opéra National de Paris. Her repertoire includes the title roles of *Madame Butterfly*, *Tosca*,

*Jenůfa*, *Káťa Kabanová*, and *Salome* and all three leading lady roles in *Il tritico*. She made her directorial debut with a 2018 production of *La traviata* at the Opera Theatre of Saint Louis and has since directed there *Susannah* and Poulenc's *La Voix humaine*, in which she sang the lead role. In summer 2026, she directs a new production of *A Streetcar Named Desire* for the company. Other recent productions include *Romeo and Juliet* (Arizona Opera), *Don Giovanni* (Merola Opera Program), and *The Ghosts of Versailles* (Rice University). In 2025, Racette was named Opera Theatre of Saint Louis' new artistic director. She also currently serves as artistic director of the company's various young artist programs.

Stéphanie d'Oustrac  
MOTHER MARIE



**From:** Rennes, France  
**Dallas Opera:** *Carmen* (2018/2019, Debut)  
**Career highlights:** Mezzo-soprano Stéphanie d'Oustrac the great-grandniece of composers Francis Poulenc and Jacques de La Presle. She studied at the Conservatoire d'Art Dramatique de Rennes and Conservatoire National Supérieur de Musique et Danse de Lyon. Throughout her career, she played many roles, like

*Argie* (*Les Paladins*), *Medea*; *Armide* (*Armida*); *Cybelle* (*Atys*); *La Périchole*; and *Oreste*, *Loena*, and *Helen* (*La Belle Hélène*), amongst others. While known for her Baroque roles, d'Oustrac has also performed in operas like Purcell's *Dido and Aeneas*, Chabrier's *L'étoile*, Offenbach's *The Tales of Hoffmann*, Ravel's *L'heure espagnole*, Handel's *Theodora*, Berlioz's *Beatrice and Benedict*, Debussy's *Pelleas and Melisande*, and Mozart's *La clemenza di Tito*. She has also performed in recital with longtime accompanist Pascal Jourdan and in concert with Baroque group Ensemble Amarillis and Vincent Dumestre and the Poème Harmonique ensemble. She's won many awards, such as the Pierre Bernac Prize, Gramophone Editor's Choice, and an International Opera Awards nomination, amongst others.

Deanna Breiwick  
SISTER CONSTANCE



**From:** Seattle, Washington  
**Dallas Opera:** *OperaPops!* (2020/2021, Debut), *The Diving Bell and the Butterfly* (2023/2024)  
**Career highlights:** American soprano Deanna Breiwick is enjoying an exciting and diverse career. During the 2025/2026 season, she sings Nannetta in *Falstaff* with Los Angeles Opera; and in concert, she performs Mahler's Symphony No. 8 with

Fabio Luisi and the Dallas Symphony Orchestra. Past operatic engagements have included debuts at San Francisco Opera as Sister Constance in *Dialogues of the Carmelites*, Gran Teatre del Liceu as Drusilla in *L'incoronazione di Poppea*, The Atlanta Opera as Cunegonde in *Candide*, and Philharmonia Baroque Orchestra & Chorale as Oriana in *Amadigi di Gaula*. Other highlights include singing Adele in *Die Fledermaus* with the Bayerische Staatsoper, Claude in the TDO world premiere of Gene Scheer and Jody Talbot's *The Diving Bell and the Butterfly*, and a concert performance as Lisette in *La rondine* with Washington Concert Opera.

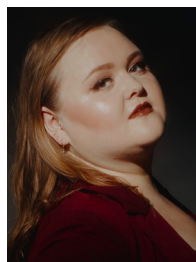
Meridian Prall  
SISTER MATHILDE



**From:** Edwardsburg, Michigan  
**Dallas Opera:** Debut  
**Career highlights:** Mezzo-soprano Meridian Prall is the 2024 Operalia Third Prize winner, a 2024 Grand Finals winner of Metropolitan Opera's Eric and Dominique Laffont Competition, and the 2023 recipient of The Sullivan Foundation's Rose Bampton Award. In the 2025/2026 season, Prall makes many exciting debuts, including

appearances with LA Opera for *The Magic Flute* (Dritte Dame). She also debuts at the Metropolitan Opera on the cast roster for *Madame Butterfly*. On the concert stage, Prall debuts with San Diego Symphony for a staged production of *L'enfant et les sortilèges* (La chatte/La libellule/L'écureuil) conducted by Rafael Payare, and she appears with Boston Baroque for Ferrandini's *Il pianto di Maria* under the baton of Christian Curnyn. In the summer of 2026, she makes her return to the Santa Fe Opera for *Rodelinda* (Eduige) conducted by Harry Bicket and *Eugene Onegin* (Filipyevna).

Gretchen Krupp  
MOTHER JEANNE



**From:** Woodbridge, Virginia  
**Dallas Opera:** *Elektra* (2023/2024, Debut)  
**Career highlights:** Acclaimed for her "show-stopping" and "searing" voice, mezzo-soprano Gretchen Krupp makes exciting return appearances during the 2025/2026 Season. At The Dallas Opera, she performs as Tebaldo and the Princess Eboli cover in *Don Carlo*. Elsewhere, she bows with the Santa

Fe Symphony in Handel's *Messiah*. The 2024/2025 season featured performances with the York Symphony Orchestra in Verdi's "Messa da Requiem"; Flosshilde (*Das Rheingold*) with Pacific Symphony; and a return to the Santa Fe Opera, to singing Waltraute and covering Fricka (*Die Walküre*). Highlights of recent seasons include Fricka (*Die Walküre*) with The Atlanta Opera; Mary (*The Flying Dutchman*) with Santa Fe Opera and Pittsburgh Opera; Erste Magd (*Elektra*) and the Silvie cover (*The Diving Bell and the Butterfly* world premiere) with The Dallas Opera; and Samira (*The Ghosts of Versailles*) at The Glimmerglass Festival and the Château de Versailles Spectacles. She was also a Filene Artist with Wolf Trap Opera.

Raymond Aceto  
THE MARQUIS DE LA FORCE



**From:** Cleveland, Ohio  
**Dallas Opera:** *Rigoletto* (1994/1995, Debut), many appearances since  
**Career highlights:** American bass Raymond Aceto has established an important presence among the world's leading opera companies and symphony orchestras. Last season, Aceto appeared as Abimélech (*Samson and Delilah*, New Orleans Opera), Il Commendatore (*Don*

*Giovanni*, Opera Philadelphia), Sourin (*The Queen of Spades*, Metropolitan Opera), and Daland (*The Flying Dutchman*, Fort Worth Symphony Orchestra). His US operatic appearances have included *Romeo and Juliet* (Santa Fe Opera); *Rigoletto* (Metropolitan Opera); *The Pearl Fishers* (Lyric Opera of Chicago); *Aida* (San Francisco Opera); and *Rusalka* (New Orleans Opera). Internationally, Aceto has performed in *Turandot* (Royal Opera House, Covent Garden); *Norma* (Gran Teatre del Liceu); *Carmen* (Deutsche Oper Berlin); *Aida* (Vienna Staatsoper); *Nabucco* (Arena di Verona); and *Fidelio* (Canadian Opera Company), amongst others. In concert, Aceto has appeared with leading international orchestras, like Dallas Symphony Orchestra; Boston Symphony, BBC Scottish Symphony Orchestra, San Francisco Symphony, and the Los Angeles Philharmonic. He has received two Richard Tucker Career Foundation Grants and a Sullivan Foundation Award.

Martin Luther Clark  
THE CHEVALIER DE LA FORCE

The Greg Swalwell and Terry  
Connor Featured Artist



**From:** Marshall, Texas  
**Dallas Opera:** *The Diving Bell and the Butterfly* (2023/2024, Debut)  
**Career highlights:** Martin Luther Clark was praised by the *Chicago Tribune* for bringing “an extra frisson of vocal and dramatic vitality to everything he sang.” This season, he makes his Metropolitan Opera debut (Pang, *Turandot*) and returns to Madison Opera (Ferrando, *Così fan tutte*). Recent

engagements include Walthar in *Tannhäuser* (Houston Grand Opera); Frederick Loudin in *Jubilee* (Seattle Opera); the title role of *Candide* (Madison Opera); Luis Griffith in *Champion* and CJ in *The Factotum* (Lyric Opera of Chicago); Brother in *Seven Deadly Sins* and Jonathan Dale in *Silent Night* (Wolf Trap Opera); Mozart's *Requiem* (Madison Symphony, Camerata Chicago); Handel's *Messiah* (Florida Orchestra, South Dakota Symphony); Bruckner's *Te Deum* (Apollo Chorus of Chicago, Elmhurst Symphony Orchestra); and works of Britten (Aldeburgh Music Festival). He is a former Community and Education Artist of The Dallas Opera and played the Orderly in 2023's *The Diving Bell and the Butterfly*.

Andrew Potter  
THIERRY/M. JAVELINOT/THE JAILER



**From:** Mansfield, Ohio  
**Dallas Opera:** *Tosca* (2023/2024, Debut)  
**Career highlights:** Bass Andrew Potter has garnered increasing demand across the country for his larger-than-life stage presence. Last season, Potter debuted at Florida Grand Opera as Sarastro (*The Magic Flute*), a role he later covered at Metropolitan Opera; he also sang Panthée (*Les Troyens*) at Seattle Opera, Angelotti

(*Tosca*) with Richmond Symphony, Commendatore (*Don Giovanni*) with Opera Omaha, and Vodnik (*Rusalka*) with Wichita Grand Opera. Recent engagements include house debuts at Portland Opera, Seattle Opera, The Dallas Opera, The Atlanta Opera, Detroit Opera, and Santa Fe Opera. He joined Seattle Opera and Santa Fe Opera for the world premieres of *A Thousand Splendid Suns* and *The Righteous*, respectively. Other roles include Belcore (*The Elixir of Love*, Livermore Valley Opera), Scarpia (*Tosca*, Indianapolis Opera), Simone (*Gianni Schicchi*, Tulsa Opera), and Sparafucile (*Rigoletto*, Opera Orlando), amongst others. Potter was a member of young artist programs at Des Moines Metro Opera, St. Petersburg Opera, and Opera on the James.

Aaron-Casey Gould  
THE CHAPLAIN



**From:** Fort Worth, Texas  
**Dallas Opera:** Debut  
**Career highlights:** Texas-born tenor Aaron-Casey Gould is currently a member of the ensemble at the Vienna Volksoper. He recently received sponsorship from France's Fondation Signature, and he won second prize at the Concours international de chant des voix lyriques d'Afrique in 2023. Recent engagements include the Salzburg Festival;

Paris' Maison de la Radio et de la Musique; Nygårdsparken concert series in Bergen, Norway; and Festspielhaus Baden-Baden. Operatic role highlights include Prince Caprice (*Le Voyage dans la lune*), Fenton (*The Merry Wives of Windsor*), Alfred (*Die Fledermaus*), and Camille de Rosillon (*The Merry Widow*). In New York City, he performed in the world premiere of Iain Bell's *Stonewall* (New York City Opera), acted in off-Broadway play *For the Love of Friends*, and originated “Dee Legendary” in Joseph N. Rubinstein's *House of Legendary* (American Opera Project). He was also seen in Bobby McFerrin's and Renée Fleming's HBO masterclasses and HBO short film *Pure*.

Samuel PJ Lopez  
1st COMMISSIONER



**From:** Belleville, New Jersey  
**Dallas Opera:** *Madame Butterfly* (2016/2017, Debut), several productions since

**Career highlights:** Samuel PJ Lopez, tenor, is an active performer known for his work in both operatic and concert settings. Previous roles include Don José (*Carmen*) with Opera in the Ozarks and Alfredo (*La traviata*), Eisenstein (*Die Fledermaus*),

and Sam (*Susannah*) while at Stephen F. Austin State University. He was a semi-finalist in Fort Worth Opera's McCammon Voice Competition and a finalist in the National Federation of Music Clubs' Biennial Competition. At SFA, he was named Vocal Recitalist of the Year and a finalist in the Concerto/Aria Competition. Recent highlights include performing with Diversita Opera Arts Company as Beto in the original children's opera *Anam the Witch and Beatriz the Beautiful*, a work commissioned by the Mu Phi Epsilon Foundation Dallas Alumni Chapter, with a featured performance at the Mu Phi Epsilon National Conference. Lopez joined The Dallas Opera Chorus during the 2015/2016 season with *Manon*.

Armon Golliday  
2ND COMMISSIONER/1ST OFFICER



**From:** Los Angeles, California  
**Dallas Opera:** *La bohème* (2008/2009, Debut)  
**Career highlights:** Armon Golliday's operatic repertoire includes roles such as Figaro (*The Marriage of Figaro*), Sarastro (*The Magic Flute*), Claggart (*Billy Budd*), and L'Arbre (*L'enfant et les sortilèges*). A member of The Dallas Opera Chorus since 2004, he has performed several comprimario roles

with the company. He has also appeared with Fort Worth Opera, Dallas Bach Society, and the Orchestra of New Spain. He serves as a section leader at Highland Park United Methodist Church and has sung as a featured soloist across Europe, including in Venice, Salzburg, and Vienna. Known for his expressive vocalism and stylistic range, his repertoire spans from Bach and Handel to Mozart and Verdi. Offstage, Golliday is a passionate advocate and ambassador for the opera and currently serves on The Dallas Opera's Board of Directors.

Kristen Mata  
MOTHER GERALD



**From:** Beeville, Texas  
**Dallas Opera:** *Elektra* (2023/2024, Debut)  
**Career highlights:** Soprano Kristen Mata is recognized as a versatile performing artist with a voice capable of encompassing a vast range of repertoire. Mata made her The Dallas Opera Chorus debut in fall 2009 with *Otello* during the company's critically acclaimed grand opening of the new Winspear Opera House. She

has been a member of the regular chorus since 2010. She sang as a maidservant in TDO's 2024 production of *Elektra*. While completing her vocal performance degree at University of California, Los Angeles, Mata worked as a studio vocalist, recording commercial and musical theatre repertoire for Kodak and Disney. As a concert and oratorio soloist, she has appeared with many groups in the D-FW area, including Orchestra of New Spain, Dallas Bach Society, and Preston Hollow Presbyterian Church. In addition to performing, Mata teaches private voice and piano in Southlake, Texas. She and her husband reside in Dallas with their two boys.

Stephanie Jennings  
SISTER CLAIRE



**From:** Cincinnati, Ohio  
**Dallas Opera:** *Madame Butterfly* (2016/2017, Debut)  
**Career highlights:** Lyric soprano Stephanie Jennings has been lauded for her "excellent high notes and radiant voice." She studied at the University of Chicago and the Sorbonne in Paris, France. A member of The Dallas Opera Chorus since 2011, Jennings sang the role of Aunt in the company's 2017

and 2022 productions of *Madame Butterfly*, and a maidservant role in the 2024 production of *Elektra*. She has also sung soprano solos for Handel's *Messiah* with the Woodlands Symphony Orchestra, Great Falls Symphony, and with local musicians at St. Monica Catholic Church. She has sung as a soprano soloist for *Carmina Burana* (Great Falls Symphony Orchestra); Mozart's *Coronation Mass* and Dubois's *Seven Last Words of Christ* (St. Monica Catholic Church), and Opera in the Park (Cincinnati Opera). She also recently sang a recital, titled "Un Tour de Paris, Une Histoire d'Amour," at the Church of Saint-Séverin in Paris, France.

Carelle Flores  
SISTER ANTOINE



**From:** San Juan, Puerto Rico  
**Dallas Opera:** *Elektra* (2023/2024, Debut)  
**Career highlights:** Soprano Carelle Flores has performed as a soloist with The Dallas Opera, Opera Southwest, Palm Beach Opera, Charlottesville Opera, Sarasota Opera, the Cambridge Symphony Orchestra, Chicago Symphony Orchestra, Colorado's Music in the Mountains Festival, and Opera Carolina. She debuted the

role of Maria in Opera Southwest's world premiere of *Bless Me, Ultima*, and she was the soprano soloist for the premiere of Blake Hensen's *Magnificat*. Flores was a Metropolitan Opera's Eric and Dominique Laffont Competition semi-finalist. She is a graduate of Indiana University Jacobs School of Music, where she performed the roles of Constanze in *Abduction from the Seraglio*, Mimi in *La bohème*, and Maria in *West Side Story*.

## Tiffany Lynne Lopez

SISTER CATHERINE



**From:** Longview, Texas

**Dallas Opera:** *Showboat* (2015/2016, Debut)

**Career highlights:** Soprano Tiffany Lynne Lopez is an accomplished performer and educator with featured operatic roles including Violetta (*La traviata*), Suor Angelica (*Suor Angelica*), and Tosca (*Tosca*). She has graced stages at Stephen F. Austin State University, Opera in the Ozarks,

and the Amalfi Coast Music and Arts Festival. During her time at SFA, she was Recitalist of the Year, a finalist in the Concerto/Aria Competition, and a finalist in Opera San Antonio's vocal competition. Beyond the stage, Lopez is a two-time Teacher of the Year recipient. She is currently a music teacher at an Imagine Fine Arts Academy with Carrollton-Farmers Branch ISD, where she leads a vibrant choral program, inspiring students through her artistry and dedication. Her work is shaped by collaborations with acclaimed teachers, coaches, and conductors, reflecting both technical excellence and deep musical passion.

## Catherine Swindle

SISTER FELICITY



**From:** Lubbock, Texas

**Dallas Opera:** Principal Debut

**Career highlights:** Catherine Swindle received a Bachelor of Music in Voice and a Bachelor of Arts in French from Texas Tech University. She also earned a Master of Music in Classical Voice from Manhattan School of Music. Her favorite concert performances include Ottorino Respighi's *Il tramonto* with the American String Quartet

and during Lee Mingwei's 2015 Sonic Blossoms art installation at the Metropolitan Museum of Art. She has received awards from the Metropolitan Opera's Laffont Competition, Denver Lyric Opera Guild, and Fort Worth Opera's McCammon Competition, amongst others. Swindle joined The Dallas Opera Chorus in 2023, performing in *Tosca*, *Romeo and Juliet*, *La traviata*, *Orpheus and Eurydice*, *La bohème*, and *Carmen*. Before moving to Dallas, Swindle was a 2020/2022 Artist in Residence with Opera Colorado. She enjoys reading, traveling, playing the piano, and studying languages.

## Rachel Davies

SISTER GERTRUDE



**From:** Dallas, Texas

**Dallas Opera:** Principal Debut

**Career highlights:** Dramatic soprano Rachel Davies received a bachelor's degree from the University of Dallas and a Master of Music in Operatic Performance from Bard College's Longy School of Music. Amongst her various musical theater roles, she has performed Dorabella (*Così fan tutte*), Carmen (*Carmen*), Jo March (*Little Women*),

Romeo (*I Capuleti e i Montecchi*), Hansel (*Hansel and Gretel*), Ma Moss (*The Tender Land*), and Mother (*The Consul*). Davies made her The Dallas Opera Chorus debut in 2024's *Romeo and Juliet*. Recent engagements include Donna Elvira in *Don Giovanni* with Opera Arlington and Ariadne in Strauss's *Ariadne auf Naxos* in concert with TUNDI Productions.

## Silvia Paola Núñez

SISTER ALICE



**From:** Arequipa, Peru

**Dallas Opera:** Principal Debut

**Career highlights:** Silvia Paola Núñez is a Peruvian mezzo-soprano. She has been a member of The Dallas Opera Chorus since 2010, debuting in *Anna Bolena* and appearing in numerous productions, including *Boris Godunov*, *Aida*, *Turandot*, *Carmen*, *Iolanta*, *Tosca*, and more. Núñez holds music degrees from Peru's San

Agustín National University, Texas Christian University, and Southern Methodist University, where she received an Excellence in Opera award. She has performed both internationally and locally, including with Fort Worth Symphony, Fort Worth Opera, and Meadows Symphony Orchestra. She has portrayed various stage roles, including a vendor, cigarette girl, and nun. She also played Silvia in a *Così fan tutte* production inspired by San Francisco Opera's staging. A former member of Peru's national choir, she is the associate director of music at Our Lady of the Lake Catholic Church in Rockwall.

Rachel Moon  
SISTER VALENTINE

---



**From:** Seoul, South Korea  
**Dallas Opera:** Principal Debut  
**Career highlights:** Mezzo-soprano Rachel Moon's recent performances include Cherubino in The Dallas Opera's family opera *The Three Little Pigs* (2024– ) with music by Mozart, Dorabella in *Così fan tutte* with Opera Arlington (2023), and Hansel in Humperdinck's *Hansel and Gretel* as a Fort Worth Opera Studio Artist (2022/2023). She

also covered Toypurina in FWO's mainstage production of *Zorro* (2022). Moon has trained with VOICEexperience, Opera Naples, Miami Music Festival, Spotlight on Opera, and OperaWorks. She previously placed fourth in the London Classical Music Competition's professional voice category, and was she was a semi-finalist in Opera Mississippi's John Alexander Competition. Her repertoire features roles such as Prince Charming in *Cendrillon*, Donna Elvira in *Don Giovanni*, Ruggiero in *Alcina*, and Romeo in *I Capuleti e I Montecchi*, among others.

Sabatina Mauro  
SISTER MARTHA

---



**From:** Long Island, New York  
**Dallas Opera:** Principal Debut  
**Career highlights:** Soprano Sabatina Mauro has been praised for bringing music "vividly to life." In July 2025, Mauro made her company debut with Teatro Nuovo as a Resident Artist, covering Verdi's Lady Macbeth (*Macbeth*). This fall, she is a featured soloist with The Highland Park Chorale, singing "Missa in tempore belli"

by Hadyn. Previously, Mauro was a TDO Outreach Artist, singing Lucy in *The Billy Goats Gruff*, and she's appeared as a featured soloist with both the Fort Worth Chorale and Coppell Chamber Singers. She also was a finalist for the 2025 Lewisville Lake Symphony International Competition. Mauro received degrees in Psychology and Music from Adelphi University, and she completed her Master of Music degree and graduate certificate at the University of North Texas under the tutelage of Dr. Stephen F. Austin.

Arielle Collier  
SISTER ANNE OF THE CROSS

---



**From:** Mesquite, Texas  
**Dallas Opera:** Principal Debut  
**Career highlights:** Mezzo-soprano Arielle Collier has established a diverse career as a concert soloist and operatic performer with notable organizations including Fort Worth Opera, Turtle Creek Chorale, and South Dallas Concert Choir. Earlier this year, she debuted at Austin Symphony Orchestra as a featured soloist in *Porgy and Bess*. In

2022, she made her Carnegie Hall debut as a featured soloist in the world premiere of *Dreamland: Tulsa 1921*. Collier's operatic roles include La Zia Principessa in *Suor Angelica*, Second Lady in *The Magic Flute*, Mrs. McLean in *Susannah*, Mrs. Herring in *Albert Herring*, and Marcellina in *The Marriage of Figaro*. Collier currently serves as an adjunct professor of voice at Texas Wesleyan University and holds degrees in vocal performance from Abilene Christian University and Southern Methodist University. She made her first appearance with The Dallas Opera chorus in *Samson & Dalila* (2017/2018).

Susannah Woodruff  
SISTER ST. CHARLES

---



**From:** Carlisle, Pennsylvania  
**Dallas Opera:** Principal Debut  
**Career highlights:** Mezzo-soprano Susannah Woodruff is a versatile performer with a diverse repertoire. Her debut album, *Turning Into Song: A Celebration of American Composers*, was released in 2023 by Musica Solis. She has extensive experience performing on the operatic and concert stage, including with The Dallas

Opera, Berkshire Symphony, ensembleNEWSRQ, Market Square Concerts, Orchestra of New Spain, Opera Amici, and Miami Music Festival. In the choral realm, Woodruff sings regularly with Verdigris Ensemble, Orpheus Chamber Singers, Church of the Incarnation, Dallas Symphony Orchestra's Bach's Lunch series, and the Compline Choir. She attended Florida State University and University of North Texas for vocal performance. In addition to music, Woodruff is passionate about nature and is an education coordinator at the John Bunker Sands Wetland Center and a North Texas master naturalist.

# THE SISTERHOOD OF THE CARMELITES

A deeper look into the musical psyches and relationships of Poulenc's characters.

By Roger Pines

**A**t Act 1's end in Poulenc's *DIALOGUES OF THE CARMELITES*, the old prioress, Madame de Croissy, lies frail in her deathbed. She's anxious for the futures of her "dear little daughters" and agonizing her over impending, painful demise. God, she fears, has abandoned her.

This crisis, in a nutshell, is the power of *Dialogues of the Carmelites*. Accurately titled, the opera unfolds in conversations. Whether harrowing or serene, these complex talks reveal the intense emotions and personalities of the opera's five principal characters: novices Blanche and Constance, Croissy, Mother Marie, and the second prioress, Madame Lidoine.

Through each voice part and musical motif, Poulenc gives a rich humanity to these characters and their relationships. His score magnifies the libretto's crises in astonishing ways.

## FIVE VERY DIFFERENT VOICES

The convent's newcomer, Blanche requires the tonal clarity and range of a middleweight lyric soprano. Her vocal line's agitation unerringly reflects her high-strung, neurotic fear of the world (ironically, her surname, "de la Force," literally means "of strength"). Thus, it's astonishing that Blanche—whose ever-increasing terror had previously driven her from the convent—returns to join her Carmelite sisters in death. She prays with almost unearthly composure as she walks to the guillotine.

Sister Constance, meanwhile, is a lighter, higher lyric soprano. Poulenc presents Constance with nonstop chattering—the storytelling almost irrepressibly tumbling out of her before Blanche interrupts her. An endearing sweetness pervades the music for this unassuming, warmhearted young nun.

Mother Marie greatly contrasts

Blanche and Constance. The role, premiered by a soprano, is now usually cast with a mezzo-soprano voice of Wagnerian amplitude. The weight and depth of such an instrument suit the powerful declamatory phrasing of this formidable woman, whose dedication to the Carmelite Order is uncompromising.

**"Who am I at this moment, wretch that I am, to concern myself with Him? Let Him first concern himself with me!"**

— Madame de Croissy, Act I

Poulenc also created a notable difference between the two prioresses. The first prioress, Croissy, is meant for a dramatic contralto or former dramatic soprano. She needs rock-solid sound for flowing legato lines in the lower-middle range. Equally vital is a scalding intensity when the character is consumed by her fear of death. Given the convent's need to heal after Croissy's death, it's not surprising that Poulenc composed new prioress Lidoine's music for a radiant and comforting spinto soprano voice.

## THE RELATIONSHIPS

### Blanche and Mme. de Croissy

Poulenc shapes the five women's relationships with exceptional sensitivity, beginning with Blanche and Croissy. During their interview, the severe prioress explains how the Carmelite Order's strictness will test Blanche's self-discipline. However, she is stunned when Blanche announces her chosen religious name: Sister Blanche of the Agony of Christ. After, Croissy reveals to Marie that she, too, had once taken this name. Prior to her death, Croissy tells Blanche that of all her Carmelite daughters,



PHOTO: CORY WEAVER, SAN FRANCISCO OPERA

Blanche is “the dearest, just like a child of one’s old age.” Witnessing Croissy’s death leaves Blanche devastated.

### Constance and Blanche

When Constance and Blanche meet, there’s some awkwardness, especially after Constance shockingly proclaims the two of them will die together. A sisterly relationship does emerge as the opera progresses. Later, Blanche is calmer as Constance gently hints that perhaps “we die not for ourselves alone but for each other.” How touching it is when Constance—walking toward the guillotine and suddenly afraid—finds the courage to face her death upon seeing Blanche, once terrified herself but is now brave and at peace.

### Mother Marie and Blanche

In this relationship, the authority figure, Marie, helps the inexperienced Blanche keep her emotions under control. In three different scenes, Blanche feels overwhelmed and it’s Marie who steadies her. In Act III, when desperately urging the frightened Blanche to flee from her now-ransacked home, Marie is humanized by her tenderness and concern.

### Mother Marie and the Prioresses

In contrast, when Marie interacts with two prioresses, she must check her own emotions. She has passionate convictions, but Croissy and subsequently Lidoine outrank her, so she must defer to their wishes. Additionally, it’s not Marie, but Lidoine who is appointed to succeed Croissy as the new prioress. However, Marie forces herself to restrain any obvious sign of resentment or jealousy.

### Madame Lidoine and the Carmelites

Lidoine’s crucial relationship is with the nuns as a *group*. With music imbued with motherly

## DIALOGUES OF THE CARMELITES: PERFORMANCE HISTORY

By Roger Pines

Francis Poulenc’s *Dialogues of the Carmelites* premiered 68 years ago—the same year TDO was founded. Since, then the opera has been presented many times across the world. Here are some of the most notable productions.

### January 26, 1957:

#### World Premiere

Teatro alla Scala, Milan

The opera was first heard in Italian, fulfilling Poulenc’s wish that it always be performed in the local vernacular.

### June 21, 1957:

#### French Premiere

Théâtre National de l’Opéra, Paris

Here, Poulenc’s muse, Denise Duval, sang Blanche with the luminous Régine Crespin as Madame Lidoine.

### September 20, 1957:

#### American Stage Premiere

San Francisco Opera, War Memorial Opera House

SFO was the first to present in Joseph Machlis’ English translation, which still widely used today.

### December 8, 1957:

#### American Television Premiere NBC Opera Theatre

This live telecast, featured some of the US’s most remarkable singing actresses, including SFO’s glorious Lidoine, Leontyne Price.

### January 16, 1958:

#### British Premiere

Covent Garden Opera Company, London

This production featured another memorable singer connected to TDO: Joan Sutherland.

### February 5, 1977:

#### Metropolitan Opera Premiere

Metropolitan Opera House, New York City

In this John Dexter-directed, David Reppa-designed production, Maria Ewing became the first mezzo-soprano to sing Blanche.

### October 23, 1982:

#### San Francisco Opera Revival War Memorial Opera House

This revival from Dexter featured three legendary artists closely associated with the opera: Virginia Zeani, Price, and Crespin.

### June 10, 2023:

#### Glyndebourne Premiere

Glyndebourne, Lewes, England

Barrie Kosky’s acclaimed production dramatically depicted the harrowing Reign of Terror.

warmth, Lidoine reveals how sincerely she’s taken the sisters into her charge. The opera’s Lidoine faces the guillotine first. In reality, the historical Lidoine—known as Mother Teresa of St. Augustine—went last, having given her fellow martyred Carmelites love and strength to the very end.

*Roger Pines writes regularly for opera companies and recording labels internationally.*

*To learn more about the Carmelites of Compiègne, see William Bush’s book, *To Quell the Terror* (ICS Publications, 1999).*

Patricia Racette (center, standing) as Madame Lidoine in the Metropolitan Opera's 2013 *Dialogues of the Carmelites* production. c. Ken Howard Photography



## BACK IN THE HABIT

By Patricia Racette

Patricia Racette reflects on her experiences as three of *DIALOGUES OF THE CARMELITES*' lead characters.

Throughout my career, I've had the immense pleasure of preparing and performing in Poulenc's *Dialogues of the Carmelites*—about Carmelite nuns during the French Revolution—in seven different productions, first with Vancouver Opera (1993) and most recently with Houston Grand Opera (2022). I've played the novice Blanche, who seeks to escape the war's terror; the new prioress, Madame Lidoine, who leads the nuns to the guillotine; and the old prioress Madame de Croissy, whose Act 1 death foreshadows her sisters' fates.

*Dialogues of the Carmelites* is truly an ensemble piece, and having lived three of its central characters has greatly enriched my understanding of their emotional interplay.

In my earlier years, I was immediately drawn to Blanche for her vulnerability and inner turmoil, which ultimately lead to her transcendence. Her journey is poignant, and

I found profound resonance in portraying such a rewarding and challenging character whose emotional and spiritual awakening arrives only at the very end. Much of her struggle lies in the nuance—the unspoken tension—though it is exquisitely expressed in Poulenc's music. The role demands a deep sensitivity to both silence and sound, as well as the ability to traverse a subtle yet powerful transformation arc.

Moving from the role of Blanche to the new prioress, Madame Lidoine, was a natural progression, both vocally and from a character standpoint. In contrast to Blanche's vulnerability, Lidoine embodies compassion, grace, quiet strength, and maturity. Transitioning from Blanche's hesitant, searching nature to someone so grounded in faith and certainty was deeply satisfying.

While Blanche's vocal writing is speech-like and fragile, Lidoine's music is more lyrical. Her cantabile lines beautifully reflect her inner steadiness and spiritual conviction.

The contrast between the two roles, both vocally and dramatically, offered me a new opportunity to explore this extraordinary opera's complexity.

My most recent engagement with *Dialogues of the Carmelites* was as the terrifying Madame de Croissy. The old prioress's illness drives her to an agonizing crisis of faith and sets a powerful thematic tone for the entire work. Of the three roles I've performed in this opera, this one is the most dramatically intense: It demands an unflinching honesty, both emotionally and vocally. Though the role spans only two scenes, they are densely concentrated and exceptionally potent.

And despite the brevity of Croissy's role, her relationship and connection with Blanche is instantaneous—evidenced when Blanche unknowingly chooses the same Carmelite name as Croissy. Their scenes pack a gut-wrenching punch, leaving a profound impact on both performer and audience.

# WHO WAS FRANCIS POULENC?

By Kirk Severtson

Composer Francis Poulenc (1899 – 1963) was a man of striking contradictions. He had a reputation as a flamboyant socialite in the city, but he was equally introspective, cherishing retreats to the country. A mid-life religious reawakening reconnected him to his mother's Catholic heritage. One critic famously described him as 'half monk, half guttersnipe,' a duality reflected in both his personality and his music.

Poulenc studied piano from a young age but never received formal training. Always somewhat self-conscious about this, Poulenc absorbed music with enthusiasm.

From his teenage years, Poulenc frequented concerts and artistic salons, mingling with the Parisian avant-garde. In the early 1920s, his compositions were often playful, lighthearted, and occasionally bawdy—typical of Parisian wit. He described this

stylistic impulse as a need for “a little musical vulgarity, just like a plant needs compost.”

By 1936, Poulenc was well established as a song and piano works composer when he made an impromptu religious pilgrimage after a colleague's tragic death. This profound spiritual awakening deeply influenced his musical style for the rest of his life. After this, Poulenc drew equally from the sacred and the secular, often pivoting within a single phrase from somber lyricism to playful irreverence.

At first glance, *Dialogues of the Carmelites* seemed a perilous undertaking. An avant-garde-defying, neo-classical opera on a religious subject, it risked skepticism from both devout audiences and opera devotees. As an operatic subject, Bernanos's screenplay about nuns during France's Reign of Terror resonated deeply with Poulenc. Its themes echoed World War II's recent horrors, still vivid in memory. Beginning in 1953, he threw himself into the project for three years. “I put

all my heart into it,” he wrote. “I knew this work would gut me, but not to this extent.”

The opera mirrors Poulenc's own complex relationship with faith, which had both moments of doubt and belief. The nuns' wavering convictions, Blanche's fears, and Madame de Croissy's anguished deathbed blasphemies gain striking emotional power when set against passages of luminous serenity and trust, the music shifting accordingly between confidence and hesitation. In this interplay of faith and uncertainty, Poulenc drew on his own spiritual journey to create music of extraordinary depth. Here we hear the same duality that defined him—worldly yet devout, playful yet solemn—carrying the listener inexorably to the opera's poignant and transcendent conclusion.

*Kirk Severtson is an opera coach and conductor at the University of Michigan and has served on the music staff for The Dallas Opera since 2013.*

Each time I sang Blanche, I felt an intimidating, yet indelible connection to many a formidable Madame de Croissy. What a full-circle moment to be the character in that bed! The psychological unraveling and spiritual desperation that unfold in such a short time make it one of the most harrowing and rewarding challenges I've taken on.

My connection to this most human of operas mirrors my own evolution as an artist—from ingénue to leader to matriarch. To have had the privilege of experiencing *Dialogues of the Carmelites* across seven—and now eight—different productions, and through the lens of three distinct characters, has been nothing short of transforma-

tive. Each uniquely demanding and rewarding role deepened my understanding of both the opera

and the emotional, spiritual, and artistic truths it so powerfully reveals.



Patricia Racette as Madame de Croissy in Houston Grand Opera's 2022 *Dialogues of the Carmelites* production. c. Lynn Lane

# The Magic of Children's Operas

By Catherine Wendlandt



OPERA MAKES  
THE PERFECT  
PRESENT

Gift the magic of **THE LITTLE PRINCE** to your loved ones this holiday season with tickets to TDO's mainstage opera production, Feb 6–14.

Scan the QR code to buy now:



Opera often borrows from folk and fairytales meant for children to flesh out librettos. But what makes these tales, like **THE LITTLE PRINCE**, so endearing to audiences?

**T**he great composers of opera history have drawn inspiration from all over: history, mythology, novels, and plays.

Some of the most popular source materials, though, are fairytales and children's stories. Think *The Little Prince*, which TDO presents this spring; *Hansel and Gretel*; and *La cenerentola* (Cinderella)—even *Turandot* and *Rusalka* draw on Eastern European and Middle Eastern folktales. Time and time again, opera returns to these stories, bringing their charm to life on stage.

"I think children's stories are magical because they often speak of deeper truths," says Kimberley Ahrens, artistic director of Greater Dallas Choral Society, TDO's official children's chorus.

Adults may view children's stories with nostalgia, but these tales present complex lessons about life, love, friendship, morals, and more, says Francesca Zambello, the original director of *The Little Prince*. In easily digestible language that's elevated by the music, these stories have "themes that strike at the heart and mind."

At first glance, one might assume *The Little Prince* is a journey piece, following the prince's galactic adventures. However, if you pay closer attention, Ahrens says, the prince's various stops reflect "the many stages of life that you'll go through and all the different people who come in and out of your life." The prince learns cautionary tales from the drunkard and the vain man, about discerning

true love from the rose and the fox, and mortality from the snake.

"It's about life and about joy. But it's also about understanding death," Zambello says. "And how everything essential is invisible to the eye."

These lessons often become clouded for adults, which is what happens to the pilot in Antoine de Saint-Exupéry's beloved story, Ahrens says. We need the innocent, pure wisdom of children, like how the pilot needs the little prince, she explains, to find that clarity and "remember what the heart of life is."

**"These stories  
unite humanity across  
continents, across cultures,  
and across centuries."**

— Kimberley Ahrens

Not only do we need the wisdom of children, Zambello and Ahrens say, but we also need the children themselves. Like TDO's 2022 *Hansel and Gretel* production, *The Little Prince* features a chorus comprised entirely of children. There's joy in seeing children onstage, Zambello explains,

and when you have kids on the stage, you get them in the audience, too. That synergy is key for the lesson to land home in the adults.

Ahrens agrees. For children both onstage and off, that exposure to story, artistry, and beauty transforms their understanding of these themes for their entire lives. For adults, they find new insights when revisiting these old tales through the lens of the children they're watching. "They leave as better people," she says.

And there's nothing quite as magical as that.

# the dallas opera

## CRESCENDO YOUNG PROFESSIONALS

THE DALLAS OPERA'S UNDER 45 PROGRAM, CRESCENDO, welcomes individuals from various backgrounds, ages 21-45, to mingle and learn more about opera.

### YOUR \$100 MEMBERSHIP INCLUDES

- 2 COMPLIMENTARY TICKETS
- DISCOUNTED TICKETS
- PRE-SHOW MIXERS
- BEHIND-THE-SCENES ACCESS



Scan the code to learn more and join Crescendo today!

## 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.

### MEMBER

\$50–\$249

- Pre-Sales Opportunities
- Impact Report
- First Program Book Listing

### FRIEND

\$250–\$499

All benefits from previous level plus:

- Opera Insights
- Dress Rehearsal
- Listing in All Mainstage Program Books

### SUSTAINER

\$500–\$2,999

All benefits from previous level plus:

- CEO Lunch (1)

Learn more at [dallasopera.org/support](https://dallasopera.org/support)

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 cofounded the LacMus International Music Festival at Lake Como, Italy (2017-current), and is The Dallas Opera's Chorus Director and Head of Music

(2024-current). He has worked as an assistant with conductors like Christian Thielemann, Emmanuel Villaume, and Valery Gergiev. 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. After launching his career in 2007 at Mecklenburgische Staatstheater in Schwerin, Germany, Bressan has worked worldwide, including at Vienna's Konzerthaus, Paris' Théâtre des Champs-Élysées, and St. Petersburg's Mariinsky Theatre. He has worked with Spanish National Orchestra, the Orchestra Sinfonica di Milano, and the PKF – Prague Philharmonia. In addition to his chorus director duties, he conducts TDO's production of *THE LITTLE PRINCE* during the 2025/2026 Season.

# 2025/2026 TDO DIALOGUES OF THE CARMELITES CHORUS

## SOPRANO

Megan Dobbs  
Marcie Ellen Duplantis  
Shuyi Li  
Helen Dewey Reikofski  
Judith Rodriguez  
Sarah Jane Yaden

## TENOR

Joshua Friend  
Jay Gardner  
Zach Hess  
Jerry Johnston  
Samuel PJ Lopez  
Rick Rainey  
Brian Rosewell

## MEZZO-SOPRANO / CONTRALTO

Karina Buruca-Kunda  
Brianna Clancy  
Shannon Moy  
Jennifer Mays Resendez  
Denise Stom  
Brooke Waters

## BASS/BARITONE

Armon Golliday  
Kyle Logan Hancock  
Donald Jones  
Travis Wiley McGuire  
Brian Post  
Matt Woodbury

## Help TDO Reach Its \$50M O'Donnell Foundation Match Goal!

We need your help to invest in our ability to deliver world-class opera to future generations. PLUS, every new and increased gift or pledge received by December 31, 2025, will be matched.



"In a time where not every opera or performing arts company is as fortunate, this is a transformational gift and a unique time for TDO's legacy. All new and increased gifts or pledges are eligible for the O'Donnell Foundation match. No matter the amount, there has never been a better time to support The Dallas Opera."

– Quincy Roberts, Board Chair

Donate at [dallasopera.org/support](https://dallasopera.org/support)

# 2025/2026 THE DALLAS OPERA ORCHESTRA

---

## FIRST VIOLIN

Ami Campbell  
*The Mary Anne Cree*  
Concertmaster in  
memory of Rosine Smith  
Sammons

Grace Kang Wollett  
Acting Associate  
Concertmaster

Florence Wang Conrad  
Acting Assistant  
Concertmaster

Amy Faires

David Miles Wolcott

Junsoo Park

Paige Kossuth

Natalie Floyd

Samantha Bennett\*

Inga Kroll^

Kathy Johnson^

## SECOND VIOLIN

Kristin Van Cleve  
Principal

Sondra Brudnak  
Assistant Principal

Suneetha D'Apice

Minhee Bae

Emily Loh

Seowon Lee

Diego Campos Medina

Yuhong Sun

## VIOLA

Liesl-Ann deVilliers  
Principal

Katrina Smith  
Co-Principal

Donna Hall

Paul Tullis

Colin Garner

Meghan Birmingham  
Vangeli

## CELLO

Mitch Maxwell  
*The Catherine Brackbill*  
Principal Cello Chair

Shawna Hamilton  
Assistant Principal

Eric Forman

Vilma Peguero

Esther Seitz

Craig Leffer

## BASS

William Gowen  
Principal

Michael Lelevich  
Assistant Principal

Steve Brown

Kirby Nunez

## FLUTE

Helen Blackburn  
Principal

Ebonee Thomas

## PICCOLO

Ebonee Thomas

## OBOE

Gina Ford  
*The Eleanor Ford*  
Penrose Principal  
Oboe Chair

Stewart Williams

## ENGLISH HORN

Stewart Williams

## CLARINET

Kenneth Krause  
Principal

Danny Goldman

Ben Quarles^

Phillip Paglialonga^

## BASS CLARINET

Phillip O. Paglialonga^

## BASSOON

John Searcy  
Principal

Shannon Highland

## HORN

Katie Wolber  
*The Linda VanSickle*  
Principal Horn Chair

Shelby Nugent\*

Nancy Jarrett^

Heather Test^

Stacie Mickens

## TRUMPET

Forest Albano  
Principal

Rick Bogard

## TROMBONE

Jacob Muzquiz  
*The Cece and Ford*  
Lacy Principal  
Trombone Chair

Tony Baker

Eric Swanson

## BASS TROMBONE

Eric Swanson

## TUBA/CIMBASSO

Jeff Baker  
Principal

## TIMPANI

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

## PERCUSSION

Joe Ferraro  
Principal

Drew Lang

## HARP

Barbara Biggers  
Principal

## ORCHESTRA MANAGER

Brad Wagner

## LIBRARIAN

Shannon Highland

## ASSOCIATE MUSICIANS

### FIRST VIOLIN

Jane Escueta

Amela Koci

Eniko Samu

Chloe Trevor

### SECOND VIOLIN

Doreida Aleksi Anastasiadi

Rosalyn Story

Ellen Lovelace

### VIOLA

Désirée Elsevier

Tonia Pilliod

### CELLO

Carol Harlos

Noemie Golubovic

### BASS

John Hunter

Scott Sheffler

P. Kellach Waddle

### FLUTE

Lance Sanford

### OBOE

Abigail Hawthorne

### BASSOON

Leslie Massenburg

### HORN

Clinton Webb

### PERCUSSION

Michael McNicholas

Brad Wagner

### HARP

Laura Brandenburg

### KEYBOARD

Sophia Munoz

### TRUMPET

Ben Gerkins

^ Substitute Musician 2025/2026 Season  
\* On Leave 2025/2026 Season

# BOARD OF DIRECTORS

---

## OFFICERS

Quincy Roberts, *Board Chair*

Ann Stuart, Ph.D., *Immediate Past Chair*

Cynthia Floyd, *Treasurer*

Susan Geyer, *Secretary*

## EXECUTIVE COMMITTEE

Kimberly Calton

Milene Carvalho

Cindy Feld

Cynthia Floyd

Susan Geyer

Myra Barker Hull

Gabriel Kunda

Holly Mayer

Edgar Morales

Stephen B.L. Penrose

Quincy Roberts

Martha Peak Rochelle

Richard Schulze

Linda VanSickle Smith

Ann Stuart

Teresa Nguyen

John Ward

Martha Wells

Kern Wildenthal, M.D.,  
Ph.D.

## BOARD OF DIRECTORS

Martha Allday

Myra Barker Hull

David Boddie

Kimberly Calton

Roger Carroll

Milene Carvalho

Ian Derrer (ex-officio)

Cindy Feld

Cynthia Floyd

Susan Geyer

Armon Golliday

Linda W. Hart

Alan Herda

Augustine Jalomo  
(ex officio)

Gabriel Kunda

Paula Lambert

W. P. Andrew Lee, M.D.

Michael Lindsey

Barbara M.G. Lynn

Holly Mayer

Tom Mayer, M.D.

Santiago Mijares

Edgar A. Morales

Marla C. Muns

Teresa Nguyen

Gail O'Bannon

Laurie Pan, Ph.D.

Stephen B.L. Penrose

Michael E. Phillips

Quincy Roberts

Martha Rochelle

Enika Schulze

Richard Schulze

Linda VanSickle Smith

Ann Stuart, Ph.D.

Betty Suellentrop

Steve Suellentrop

John Ward

Donna Weitzman

Martha Wells

Kern Wildenthal, M.D.,  
Ph.D.

Marnie Wildenthal

Malcolm Winspear

## HONORARY DIRECTORS

Diane Brierley

John T. Cody, Jr.

Linda Custard

John W. Dayton

Patsy M. Donosky

James R. Erwin

Ruben E. Esquivel

Marilyn Halla

Howard Hallam

Kaki Hopkins

Richard Massman

Thomas H. McCasland, Jr.

Joyce Mitchell

Margot B. Perot

Pat Rosenthal

Martin J. Weiland

Ann Williams

# BOARD OF TRUSTEES

---

Rick Bettinger

Julie Buschman

Chrysta Castaneda

Scott Chase

John Collins

Terry Connor

Robert Dupuy

Gary Glaser

Robert Hull

Mac Irwin

Emily Jefferson

Elizabeth Kimple

Ford Lacy

Julie Machal-Fulks

Elizabeth Mack

Jay Marshall

Mitch Maxwell

Phyllis McCasland

Katie Myatt

Arlene Navias

Louis Navias

Joe O

Ella Prichard

Joan Reisch

Marion Rothstein

Abraham Salum

Carole Silverman

Darren Speir

Alice Stevenson

Greg Swalwell

Jean Ann Titus

Sarah Titus

Kenneth Travis

Bobbi Wedlan Weil

Jane Wetzel

James Wiley

Debra Witter

Katie Wolber

# ADMINISTRATION

**Ian Derrer**

*Kern Wildenthal General Director and CEO*

**Emmanuel Villaume**

*Mrs. Eugene McDermott Music Director*

## OFFICE OF THE GENERAL DIRECTOR

**Thu Alsvary**, Executive Assistant  
to the General Director and CEO

**Quodesia Johnson**, Company  
Culture Consultant

**Meghann Jones**, Director of  
Tessitura Operations and Strategy

**David Lomelí**, Artistic Consultant

**Sara Newman**, Human Resources  
Administrator

**Laura Bender**, Human Resources  
Assistant

## ADMINISTRATION & FINANCE

**Kevin Figg**, CPA, Director of  
Accounting

**John Harpool**, Director of Financial  
Planning and Analysis

**Maria Martinez**, Senior Accountant

**Beverley Phillips**, Accounting Clerk

## DEVELOPMENT

**Ashley Harris**, Director of  
Development

**Caity Webb Coleman**,  
Development Coordinator

**Whitney Mask**, Institutional Giving  
Officer

**Stephanie Ray**, Development  
Database Coordinator

**Samuel F. Stiles**, Associate Director  
of Development

**Gabriel J. Rivera**, Individual Giving  
Officer

## MARKETING, COMMUNICATIONS, & PATRON SERVICES

**Emily Sitton**, Director of  
Marketing and Communications

**Kiara Allen**, Institutional Marketing  
Manager

**Megan Anthony**, Patron Services  
Manager

**Sterling Arroyo**, Marketing Project  
Manager

**Valerie Bromann**, Web and  
E-Commerce Marketing Manager

**Lauren Cuddihee**, Audience  
Development Manager

**Jordan Hammons**, Patron Services  
Coordinator

**Alex Lencyzcki**, Patron Services  
Coordinator

**Sara Means**, Performance and  
Ticketing Administrator

**Amy O'Neil**, Digital Content  
Marketing Manager

**Maya Rose Polidoro**, Graphic  
Designer

**Catherine Wendlandt**,  
Communications Manager

**Angela Whitehead**, Senior Manager  
of Advertising and Sales

## THE PEROT FOUNDATION EDUCATION & COMMUNITY ENGAGEMENT PROGRAMS

**Kristian Roberts**, Director of  
Education

**Christopher A. Leach**, Education  
Production Manager

**De'Courtneyous Miller**, Education  
Program Manager

**Hadassah Misner**, Education and  
Outreach Assistant

**Clarissa Pompa**, Community  
Engagement Coordinator

## OPERATIONS

**Walker Beard**, Director of  
Operations

**Paolo Bressan**, Chorus Director  
and Head of Music

**Maggie Hearn**, Company  
Management Associate

**David Hess**, Operations Team  
Assistant

**Shannon Highland**, Music Librarian

**Jonathan Leitch**, KRPC Facility  
Manager

**Jennifer Magill**, Artistic Operations  
Administrator

**Erik McCullough**, Technical Director

**Devon Patch**, Company  
Manager

**Leah Robinson**, Artistic Operations  
Manager

**Brad Wagner**, Orchestra  
Manager

**Miranda Wilson**, Production Stage  
Manager

**Kara Zotigh**, Administrator of  
Production

## PRODUCTION STAFF STAGE MANAGERS

**Lisa Marie Lange**

**Angela Turner**

**Miranda Wilson**

## ASSISTANT STAGE MANAGERS

**Danielle Brewbaker**

**Olivia Darling**

**Chris Griswold**

**Lexi Salmon**

**Caitlynn Sandoval**  
**Jess Tibboles**

## PRODUCTION ASSISTANT

**Ivy Lariviere**

## KRPC FACILITY ASSISTANTS

**Susan Aziz**

**Ian Salmon**

## RESIDENT DESIGN STAFF

**Nicole Alvarez**, Costume Director

**Tommy Bourgeois**, Properties  
Designer and Costume Design  
Consultant

**Aaron Johansen**, Resident Lighting  
Director

**Candice Miears**, Assistant Lighting  
Director

**Oran Wongpandid**, Wig and  
Make-Up Assistant

**David Zimmerman**, Wig and  
Make-Up Supervisor/Designer

## PROJECTED TITLES

**Mary Dibbern, Ph.D.**

## CARPENTERS

**Pat Spencer**, Production Carpenter

**Joey Barber**

**Acreston Lockett**

**Trevor Moore**

**Sean Oakry**

**Robinson Parker**

**Enrique Ramirez**

**Damion Scales-Tarver**

**Anthony Woodard**

## HEAD FLYMAN

**Glenn B. Boyd**

## PROPERTIES

**Glenn Geaslin**, Production

Property Manager

**Jaqueline Tubbs**

## ORCHESTRA PROPERTIES

**Cliff Chambers**, Production

Orchestra Properties

**Elfonso Hernandez**

## ELECTRICIANS

**Adriana Aguilera**

**Richard Buckelew**

**Yevgeniya Dickson**

**Dean Horan**, Production Board

Operator

**Forrest Howard**

**Nicole Iannaccone**, Production  
Electrician

**Christopher Rollins**

**Mark Sharon**, Projectionist

## AUDIO

**Isaac Parker**, Production Audio

**Abba Sims**

## WARDROBE

**Ginger Boyd**, Wardrobe Mistress

**Denise Olemeda**, Assistant

Wardrobe Mistress

## COSTUME SHOP

**Chris Spencer**, Associate

Costume Director

**Amy Poe**, Costume Coordinator

**Violet Nassri**, Costume Shop  
Assistant

## STITCHERS

**Jan Allison**

**Michele Nordahl**

**Blanca Salazar**

**Rosa Serrano**

**Nancy Steward**

## CUTTER/DRAPER

**Francisco Mena**

## PAINTER/DYER

**Susan Mayes**

## LEGAL

**FORVIS**, Auditor

**Haynes and Boone, LLP**, Legal  
Counsel

# MEMORIAL AND HONORARIUM GIFTS

---

## MEMORIALS

The Dallas Opera gratefully acknowledges the receipt of gifts made in memory of:

Troy and Ruby Boyles	Fred Hoffman
Nancy Corbett Cole	Carol G. Miller
Marvin Eargle	Alfreda Rollins
David Genecov	Dick Townley
Davis Hamlin	Peter Townsend
Bill Hendrix	Evelyn White

## HONORARIUMS

The Dallas Opera gratefully acknowledges the receipt of gifts made in honor of:

James W. Bozzell, Jr.  
Kareen Britt  
Ian Derrer and Daniel James  
Adrienne L. Humphrey  
Anthony F. Rives  
Carmelo Ruan

## IN REMEMBRANCE

---

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

<b>Alice W. Bass</b> 1938 – 2025	<b>William A. Custard</b> 1935 – 2025	<b>Joan Eschrich</b> 1927 – 2023	<b>J. Davis Hamlin</b> 1932 – 2025	<b>James Muns</b> 1932 – 2025
<b>Ruth Bison</b> 1942 – 2025	<b>Rosemary Enrico</b> 1944 – 2025	<b>Mary Ann Eschrich</b> 1932 – 2022	<b>Betty Muns</b> 1931 – 2024	<b>Sandy Tucker</b> 1936 – 2024

## PAST TDO TEAM MEMBERS

<b>Paris L. Gutierrez</b> 1960 – 2024	<b>Mark Wagenhurst</b> 1962 – 2023
--	---------------------------------------

## SEARCH OUR PERFORMANCE ARCHIVES

Search over 300 productions with fabled US debuts from world-renowned artists including Maria Callas, designer/director Franco Zeffirelli, Dame Joan Sutherland, Montserrat Caballé, Teresa Berganza, director Sir David McVicar, and costume designer Peter J. Hall.

Visit [dallasopera.org/archive](https://dallasopera.org/archive)



Dame Gwyneth Jones fixes hair before playing Lady MacBeth in 1966.

PHOTO: COURTESY OF THE DALLAS OPERA ARCHIVES

# FOUNDATION AND GOVERNMENT CONTRIBUTORS

---

## IMPRESARIO (\$50,000+)

The Addy Foundation  
 The Theodore and Beulah Beasley Foundation, Inc.  
 City of Dallas Office of Arts and Culture  
 David M. Crowley Foundation  
 The Enrico Foundation  
 The Eugene McDermott Foundation  
 The Moody Foundation  
 O'Donnell Foundation  
 Texas Commission on the Arts

Carl B. & Florence E. King Foundation  
 The Priddy Foundation  
 The Rosewood Foundation  
 Stemmons Foundation  
 TACA, Inc.  
 VanSickle Family Foundation

## GOLD CIRCLE (\$10,000+)

Harry S. Moss Foundation  
 The Tobin Theatre Arts Fund

## LEADERSHIP CIRCLE (\$20,000+)

Dallas Tourism Public Improvement District  
 Houston J. and Florence A. Doswell Foundation  
 Fichtenbaum Charitable Trust

## SILVER CIRCLE (\$5,000+)

Louise W. Kahn Endowment Fund at  
 The Dallas Foundation

# CORPORATE PARTNERS

---

## IMPRESARIO (\$50,000+)



## HAYNES BOONE



## LEADERSHIP CIRCLE (\$20,000+)



## GOLD CIRCLE (\$10,000+)

Ernst & Young LLP  
 HALL Group  
 H-E-B/Central Market  
 JPMorgan Chase & Co.  
 O Media Outdoor  
 Salum Restaurant  
 Troutman Pepper Locke

## SILVER CIRCLE (\$5,000+)

Ben E. Keith Company

## BRONZE CIRCLE (\$2,500+)

Harvard Club of Dallas

**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](mailto:donorservices@dallasopera.org)

# ORPHEUS LEGACY SOCIETY

## Your Legacy, The Dallas Opera's Future

Have you ever imagined the impact your love for opera could have on the future? Legacy gifts provide vital, lasting support that allows us to invest in bold productions, nurture emerging talent, and keep opera accessible. By including The Dallas Opera in your estate plans, you ensure that the music, stories, and artistry that have touched your life continue to inspire for years to come. The Orpheus Legacy Society honors individuals who have made a planned gift of any size to sustain our mission. As a member, you'll enjoy:

- **Exclusive Access** – Invitations to special annual events celebrating our legacy donors.
- **Recognition** – Your name included in all mainstage programs (or remain anonymous if you prefer).
- **A Lasting Impact** – The satisfaction of knowing your generosity will sustain opera for years to come.

Whether you've included The Dallas Opera in your will, named us as a beneficiary of a retirement account, or established a charitable gift annuity—your gift makes a difference.

**Gifts of all sizes make a difference, members Scott Chase and Debra Witter say. "A bunch of small bequests add up."**



## Thank you to our Orpheus Legacy Society Members

Anonymous (5)  
Martha Allday  
Nancy Johnson Anderson  
Rebecca and Michael Baker  
G. Ward Beaudry  
Mr. and Mrs. John E. Beitzel  
Carole Braden  
Diane and Hal Brierley  
Ms. Mary M. Brinegar  
Kay Carrel  
Mr. Roger L. Carroll  
The Carl L. Cerrato Family  
Scott Chase and Debra Witter  
Bruce Chemel  
Patti and John Cody  
Phyllis M. Coit  
Betty Taylor Cox  
Grady E. Coyle, DMA  
Alice Cushman  
Anne Davidson  
Arlene+ and John Dayton  
Ms. Karen E. Keith and Mr. David A. Derr  
Ian Derrer  
Dr. James E. Elbaor  
Mr. and Mrs. James R. Erwin  
Susan G. Fleming  
Mrs. Lee Ford  
Dr. Gabriel and Monica Fried  
Lee Gibson  
Steve Gold  
Joan L. Goltz  
Mr. and Mrs. Gary Grayson

Ms. Gabriele Gruschkus  
Mr. Mario A. Gutierrez  
The Honorable Deborah Hankinson  
Frederick Hoffman and Roy Joplin  
Ms. Susan F. Holly  
Myra Barker Hull  
Robert L. Hull  
Mac and Jana Irwin  
Jo Kurth Jagoda  
Emily A. Jefferson  
Judge James W. Kerr, Jr.  
Kyle Kerr  
Scott C. Kimple  
Mr. and Mrs. John Ford Lacy  
Mrs. Robert I. Lansburgh  
Nicole M. LeBlanc  
Ms. Carol J. Levy  
Mrs. Mary Lysaught  
Charles Mandernach  
Pat Mattingly  
Holly and Tom Mayer  
Lynn McBee  
Michelle Mew  
Gary Glaser and Chris Miller  
Joyce and Harvey Mitchell  
Mr. and Mrs. Dwaine R. Moore III  
Dr. Gary and Bette Morchower  
Arnold R. (Andy) Mozisek, Jr.  
Arlene and Louis Navias  
Bruce Nelson and Suzee Bow Nelson +

Ms. Virginia G. Nerney  
Mr. and Mrs. Jack Oliver  
Mr. and Mrs. Michael A. O'Neil  
Neil Douglas Oxford  
Mr. and Mrs. Gary L. Patterson  
Kenneth Peck  
Mr. Jonathan Pell and Mr. Cleve Schneider  
Randy D. Pierson  
Joan S. Reisch  
Ms. Pat Rosenthal  
Marion Rothstein  
Linda and Kevin Rush  
Dr. Chris Salerno  
Mark C. Scammel  
Ms. Enika Schulze  
Dr. B. Lynwood Simpson  
Suzelle M. Smith  
Ms. Renee Sterling  
Ann Stuart, Ph.D.  
John Dee Swope  
Barbara and Bob Sypult  
Jean Ann Titus  
Sarah Titus  
Mr. and Mrs. W. Bradford Todd  
Nancy Abbott Torell  
Dr. Robert S. Toth  
Jeremy D. Wance  
Kathy and John Ward  
Dona and Michael Watson  
Mr. Martin J. Weiland  
Martha Wells  
Jane A. Wetzel

Jeanette and George Wharton  
Elaine Wiant  
Marnie and Kern Wildenthal  
Samuel Williams  
Rodney I. Woods

## 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.**

Estate of Rosalie Alexander  
Estate of Rose Julie Cohen  
Estate of Lois Mills Durden  
Estate of Mary Joan Eschrich  
Estate of Dorothy K. Karayanis\*  
Estate of Joy S. Mankoff  
Estate of James R Seitz, Jr.  
Estate of Sandra Tucker

\*Gift to The Dallas Opera Endowment Fund  
+ Deceased

Visit [dallasopera.org/plannedgiving](https://dallasopera.org/plannedgiving), reach out to us at [donorservices@dallasopera.org](mailto:donorservices@dallasopera.org), or call 214.443.1059 to learn more.

# Membership Makes a Difference

Enhance your patron experience by taking full advantage of the social, artistic, and educational benefits of becoming an Inner Circle member. Enjoy behind-the-scenes access with backstage tours of TDO productions and attend dress rehearsals that deepen your understanding of each opera. Relax in the Inner Circle Lounge during intermissions, and mingle with the stars at our cast parties.

Your generous gift enables us to present productions of the highest caliber, featuring artists who captivate, inspire, and transport our Dallas audiences. As a valued member, you will gain exclusive access that brings you closer to the art form you love.

Join Inner Circle today!

## INNER CIRCLE

\$3,000–\$4,999

- Complimentary parking to subscribed performances
- Access to the Inner Circle Lounge at intermission with complimentary beverages
- Invitations to Inner Circle cast parties
- Invitations to backstage tours
- Concierge assistance for ticketing and personalized support

## SILVER CIRCLE

\$5,000–\$9,999

All benefits from Inner Circle plus:

- Invitation to exclusive Artistic Salons

## GOLD CIRCLE

\$10,000–\$14,999

All benefits from previous levels plus:

- Invitations to all Opening Night Cast Parties
- Invitation to the Onstage Dinner

For more information, please contact Individual Giving Officer Gabriel J. Rivera at [gabriel.rivera@dallasopera.org](mailto:gabriel.rivera@dallasopera.org).



# Inner Circle Calendar

Inner Circle donors get access to a full calendar of exclusive parties and events throughout the season. See the latest production early at the final dress rehearsal, learn more about opera at an off-site artistic salon, and sip bubbles at the Sunday matinee cast parties. See the full calendar of upcoming events below.

## DIALOGUES OF THE CARMELITES

**Cast Party**  
November 9, 2025  
Hamon Hall

## THE LITTLE PRINCE

**Artistic Salon\***  
January 28, 2026  
Private Residence

**Backstage Tour**  
February 2, 2026  
Winspear Opera House

**Opera Insights**  
February 4, 2026  
Hamon Hall

**Final Dress Rehearsal**  
February 4, 2026  
Winspear Opera House

**Cast Party**  
February 8, 2026  
Hamon Hall

## DON CARLO

**Artistic Salon\***  
February 10, 2026  
Meadows Museum of Art

**Backstage Tour**  
February 23, 2026  
Winspear Opera House

**Opera Insights**  
February 25, 2026  
Hamon Hall

**Final Dress Rehearsal**  
February 25, 2026  
Winspear Opera House

**Cast Party**  
March 1, 2026  
Hamon Hall

\*Salons are exclusive to \$5,000 and above Inner Circle members.



**Become a donor today!**

PHOTOS: KELLY MCNETT, KYLE FLUBACKER

# ANNUAL FUND DONORS

The Dallas Opera is privileged to recognize gifts from individuals and family foundations who support the Annual Fund and special campaigns. Gifts of all sizes make an impact on the Opera's artistic quality and outreach to the community. The company extends its sincere thanks to these steadfast supporters.

## LEADERSHIP SOCIETY (\$50,000 AND UP)

Anonymous  
Mr. James F. Carey  
Patricia Crocker  
John W. Dayton  
Dr. Lisa Genecov  
Fanchon and Howard Hallam  
Linda and Mitch Hart  
Mr. and Mrs. John Ford Lacy  
Holly and Tom Mayer  
Stephen B. L. Penrose  
Margot Perot / The Perot Foundation  
Mr. and Mrs. Michael E. Phillips  
Mr. and Mrs. Stephen H. Sands  
Enika and Richard Schulze  
Ann Stuart, Ph.D.  
Betty and Steve Suellentrop  
Marthy McCarty Wells  
Marnie and Kern Wildenthal

## PLATINUM CIRCLE (\$15,000 AND UP)

Anonymous (2)  
Martha Allday  
Joanne L. Bober  
Deborah Mashburn and David Boddie  
Diane and Hal Brierley  
Mr. Roger L. Carroll  
Mr. and Mrs. William A. Custard  
Virginia and Robert Dupuy  
Cindy and Charlie Feld  
Jenifer and Peter Flynn  
Dr. and Mrs. Mark S. Geyer  
Christine Miller and Gary Glaser  
Dr. and Mrs. John M. Haley  
Mrs. J. Davis Hamlin  
Mr. Timothy C. Headington  
Robert L. Hull and Myra Barker Hull  
Nicole Company Kunda Foundation  
Ms. Paula S. Lambert  
Dr. W. P. Andrew Lee and Mrs. Teresa C. Lee  
Judge Barbara M. G. Lynn and Mike Lynn  
Dr. and Mrs. Willis C. Maddrey

Tom and Phyllis A. McCasland  
Nesha and George Morey  
Mr. James(+) and Dr. Betty(+) Muns  
Mrs. Angela D. Paulos  
Ms. Ella Prichard  
Dr. Joan S. Reisch  
Mr. and Mrs. Quincy Roberts  
Martha Peak Rochelle  
Pat and Jed Rosenthal  
Carole and Norman Silverman  
Dr. and Mrs. Thomas H. Smith  
Greg Swalwell and Terry Connor  
Marilynn and Carl Thoma  
Sarah L. Titus  
Kathy and John Ward  
Karen and Jim Wiley

## GOLD CIRCLE (\$10,000 AND UP)

Anonymous  
Alice W. Bass  
Robin and Bryan Benak  
Chrysta and John Castaneda  
Debra Witter and Scott Chase  
Parker Crook - Crook Family Legacy Fund  
Ian Derrer and Daniel James  
Frances and David Ertel  
Dr. and Mrs. Robert W. Haley  
Adrea D. Heebe  
Jana and Mac Irwin  
Bobbi and Richard Massman  
Mary McDermott Cook  
Arlene and Louis Navias  
Marion Rothstein  
Sarah R. Gannon and John Seddelmeyer  
Alice Riggins Stevenson and Richard Stevenson  
Jane A. Wetzel  
Dr. A. Gordon Worsham

## SILVER CIRCLE (\$5,000 AND UP)

Dr. Stephen Baker and Alberto Moreno  
Carol M. Barger and William D. Elliott

Terry Barrett and Krista Tinsley  
Joyce and Selly Belofsky  
Carole Braden  
Mr. and Mrs. Anthony N. Briggle  
Mr. Joe B. Brooks  
Mason Brown Family Foundation  
Alicia Burkman  
Milene and Tassio Carvalho  
Jean Tsao Chang and Kern Chang  
The Chyu and Whitney Family Fund  
Bonnie E. Cobb  
Charron and Peter Denker  
Carole and James R. Erwin  
Dr. and Mrs. James Forman  
Charles F. Foster and Bill Maina  
Harriett and Chuck Gibbs  
Charlene and Jason Gladden  
Dr. Charles and Mrs. Marcia Haley  
Susan and Steven Haley  
Joanna and John Hampton  
Maisie Heiken  
Mr. and Mrs. Laurence E. Hirsch  
Stephanie and Hunter Hunt  
Kathleen E. Irvin  
Frederick Hoffman(+) and Roy Joplin  
Margaret and Steven Keirstead  
Dr. John and Mrs. Paulette Krause  
Mr. and Mrs. Eric W. Laub  
Barbara Thomas Lemmon  
Nilexia and Michael Lindsey  
Patricia and David May  
Mr. and Mrs. Ronald Morrill  
Tom Norris, Sr.  
Tom Norris, Jr.  
Danna Orr  
Jennifer and Douglas Purcell  
Jennifer and Thomas Russell  
The Honorable and Mrs. William F. Sanderson, Jr.  
Tinsley Silcox and Joseph Guzman  
Mr. and Mrs. William T. Solomon

The Vice Family Foundation  
Donna and Joe Worsham

## INNER CIRCLE (\$3,000 AND UP)

Anonymous (2)  
Dr. and Mrs. Randall Askins  
Mr. and Mrs. Robert J. Webb  
The Baxter Family  
Encore Wire  
Mr. Michael Blazin  
Sheryl F. and Gordon Bogen  
Carolyn Krebs Bradley  
Patricia C. and Robert J. Brooks  
Susan and Bill Byerley  
Carol W. Byrd  
Mr. and Mrs. Bennett W. Cervin  
Consuelo B. Chavez  
Hank Cofield  
Mrs. Robert S. Coit  
Grif and Suzie Collie  
Anne and Paul Corley  
Grady E. Coyle, DMA  
Mr. James Da and Ms. Ramona Shen  
Amy and David Daley  
Nancy (Jagmin) and Richard Dickerman  
Steven Engwall Advised Fund of The Dallas Foundation  
Ms. PJ Ericson  
Mr. and Mrs. Ruben E. Esquivel  
Mr. and Mrs. Henry Exall  
Antony Francis  
Sarah Fry  
Mr. and Mrs. Don Glendenning  
Mr. Brian Hackfeld  
Mr. and Mrs. Patrick Haggerty, Jr.  
Mr. and Mrs. Ward Halla  
William L. Herrera  
Suan Campbell Hughes  
Jolie and Bart Humphrey  
Melinda and Jim Johnson  
Judge James W. Kerr, Jr.  
Ellen Lindsey Key  
W. David Klempin  
Carol J. Levy and Max Spindler  
Susan and Robert Lorimer  
Julie and Michael Lowenberg

## ANNUAL FUND DONORS (CONT'D)

Lloyd Lumpkins and April Garrett  
 Mary Lysaught  
 Elizabeth Mack and David Allen  
 Nancy Wiener Marcus  
 Sara and David Martineau  
 Mr. Scott McGarvey  
 Dr. Maureen McGeehan  
 Don Montgomery, Jr.  
 Mary(+) and William Moore  
 Dr. and Mrs. Gary C. Morchower  
 Arnold R. (Andy) Mozisek, Jr.  
 Dr. Ya-hui Laurie Pan  
 Mr. Jonathan Pell and Mr. Cleve Schneider  
 Caren Prothro  
 Martha and Ray Quigley  
 Mr. and Mrs. Richard J. Remley  
 Eileen and Harvey Rosenblum  
 Rear Admiral Gary Rosholt, USN (Ret) & Mrs. Azalea Rosholt  
 Dr. Christopher A. Salerno and Dr. John Dixon  
 Dr. and Mrs. James C. Scott  
 Debbie and Brian Shivers  
 Mrs. George A. Shutt  
 Dr. Stuart and Cindy Spechler  
 Mr. and Mrs. Steven Stodghill  
 John Dee Swope  
 Amy S. Titus  
 Mr. and Mrs. W. Bradford Todd  
 Karen and Kenneth Travis  
 Mr. Robert G. Van Stryland, Jr.  
 Jerre van den Bent  
 Dr. and Mrs. David R. Webb, Jr.  
 Dr. and Mrs. George W. Wharton  
 Annie Young  
 Dr. Brenda Yu

### **SUSTAINER (\$500 AND UP)**

Anonymous (3)  
 Gregory H. & Christine H. Acker - BSBD Insurance  
 Grant F. Adamson  
 Dr. John Avitabile  
 Joan A. Becker  
 Eileen and David Birch  
 Mark Blaquiere and Cathey Ann Fears  
 Boeckman Family Foundation  
 Charlotte and Mel Booth

Steve Bottum  
 Madelyn Brene  
 Jennifer Byrne  
 Mr. Bruce Chemel  
 Mr. and Mrs. Lester Coleman  
 Wendy Collini  
 Mrs. Loral R. Conrad  
 Betty Taylor Cox  
 Dr. and Mrs. Robert E. Cronin  
 Ms. Lee Cullum  
 Mr. Atlee Cunningham  
 Lois and Malcolm Davidson  
 Cynthia and Greg DeMars  
 M. Dondero and R. Trammell  
 Erica and Stan Dorsett  
 Dr. Alexander and Marsha Douglass  
 Adele and Steven England  
 Mrs. Cynthia Farnham  
 Mr. and Mrs. Larry Finstrom  
 Ms. Ketty Fitzgerald  
 John G. Flores, MD  
 Mr. and Mrs. Bruce Foster  
 Candace Faber and Andrew C. Frechtling  
 Karolyne and Bryan A. Garner  
 Gaile and Richard Gertson  
 Julia and Thomas Grace  
 Mona and Bill Graue  
 Fanchon and Howard Hallam  
 Mr. and Mrs. Andrew Halle  
 Heather and Ray Hambrick  
 Mr. John R. Harpool and Mr. Richard Gordon  
 Elaine H. Harrison  
 Maria and Keith Harville  
 Mr. and Mrs. Rob Haseltine  
 Susan and Mark Heymann  
 Dr. Christine Ho  
 Susan F. Holly  
 Mr. and Mrs. Ronald J. Hull  
 Mark E. Jacobs  
 Alfred Kelley  
 Scott Kolar  
 Mr. and Mrs. Mark LaRoe  
 Sue Lee  
 Liza and Will Lee  
 Lynne and Allen Mabry  
 The Rev'd. Claude O. Maples and Patricia B. Maples  
 Mr. and Mrs. J. Roddy McGinnis  
 Mr. and Mrs. Gordon McWatt  
 Astrid and Pat Merriman  
 Mr. and Mrs. Dylan Messina  
 Mr. C. H. Moore  
 Edgar Morales

Dr. and Mrs. William Morton  
 Ciel Albrecht Murphy  
 Sarah K. Naifeh  
 Kathryn and James Ogden  
 Mr. and Mrs. Mark O'Leary  
 Dr. and Mrs. German A. Oliver  
 Shane Orr and Teresa Nguyen  
 Dr. and Mrs. Charles Pak  
 Cheryl and Bryan Peeler  
 Dr. Margaret Phillips  
 Gloria M. Portela  
 Pat Priest  
 Dick Rawlings  
 Dr. and Mrs. R.V. Rege  
 Ela and James Rix  
 David L. Rodgers  
 Carolyn and Adolfo Rodriguez  
 Robert D. Roose Sierra  
 Leif Sandberg  
 Dr. Richard J. Schaar  
 Jackie and Peter Schellbach  
 Ricki and Gabe Shapiro  
 Dr. Genie and Mr. Gary Short  
 Tina and Grant Simpson  
 Janet P. Smith  
 Mason McCamey and David Stanley  
 Dr. Anne-Marie Starr  
 Mr. Richard G. Stoddard  
 Dr. Martin and Judy Tobey  
 Brenda and Tom Turner  
 Mr. and Mrs. Richard D. Upton  
 Karen and Howard J. Weiner  
 Andrea and Loren Weinstein  
 Allen Welsh  
 Lane A. Whitesell  
 Karen L. Wiese  
 The Yazici Family  
 Marcos Yturri

### **FRIEND (\$250 AND UP)**

Anonymous (4)  
 The Pedro Claver Angulo and Maria Carolina Galvez Living Trust  
 Ann Armbrister  
 Delia Esther Banchs  
 Mrs. Elizabeth A. Bozzell  
 Carol Brettell  
 Mary Brinegar  
 Mr. and Mrs. Michael Buenger  
 David Cannan  
 Mr. and Mrs. Thomas Chambers and Margaret Chambers Interiors  
 Mr. and Mrs. John Champion  
 Lori and John Collins  
 Liz Edwards  
 Nancy Elledge

Gabriel Fried and Monica Yates Fried  
 James and Kyle Galbraith  
 Nanette Gartrell  
 Marsha Gaswirth  
 Barry Goldfarb  
 Charles F. Hanes  
 Sylvia and Ralf Hoffmann  
 Dutchess D. Humphrey, Ph.D.  
 Mr. Joseph Johnson  
 Bryan and Lee Jones  
 Peggy and Robert Kaufman  
 Mr. and Mrs. George Kondos  
 Craig J. Lazzara  
 Limei Lin Family Giving  
 Fund of Fidelity Charitable  
 Michael Long and Joe Taylor  
 Jennifer Luderman  
 Ms. Margaret McAllaster  
 Dee and Patricia McCrary  
 Linda McKown  
 Stephanie and Jeffrey McLeod  
 Norman Miller  
 Robin Minick  
 Nan Morrow  
 Bruce Neville  
 Jason M. Nicholson  
 Leighton Parker  
 Dianne and Don Patterson  
 Irene and Bernard Raden  
 Raul Ramirez  
 Carole Ann Mikoryak  
 Ms. Kathryn Ritcheske  
 Deborah J. Ryan  
 Linda Shirley  
 Elizabeth Shorey  
 Linda Siy, MD  
 Charla and John Smart  
 Ms. Melanie H. Smith  
 Carla and James Strauss  
 Charitable Fund  
 Lenore Sullivan and Barry Henry  
 Mr. N. Hunter Sutton  
 Alyson and Kurt Thompson  
 Judy Townley  
 Mary Carolyn Trent  
 Mark Uherek  
 Robert Vaticalos(+)  
 Mr. Michael W. Vinocur  
 Dr. Perrin White  
 Dr. Laurel E. Zeiss

(+) DECEASED

# Mind the Teacher

By Catherine Wendlandt

HIWC Class of 2023 member Shira Samuels-Shragg is in her second season as Dallas Symphony Orchestra's assistant conductor. She returns to TDO to conduct in the Hart Institute's 10th Anniversary Concert on January 25. "I'm excited to be reunited with incredible colleagues," she says. "As conductors we're usually flying solo, so the chance to spend time with and learn from these incredible women is a true privilege."



*This season TDO celebrates a decade of the Hart Institute for Women Conductors. Learn more about the Institute's history in each 2025/2026 mainstage program.*

In a typical year, the Hart Institute for Women Conductors begins with a week of virtual seminars in November. That season's class of participants learn things like interview tactics, conducting techniques, and artist management from industry experts.

In January the participants and instructors all meet in Dallas for a 10-day intensive residency. "The HIWC residency was a transformative experience full of exciting moments of growth," says Shira Samuels-Shragg, a HIWC Class of 2023 alum.

Participants practice conducting with TDO's orchestra and chorus and get one-on-one tutelage from the program's master teachers. "Maestra Askren gave me invaluable tools for score study, practice, and rehearsal planning that I use every single day," Samuels-Shragg says.

"Working with Shira was such a joy," Master Teacher Elizabeth Askren says. "I loved our sessions together where we had the time to explore music, technique, and so much more. When she told me shortly after the Hart Institute that she had won the assistant position with the Dallas Symphony, I was so proud of her!"

Up Next at The Dallas Opera

TDO PREMIERE

# THE LITTLE PRINCE

Composed by Rachel Portman  
Libretto by Nicholas Wright

FEB 6–14, 2026

Take a flight of the imagination when a pilot stranded in the desert meets the little prince! Perfect for the whole family, the prince teaches the pilot and audiences alike about life, joy, friendship, and how everything essential is invisible to the eye.



Get your tickets today  
[dallasopera.org](http://dallasopera.org) or 214.443.1000

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



The Dallas Morning News



PHOTO: LYNN LANE, HOUSTON GRAND OPERA