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DEBUSSY

PELLEAS and MELISANDE

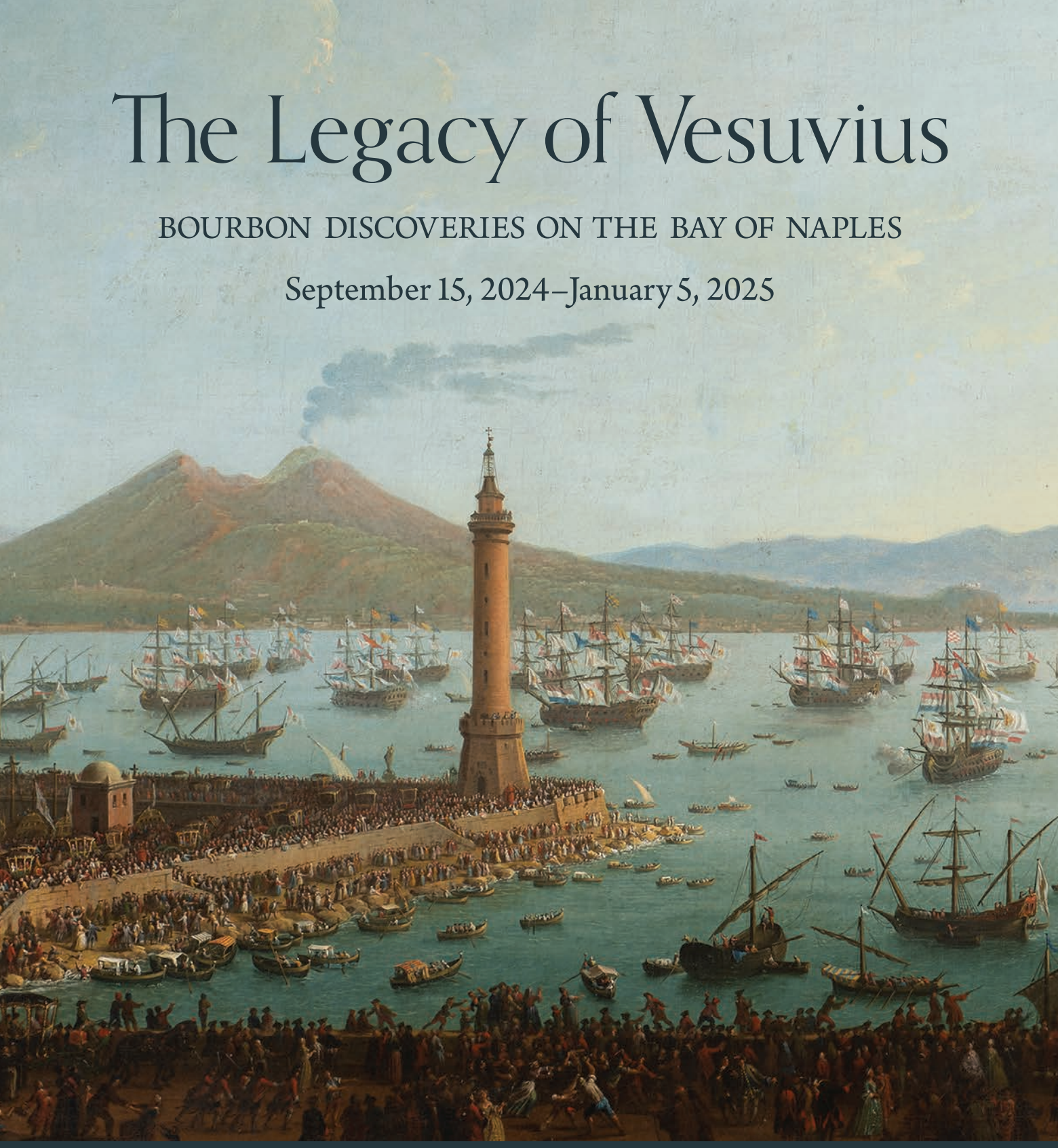
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This exhibition has been organized by the Meadows Museum, SMU, Dallas, and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas and is funded by a generous gift from The Meadows Foundation, with additional support provided by the Edith O'Donnell Institute of Art History.

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Antonio Joli (Italian, 1700–1777), *Departure of Charles of Bourbon for Spain, seen from the Harbor* (detail), 1759. Oil on canvas, 50 ⅜ × 80 ¾ in. (128 × 205 cm). Naples, Museo e Real Bosco di Capodimonte, inv. 24. © Museo e Real Bosco di Capodimonte.

FROM THE GENERAL DIRECTOR AND BOARD CHAIR



IAN DERRER
The Kern Wildenthal
General Director and CEO

Dear Friends,

You are in for a rare and exciting theatrical performance: The Dallas Opera's first ever presentation of Debussy's *Pelleas and Melisande*.

While this is not a world premiere, I venture to guess it is new to many of you. The work was dedicated to Debussy's publisher, George Hartmann, who passed away before its premiere, and to André Messager who conducted the world premiere in 1902. Hartmann had published some of the most notable composers of the 19th century including Bizet, Saint-Saëns, and Massenet with many premieres at the Paris Opéra-Comique, some led by Messager. *Pelleas* ushered in a new, innovative evolution of the artform. The symbolist nature of Maeterlinck's play (by the same name) inspired Debussy to evoke a timeless set of moving scenes. Director Jetske Mijnssen's production from Bayerische Staatsoper plays into these elements with dramatic psychological intensity, though void of castles and caves.

This is a stellar cast with guest conductor Ludovic Morlot making his debut on the podium leading Benjamin Appl and Lauren Snouffer as the title characters of this dysfunctional family. Prepare to be engaged, enraptured, and even a bit unsettled.

To theater!





QUINCY ROBERTS
Board Chair

Welcome!

Picture this: Paris, during the late 19th and early 20th centuries. It was the Belle Époque—a time of optimism, elegance, and progress. The invention of the automobile. Construction of the Eiffel Tower, the Paris Métro, the Paris Opera. Millions of visitors went to Paris to experience the latest in art and technology. Paris was the scene of the first public motion picture and the birthplace of the Ballets Russes, Impressionism, and Modern Art. It was cutting edge. And Claude Debussy was in the middle of it all, bringing the Impressionism that we recognize so well on canvas, thanks to Monet and Renoir and many others, to music.

It was this opera—*Pelleas and Melisande*—that boosted Debussy to international renown at age 40. The music is distinctly…his. It paints an aural picture—an impression—through color, through emotion, evoking a mood for each scene. The composer may have hated the label of "impressionist," but his timeless music certainly does a great job of transporting the audience to the world of his opera. Like any good score, the story would be nowhere without it!

Enjoy *Pelleas and Melisande*!



PHOTOS: THANIN VIRIYAKI, GITTINGS COVER ILLUSTRATION: PATTIMA SINGHALAKA



Talita Von Furstenberg - Lecce, 2023

BUCCELLATI

MILANO DAL 1919

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LAND AND PEOPLE ACKNOWLEDGMENT

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

We are on the original land of the Caddo, Wichita, and Comanche sovereign nations, whose people faced horrible treatment and policies that forced their removal from the land.

People were also stolen from their homes in Africa, enslaved, dehumanized, and forced to build Dallas through free labor.

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

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



PHOTO: WILFRIED HOESL, BAYERISCHE STAATSOPER

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

CLAUDE DEBUSSY

PELLEAS AND MELISANDE

THE DALLAS OPERA PREMIERE

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THE JAMES R. SEITZ, JR. LEGACY PRODUCTION

Performance dates:
November 8, 10 (matinee), 13, and 16, 2024

Pelléas et Mélisande is a co-production with Bayerische Staatsoper

Sung in French with projected English titles, written by Ariane Bliss

Approximate duration:
3 hours and 15 minutes including one intermission

First Performance:
Opera-Comique, Paris on April 30, 1902

The Dallas Opera is a proud member of OPERA America

Corps de Ballet Dancers:
Gillian Clifford
Kayleigh Eidson
Jada German
Elijah Lancaster
Derick McKoy, Jr.
Sean Smith

thedallasopera™

presents

PELLÉAS ET MÉLISANDE

Opera in Four Acts by Claude Debussy
Libretto by Maurice Maeterlinck

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

CAST IN ORDER OF VOCAL APPEARANCE

Golaud	NICOLAS COURJAL*
Mélisande	LAUREN SNOUFFER
Geneviève	KATHARINE GOELDNER
Arkel	SIR WILLARD WHITE*
Pelléas	BENJAMIN APPL*
Yniold	SRIPAL MEDARA METLA
A Shepherd	BRIAN POST
A Physician	BEN BRADY

Conductor	LUDOVIC MORLOT*
Original Director	JETSKE MIJNSSEN*
Revival Director	KATHLEEN SMITH BELCHER*
Set and Costume Designer	BEN BAUR*
Lighting Designer	BERND PURKRABEK*
Revival Lighting Designer	ANDREW MAY*
Wig and Make-Up Designer	DAVID ZIMMERMAN
Chorus Director	PAOLO BRESSAN
Assistant Director	FRANCES RABALAIS
Technical Consultant	DREW FIELD
Choreographer	DUSTIN KLEIN*
Stage Manager	JENNA JACOBSON*
Fight Director	DANIELLE GEORGIOU
Concertmaster	AMI CAMPBELL
Assistant Conductor	ABDIEL VAZQUEZ
Assistant Chorus Conductor	JULIAN REED
Music Preparation	CHRISTOPHER DEVLIN
	ABDIEL VAZQUEZ
Projected Titles	JERI SHAFFER
Assistant Stage Managers	NATALIE MAIN
	LEXI SALMON*
Production Assistant	IVY LARIVIERE

*The Dallas Opera debut

SYNOPSIS

The Dallas Opera Premiere

ACT I

Golaud, a widower and grandson of King Arkel of Allemonde, has lost his way hunting in the forest. Near a fountain he discovers a weeping young girl, Mélisande. She can't explain who she is or what has happened to her. She reluctantly agrees to follow Golaud. In Arkel's castle, Golaud's mother, Geneviève, reads the old king a letter that her son has written to his half-brother, Pelléas. In it, Golaud explains the circumstances of his meeting with Mélisande six months ago. He has married her but knows no more of her story than he did then. He is afraid to return home because Arkel, though he accepts the marriage, had nevertheless hoped for Golaud to take a wife in a politically favorable union. Pelléas enters, asking to visit a dying friend. Arkel reminds him that his own father is seriously ill and persuades him to stay to greet Golaud's new wife. From the castle garden, Geneviève shows Mélisande the forests of Allemonde and the sea beyond. Pelléas joins them and Geneviève entrusts the girl to his care. Alone with Mélisande, Pelléas tells her that he may soon have to go on a journey.

ACT II

Pelléas takes Mélisande to a well in the park. As she plays by the water, fascinated by her reflection, her wedding ring falls in, the moment the clock strikes noon. She wonders how to explain it to Golaud. Pelléas advises her to tell the truth. Golaud has been thrown from his horse on the stroke of midday. He lies in bed, tended by Mélisande. She tells him that she is not happy and longs to leave the castle. When Golaud takes her hand he notices the missing ring. Asked what happened to it, she replies she must have lost it in a cave by the sea. Golaud commands her to go and look for it at once, even though it is night. She is to take Pelléas with her. Pelléas and Mélisande have gone to the cave so she will be able to describe the place to Golaud. As the moon appears, Mélisande is frightened by the sight of three beggars sleeping in the cave and asks to be taken back to the castle.

ACT III

Pelléas appears below Mélisande's window to tell her that he is leaving. She leans out and he reaches for her hair, marveling at how long it is. Suddenly Golaud appears and tells them to stop behaving like children. Golaud leads Pelléas to a pool beneath the castle. Pelléas feels as if he was suffocating and they leave. Back on the surface, he gratefully breathes the fresh air. Golaud warns him to keep away from Mélisande, who is pregnant. Golaud suspiciously questions Yniold, his son by his first marriage, about Pelléas and Mélisande. The boy innocently replies that they are always together but he has only seen them kiss once. When Mélisande's window lights up, Golaud lifts Yniold to look into the room. Yniold sees Pelléas enter but he and Mélisande only look at the light and don't talk.

INTERMISSION

ACT IV

Pelléas tells Mélisande that his father has recovered and that he will leave the next day. They agree to meet by the well one last time to say goodbye. Arkel assures Mélisande that the castle will now be more cheerful. He hopes that her youth and beauty will bring about a new era. Golaud enters. He angrily confronts Mélisande, making ironic remarks about her innocence and throwing her to the ground. Arkel is horrified. By the well, Yniold tries to recover his golden ball, which has fallen between the stones. A shepherd passes by with his sheep, on their way to slaughter. As night falls, Yniold leaves. Pelléas arrives, soon followed by Mélisande, and they finally confess their love. Realizing there is someone waiting in the dark, they desperately kiss. Golaud enters and kills Pelléas, then pursues the fleeing Mélisande.

ACT V

Mélisande, who has prematurely given birth to a daughter, is dying. When Golaud, full of remorse, questions her about Pelléas, she innocently admits that she loved him. Golaud realizes there will be no resolution to his torment. Mélisande's child is brought to her but she can see only sadness in its face. Then she quietly dies. Arkel leads Golaud away, observing that it is now the child's turn.

Synopsis courtesy of The Metropolitan Opera

Thoughts on *Pelléas et Mélisande*
Composed by Claude Debussy, 1902

By Jetske Mijnssen

"C'etait un pauvre petit être mysterieux, comme tout le monde."

These words of Arkel, at the end of Act V are for me the heart of the opera:

"We all are a mystery, for each other and sometimes even for ourselves."

This opera is a mystery, an enigma, symbolic and surrealistic. But in my view it also is a most moving piece on human shortcomings, on human inability. In this production I try to create real human beings, characters that go under our skin.

In this opera we meet a dysfunctional family of hurt people. No one is bad or evil, all want to do things right but they all fail.

Debussy famously said to his singers: 'please forget that you are a singer.' He wanted them to be pure actors, like in an Ibsen theatre play.

This opera invites the singers to high-class acting; you could consider this libretto as a play.

We tell the story of four generations of this family in episodes that we call 'paintings of inability.' Each time the curtain rises, we as spectators see a situation that is already happening, we are allowed to see a glimpse of what is going on between the characters. It is a suffocating 1902 world they live in.

In a bourgeois well-to-do family, a young girl arrives unexpectedly. She is the outsider who disturbs the frail balance in the family. It becomes clear that all characters are locked in, they are kind of lost in life and they have a secret past that haunts them.



JETSKE MIJNSSEN PHOTO: KEKE KEUKELAAR

At the end of Act I, Mélisande asks Golaud where they are going and he says: 'je ne sais pas, je suis perdu aussi' (I don't know, I'm lost as well).

I'm deeply moved by this mirror of universal human pain: being lost in life and not knowing where to go.

ONE-PAGE GUIDE TO PELLEAS AND MELISANDE

"To depict, not the thing, but the effect it produces." — Stéphane Mallarmé

At the end of the 19th Century, the Symbolist movement reacted to realistic depictions by capturing imaginations through symbols for deeper, often mystic, truths. Whether it's the green light in *The Great Gatsby,* the spinning top in *Inception*, or a foreboding motto like "Winter Is Coming," symbols in drama still use the seemingly ordinary as a veiled reflection of a deeper, often unspoken, truth. Debussy wrote that he sought to create an opera "with the one and only object of expressing that which nothing but music could express." Don't worry about tracking the meaning of every symbol, instead, enjoy every twist, turn, and unanswered question.



60-SECOND SYNOPSIS

(Detailed synopsis on page 6)

Lost in the woods, Prince Golaud encounters a mysterious girl, Melisande, who is also lost in the woods; they get married. When they arrive in Allemonde, Golaud's mother entrusts Pelleas, Golaud's half brother, to care for Melisande. As Pelleas and Melisande grow closer, a wedding ring lost in a well, an equestrian accident, an ill-fated trip to a cave, and hair falling from a window fuel Golaud's jealousy. Golaud uses his son as a spy, but all Yniold sees is Melisande and Pelleas seated side by side silently staring at a light. Before Pelleas leaves Allemonde, he meets Melisande at the well where they confess their love. Golaud overhears them, kills Pelleas, and chases his wife. Melisande prematurely gives birth and is dying, but Golaud continues to question her. As she holds her child, Melisande dies.

WINSPEAR OPERA HOUSE HELPFUL HINTS

- Don't worry about losing your rings in a well! Water fountains are located on the West side of the 1st, 3rd, and 4th floors. Concessions may be purchased at the bars on floors 1-5.
- Restrooms are located on the far East and West sides of every floor. Unisex restrooms are available on the 6th floor and the West side of the 1st, 3rd, and 4th floors.
- Coat and bag check is located at the concierge desk on the 1st floor in the West Lobby.

WHO'S WHO:

Melisande [meh-lee-sahnd]: a beautiful woman lost in the woods

Arkel [are-kel]: the king of Allemonde

Golaud [goh-low]: the prince who finds and marries Melisande

Pelleas [peh-lay-ahs]: Golaud's half-brother and Melisande's protector

Yniold [een-yold]: Golaud's son from his first marriage

TRIVIA

- When Debussy wouldn't cast Maeterlinck's longtime flame, the librettist threatened to "give [Debussy] a few whacks to teach him some manners." When Maeterlinck finally attended a performance of *Pelleas and Melisande* (2 years after Debussy's death), he admitted that the composer had been right.

- Debussy favored Symbolist drama over past operatic conventions. In *Pelleas and Melisande*, you won't find what had been standard operatic practice: overture at the beginning, followed by arias in between dramatic dialogue with pauses. With vocal writing that instead follows the natural rhythms of French and much of the emotion coming from the orchestral score, it's no wonder that Debussy famously told his cast to forget that they were singers!

- Debussy wanted to avoid excessive Wagnerian influences and scrapped early drafts because "the ghost of old Klingsor, alias R. Wagner, kept appearing." (The dark sorcerer Klingsor is vanquished in Wagner's *Parsifal*.)

PHOTO: WILFRIED HOESL, BAYERISCHE STAATSOPER

ABOUT THE ARTISTS

Ludovic Morlot
CONDUCTOR



From: Lyon, France
Dallas Opera: debut
Career highlights: Ludovic Morlot's élan, elegance and intensity on stage have endeared him to audiences and orchestras worldwide, from the Berliner Philharmonic to the Boston Symphony. Music Director of the Barcelona Symphony Orchestra since September 2021, he is Conductor Emeritus of the Seattle Symphony (where he was Music Director 2011-2019) and Associate Artist of the BBC Philharmonic Orchestra since 2019. He was Artistic Director and a founding member of the National Youth Orchestra of China 2017-2021 and Chief Conductor of La Monnaie from 2012-2014, where he led new productions in Brussels and at the Aix Easter Festival, including *La Clemenza di Tito, Jenůfa* and *Pelléas et Mélisande*. In 24/25 Morlot takes the Barcelona Symphony to the Amsterdam Concertgebouw, Aix Easter Festival and to l'Auditorium in his home city of Lyon. Guest highlights include a return to the Los Angeles Philharmonic, Boulez celebrations with the BBC Philharmonic, and Part 2 of *Les Troyens* at Seattle Opera, where in the past three seasons he has had great success with *Rheingold, Die Walküre* and *Samson et Dalila*.

Kathleen Smith Belcher
REVIVAL DIRECTOR

The Ann Stuart, Ph.D. Stage Director



From: Fort Lauderdale, Florida
Dallas Opera: debut
Career highlights: Renowned for her exceptional creativity and meticulous attention to detail, Kathleen Smith Belcher has worked extensively with the San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, and the San Diego Opera. Internationally, she has directed at Teatro alla Scala, Teatro Real, and The Spoleto Festival (Italy), and has assisted at English National Opera and the Royal Opera, Covent Garden. Belcher assisted Peter Sellars on the world premiere of John Adams' *Dr. Atomic* in San Francisco and helped to remount the production for The Netherlands Opera and Lyric Opera of Chicago. As a member of the directing staff at The Metropolitan Opera, she has worked on numerous "Live in HD" broadcasts. Engagements last season included a new production of *The Flying Dutchman* for Opera Colorado, a directorial debut with Charlottesville Opera for *The Music Man*, and a return to the Met for their new production of *Carmen*. Belcher recently joined the faculty of University of Houston's Moores School of Music as the Artistic Director of Moores Opera Center.

Jetske Mijnssen
ORIGINAL DIRECTOR



From: Nijmegen, The Netherlands
Dallas Opera: debut
Career highlights: Jetske Mijnssen's style is characterized by a psychological approach that leads to startling and gripping interpretations of opera characters and their fate. Creating emotional experiences through engaging scenes and complex personalities is the essence of her theatrical work, an approach that is deeply rooted in her careful musical reading of the scores. She seeks inspiring partners both on stage and in the pit, and has worked with Enrique Mazzola, Emmanuelle Haim, Christoph Rousset, Raphael Pichon, Riccardo Minasi, Gianluca Capuano, Mirga Gražinytė-Tyla and Oksana Lyniv. Last season, Mijnssen returned to Copenhagen with Mozart's *La Clemenza di Tito*, to Opernhaus Zurich for Rameau's *Platee*, to Amsterdam, where she staged the final part of the Tudor Trilogy with Donizetti's *Roberto Devereux*, and made her debut at the Bayerische Staatsoper with this production of Debussy's *Pelleas and Melisande*. The 2022-23 season took Mijnssen to Prague with Zemlinsky's *Kleider maken Leute*, and she returned to Amsterdam for Donizetti's *Maria Stuarda* and revived *Anna Bolena* in Teatro San Carlo in Naples.

Ben Baur
SET AND COSTUME DESIGNER



From: Reinheim, Germany
Dallas Opera: debut
Career highlights: Set designer Ben Baur studied at the Berlin School of the Arts. His work as a set and costume designer brought him to many leading theatres and opera houses in Europe, including the Deutsches Theater Berlin, Staatsoper Stuttgart, Opernhaus Zurich, Opéra royal du château de Versailles, Staatsoper Hamburg, Semperoper Dresden, the Royal Opera House in London and Burgtheater Wien. Baur has worked with Jetske Mijnssen for many years. He also created the set design for her *Anna Bolena* and *Maria Stuarda*, the first and second part of the Tudor Trilogy. At Dutch National Opera, he was responsible for the set design of Strauss' *Der Rosenkavalier*. In 2024, Baur returned to Amsterdam for the third and final part of the Tudor trilogy, *Roberto Devereux*.

Bernd Purkrabek
LIGHTING DESIGNER



From: Schwarzach-St. Veit, Austria
Dallas Opera: debut
Career highlights: Bernd Purkrabek got his start as young photographer and worked in lighting departments as Best Boy for feature films. He studied at the Hochschule für Musik und Theater in Munich, while also working in the lighting department at the Residenztheater and at the Bayerische Staatsoper. Since 2011, Purkrabek has worked in dance, drama and opera as an lighting designer on numerous productions, including *Les Vepres Sicilliennes, Macbeth, Jenůfa, La fanciulla del West,* and *Peter Grimes* directed by Christof Loy; *Lazarus, Saul, Orlando and Jephtha* directed by Claus Guth; and *Suster Bertken* and *Troparion* both directed by Pierre Audi. He has worked with such renowned theatres and festivals as Nationale Opera Amsterdam, Royal Opera, Covent Garden, Theater an der Wien, Deutsche Oper Berlin, Glyndebourne Festival, Opernhaus Zürich, Wiener Staatsoper, Staatsoper Hamburg, Palais Garnier, New National Theatre Tokyo, Royal Danish Opera House, and Komische Oper Berlin. Purkrabek's atmospheric lighting design has been featured in many theatres, stylistically ranging from the darkest drama to the most sensitive minimalism.

Andrew May
REVIVAL LIGHTING DESIGNER



From: Southampton, England
Dallas Opera: debut
Career highlights: Andrew May began his professional theatre career working for Glyndebourne, and after nine years decided to pursue a career as a freelance lighting designer. While at Glyndebourne he worked on the productions of *Yellow Sofa, The Marriage of Figaro, Don Pasquale, Così fan tutte, Don Giovanni,* and *The Rake's Progress* alongside designers such as Paule Constable, Mark Henderson, Joel Adams, and Bernd Purkrabek. Other opera credits include *Brontë; Savitri, Blond Eckbert, Macbeth, Aminta e Fillide, Venus and Adonis, Semiramide, L'Orfeo, Ullas Odyssey, La traviata, The Lindbury, Of Water and Tears, Night Pieces, Renard, Mavra, La Descente d'Orphée aux Enfers, Wakening Shadows, L'heure es-pagnole,* and *L'enfant et les sortilèges* with Opéra de Dijon, Houston Grand Opera, Royal Opera, Covent Garden, Roma Opera, and Opéra de Saint-Étienne. May's theatre credits include *Curtains* at ArtsEd London and Tennessee Williams' play *In the Bar of a Tokyo Hotel* at Charing Cross Theatre London. He also was the lighting director for the London Philharmonic Orchestra at Royal Festival Hall London. Future seasons' productions include *Don Pasquale* in Copenhagen and *Rusalka* in Barcelona.

Dustin Klein
CHOREOGRAPHER



From: Landsberg am Lech, Germany
Dallas Opera: debut
Career highlights: Born in Germany in 1986, Dustin Klein began his dance training at his mother's dance school in Landsberg am Lech before graduating from the Royal Ballet School in London. After starting his professional career in Dusseldorf at Deutsche Oper am Rhein, Klein moved to the Bavarian State Ballet in Munich where he was a soloist until 2021. Since 2012 he has been choreographing his own work for both international dance and opera companies including the Bavarian State Ballet and Bavarian State Opera in Munich, Stanislavsky and Nemirovich-Danchenko Music Theatre in Moscow, State Opera Hamburg, J.K. Tyl Theatre Pilsen, and Origen Festival Cultural in Switzerland. He has been awarded the 'Bundesjugendballett Hamburg Production Award' at the 33rd International Choreography Competition in Hannover, the 'Audience Award' at the 34th Bayerische Theatertage in Regensburg, and both the 'Ellinor Holland Art Prize' and the 'Cultural Sponsorship Award' from his hometown, Landsberg am Lech. His style of work is highly collaborative across different mediums, and he regularly works with composers, graphic designers, film makers and computer animators, as well as set and costume designers.

David Zimmerman
WIG AND MAKE-UP DESIGNER



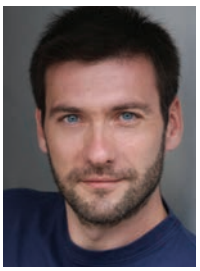
From: Dallas, Texas
Dallas Opera: *The Barber of Seville* (2006/2007, debut), more than 50 productions since
Career highlights: David Zimmerman has worked with numerous opera companies around the world, including the Metropolitan Opera and the companies of St. Louis, Santa Fe, Paris, Philadelphia, Chicago,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

Benjamin Appl
PELLÉAS



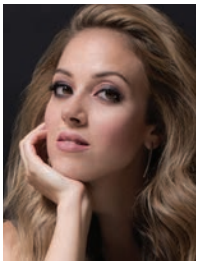
From: Regensburg, Germany
Dallas Opera: debut
Career highlights: Benjamin Appl is a former BBC New Generation Artist, Wigmore Hall Emerging Artist and ECHO Rising Star. He signed exclusively to Sony Classical and has since begun a multi-album deal with Alpha Classics, releasing his first album, *Winterreise*, in 2021 to enormous critical acclaim. An established recitalist, Appl has performed at the Ravinia, Rheingau, Schleswig Holstein, Edinburgh and Oxford International festivals, and at major concert venues around the world including those in Geneva, Amsterdam, Berlin, Vienna, Hamburg and Paris, in addition to London's Wigmore Hall where he is a regular recitalist. In equal demand as soloist on the world's most prestigious stages, he collaborates with the Royal Concertgebouw Orchestra, NHK Symphony Orchestra, Philadelphia Orchestra, Staatskapelle Dresden, Philharmonia, Seattle Symphony, Vienna Symphony, and many others. This season, Appl appears in concert with Munich Philharmonic, Budapest Festival Orchestra, Leipzig Gewandhaus Orchestra, and City of Birmingham Symphony Orchestra, and gives recital performances at Tivoli Copenhagen, London's Wigmore Hall, Herkulessaal Munich, Brucknerhaus Linz, and many more.

Nicolas Courjal
GOLAUD



From: Rennes, France
Dallas Opera: debut
Career highlights: In the seasons to come Nicolas Courjal's commitments are, among others, Boito (*Mefistofeles*) in Toulouse, *Don Quichotte* in Marseille, *Damnation de Faust* in Monaco and Oslo, Gremin in Brussels, Zaccharia in Toulouse and Lausanne. Among his previous highlights: Narbal in *Les Troyens*, Gessler in *Guillaume Tell* at the Royal Opera House, both Mephistopheles (*Faust* and *Damnation de Faust*), his first Philippe II, Koenig Marke (*Tristan und Isolde*), the Four Villains in *Les Contes d'Hoffmann*, Fiesco (*Simon Boccanegra*), and Hunding (*Die Walküre*). After his studies with the mezzo-soprano Jane Berbié, Nicolas Courjal joind the ensembles of the Opéra Comique in Paris and in Wiesbaden. He has performed at the Opera Bastille, the Chatelet, all French theatres, La Fenice, the Maestranza in Seville, Covent Garden, Geneva, Lausanne, in Japan, in Monte Carlo and Moscow. Courjal regularly appears in recital with his pianist, Antoine Palloc, and in concert with the great French orchestras, as well as the Tchaikovsky Symphony Orchestra of Moscow, Philharmonia Orchestra London and the Malmoe, Aahrus, Warsaw orchestras. Courjal can be heard on recordings and videos of *Carmen* and *Guillaume Tell* with the Royal Opera House Covent Garden, *Les Troyens* and *Damnation de Faust* (for Warner).

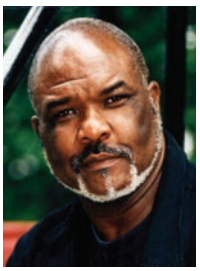
Lauren Snouffer
MÉLISANDE



From: Austin, Texas
Dallas Opera: *Opera's Greatest Hits* (2021/2022, debut)
Career highlights: Lauren Snouffer is celebrated as one of the most versatile and respected sopranos on the international stage. In addition to Melisande, the Grammy-nominated singer celebrates two more high profile role debuts this season: Bess McNeil in Mazzoli/Vavrek's *Breaking the Waves* at Houston Grand Opera, and the title role of Handel's *Semele* at The Atlanta Opera. Her 2024-25 season includes debuts in Salzburg, performances of Handel's *Alceste* with Philharmonia Baroque Orchestra, and *Messiah* with Saint Paul Chamber Orchestra. Last season included her Glyndebourne Festival debut in *Die Zauberflöte*, and she created the principal role of Justine in the world premiere of Mikael Karlsson and Royce Vavrek's *Melancholia* at the Royal Swedish Opera. On the concert stage, she returned to The Cleveland Orchestra, and appeared in Sir George Benjamin's *Written on Skin* with the Finnish Radio Symphony Orchestra. Additional performances included Stravinsky's *Les Noces*, Brahms' *Ein deutsches Requiem*, Handel's *Messiah* and Bach's *St. John Passion.* An alumna of the Houston Grand Opera Studio, Lauren Snouffer graduated from Rice University and The Juilliard School.

Sir Willard White
ARKEL

The Marnie and Kern Wildenthal Principal Artist



From: Kingston, Jamaica
Dallas Opera: debut
Career highlights: One of the best-loved and most versatile opera stars of the last 40 years, Sir Willard White's illustrious career has taken him to the most prestigious opera houses and concert halls throughout the world, collaborating with conductors, directors and orchestras of the highest caliber. Highlights of past seasons include Bartolo in *Le nozze di Figaro* in a new production for the Bayerische Staatsoper and creating the roles of Priest in the world premiere of *Hèctor Parra Justice* for the Grand Théâtre de Genève, and il Re in *Aida* for the Royal Danish Opera. White was born in Jamaica, and attended the Jamaican School of Music and The Juilliard School. Since his operatic debut with the New York City Opera in 1974, he has sung regularly at the Royal Opera House, Covent Garden, The Metropolitan Opera, English National Opera, San Francisco Opera, the opera houses of Munich, Amsterdam, Berlin, Brussels, Geneva, Hamburg, Los Angeles, Madrid, Paris, and at the Glyndebourne, Aix-en-Provence and Salzburg festivals. He has also appeared in concert regularly with the world's major orchestras, including the London Symphony, Royal Concertgebouw, Boston Symphony, New York and Los Angeles Philharmonics, the Cleveland Orchestra, and the Berliner Philharmoniker.

Katharine Goeldner
GENEVIÈVE



From: Sigourney, Iowa
Dallas Opera: *Nabucco* (2006/2007)
Career highlights: Katharine Goeldner's unique gifts have taken her to stages and concert platforms throughout the U.S. and Europe in an astonishing range of repertory. Goeldner's performances in recent seasons include Fricka in *Das Rheingold* at Minnesota Opera; Annina in *Der Rosenkavalier* at The Metropolitan Opera; the Marquise de Berkenfeld, also at the Metropolitan Opera; Herodias in *Salome* with the Minnesota Orchestra, Virginia Opera, Tulsa Opera, and at the Fisher Center at Bard; Madam Larina in *Eugene Onegin* with The Santa Fe Opera, Lyric Opera of Chicago, Detroit Opera, and Hawaii Opera Theater; Brigitta in *Die tote Stadt* in Toulouse and with RTÉ Dublin; Marcellina in *Le nozze di Figaro* at the Dutch National Opera and Lyric Opera of Chicago; Berio's Folk Songs with the Mozarteum Orchestra of Salzburg; and Verdi's *Requiem* with the Jacksonville Symphony. She has made a specialty of contemporary American opera, creating the roles of Iris Lev in *Awakenings*), Peggy Ophuls in *Shalimar the Clown*, Olga Arkhipova in *Arkhipov*, Ma Joad in the revised version of *The Grapes of Wrath*, and Jacqueline Onassis in *JFK*. She lives in Salzburg, Austria with her husband, daughter, and a very needy Abyssinian cat.

Sripal Medara Metla
YNIOLD



From: Irving, Texas
Dallas Opera: *Tosca* (2023/2024, debut)
Career highlights: Sripal Medara Metla, eleven years old, is a classically trained treble singer from the Greater Dallas Choral Society. He has been passionate about music and singing since he was very young, leading to numerous stage and solo appearances in Dallas-area community events. Sripal began Carnatic music training at the age of four, and also studies piano, guitar, marimba, and viola. For five consecutive years, he won first place in the North American Telugu Society Singing Competition. Sripal starred in several leading roles in productions at his elementary school, and currently plays in the school orchestra at DeWitt Perry Middle School in Carrollton. Operatically, he made his solo and ensemble debut performances with The Dallas Opera as Shepherd Boy in Puccini's *Tosca* and in Humperdinck's *Hansel and Gretel.*

Brian Post
A SHEPHERD



From: Red Hook, New York
Dallas Opera: *The Barber of Seville* (2013/2014, debut), *La bohème* (2014/2015), *Manon* (2015/2016), *Eugene Onegin* (2016/2017)
Career highlights: Brian Post has been a member of The Dallas Opera chorus since 2010, and has appeared as a chorister in *Everest, Great Scott, Moby-Dick, Iolanta* and *Boris Godunov,* among many others. He also performed with the Dallas Symphony Chorus in Verdi's *Requiem* and *Four Sacred Pieces*, Elgar's *Music Makers*, Mozart's *Requiem* and Bach's *Saint Matthew Passion* under the baton of Jaap van Zweden. Post has studied privately with faculty at the University of Central Arkansas and the University of North Texas.

Ben Brady
A PHYSICIAN



From: Denver, Colorado
Dallas Opera: *La traviata* (2024/2025, debut)
Career highlights: In the 2023/2024 season, Ben Brady joined The Metropolitan Opera for the workshop of Mason Bates' new opera, *The Amazing Adventures of Kavalier and Clay* (Sheldon Anapol). This summer, he appeared in *Pelléas et Mélisande* (Arkel/the Physician) and *Tosca* (Sciarrone) at The Santa Fe Opera, as well as at Dayton Opera for *Sweeney Todd* (Judge Turpin) and was the bass soloist in Handel's *Messiah* with both Dayton Opera and the Pacific Chamber Orchestra. He was an apprentice artist with The Santa Fe Opera in 2022. Previously, Brady was a participant in the Merola Young Artist Program and performed in *Roberto Devereux* (Page) at San Francisco Opera. Other operatic credits include *Das Rheingold* (Fafner) with Dayton Opera; *La bohème* (Colline) with Opera Modesto; *Macbeth* (Banco), *Nabucco* (Zaccaria), and *Fidelio* (Rocco) with West Bay Opera; and *Acis and Galatea* (Polyphemus) and *Die Zauberflöte* (Speaker) with Eugene Opera, among others. He was a semifinalist in the 2020 Metropolitan Opera National Council Auditions and a finalist in the 2023 Irene Dalis Vocal Competition with Opera San José.

2024/2025 SEASON

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PHOTOS: KYLE FLUBACKER, GREGOR HOHENBERG, KAREN ALMOND

MAETERLINCK'S AIR OF MYSTERY

By F. Paul Driscoll



Photo: Frederica von Stade as Mélisande at The Metropolitan Opera. Photo Credit: Winnie Klotz/Met Opera Archives.

Pelléas et Mélisande, Claude Debussy's only completed opera, is based on a drama by Symbolist author Maurice Maeterlinck. The Symbolists were *fin-de-siècle* poets and dramatists whose favorite *mise en scène* was the landscape of the imagination, in which the symbolic evocation of complex desires and emotions took precedence over the clear "naturalist" narratives favored by the French authors of the mid-nineteenth century. The greatest exponents of Realism in French literature—Emile Zola, Honoré de Balzac and Gustave Flaubert among them—wrote powerful works about ordinary contemporary life. The work of the French Symbolists was, in many ways, a reaction against Realism: the innovative work of French Symbolist poets such as Charles Baudelaire, Arthur Rimbaud and Stéphane Mallarmé is rich in the imagery of dreams and fever visions, shadowed by the haunting, unpredictable power of the natural world.

Symbolist poets and playwrights often used elements of myth and folk tales to convey a deeper, more primal truth than that available in the works of their Realist predecessors. Maeterlinck, born in Ghent in 1862 to a French-speaking Belgian family, had his first great success with the publication of his play *La Princesse Maleine,* an adaptation of the Brothers Grimm fairytale "Maid Maleen." In an 1890 review of Maeterlinck's published text, Octave Mirbeau— the formidable critic of *Le Figaro*—praised the beauty of Maeterlinck's Maleine, comparing it favorably to the works of Shakespeare. *Pelléas et Mélisande,* Maeterlinck's story of a love triangle in medieval Allemonde, was first performed in 1893 at the Bouffe-Parisiens in Paris, in a staging devised by the French actor and producer Aurélien Lugné-Poe. Lugné-Poe's production presented Pelléas as the quintessential Symbolist theatrical experience: the lighting was dim and shadowy and the action was performed behind a gauze scrim, adding to the story's air of mystery. Critical response to *Pelléas* was mixed at first, but within a few years the play's growing reputation warranted an English-language production in London, where Maeterlinck was much admired by the British intelligentsia.

By the time he reached his forties, Maeterlinck was one of the most celebrated authors in Europe. His greatest contemporary success was his play *The Blue Bird,* which had its world premiere at Konstantin Stanislavski's Moscow Art Theatre in 1908 and arrived on Broadway in 1910. The following year, Maeterlinck was awarded the Nobel Prize in Literature. Maeterlinck's works for the theatre began to fall out of fashion not long after the First World War; the most recent Broadway production of one of his works was a 1923 revival of *The Blue Bird.* Maeterlinck is chiefly remembered today for his association with Claude Debussy.

Debussy, born in the suburbs of Paris in 1862, was admitted to the Conservatoire de Paris as a child prodigy at age ten and won the prestigious Prix de Rome for his dramatic cantata *L'enfant prodigue* at 22. Within the following decade, Debussy became celebrated in the French music world for his strikingly original songs and piano works. A committed admirer of Maeterlinck's work, Debussy had requested permission to adapt *Princess Maleine* as an opera, but the rights had already been given to another composer. In 1893, Debussy attended the premiere of *Pelléas et Mélisande* and moved almost immediately to secure Maeterlinck's blessing to adapt the play, convinced that *Pelléas* was would provide him with an ideal opera subject. The composer completed a draft of Act I of *Pelléas* in early 1894 and finished the vocal score (without orchestration) in 1895. The libretto of the opera generally followed

the outline of Maeterlinck's play, although Debussy chose to cut four scenes. After the Opéra Comique accepted the work, in 1898, Debussy began work on the full orchestration.

Debussy is often cited as the first "Impressionist" composer, although he rejected the term, believing that the use of labels to classify music was inexact and imbecilic. "Impressionism" was first used to describe the work of a group of unconventional late-nineteenth century painters that included Claude Monet, Pierre-Auguste Renoir and Alfred Sisley. The first Impressionist painters used light and color, rather than hard lines, to define space, often working outdoors and deploying vibrant colors and rapid brushstrokes. The composers who were labeled as Impressionists—in particular Debussy and Maurice Ravel—used bold orchestral color to capture mood and atmosphere; Debussy's inventive use of dissonance and shimmering harmonies create an exquisitely ambiguous sound world for *Pelléas*.

The fine-grained beauty of Debussy's work was lost on Maeterlinck, who admitted to having little understanding of music. *Pelléas et Mélisande* is a singular work, an opera of magnificent, undeniable power that has no conventional "big moments." Debussy's vocal writing for *Pelléas* is in a flexible quasi-recitative style that follows the natural inflections of the speaking voice. Just as Maeterlinck's dramatic subtlety made clear the unspoken thoughts of the characters in his play, Debussy used the orchestra in his opera to express emotions that were beyond words.

The chief attraction of the *Pelléas* premiere was the extraordinary Scottish soprano Mary Garden, a singing actress who had a career-defining success as Mélisande. Although her casting was opposed by Maeterlinck, who favored giving the role to his mistress, Garden won the approval of Albert Carré, the head of the Opéra-Comique, and conductor André Messager, as well as Debussy, who wrote that Garden performed Mélisande with "the voice I had secretly imagined—full of sinking tenderness, and sung with such artistry as I would never have believed possible."



Mary Garden as Mélisande in the world premiere of Debussy's *Pelléas et Mélisande* Act III, Scene 1



Frederica von Stade as Mélisande and Dwayne Croft as Pelléas at The Metropolitan Opera. Photo Credit: Winnie Klotz/Met Opera Archives.



ORPHEUS AND EURYDICE, EDWARD POYNTER, 1862

An Old Story, Reborn
Gluck's *Orpheus and Eurydice*

By Laura Chandler

A master musician mourns his bride, killed by a poisonous snake bite right after their wedding. But with his masterful singing and playing, he charms the guardians of the underworld into allowing him to reclaim his wife from their domain. He is given one—one!—simple caveat: when he and his beloved are safely on their way back to the land of light, he must not turn to look at her, or else he will lose her forever.

Of course, we know (or can guess) what happens. This, after all, is the Orpheus myth in a nutshell, and the inspiration for at least 70 operas, ranging from the very beginnings of the art form until the present. But Gluck's 1762 *Orpheus and Eurydice*, the one The Dallas Opera has chosen to present, is the most famous of them all and is noteworthy for several reasons.

First, it was musically different from all other opera of its time, a bold effort to strip away the artifice 18th-century audiences were accustomed to. With only three characters—Orpheus, his wife, Eurydice, and Amore—the storyline is stripped down to its essentials. And it comes to you in a brilliant new Dallas Opera production.

Says Ian Derrer, the Kern Wildenthal General Director of The Dallas Opera, "We had engaged Joachim Schamberger to be the director, and we were talking about the different ways he might approach the opera. He came back with an idea grounded in his experience dealing with his father's dementia and how music was part of that journey. It's an approach that will resonate with many people," Derrer adds.

Schamberger elaborates, "The original story of Orpheus and Eurydice is a metaphor to begin with. So I was looking at what it means when someone goes to the underworld. What is the underworld? It has been looked at as a part of our psyche, a place we not only don't know but are also afraid of." He thought of losing his father by degrees—it was like a "farewell in installments"—and realized that might be the key to telling the Orpheus story.

In Schamberger's production, Eurydice is not dead in the conventional sense at the beginning of the opera, but her mind has retreated into the shadows, and that is the loss Orpheus is mourning. But the personification of love, Amore—exemplified to Schamberger by his mother, because of the tender, selfless way she cared for his father—"gives him a chance to go to the underworld, her psyche, and bring her back—and with the power of music, he is able to reach her," he adds. Music also helped Schamberger connect with his father. Even in the depths of his father's dementia, "he still played the piano and was moved to tears by what he played. I could communicate with him on Facetime not by speaking but by whistling. I would whistle a little tune, and he would whistle back in the same tune," says Schamberger.



DEVOTION, DESPAIR, AND HOPE—A JOURNEY FOR LOVE

In this classic myth of unwavering love that celebrates the transcendent power of music, Orpheus descends to the land of shadows to rescue his bride Eurydice. The gods allow her to return but only on the condition that Orpheus lead her back without gazing upon her face.

Director Joachim Schamberger's new production envisions the couple later in life with Eurydice's "death" being a descent into dementia. A heartbroken Orpheus uses love and music to connect with her throughout this journey.

Gluck's original 1762 score is conducted by Music Director Emmanuel Villaume, leading The Dallas Opera Orchestra and Chorus.

Panel Discussion: January 23, 2025

SAVE THE DATE

Melodies of Hope: Music, Dementia, and Brain Health
Winspear Opera House

As an exclusive benefit, season subscribers and Inner Circle+ members will be invited to explore the topic of the healing power of music and dementia. Director Joachim Schamberger will share his personal story behind the production concept in a panel discussion with specialists from UT Southwestern. The evening will conclude with a musical performance from the opera.

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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, as well as co-founder and general and artistic director of the LacMus International Music Festival at Lake Como, Italy (2017-current). In addition to his long tenure at The Dallas Opera (2015-current), he has worked as an assistant with conductors such as Christian Thielemann (2015 Salzburg Easter Festival for *Cavalleria Rusticana* and *Pagliacci)* and Emmanuel Villaume and Valery Gergiev (2019 Salzburger Festspiele for *Simon Boccanegra*). Bressan launched his career at the Mecklenburgische Staatstheater Schwerin (2007-2014), where he conducted a wide range of repertoire. He has worked worldwide, from critically acclaimed debuts at the Vienna Konzerthaus (2015) with Joseph Calleja and at the Théâtre des Champs-Elysées in Paris (2016) with Bryn Hymel to operas at the Mariinsky Theatre in St. Petersburg (2019-20). Bressan has also conducted opera productions in Karlsruhe, Vendome, Rijeka, Vladivostok, Flensburg, and Schwerin, and symphonic concerts with the Spanish National Orchestra, the Orchestra Sinfonica di Milano, and the PKF Prague Philharmonia. He studied orchestral and choral conducting, piano, vocal coaching and compostion at the Conservatory "Giuseppe Verdi" in Milan, Italy, at the University for Music "Franz Liszt" in Weimar, and studied piano with Louis Lortie.

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Franco Zefferelli and Maria Callas as Violetta

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The Dallas Opera Makes a Difference in Our Community

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

— Kristian Roberts, TDO Director of Education

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

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

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

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

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

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



PHOTO: KAREN ALMOND, THE THREE LITTLE PIGS

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

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

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

2023/2024 SEASON BY THE NUMBERS

Audiences reached:

29 school districts
221 schools

12 retirement homes

21,000+ people

DALLAS OPERA FAMILY SHOWS



PHOTO: KAREN ALMOND

GOOD STORIES + GOOD MUSIC = FUN OPERA FOR KIDS!

PÉPITO

SAT, NOV. 16 & SUN, FEB. 16 at 2:00 PM

THE THREE LITTLE PIGS

SATURDAY, MAR. 1 at 2:00 PM

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

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

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

tdo CONNECTIONS

The Dallas Opera acknowledges that the stories we present impact our audience, staff, artists, and communities. We invite you to explore the richness of opera through TDO Connections™—our intentional engagement for human-centered, operatic storytelling. Each season, we explore thematic elements relevant to our communities and collaborate with specialists for in-person and online events. It is an annual journey of collective learning, exploration, and shared connection aligned with the season's repertoire.

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

Opening Discussion Panel:
Making Musical Connections
Thursday, November 7, 2024, 6:30 pm

Opera Community Circle:
Connecting Through Music
Saturday, December 7, 2024, 11:00 am

Community Healing and Dialogue Circle:
Musical Celebration
Saturday, February 22, 2025, 10:00 am

MEMORIAL AND HONORARIUM GIFTS

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HONORING DOROTHY KREBILL- KARAYANIS

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





PHOTOS: COURTESY OF THE DALLAS OPERA ARCHIVES

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

For more information on corporate partnerships, please contact Laura Robison-Houser at 214.443.1055 or Laura.Houser@dallasopera.org

DUE TO PROGRAM BOOK PRINT DEADLINES, GIFTS LISTED REFLECT THOSE RECEIVED BY SEPTEMBER 19, 2024

ORPHEUS LEGACY SOCIETY

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

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

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

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

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

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+ Deceased

JOIN US AND RECEIVE EXCLUSIVE BENEFITS!

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

- Season kick-off event celebrating OLS members in early December hosted in a private home
- *Orpheus and Eurydice* pre-opera reception, Sunday, February 9, 2025, Inner Circle lounge
- Celebration event hosted by Communities Foundation of Texas, April 2025

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

—Scott Chase and Debra Witter

ESTATE GIFTS

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

Estate of Rosalie Alexander
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Estate of Mary Anne Cree
Estate of Lois Mills Durden
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PHOTO: KYLE FLUBACKER

LONE STAR VOCAL COMPETITION

FRI, MAR 7, 2025, at 7:30 pm, Winspear Opera House

ALL TICKETS $10

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

dallasopera.org or 214.443.1000 Winspear Opera House

Vocal Competition Founded by Dallas Opera Guild/Bravo!

BECOME A FRIEND!

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

MEMBER
$50-$249

- Pre-Sales opportunities
- Impact Report
- Program Book Listing

FRIEND
$250-$499

All benefits from previous level plus:

- Opera Insights
- Dress Rehearsal

SUSTAINER
$500-$2,999

All benefits from previous level plus:

- Annual CEO Lunch

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

NEW THIS SEASON

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



SCAN THE QR CODE TO JOIN TODAY!

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

IN REMEMBRANCE

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

Anne Bromberg
1936-2023

Paris L. Gutierrez
1960-2024

Dorothy Krebill Karayanis
1930-2024

Joy Mankoff
1934-2024

T. Peter Townsend
1937-2024

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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.

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