

2025/2026 SEASON

thedallasopera



BARBER OF SEVILLE

FEBRUARY 27 – MARCH 7, 2026

First place-winner Navasard Hakobyan (center) bows at the 2024 TDO National Vocal Competition. c. Karen Almond



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FROM THE GENERAL DIRECTOR AND BOARD CHAIR



IAN DERRER
Kern Wildenthal
General Director and CEO

Welcome,

Giuseppe Verdi's *DON CARLO* is one of my favorite operas of all time. It is an epic historical tale inspired by the Spanish Hapsburgs of the Renaissance. This opera has it all—political intrigue, unusual family dynamics, tense drama, and masterful music.

It's been a long road, however, to present this production of *Don Carlo* at the Winspear. We had originally planned a semi-staged presentation of Verdi's masterpiece to premiere on March 20, 2020. The Covid-19 pandemic had other plans. We canceled *Don Carlo*, as well as the rest of our 2020 operas, and pivoted to digital offerings.

It turns out there was a silver lining to canceling our 2020 *Don Carlo*. We've used the past six years to expand our original semi-staged plan into the fully realized production you'll see today. Leading this production, Louis Désiré is a venerable director and designer with a deep understanding of *Don Carlo*. This production has become a passion project for him. Both spartan and grand, this expansive and intimate *Don Carlo* will be unlike anything you've ever seen.

Please enjoy the incredible grandeur and spectacle of Verdi's *Don Carlo*!

A handwritten signature in black ink that reads "Ian Derrer".



QUINCY ROBERTS
Board Chair

Welcome back,

We are ending the 2025/2026 Season with a bang, thanks in no small part to the first-class cast we've gathered for *DON CARLO*. In the title role is American tenor and 2009 Richard Tucker Award recipient Stephen Costello. Stephen has performed with TDO many times, most notably originating Greenhorn in our 2010 world premiere of *Moby-Dick*—a role he reprised for us in 2016 and with the Metropolitan Opera last year.

Australian soprano Nicole Car returns as Elizabeth. Her husband, Canadian baritone Etienne Dupuis, known for his Verdian roles, makes his TDO debut as Rodrigo. Celebrated for his villainous portrayals of opera's greatest anti-heroes, American bass-baritone Christian Van Horn returns to sing the conflicted King Philip II. Former football player and legendary bass Morris Robinson sings the Grand Inquisitor, and French mezzo-soprano Clémentine Margaine is Princess Eboli.

Also making his TDO debut is director Louis Désiré. Louis has put incredible care into this thought-provoking, poetic production. And he's already started developing next season's new production of Richard Wagner's *LOHENGRIN*, which you will see right here at the Winspear a year from now.

Please enjoy this phenomenal cast today. We hope to see you back inside the Winspear for next season!

A handwritten signature in black ink that reads "Quincy Roberts".

the dallas opera

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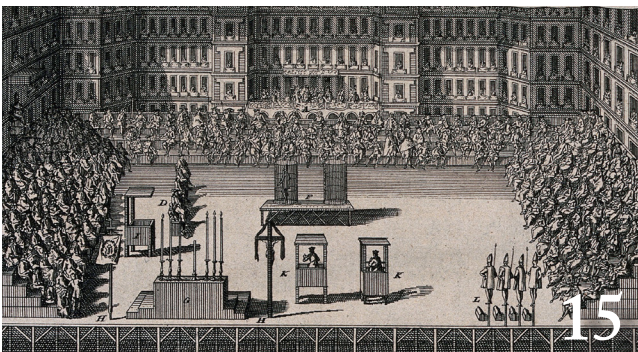
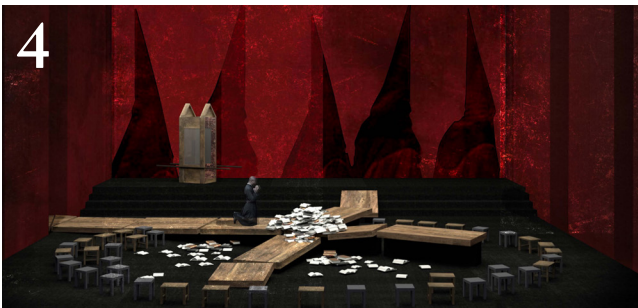


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LAND AND PEOPLE ACKNOWLEDGMENT

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**

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DON CARLO

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The March 7 performance is dedicated to James and Betty Muns

thedallasopera®

presents

DON CARLO

1884 Milan version in four acts by Giuseppe Verdi
Libretto by Francois Joseph Méry and Camille du Locle

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

Performance dates:
February 27 and March 1
(matinee), 4, & 7, 2026

Sung in Italian with English
titles

Approximate duration:
3 hours with one intermission

First performance:
Teatro alla Scala in Milan,
Italy, on January 10, 1884

A new production from
The Dallas Opera

The Dallas Opera is a proud
member of OPERA America

CAST IN ORDER OF VOCAL APPEARANCE

<i>Friar</i>	RAYMOND ACETO
<i>Don Carlo</i>	STEPHEN COSTELLO
<i>Rodrigo</i>	ETIENNE DUPUIS*
<i>Tebaldo</i>	GRETCHEN KRUPP
<i>Princess Eboli</i>	CLÉMENTINE MARGAINE
<i>Elizabeth of Valois</i>	NICOLE CAR
<i>Philip II</i>	CHRISTIAN VAN HORN
<i>A Celestial Voice</i>	MEGHAN KASANDERS
<i>Count Lerma/Herald</i>	DAVID BOGAEV
<i>Grand Inquisitor</i>	MORRIS ROBINSON
<i>Conductor</i>	EMMANUEL VILLAUME
<i>Director</i>	LOUIS DÉsirÉ*
<i>Assistant Director</i>	JEAN-MICHEL CRIQUI* RYAN LESCALLEET*
<i>Set & Costume Designer</i>	DIEGO MÉNDEZ CASARIEGO*
<i>Lighting Designer</i>	DRISCOLL OTTO
<i>Projection Designer</i>	ZACHARY BOROVAY
<i>Wig & Makeup Designer</i>	DAVID ZIMMERMAN
<i>Technical Consultant</i>	DREW FIELD
<i>Stage Manager</i>	MIRANDA WILSON*
<i>Concertmaster</i>	AMI CAMPBELL
<i>Assistant Conductor</i>	WILLEM VAN SCHALKWYK*
<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 WILLEM VAN SCHALKWYK*
<i>Projected Titles</i>	MARY DIBBERN, PH.D.
<i>Assistant Stage Managers</i>	CHRIS GRISWOLD CAITLYNN SANDOVAL
<i>Production Assistant</i>	IVY LARIVIERE

*The Dallas Opera debut

YOUR GUIDE TO DON CARLO

By Jordan Hammons

TERM TO KNOW

Bravo/Brava/Bravi:
Italian cheer meaning
“well done”

At the opera, you may hear someone shouting “good job” in Italian. Translated into Texan, *bravo* is “good job, man”; *brava* is “good job, ma’am”; *bravi* is “good job, y’all”; and *bravi tutti* is “good job, all y’all.” Don’t worry if this is too confusing—the cast and orchestra welcome cheers of all kinds!



DON CARLO RENDERING. C. LOUIS DESIRÉ

SYNOPSIS IN A SENTENCE

Love triangles, political upheaval, and religious conflict place Don Carlo on a collision course with the Church and his father, King Phillip II.

Best friends with Rodrigo, a rabble-rousing rebel, and in love with Elizabeth, a beautiful queen, Don Carlo’s life may sound like the start of a fairy tale, but his reality is far grimmer. Friendship, family drama, and the hand of fate churn together, ignited by Verdi’s epic score.

“Yes! I want to be strong, but when love is broken, it kills before death!”—Don Carlo, Act IV

TRIVIA

First premiered by the Paris Opera, *Don Carlo* was originally presented as five acts in French. Verdi eventually wrote seven versions of the opera. This production uses the 1884 Milan version, first performed at La Scala in Italian.

The libretto, while inspired by historical events, is largely based on Friedrich Schiller’s 1787 play *Don Carlos*. Verdi famously wrote of his *Don Carlo*, “After all, in this drama are neither historical facts nor Shakespearian truth to be found.”

Due to the frequency the opera is performed both in French and Italian, the title is often used to reflect the language of the performance. When presented in French, the title is *Don Carlos*. However, in Italian, it is *Don Carlo*.

In its original five-act 1867 Paris version, *Don Carlos* is Verdi’s longest opera with a runtime of over 4.5 hours. Tonight’s performance is much shorter with a 3-hour runtime.

WINSPEAR OPERA HOUSE HELPFUL HINTS

You’ll find restrooms 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.

In addition to concession stands on floors 1–5, there are water fountains on the west side of the first, third, and fourth floors.

English titles are projected above the stage. Don’t panic if the screen is blank! Opera lyrics are repetitive, and titles are only shown the *first time* something is said.

WHO’S WHO

The characters’ names here are listed in Italian, as you will hear them on stage.

Don Carlo (CAR-low): Prince of Spain, son of Filippo, in love with Elisabetta

Elisabetta of Valois (eh-lee-zah-BET-tah): Wife of Filippo who was previously betrothed to Carlo

Rodrigo (rod-REE-go): Carlo’s best friend and an advocate for Flemish Protestants

Princess Eboli (EH-boh-lee): Lady at court who sends Carlo a suggestive letter before uncovering his secrets

Filippo II (fee-LEEP-poh): King of Spain, Carlo’s Father, and Elisabetta’s husband

Grand’Inquisitor (een-qwee-zee-TORE-ay): Highest-ranking official of the Spanish Inquisition

SYNOPSIS

Courtesy of Lyric Opera of Chicago

ACT I

In the San Yust monastery, monks pray at Charles V's tomb while Don Carlo laments his love for his stepmother, Queen Elizabeth of Valois. His friend Rodrigo arrives and urges Carlo to join him in Flanders to aid the Protestants there who are oppressed by Spain's Catholic regime.

Awaiting the queen, Princess Eboli amuses the court ladies. Elizabeth arrives, and Rodrigo brings the queen a note from Don Carlo, requesting they meet. He distracts Eboli (who thinks Carlo loves her) while Elizabeth reads. She agrees to see Carlo.

In private, Carlo asks Elizabeth to help convince Philip, the king, to let him visit Flanders. He also speaks of their past love. Alarmed, the queen tells him she must remain aloof but admits her love. Overwhelmed, he attempts to embrace her, but she breaks away and he flees.

Philip arrives to find Elizabeth alone and angrily lashes out. A lingering Rodrigo begs Philip to be tolerant toward Flanders. Philip refuses and warns Rodrigo about the Grand Inquisitor. Nevertheless, he is impressed with Rodrigo and confides his jealous suspicions about Don Carlo and Elizabeth.

ACT II

Don Carlo reads a note he believes is from Elizabeth but is actually from a disguised Eboli. Confusing her for Elizabeth, Carlo confesses his love. Enraptured, Eboli reveals herself and realizes her mistake. Rodrigo tries to undo Carlo's indiscretion, but a furious Eboli threatens to tell Philip. Rodrigo tells the imperiled Don Carlo to hand over his compromising, sensitive political documents.

The Spanish royal court assemble to witness an Inquisition auto-da-fé. Don Carlo approaches his father with some Flemish deputies, who plead for clemency. Philip is unmoved, and Carlo infuriates him by asking to rule Flanders. Frustrated, Carlo draws his sword. Rodrigo takes Carlo's sword and gives it to the king. Philip leads Elizabeth to the auto-da-fé as guards arrest Carlo. A distant heavenly voice sings for the condemned souls.

INTERMISSION

ACT III

Philip spends the night in melancholy reverie. His queen never loved him, and Don Carlo has committed treason. The Grand Inquisitor arrives. Philip hesitates to execute his son, but the Inquisitor absolves him of all guilt. The Grand Inquisitor then denounces Rodrigo as a heretic and demands his death. Philip defends Rodrigo, the only man he trusts, but the Inquisitor accuses the king of failing the Church. Philip's will collapses.

Elizabeth bursts in: Her jewel box was stolen. Philip has the box and opens it, finding Carlo's portrait. Philip accuses her of adultery, and Elizabeth faints. Eboli and Rodrigo rush in to help. All three troubled, Philip realizes Elizabeth is innocent, Eboli repents of her treachery, and Rodrigo resolves to sacrifice himself for Spain. When Elizabeth recovers, Eboli confesses that she stole the box and committed adultery with Philip. Elizabeth commands Eboli to choose exile or the cloister.

Rodrigo bids the imprisoned Don Carlo farewell. He has confessed to owning Carlo's incriminating papers so that Carlo may live, reign, and save Flanders. Rodrigo is shot and dies. Carlo bitterly accuses Philip of Rodrigo's death. Meanwhile, a mob has gathered, demanding Carlo's freedom. In the confusion, Eboli, disguised, urges Carlo to flee. The Grand Inquisitor quells the disturbance.

ACT IV

Elizabeth prays while Don Carlo arrives at San Yust. They think of Rodrigo as they discuss Flanders, renounce their love, dedicate themselves to duty, and bid a platonic farewell. Philip and the Grand Inquisitor arrive to deliver Carlo to the Inquisition. From Charles V's tomb, a spectral monk emerges leading Don Carlo away into the darkness.

TDO PERFORMANCE HISTORY

This is The Dallas Opera's second presentation of Giuseppe Verdi's DON CARLO. TDO's first presentation took place November 3–12, 1988.

DIRECTOR'S NOTE

Louis Désiré explains his creative reasonings for this production of DON CARLO

By Louis Désiré

It may seem strange, but *Don Carlo* is not a love story.

Even the impossible longing between the *Infante** and his stepmother is only the trembling surface of a deeper drama—a *drame bourgeois* whispered among the high-born.

Here, time drifts without ever healing a wound. The seasons glide past with the languor of souls who no longer know how to act. Above them hangs the silent terror of the Inquisition; in the corridors, murders are mentioned only in murmurs; and the court—so young, so fragile—moves like a body unable to decide its own fate.

This, for us, is *Don Carlo*: a world suspended, a drama sleepwalking toward disaster.

We choose fluidity, a rare thing in this opera, as if the entire story unfolds within a single trembling thought. We remain inside that mental landscape—the place where the great cross has collapsed, where the dead return to speak, where memory and desire float like dust in a shaft of light.

To give these young characters the cinematic intensity their tragedy deserves, light and projection will carve the space, shifting it constantly, so that each moment seems to breathe, to shimmer, to change its skin.

The naked dead body, the shattered cross—symbols of a power already cracking, of a monarchy kneeling under the weight of a more terrible throne.

Philip says it himself after his hallucinated dialogue with the Inquisitor:



LOUIS DÉSIRÉ. C. JEAN-CHRISTOPHE ESTRAMPES

“Even the throne must kneel before the Church.” In this world, they are all victims—caught in the impossible demands of a faith transformed into law.

This fragility before the supreme power speaks to our own age. For this reason, we imagine a tapestry of costumes—some modern, some historic—echoes of then and now, so the audience may recognize in this “theatrical *drame bourgeois*” not a distant tale, but a mirror of our own uncertain times.

*In Spain, the child of the country's monarch is referred to as the *Infante* (if a boy) or *Infanta* if a girl. Nowadays, the term *Infante* refers to the younger children of the monarch. The heir to the Spanish throne is titled as the Prince or Princess of Asturias.

Crafting DON CARLO

By Catherine Wendlandt

The designers for TDO's upcoming production discuss how they're adapting Verdi's classic story.

Verdi's dark masterpiece DON CARLO faced a long journey on its way to the Winspear Opera House stage. TDO initially planned a semi-staged presentation for March 2020, which, due to Covid-19, never happened. Six years later, TDO is finally ready to present a fully realized *Don Carlo*.

Not much remains from that early plan, except a large cross across the stage floor, says French director Louis Désiré, who designed this production. The wooden set piece will break apart and shift around the stage, depending on the scene, he explains.

"To transform this cross, I imagined that it was a cross that fell down and broke," says Diego Méndez-Casariago, Désiré's creative partner and the production's set and costume designer. The opera takes place during Spain's infamous Inquisition and exposes the power struggle between the Crown and the Catholic Church at that time. The broken cross represents the period's corrupted teachings of Jesus, Méndez-Casariago says.

This cold war for ultimate power is also at the core of Désiré's interpretation of *Don Carlo*. While some productions lean into the love triangle between Philip, his queen, and his son, Désiré doesn't believe the love story is the most interesting part. Instead,



Reflecting the shapes of 16th-century Spanish fashions, the principal costumes were built in Barcelona. c. Louis Désiré



Set and costume designer Diego Méndez-Casariago works with TDO's prop designer and costume consultant Tommy Bourgeois on plans for this production at the Karayanis Rehearsal Production Center. c. Amy O'Neil

he's focused on the political tension, as well as the characters' intrapersonal tumult.

To do so, he's designed a more abstract *Don Carlo*, where projections place the audience directly inside the mental turmoil of each of the characters. The costumes reflect 16th-century fashion shapes rather than the fashions themselves, and the sets and projections transport you inside the characters' heads, Désiré says, "where you feel that you don't belong to any country or city."

This speaks to *Don Carlo's* universality. Audiences will be able to find something in the story they can identify with, Méndez-Casariago says. Its themes have repeated over and over again throughout time.

"I deeply think that the stories are all the same in different moments of history," he explains. "To love is the same. The drama, the hope, the death, the fear—they're all the same. You can find something very actual in *Don Carlo*, because we feel its themes all over the world."

ABOUT THE ARTISTS



DON CARLO RENDERING. C. LOUIS DÉSIRÉ

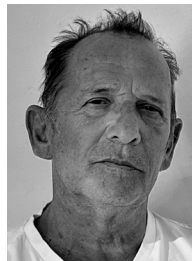
Emmanuel Villaume CONDUCTOR



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, and

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 House 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 TDO's annual Linda and Mitch Hart Institute for Women Conductors' artistic faculty and often leads various performances with The Dallas Opera Orchestra. He studied music in Strasbourg, France, his hometown, and at the Sorbonne in Paris.

Louis Désiré DIRECTOR



From: Marseille, France
Dallas Opera: Debut
Career highlights: Louis Désiré is a French opera director and set and costume designer whose work has been featured across Europe, the Americas, and Asia. He has collaborated with major institutions including the Opéra national de Paris, Teatro Colón in Buenos Aires, Gran Teatre del Liceu, San Francisco Opera, New York

City Opera, and the Chorégies d'Orange. He made his directorial debut in 2007 with *Werther* in Buenos Aires and has since created such acclaimed productions as *I due Foscari*, *Francesca da Rimini*, *Salome*, *Lohengrin*, *Don Quichotte*, *Il trovatore*, *La traviata*, and *Dialogues of the Carmelites*. Renowned for his cohesive visual language, Désiré often designs sets in addition to directing, blending poetic imagery with dramatic clarity. His productions are noted for their emotional depth, elegant architecture, and strong theatrical identity. Recent and upcoming projects include *Falstaff* in Mexico and multiple new stagings of *Il trovatore* across Europe.

Diego Méndez-Casariego

SET & COSTUME DESIGNER



From: Buenos Aires, Argentina

Dallas Opera: Debut

Career highlights: Argentinian set and costume designer Diego Méndez-Casariego has collaborated closely with Louis Désiré on numerous opera productions. He created the sets and costumes for *The Flying Dutchman* and *Norma* in Buenos Aires and *La bohème* in Montevideo, Uruguay. Other credits include

La traviata at France's Chorégies d'Orange; *The Pearl Fishers* in Biel, Switzerland; and *Lohengrin* in Marseille, France; as well as *Mitridate, re di Ponto* (costumes); *Madame Butterfly*; *Luisa Miller*; *William Tell*; *Les Huguenots*; and *Il trovatore*. He has collaborated with French filmmaker Alain Deymier on several films, designing sets for 2012 documentary *Danse la danse*, *Nacho Duato* about Spanish ballet dancer Nacho Duato, and 2011's award-winning short film, *Les rideaux rouges*. He also co-directed Deymier's 2013 film, *Bluu, Last Days of Ibiza*. Also a celebrated interior designer, Méndez-Casariego's public and private projects in Europe and the Americas have been featured in leading design magazines for their contemporary elegance and personal character.

Zachary Borovay

PROJECTION DESIGNER



From: East Setauket, New York

Dallas Opera: debut

Career highlights: Projection designer Zachary Borovay designed the long-running hit *Rock of Ages* on Broadway and in Las Vegas, Los Angeles, Toronto, London, and Australia, as well as for the US national and European tours and the Norwegian Cruise Line. His other Broadway work includes *Holler If Ya Hear Me*, *No Man's Land/Waiting for Godot*, *Evita*, *Lombardi*, *Elf*, *A Catered Affair*, and *Xanadu*. He also designed projections for the Radio City Music Hall's *Christmas Spectacular*, *Peepshow* (Las Vegas), and *Voyage de la Vie* (Singapore). He has designed extensively for live concerts, television, and theme parks, including attractions and nighttime spectaculars for Disney and Universal Studios. His work has been nominated twice for the Drama Desk Awards (for *Lombardi* and *A Catered Affair*), and he won the first Helen Hayes Award for projection design. He has also won Independent Reviewers of New England, Carbonell, and Themed Entertainment Association's Thea awards for his work.

Driscoll Otto

LIGHTING DESIGNER



From: Houston, Texas

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

Career highlights: Recently, Driscoll Otto has designed lighting for *Turandot* and a new production of *Aida* at Oper Im Steinbruch in Austria. Last season, Otto created The Dallas Opera's new production of Gluck's *Orpheus and Eurydice*. He

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

David Zimmerman

WIG & 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. His career extends to Broadway, where he has worked with such shows as *Wicked*, *The Rocky Horror Show*, *Show Boat*, *South Pacific*, and *Evita*. Some of his personal clients include Renée Fleming, Joyce DiDonato, Susan Graham, Patricia Racette, Martha Stewart, and Ricky Martin. Zimmerman has also worked with 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).

Stephen Costello

DON CARLO



From: Philadelphia, Pennsylvania
Dallas Opera: *Maria Stuarda* (2006/2007, debut); many productions since
Career highlights: In the 2025/2026 season, tenor Stephen Costello debuts Riccardo (*Un ballo in Maschera*) at Opernhaus Zurich and the title role of *Werther* at Bilbao Opera. He returns to *La bohème* (Rodolfo) at the Metropolitan Opera and Bayerische Staatsoper, and he sings

the title role in *Romeo and Juliet* for Canadian Opera Company and Pinkerton in *Madame Butterfly* at Grand Théâtre de Genève and Santa Fe Opera. Last season saw Costello return to the Metropolitan Opera for *Rigoletto* (the Duke of Mantua) and *Moby-Dick* (Greenhorn); sing *Romeo and Juliet* (Romeo) at Opernhaus Zürich; perform *Don Carlo* at Bayerische Staatsoper; and make a role debut as Captain Vere in *Billy Budd* at Teatro Colón. Costello has appeared at many of the world's most important opera houses, including the Royal Opera House, Deutsche Oper Berlin, Wiener Staatsoper, Deutsche Staatsoper, Opéra national de Paris, Bayerische Staatsoper, Gran Teatre del Liceu, Lyric Opera of Chicago, San Francisco Opera, Salzburger Festspiele, and Glyndebourne Festival.

Etienne Dupuis

RODRIGO



From: Montréal, Canada
Dallas Opera: Debut
Career highlights: Distinguished baritone Etienne Dupuis has performed all over the world. Last season saw him appear at Wiener Staatsoper, Washington National Opera, Deutsche Opera Berlin, and Royal Opera House Covent Garden. Recent highlights include role debuts as Don Carlo di Vargas (*La forza del destino*) at Royal

Opera House Covent Garden; *Rigoletto* at Teatro Real in Madrid; Paolo (*Simon Boccanegra*) and Sancho Pança (*Don Quichotte*) at Opéra national de Paris; and Count Karl Gustav (*La Reine-garçon* world premiere) at Opéra de Montréal. His repertoire includes Zurga (*The Pearl Fishers*), Figaro (*The Barber of Seville*), Germont (*La traviata*), Marcello (*La bohème*), Silvio (*Pagliacci*), Count Almaviva (*The Marriage of Figaro*), and the title role in *Eugene Onegin*. Dupuis's albums include *Love Blows as the Wind Blows* (ATMA Classique), Honegger & Ibert's *L'Aiglon* (Decca), and *Massenet: Thérèse* (Presto Classical), amongst others. In 2021, the French government awarded Dupuis the prestigious Chevalier des Arts et des Lettres recognition.

Nicole Car

ELIZABETH OF VALOIS



From: Moonee Ponds, Australia
Dallas Opera: *The Marriage of Figaro* (2014/2015, debut)

Career highlights: Australian soprano Nicole Car is one of the leading sopranos of her generation. This season, Car debuts all three leading heroines in Puccini's *Il trittico* with Wiener Staatsoper, and after her successful role debut as Dvořák's Rusalka at Opera Australia this summer, she

brings the titular heroine to Opéra national de Paris as well as Wiener Staatsoper. Car also returns to her Verdi repertoire by reappearing in this *Don Carlo* production and at Deutsche Oper Berlin for Amelia in *Simon Boccanegra*. She also sings Mimi in *La bohème* with Opéra national de Paris and Wiener Staatsoper. On the concert stage, she performs Ellen Orford in *Peter Grimes* at the Het Concertgebouw in Amsterdam and is a soloist for a gala concert honoring the memory of Jodie Devos with the Opéra Royal de Wallonie-Liège. She also appears in recital with her husband, Etienne Dupuis, for the Cliburn Concert Series in Fort Worth, Texas.

Clémentine Margaine

PRINCESS EBOLI



From: Narbonne, France
Dallas Opera: *Carmen* (2013/2014, debut)
Career highlights: Considered one of the leading mezzo-sopranos of her generation, Clémentine Margaine has gained international acclaim in recent seasons at theaters such as the Metropolitan Opera, Opéra national de Paris, Deutsche Oper Berlin, Bayerische Staatsoper, Teatro Colón, Teatro dell' Opera di Roma, Grand

Théâtre de Genève, Teatro di San Carlo, Opera Australia, and the Canadian Opera Company. She has appeared at Teatro Regio di Parma, Staatsoper Unter den Linden, Théâtre des Champs-Élysées, Gran Teatre de Liceu, Teatro Regio, Tchaikovsky Concert Hall, and Chicago Symphony Orchestra, amongst others. Her repertoire includes *Il trovatore*, *Aida*, *Adriana Lecouvreur*, *Le prophète*, *Carmen*, and *La favorite*. A graduate of the Paris Conservancy, Margaine has won the Adami Classical Revelation (2009) and the Révélation Lyrique de l'année at the Victoires de la Musique (2011), as well as the Concours International de Marmande's Special Jury Prize (2010). Additionally, she is an established concert soloist with performances of *Elijah* (Berlin), Mozart's *Requiem* (Lisbon), and Verdi's "Requiem."

Christian Van Horn

PHILIP II



From: Rockville Centre, New York
Dallas Opera: *Turandot* (2012/2013, debut); *Norma* (2016/2017)
Career highlights: American bass-baritone Christian Van Horn is known for his compelling and charismatic stage presence. This season, he returns to the Metropolitan Opera for *Carmen* (Escamillo) and *I Puritani* (Giorgio Walton), which will be part of the Met's "Live in HD" series.

He also performs with Wiener Staatsoper, Théâtre des Champs-Élysées, Canadian Opera Company, Bayerische Staatsoper, and the Los Angeles Philharmonic at the Hollywood Bowl. Known for playing some of opera's greatest villains and anti-heroes, including Méphistophélès (Gounod's *Faust*), Nick Shadow (*The Rake's Progress*), and Four Villains (*The Tales of Hoffmann*), Van Horn is a beloved presence on the world's greatest stages. Throughout his career, he has performed more than 100 times each at the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, and Bayerische Staatsoper. He has thrilled global audiences through the Met's popular "Live in HD" series, including starring turns in *Wozzeck*, *Lucia di Lammermoor*, *The Magic Flute*, *Falstaff*, and *The Exterminating Angel*.

Meghan Kasanders

A CELESTIAL VOICE



From: Chicago, Illinois
Dallas Opera: *Elektra* (2023/2024, debut)
Career highlights: Soprano Meghan Kasanders has been hailed by Opera News as "a wonderfully promising, rich dramatic soprano." On the concert stage, Kasanders returns to the Dallas Symphony Orchestra in Mahler's Symphony No. 8, and she debuts with Collaborative Arts Institute of Chicago in their opening

season concert. A passionate supporter of contemporary works, she also will participate in several opera workshops with the Chicago Opera Theater. Last season, she debuted with the Arizona Opera in *La finta giardiniera* (Arminda) and returned to Chicago Opera Theater and Opera Saratoga. Kasanders is a 2019 Grand Finalist in the Metropolitan Opera National Council Auditions and she won both the First Prize and People's Choice awards in The Dallas Opera's 2019 Vocal Competition. She has also been recognized by the Gerda Lissner Foundation, the Opera Birmingham Vocal Competition, and the Mildred Miller International Voice Competition.

Morris Robinson

GRAND INQUISITOR



From: Atlanta, Georgia
Dallas Opera: *Don Giovanni* (2010/2011, debut)
Career highlights: American bass Morris Robinson has performed with many of the world's leading opera companies including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Cincinnati Opera, Teatro alla Scala, and the Festival

d'Aix-en-Provence. Also a prolific concert singer, Robinson has appeared onstage with the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, São Paulo Symphony Orchestra, and the NDR Elbphilharmonie Orchestra, as well as at the BBC Proms and the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen music festivals. He is also a featured artist on the LA Philharmonic's recording of Mahler's Symphony No. 8, which won the 2022 GRAMMY Award® for Best Choral Performance. Robinson is a graduate of The Citadel, the Military College of South Carolina, and is an alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program.

Raymond Aceto

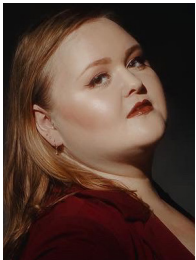
FRIAR



From: Cleveland, Ohio
Dallas Opera: *Rigoletto* (1994/1995, debut), nearly 20 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), *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.

Gretchen Krupp
TEBALDO



From: Woodbridge, Virginia
Dallas Opera: *Elektra* (2023/2024, debut); *Dialogues of the Carmelites* (2025/2026)
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 performed as Mother Jeanne in *Dialogues of the Carmelites*. Elsewhere,

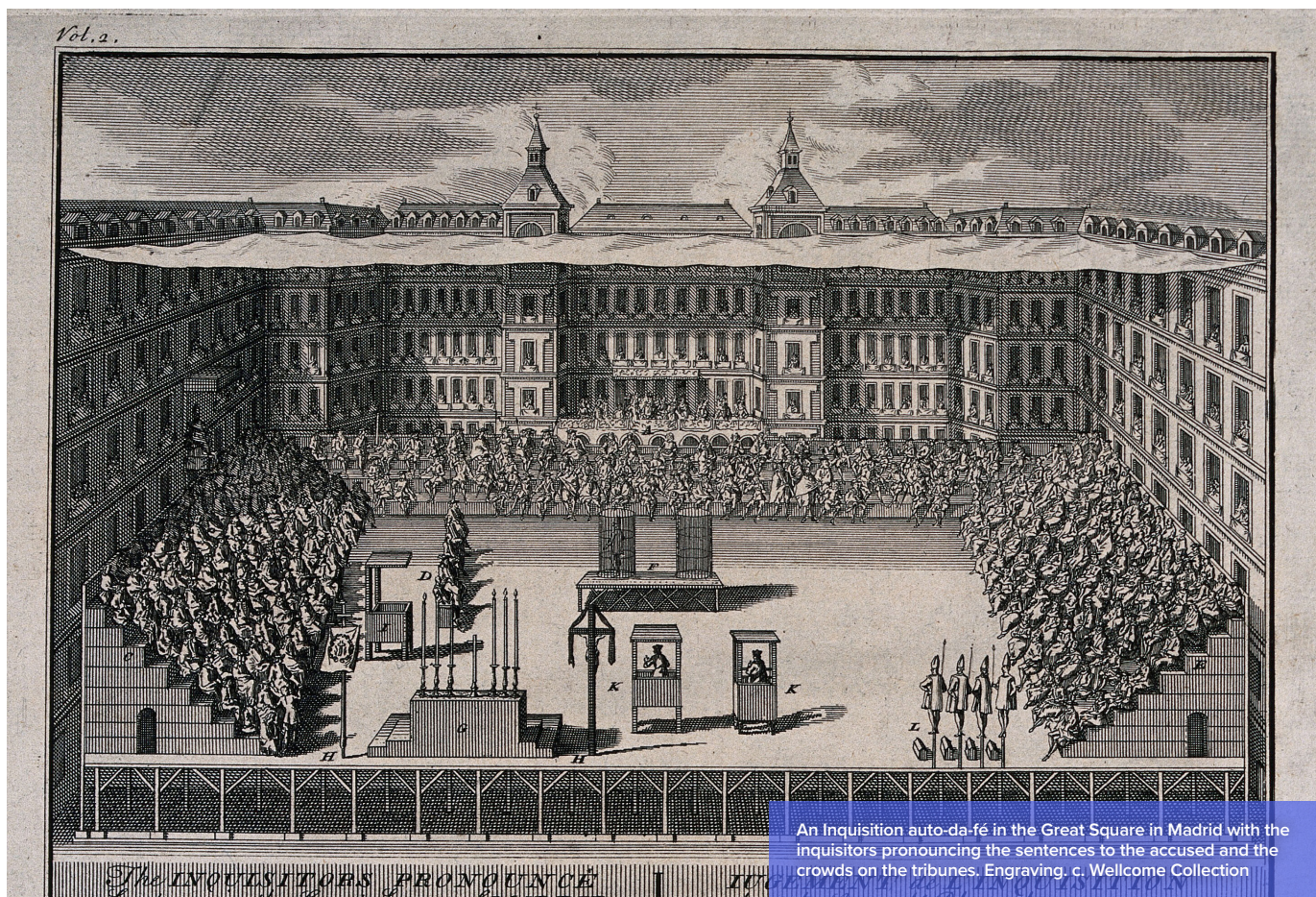
she bows with the Santa Fe Symphony in Handel’s *Messiah*. The 2024/2025 season featured performances with the York Symphony Orchestra in Verdi’s “Messa da Requiem”; Flosshilde (*Das Rheingold*) with Pacific Symphony; and a return to the Santa Fe Opera, singing Waltraute and covering Fricka (*Die Walküre*). 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.

David Bogaev
COUNT LERMA/HERALD



From: Harrisonburg, Virginia
Dallas Opera: *La bohème* (2024/2025, debut)
Career highlights: This season, American tenor David Bogaev returns to The Dallas Opera for Verdi’s *Don Carlo*. Last season, he made his TDO mainstage company debut as the Prune Seller in Puccini’s *La bohème*. Bogaev made his professional debut during the 2023/2024 season as

Giuseppe in *La traviata* and Lackey 3 in *Der Rosenkavalier* with The Santa Fe Opera, where he was an Apprentice Artist. He also performed Ruggero in Puccini’s *La rondine* as part of the company’s Apprentice Scenes Program and sang in the choruses of *Don Giovanni* and *The Righteous*. Additional stage credits include Edgardo (*Lucia di Lammermoor*), Leo (*Regina*), and Rinuccio (*Gianni Schicchi*) with UNT Opera, as well as Doctor Miracle (*Doctor Miracle*) with The Dallas Opera’s Education Outreach Program. Bogaev was a finalist in the 2025 Lewisville Lake Symphony International Voice Competition. He also won first place in the Texoma Region NATSAA competition and was a semifinalist at the National NATSAA Competition in January 2024.



THIS MOMENT IN HISTORY

By Catherine Wendlandt

The political turmoil and love triangle of DON CARLO feel something akin to HBO's *Game of Thrones* sequel, *House of the Dragon* (minus, sadly, the dragons). However, the people, places, and plot of Verdi's dark masterpiece are loosely based on the real Hapsburg family, which ruled Europe part and parcel from the Middle Ages until the end of World War I.

Don Carlo takes place during a pressure point of history. It's around 1560, and King Philip II of Spain weds French princess Elizabeth of Valois after the death of his second wife. The marriage between the Valois and Hapsburg houses ends more than 65 years of brutal

wars over control of Italy.

Meanwhile, the Spanish Inquisition, established by Philip's great-grandparents less than a century before, is in full force. The Inquisition, which focused much of its efforts on savagely and unfairly ousting all religions except Catholicism from Spain, also targeted anyone considered a "heretic." This means anyone who could be a threat to the reigning powers of the Crown and, more importantly, the Church.

Outside of the Iberian Peninsula, however, the Reformation is sweeping Europe. This includes Rodrigo's beloved Flanders, which is currently part of northern Belgium. During the 1500s, Spain rules Flanders,

and Philip's government is violently suppressing the Flemish Protestants. However, a revolution is on the horizon.

Adding to this powder keg of tension is the Hapsburgs' propensity to marry within the family (again, very *House of the Dragon*). Philip's first wife and Don Carlo's mother, Maria Manuela of Portugal, was his double first cousin, for example. All this in-breeding led to the infamous Hapsburg jaw, but it also contributed to a violent, volatile streak within the royal family.

Read on to learn more about fact versus fiction in this opera's depictions of Renaissance Spain and the powerful Hapsburg family that ruled it.

Flanders

Spain ruled **Flanders**, the Lowlands of northern Belgium, from 1556 to 1714. Philip didn't completely succeed in crushing a violent Reformation-fueled revolt there between Protestants and Catholics (the 80-year conflict resulted in the Dutch Republic).

Whether religious, financial, or military, the suffering brought on by Spanish oppression took a terrible toll on the Flemish people. In the opera, Rodrigo's mission is to free Flanders from Spanish rule, and he instills that desire in Don Carlo.

Eboli

Verdi's cast list refers to "La principessa Eboli." The real woman attained this title only after marrying her husband, the Prince of Eboli, the king's trusted advisor. His title was an honorific given by Philip. **Eboli** itself is a town located in southern Italy's Salerno region. Its role in Verdi's opera is simply to identify the princess, whom none of the principals ever actually address by name.

Alhambra

Eboli's Act 1 "Veil Song" depicts Moorish King Ahmet luring a beautiful, veiled woman into becoming "the flower of my Alhambra." While Spain never had a King Ahmet, the Alhambra is a real place. Originally a fortress overlooking Granada, the **Alhambra** was built from 1238 to 1358. The palace there provided a royal residence for King Muhammed I ibn al-Ahmar (1195–1273) and his successors in the Muslim Nasrid dynasty, which governed Granada until 1492. Today the castle is a UNESCO World Heritage Site.

Forest of Fontainebleau

In "Tu che le vanità," the magnificent aria that opens the last scene of *Don Carlo*, Elizabeth of Valois nostalgically recalls her brief joy in the **Forest of Fontainebleau**. It's in this forest, near the Fontainebleau château outside Paris, that she and Don Carlo fell in love at first sight—only to be informed moments later that Elizabeth's fiancé was actually Philip II, Carlo's father *and* Spain's king.

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



Plate 25: Philip crowned King of Spain by his father, Charles V; from Guilielmus Becanus's 'Serenissimi Principis Ferdinandi, Hispaniarum Infantis...' Artist: Anton van der Does (Flemish, 1609–1680) c. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951. The Metropolitan Museum of Art

THE PEOPLE OF DON CARLO

By Roger Pines

Only one principal character was created by Verdi's librettists in **DON CARLO**: **Rodrigo**. The other five were based on actual people from history, whose real personalities were far different than their onstage counterparts. Did you know that the real Don Carlo, a member of the infamous Habsburg family, had a violent nature and grew increasingly delusional? Or that Elizabeth of Valois was Philip II's third of four wives?

Who were the real people of Verdi's *Don Carlo*?

DON CARLO

Carlos, Prince of Asturias (1545–1568), had a desperately sad life. Always sickly, he suffered from severe spinal curvature and was mentally unstable and violent—likely the result of the Hapsburgs' notorious inbreeding. Carlos had only four great-grandparents, instead of the typical eight. His mental condition worsened at 16 when he injured his head falling down a staircase. Carlos is often portrayed onstage as neurotic and generally out of control, which he undoubtedly was. After much disturbing behavior, Carlos was arrested by his father, Felipe II, and imprisoned in his own bedchamber. He died six months later, at age 23.

PHILIP II

One of 16th-century Europe's most powerful Catholic monarchs, **Felipe II** (1527–1598) was Spain's king for 42 years. He also ruled Portugal, Naples, Sicily, and parts of the Netherlands. After his first wife died, Felipe married Henry VIII's daughter Mary Tudor, also a staunch Catholic, and he briefly became king of England. As in the opera, after Mary's death Felipe hoped to sustain lasting peace between France and Spain by marrying Élisabeth de Valois, daughter of French King Henri II. They married by proxy in 1559 but didn't meet in person until the following year.

ELIZABETH OF VALOIS

Felipe's third wife, **Élisabeth de Valois** (1546–1568), was born at the Fontainebleau palace in France. Her mother, Catherine de Medici, was exceedingly domineering, which must surely have been a major cause of Élisabeth's shyness (Verdi's heroine has more backbone). Élisabeth was only 14 when she married 32-year-old Felipe, but they had a happier relationship than the opera would have us believe. She was never engaged to or in love with her stepson, Carlos, although they were good friends.

PRINCESS EBOLI

The opera's model for Princess Eboli was **Doña Ana de Mendoza y de la Cerda** (1540–1592). At 13, she wed Ruy Gómez de Silva, Prince of Eboli. Like her operatic counterpart, she brought a lively presence to the Spanish court, where she was considered very beautiful (in her second aria, she curses her "fatal gift of beauty"). However, like Élisabeth, she was never in love with Carlos.

THE GRAND INQUISITOR

The Spanish Inquisition lasted from 1478 to 1834. Most powerful in the late 15th and early 16th centuries—that is, prior to Felipe's reign—the Inquisition is infamous for its horrific torture of alleged heretics and ceremonial public executions called auto-da-fés.

It was led by court-appointed officials called "Council of the Suprema," with the **Grand Inquisitor** at the head. Although the opera's librettists invented the conflict between Philip and the Grand Inquisitor regarding Carlo and Rodrigo, there were certainly numerous disagreements between the king and several grand inquisitors in



What's in a name? Because the spellings of everyone's names change depending on the language, this article uses English for the opera characters' names and the language of their birth country for the real historical figures' names.

(Above) "Philip II of Spain," possibly 1585. Artist: Hieronymus Wierix. Gift of Hermann Wunderlich. c. National Gallery of Art

(Left) "Isabelle de Valois, 1545-1568, Third Wife of Philip II of Spain," 16th century. Samuel H. Kress Collection. c. National Gallery of Art

(P. 16-17) Second Map of Europe (Iberian Peninsula). 1460. Cartographer: Nicolaus Germanus. c. Manuscripts and Archives Division, The New York Public Library.

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PHOTO: Santa Fe Opera, Curtis Brown

DONIZETTI THE ELIXIR OF LOVE OCT 9-17, 2026

Start the season with some of opera's most popular tunes in this captivating rendition of the beloved **THE ELIXIR OF LOVE**. In Donizetti's comic opera, a hopeless romantic swoons for the town's schoolteacher, but she doesn't even notice him. Along comes a traveling salesman with the perfect "magical elixir" to give him all his heart desires. Soraya Mafi, Anthony León, and Alessandro Corbelli all star in their Dallas Opera debuts.

JANÁČEK THE CUNNING LITTLE VIXEN OCT 30-NOV 7, 2026

Playfulness and vibrant color abound in renown Australian director Barrie Kosky's **THE CUNNING LITTLE VIXEN**, which is making its North American debut. In this daring and glitzy story, a fox searches for what a wild animal's life should be, including hunting, true love, and always looking over your shoulder. Mirjam Mesak makes her American Opera debut as the Vixen in this production.



PHOTO: Bayerische Staatsoper, Geoffroy Schlied

PUCCINI & TIN

TURANDOT

FEB 12–20, 2027

In Puccini's final opera, to win the hand of Princess Turandot, a suitor must solve three riddles; failure to do so means death. In her TDO debut, soprano Anna Pirozzi stars in this epic masterpiece, which features a new ending with music by Grammy Award® winner and video game composer Christopher Tin and a libretto from *Succession* writer Susan Soon He Stanton.



PHOTO: Washington National Opera, Cory Weaver



WAGNER

LOHENGRIN

MAR 5–13, 2027

In our climactic season finale, Saimir Pirgu, Kathleen O'Mara, and Lise Lindstrom lead a new production of Wagner's heroic legend LOHENGRIN. In this majestic myth, a mysterious knight in shining armor appears to save Elsa, falsely accused of her brother's murder. The knight asks one thing in return: never ask his name. Schemes, betrayal, and battles ensue.

PHOTO: Production Rendering

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Paolo Bressan
CHORUS DIRECTOR & 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 made his US conducting debut in TDO's production of *THE LITTLE PRINCE* earlier this season.



Supernumeraries in the TDO production of *CARMEN* this season.
c. Kyle Flubacker.

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Jeffrey Fulton	Pete Setian
Matthew Golliday	Alyson Watson
David Hess	Kinsey Williams
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Carelle Flores
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Kyuyim Lee
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Johnny Brown
Blake Casper
Piero Antonio Centurion
Dylan Elza
David Kendall Ferguson
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Jay Gardner
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Seth-Emmanuel Clarke
Fred Craven
Erik Danielson
Christiön Dior Draper
Brandon Gibson
Armon Golliday
Kyle Logan Hancock
Christopher Harrison
David Carriaga Hobbs
Tres Hunter
Donald Jones
Travis Wiley McGuire
Uram Park
Matthew Parker
Quincy Roberts
Bryce Smith
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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^

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Principal
Sondra Brudnak
Assistant Principal

Minhee Bae
Sunny D'Apice
Emily Loh
Seowon Lee
Diego Campos Medina
Yuhong Sun

VIOLA

Liesl-Ann Maerschel
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 Rothwell
Craig Leffer

BASS

William Gowen
Principal
Michael Lelevich
Assistant Principal
Steve Brown(+)
Kirby Nunez

FLUTE

Helen Blackburn
Principal
Ebonee Thomas (piccolo)

OBOE

Gina Ford
The Eleanor Ford
Penrose Principal
Oboe Chair
Stewart Williams
(English horn)

CLARINET

Kenneth Krause
Principal
Danny Goldman*
Ben Quarles^
Philip Paglialonga^

BASS CLARINET

Philip Paglialonga^

BASSOON

John Searcy
Principal
Shannon Highland

HORN

Katie Wolber
The Linda VanSickle
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Heather Test^
Stacie Mickens

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Forrest Albano
The Diane and Hal
Brierley Principal
Trumpet Chair
Rick Bogard

TROMBONE

Jacob Muzquiz
The Cece and Ford
Lacy Principal
Trombone Chair
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Eric Swanson

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Since 2021, TDO's mobile pop-up productions have been performed on the OperaTruck. c. Kristian Roberts

Roll up to the OperaTruck This Spring

On select weekends, TDO hits the road on the OperaTruck. Donated by TDO Board Chair Quincy Roberts, this 18-wheel “big rig” mobile stage brings free, fun, and family-friendly pop-up performances to community centers like libraries, parks, and retirement homes.

Spring 2026 OperaTruck Dates

- March 14: Grand Prairie Memorial Library
- March 28: White Rock Hills Branch Library
- April 25: Park Forest Branch Library
- May 2: Pleasant Grove Branch Library

Sign Up for Kids Opera Boot Camp

Each summer, TDO hosts the Opera Boot Camp. In this **free**, 3-hour workshop, TDO’s Education staff and artists teach children in grades K-6 the ins and outs of putting on an opera performance, like stage movement and costuming. Kids Opera Boot Camp sessions conclude with a fully staged performance of *The Bremen Town Players* by The Dallas Opera’s Education and Outreach casts.

Sessions run 9:30 AM–12:30 PM

Summer 2026 Opera Boot Camp Dates:

- Tuesday, June 23
- Wednesday, June 24
- Thursday, June 25
- Tuesday, June 30
- Wednesday, July 1
- Thursday, July 2

Register and learn more at dallasopera.org/tdo_education_portal

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Dame Gwyneth Jones before her Dallas Opera debut as Lady MacBeth in 1966.

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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:

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



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Visit dallasopera.org/plannedgiving, reach out to us at donorservices@dallasopera.org, or call 214.443.1059 to learn more.

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Since 2015, the Hart Institute's alumnae have worked on and for some of the world's most prestigious stages, including Washington National Opera, Vienna's Musikverein, BBC Proms, West Australian Ballet, and many more.

From the first class, **Anna Skryleva** now leads Germany's Magdeburg Theatre as General Music Director and **Stephanie Rhodes Russell** is Fort Worth Symphony's Resident Conductor; **Lidiya Yankovskaya** led Chicago Opera Theatre for five years.

From the 2016 class, **Zoe Zeniodi** became Orquesta Filarmónica de Buenos Aires's Music Director in 2024, and **Elizabeth Askren** was named Yale Symphony Orchestra's Director in 2025. **Priscila Bomfim** (class of 2018) is Teatro Municipal of São Paulo's Assistant Conductor.

"I have no doubt that my time at HIWC and TDO, although it was back in 2018, had a significant impact on allowing me to be competitive in this field," says **Sarah Penicka-Smith**, Artistic Director

and Principal Conductor of River City Voices in Western Sydney.

From recent seasons, **Michelle Di Russo** (class of 2020) was recently appointed Delaware Symphony's new Music Director, **Shira Samuels-Shragg** (class of 2023) is in her second season as Dallas Symphony's Assistant Conductor, **Jiannan Cheng** (class of 2024) was named Baltimore Symphony Orchestra's Assistant Conductor last year.

HIWC alums have also gone on to establish their own initiatives supporting women in classical music, like **Jessica Gethin's** (class of 2015) 'Women on the Podium' in Australia and Di Russo's 'Girls Who Conduct' in the US.

"These programs open doors not only for the talented emerging women conductors," explains **Jingqi Zhu** (class of 2023 and 2025/2026 Peak Fellow) on HIWC's impact, "but for future generations who will see a broader spectrum of artists leading the way."

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