

2026/2027 SEASON

thedallasopera

THE ELIXIR OF LOVE

OCTOBER 9–17, 2026



O'DONNELL FOUNDATION CHALLENGE GRANT GIFTS

At The Dallas Opera, **80% of our revenue** comes from charitable giving. In 2025, the company successfully completed a \$25 million challenge grant from the O'Donnell Foundation. The grant and monies raised totaled **\$54.5 million**, supporting TDO's endowment and general operations.

This challenge was a success thanks to the incredible generosity of **more than 100 donors**. Your transformational gifts will support The Dallas Opera's legacy as a lasting arts beacon in our community for years to come.

THANK YOU TO OUR DONORS

GENERAL OPERATIONS:

Anonymous (6)
Martha Allday
David Allen and Elizabeth Mack
Thomas I. Anderson
Tiffany and Craig Armstrong
Kat Bassett and Staff
Robin and Bryan Benak
Barbara and Stephen Biggers
Shaunna Black
Joanne L. Bober
David Boddie and Deborah Mashburn
Marjorie Boeck and Perrin White
Elizabeth A. Bozzell
Carole Braden
Shimon Braff and Sonia Prestemon
Mary M. Brinegar
Patricia C. and Robert J. Brooks
Carol Franc Buck Foundation
Debbie and David Burch
Roger L. Carroll
Chrysta and John Castaneda
Scott Chase and Debra Witter
Estate of Bonnie E. Cobb
Terry Connor and Greg Swalwell
Loree and Wayne Conrad, Sr.
Betty Taylor Cox
John W. Dayton
Cynthia and Greg DeMars
Ian Derrer and Daniel James
Thomas DiPiero
Erica and Stan Dorsett
Virginia and Robert Dupuy
Steven Engwall
Ann and Jason Ennis
Cindy and Charlie Feld

Fichtenbaum Charitable Trust,
Bank of America, N.A.,
Co-Trustee
John G. Flores
Jennifer and Peter Flynn
Lisa Genecov
Dee and Jim Genova
Susan and Mark S.(+) Geyer
Gittings Portraiture
John Glancy
Christine A. Miller(+) and Gary H. Glaser Charitable Fund
Carol and Don Glendenning
Goldman Sachs & Co. LLC.
Armon and Matthew Golliday
Joseph Guzman and Tinsley Silcox
Holly Haber
Marilyn and Ward Halla
Fanchon and Howard Hallam
Belinda and Lance Hancock
Mark Hanna
Roxanne Kalichak
Elise A. Healy
Maisie Heiken
Chiu Yin and Gardiner Hempel
Alan Herda
Mary Carmen Hernandez-Zhang and Andrew Zhang
Hoblitzelle Foundation
Myra Barker Hull and Robert L. Hull(+)
Augustine Jalomo
Nancy Kaiserman
Ellen Lindsey Key
Daniel Kley
Norman Krasne
Zina and Alex Kroner
Nicole Company Kunda Foundation

John Ford Lacy and Cece Smith
Paula S. Lambert
Big Stosh Lerner
Nilexia and Michael Lindsey
Hung Luu
Mirna Lynch
Judge Barbara M. G. Lynn and Mike Lynn
MARK Foundation
Beverly Buchel Marroy
Holly and Tom Mayer
Michael E. McNicholas
Mon Voyage LLC (Nicole M. LeBlanc)
Edgar Morales
Estate of David & Mona Munson
TDO Orchestra (Musicians Federal CU)
Sarah K. Naifeh
Ya-hui Laurie Pan
Stephen B. L. Penrose
Margot Perot / The Perot Foundation
Katherine and Michael E. Phillips
Gloria M. Portela
Mary Potishman Lard Trust
Richard Rawlings
Joan S. Reisch
Yeny and Quincy Roberts
The Rosewood Foundation
Azalea and Gary Rosholt
Lynn and Thomas Rourke
Marcy and Stephen H. Sands
Richard and Enika Schulze Foundation
Estate of James R. Seitz, Jr.
Debbie and Brian Shivers
Carole and Norman Silverman
Linda and Thomas H. Smith
Bryce Smith

Myrlita J. Stiles
Richard G. Stoddard
Wendy and Jeremy Strick
Ann Stuart, Ph.D.
Betty and Steve Suellentrop
Marilynn and Carl Thoma
Rebecca and Bradford Todd
Joanna Lerner Townsend
Karen and Kenneth Travis
Estate of Sandra Tucker
Moira and Richard Upton
VanSickle Family Foundation
Emmanuel Villalume and Andrew Von Oeyen
Kathy and John Ward
Carol and Jon L. Weinstein
Donna Arp-Weitzman and Herb Weitzman
Marnie and Kern Wildenthal
Jill and Malcolm Winspear

ENDOWMENT:

Diane and Hal Brierley
John Dayton
David Ertel
Carole and James Erwin
The Eugene McDermott Foundation
Hamon Charitable Foundation
John Ford Lacy and Cece Smith
Paula S. Lambert
Phyllis A. and Tom H. McCasland, Jr.
O'Donnell Foundation
Margot B. Perot
TDO Marketing, Communications, and Patron Services Team

(+) deceased

FROM THE GENERAL DIRECTOR AND BOARD CHAIR



DAVID LOMELÍ
Kern Wildenthal
General Director and CEO

Dallas, I'm back!

It's beautiful that my first production as The Dallas Opera's Kern Wildenthal General Director and CEO is *THE ELIXIR OF LOVE*. I sang Donizetti's bel canto masterpiece in my New York City operatic debut—the biggest moment of my singing career. It feels full circle for it to open my first season at TDO's helm.

We have an incredible cast for you, including two Operalia (the World Cup of singing) winners: Mihai Damian and Anthony León. When I met Mihai years ago at a London audition, I thought, "That is one of the loudest, robust, and mature sounds I've ever heard." Anthony is a phenomenal musician, a fantastic actor, and the kindest human being, with a smile like a movie star.

The rest of our cast matches in talent. Soraya Mafi is a heartbreaking, heart-meltingly superb Adina. Now making her mainstage debut, Kayla Nanto dazzled Dallas when she placed first at TDO's 2025 Lone Star Vocal Competition. Lastly, as Dr. Dulcamara we have Alessandro Corbelli, who's a legend in this type of Italian opera basso buffo role.

Making his house debut leading this cast, The Dallas Opera Orchestra, and TDO Chorus is guest conductor Guillermo García Calvo, who's like a Formula One technician responding to the singers performing at their highest caliber.

We have a wonderful production for you today, with many more things in store for the rest of this season and beyond. I am overjoyed to return home to Dallas!

David Lomeli



QUINCY ROBERTS
Board of Directors
Chair

Welcome to the Winspear Opera House!

Whether you are a longtime fan or this is your first opera ever, I am pleased to welcome you to The Dallas Opera's 2026/2027 Season. This is our company's 69th season. TDO has soared to great heights since 1957, thanks to many shining stars passing through our stage doors, including Maria Callas, Joan Sutherland, Jon Vickers, Franco Zeffirelli, and more.

Our 2025/2026 season left us in amazing shape. Our innovative Linda and Mitch Hart Institute for Women Conductors celebrated 10 years—and an International Opera Awards win. Thanks to the incredible generosity of the O'Donnell Foundation and many of our patrons, we raised \$54.5 million in just six months, securing our company's fiscal future.

This season promises to be equally groundbreaking. We have a new Kern Wildenthal General Director and CEO, David Lomeli. A talented tenor and a fearless, forward-thinking leader, David has been working for and with TDO for 12 years (learn more about him on p. 16). We are thrilled to welcome him back to Dallas!

Today you are seeing Donizetti's beloved romantic comedy *THE ELIXIR OF LOVE*. In a few weeks, we open Janáček's *THE CUNNING LITTLE VIXEN*. Come spring, we have Puccini and Tin's *TURANDOT* (with a new ending), and Wagner's *LOHENGRIN*. To put on a season of this size and caliber is no easy endeavor, and we're incredibly proud of the productions we're presenting.

We hope to see you back here all year long!



the dallas opera

CRESCENDO

YOUNG PROFESSIONALS

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

YOUR \$100 MEMBERSHIP INCLUDES

- 2 complimentary tickets for any mainstage production
(Plus bonus complimentary tickets if you join with friends!)
- 40% off additional tickets to any production
- Mixers before every Friday and Wednesday mainstage performance
- Access to backstage tours and other exclusive events



Scan the code to
learn more and join
Crescendo today!

CRESCENDO CALENDAR

Join Crescendo and get access to the following
events at the Winspear Opera House and more!

THE ELIXIR OF LOVE

**Crescendo Opening
Night Party**
October 9, 2026

Welcome Wednesday
October 14, 2026

THE CUNNING LITTLE VIXEN

Backstage Tour
October 26, 2026

Friday Cheers
October 30, 2026

Welcome Wednesday
November 4, 2026



TURANDOT

Backstage Tour
February 8, 2027

Friday Cheers
February 12, 2027

Welcome Wednesday
February 17, 2027

LOHENGRIN

Backstage Tour
March 1, 2027

Friday Cheers
March 5, 2027

Welcome Wednesday
March 10, 2027



C. KYLE FLUBACKER

6



TABLE OF CONTENTS

Welcome	1
THE ELIXIR OF LOVE	4
Cast List	5
Your Opera Guide	6
Director's Note	8
Cast	10
Features	14
Scenes from Our Spring and Summer	14
Meet David Lomelí	16
What Makes a Good Opera Love Song?	18
THE CUNNING LITTLE VIXEN Preview	19
Chorus	20
Orchestra	21
Board, Trustees, & Staff	22
Donor Recognition	24
After the Curtain Drops	33

33



16



LAND AND PEOPLE ACKNOWLEDGMENT

Welcome to the Winspear Opera House.

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

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

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

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



**Learn More about
Dallas History**

PUBLISHING INFO

thedallasopera®

EDITOR

Catherine Wendlandt, Communications Manager

ART DIRECTOR

Maya Rose Polidoro, Graphic Designer

The Dallas Opera

2403 Flora Street, Suite 500
Dallas, TX 75201
214.443.1000

THE DALLAS OPERA



C. CURTIS BROWN, SANTA FE OPERA

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

GAETANO DONIZETTI

THE ELIXIR OF LOVE

Presenting Sponsor

THE RADFORD AND PATRICIA CROCKER FOUNDATION HONORING
KEVIN AND FRANCIE MOODY DAHLBERG

Producing Sponsors

HOWARD AND FANCHON HALLAM

Supporting Sponsors

SONS JOHN, ROBERT, STEVE, AND CHARLES,
IN HONOR OF CHARLOTTE AND ARVEL HALEY

Official Opening Night Media Sponsor



THE LINDA AND MITCH HART SEASON OPENING PERFORMANCE

presents

THE ELIXIR OF LOVE

Opera in two acts by Gaetano Donizetti

Libretto by Felice Romani | Text after Eugene Scribe's "Le Philtre"

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

A production co-owned by The Dallas Opera and Palm Beach Opera. Production originally designed for and created by The Santa Fe Opera

Performance dates:

October 9, 11 (matinee), 14, and 17, 2026

Sung in Italian with English titles (Note: Opera lyrics are repetitive, and titles are only shown the first time something is said.)

Approximate duration:

2 hours and 25 minutes with one intermission

The Dallas Opera is a proud member of OPERA America

**Winspear Opera House
Helpful Hints:**

Restrooms are 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.

There are water fountains on the west side of the first, third, and fourth floors.

CAST IN ORDER OF VOCAL APPEARANCE

<i>Adina</i>	SORAYA MAFI*
<i>Nemorino</i>	ANTHONY LEÓN*
<i>Belcore</i>	MIHAI DAMIAN*
<i>Dr. Dulcamara</i>	ALESSANDRO CORBELLI*
<i>Giannetta</i>	KAYLA NANTO*
<i>Conductor</i>	GUILLERMO GARCÍA CALVO*
<i>Director</i>	STEPHEN LAWLESS
<i>Set & Costume Designer</i>	ASHLEY MARTIN-DAVIS
<i>Lighting Designer</i>	THOMAS C. HASE
<i>Assistant Lighting Designer</i>	KRISTA BILLINGS
<i>Wig & Makeup Designer</i>	DAVID ZIMMERMAN
<i>Assistant Director</i>	STEPHANIE SMITH*
<i>Stage Manager</i>	MIRANDA WILSON
<i>Chorus Director</i>	PAOLO BRESSAN
<i>Assistant Chorus Director</i>	JULIAN REED
<i>Chorus Pianist</i>	MIKHAIL BERESTNEV
<i>Concertmaster</i>	AMI CAMPBELL
<i>Assistant Conductor</i>	ADRIANO SPAMPANATO*
<i>Music Staff</i>	IGOR PARSHIN*
	ADRIANO SPAMPANATO
<i>Supertitles Author</i>	JENNIFER RHODES
<i>Supertitles Caller</i>	SARA STEELE-FAIGLE
<i>Assistant Stage Managers</i>	DANIELLE BREWBAKER
	CAITLYNN SANDOVAL
<i>Production Assistant</i>	SUSAN WEINHARDT

* The Dallas Opera mainstage debut

YOUR GUIDE TO THE ELIXIR OF LOVE

By Jordan Hammons

Pining, unrequited love, bad financial decisions, unlikely pairings, jealousy, and a healthy dose of quack “cures”... Don’t scroll! This isn’t your social media feed, it’s Donizetti’s 1832 rom-com, **THE ELIXIR OF LOVE**. Inspired by post-WWII Italian cinema, this colorful production will have you holding on tight during Adina and Nemorino’s timeless, wild-ride love story.

SYNOPSIS IN A SENTENCE

Nemorino’s unrequited love and a charlatan’s boozy elixir make a wild concoction with side effects like failed weddings, military conscription, and overnight popularity ... but no potion outshines true love.

“TRISTAN AND ISOLDE” VS THE ELIXIR OF LOVE

When *The Elixir of Love* opens, Adina is reading the medieval romance *Tristan and Isolde* to the villagers. The story’s facts differ by version, but here’s the general plot: Tristan is supposed to transport Isolde to marry his uncle Mark, but a love potion intervenes, leading Tristan and Isolde to fall madly in love! Despite marrying Mark, Isolde is caught with Tristan, and the lovers are punished. Sound familiar? It’s also the inspiration for Wagner’s 1865 opera, *Tristan und Isolde*, which premiered 36 years after *The Elixir of Love*. While the level of tragedy varies between each version of this legend, things always end badly for Mark, Tristan, and Isolde. But here Nemorino, Adina, and Belcore fare far better!

TERM TO KNOW

Opera buffa (BOOF-fa) is genre that describes comedic operas with everyday settings, which typically include tongue-twisting text at breakneck speeds—usually delivered by a bass. Originating in Naples, it quickly spread throughout Italy and was frequently written in local dialects. Unlike other genres, opera buffa (BOOF-fay; plural) are generally only two acts.



C. CURTIS BROWN, SANTA FE OPERA

“Elixir of such perfect, rare quality! Who knows the recipe? Who makes you?” – The Chorus, Act I, Scene 1

TRIVIA

In the 1800s, love potions were a common literary trope; however, *The Elixir of Love* cleverly bends this narrative device. Love isn’t the result of magic, but Nemorino’s quest for enchantment allows the characters to find what’s already present.

Belcore sings, “Like handsome Paris gave an apple to the fairest; maiden, I bring you these flowers.” In Greek mythology, Paris is asked to judge whether Athena, Aphrodite, or Hera should receive a golden apple labeled “for the most beautiful.” They all bribe him, and his choice incites the Trojan War.

When famed Italian tenor Enrico Caruso first sang Nemorino in 1901, the audience erupted so enthusiastically that his aria “Una furtiva lagrima” was repeated three times! Conductor Arturo Toscanini famously said, “By Heaven! If this Neapolitan continues to sing like this, he will make the whole world talk about him.” The world is still talking about Caruso over a century later.

WHO’S WHO

Adina (ah-DEE-nah): the local “it girl”; her name means “noble, elegant, or gentle”

Nemorino (neh-moh-REE-noh): a “little nobody” (this is literally what his name means) who wants Adina to love him



SYNOPSIS

Courtesy of Santa Fe Opera

ACT I

Coming in from a long, hot day, the villagers enjoy hearing the schoolteacher Adina read the story of *Tristan and Isolde* and the magic love potion. The mechanic Nemorino watches from a distance, yearning for even a word from Adina. He approaches her afterwards and professes his love. She shoos him away with brisk (and beautiful) words about the need for fickleness.

The army comes to town. Sergeant Belcore hopes to storm the heart of Adina, the most beautiful and successful girl in town. She seems impressed, but Nemorino is full of disgust and despair.

Along comes the Great Dr. Dulcamara, bearing pills and potions for every kind of ailment. He is most proud of his “cure-all” elixir. Nemorino approaches him quietly and asks whether he possesses Queen Isolde’s love potion. “Absolutely,” Dulcamara assures him. “He will have damsels fawning over him.” (Dulcamara has never heard of Isolde; the “potion” is a cheap red wine.) However, Nemorino must wait a day for the elixir to work. (This would give Dulcamara time to leave town before he’s discovered.) Nemorino downs the flask and immediately feels robust enough to ignore Adina. To get even, she consents to marry Belcore. Horrified, Nemorino begs her to wait another day.

INTERMISSION

ACT II

Everyone assembles for Adina and Belcore’s wedding. Adina privately admits that she’s waiting to sign the marriage contract until Nemorino arrives. Nemorino seeks out Dulcamara for more elixir, but he can’t afford it. Dulcamara agrees to wait until Nemorino can borrow the money. Belcore strides by, puzzled by Adina’s



C. CURTIS BROWN, SANTA FE OPERA

postponement. Nemorino laments that he is penniless, and Belcore suggests he join the army to receive the volunteer bonus. Nemorino, jubilant, signs and takes the cash back to Dulcamara.

Suddenly, the village girls surround Nemorino. He thinks this is the elixir’s effect; he does not yet know that his uncle has died and left him a fortune. Adina blames herself for Nemorino’s enlistment, but her guilt turns to jealousy and sadness when she sees him with all the girls. Dulcamara offers her the elixir, too, but Adina assures him she can win Nemorino back on her own.

Meanwhile, Nemorino has noticed a tear upon Adina’s cheek during the hubbub. He is sure that means she cares for him. Adina tells Nemorino that she has bought back his military contract. He feigns indifference until she finally confesses her love. Strutting by them, Belcore consoles himself by proclaiming the world is full of women for him. Dulcamara redoubles his boasting: The magical elixir can make poor men into millionaires and can bring true love.

TDO PERFORMANCE HISTORY

This is The Dallas Opera’s fourth staging of Donizetti’s *The Elixir of Love*, or *L’elisir d’amore*, since 1985. The bel canto opera first premiered at Milan’s Teatro della Canobbiana on May 12, 1832.

Dr. Dulcamara (dool-kah-MAH-rah):
a traveling “doctor” peddling his
“miracle elixir”; dulcamara, meaning
“bittersweet”, is a toxic nightshade
used in herbal remedies

Sergeant Belcore (bell-KOR-ay):
the rude, pompous sergeant
who plans to win Adina’s
“bel core” (beautiful heart)

Giannetta (jah-NEYT-tah):
the town gossip



Long Live *L'Elisir*: Director Stephen Lawless explains this production.

L'ELISIR D'AMORE (*The Elixir of Love*) has occupied a large portion of my professional life. I first worked on it decades ago when I was a callow young assistant at the Royal Opera House Covent Garden, in the famous production by John Copley. I subsequently revived that production several times, including one revival that featured the final operatic performance of the great Welsh baritone Sir Geraint Evans. This swan song was to be televised live in the presence of Prince (now King) Charles. In the best of operatic tradition, on the day of the performance, the tenor singing Nemorino had a family emergency in Peru and departed for home. A substitute tenor was found in Germany, who flew in with only hours to spare before the performance, wrote all the moves down in his score, learnt them in his hotel room in an hour, and brilliantly saved the day.

It was whilst working on this opera at Covent Garden that I learned to love not only the piece, but also Donizetti in general. Donizetti's comedies are about the best of humanity (whereas Rossini's comedies are about the worst of humanity, for example). There is at times, however, a darkness to his comedy. I find this mix of the comic and the serious masterly.

I was initially surprised to see on the title page of *The Elixir of Love* score that it was described as a "melodrama" (melodrama) and not as an "opera buffa" (comic opera). *The Elixir of Love* is not only the sunniest of operatic comedies but it also contains—as every good comedy (especially Donizetti comedies) should—the potential for something tragic as well. This story, about two people who are clearly in love with one another but can't find a way to express that love, is timeless. The whole community can see that they are made for each other, and the opera's comic drama revolves around the twists and turns of how



STEPHEN LAWLESS C. O. MALZAHN

they overcome their fears and prejudices to achieve a happy ending. In this case, the meek literally do inherit the earth.

There's another level of drama to this opera with the village itself. The characters don't realize it, but they live in a little form of paradise, where everybody knows everybody else and there's humor and warmth. The opera's inciting incident is two outside, malign influences—Sergeant Belcore and the snake oil salesman, Dr. Dulcamara—invading this perfect, isolated little community. Belcore and Dulcamara represent the cynicism of the outside world. They are in contrast to (and in conflict with) the naivety of this bucolic world.

I have directed two different productions of this opera. Both have been set in Italy (as opposed to the Pyrenees specified in the score), and both were influenced by Italian cinema from the second half of the 20th century.

My first was a co-production between LA Opera, Washington National Opera, and Le Grand Théâtre de Geneve in 1996. It effectively kick-started my career. Set in the mid-19th century, that production's design was heavily influenced by Luchino Visconti's film *The Leopard*.

The second production—the one you will see today—started its life in Santa Fe 17 years ago. Stylistically, it was influenced by the neorealism of Italian cinema from the decades after World War II, the cinema of directors like Roberto Rossellini, Vittorio De Sica, and particularly Bernardo Bertolucci's *1900*.

In this iteration, the story takes place at the end of World War II. Adina is a schoolteacher who owns an olive grove, Nemorino is a garage mechanic who treats his car almost like a pet, and Dr. Dulcamara is a black marketeer in this post-war world. Belcore's troops become US soldiers who remained in Italy after the war, doling out American goods to the community. More than 750,000 Italian Americans fought in the second World War, and I was intrigued by how many of them landed in Europe. These were Americans whose first language was Italian and were back in their homeland, and I thought that was quite an interesting dynamic to pursue further in this opera—these Americans in this Italian village.

The result is funny, touching, and everything opera should be. *The Elixir of Love* is a celebration of the good things in life: wine, love, food, community, and more wine.

I consider it an absolute masterpiece. Enjoy! ■

Verismo vs. Neorealism

Donizetti's *THE ELIXIR OF LOVE* premiered in 1832, during the height of the Romantic period of opera. However, from the late 1800s through the early 1900s, the greats of Italian literature and opera, like composers Giacomo Puccini, Franco Alfano, and Jules Massenet, pioneered the **verismo** movement. This style turned its back on the Romantic period's mythical and historical preferences, instead focusing on the gritty, real, and daily lives of regular—often poor—people. Think the artists in the attic of *La bohème*.

Verismo faded in popularity during the 1920s, but after the horrors of World War II, it re-emerged as the Italian literary and cinematic movement **neorealism**. Also called the New Wave and marking the beginning of Italian cinema's Golden Age, neorealism was most popular in the late 1940s and early 1950s. While also focusing on the everyday lives of working-class people, this movement had a markedly anti-Fascist tone. Neorealism films had a less polished appearance, often featured children and non-actors, and depicted the social plights and pressures that the war caused. Famous neorealism films include Luchino Visconti's *Ossessione* (1943), Vittorio De Sica's *Bicycle Thieves* (1948), and Roberto Rossellini's *Francesco, giullare di Dio* (1950). ■



Director Stephen Lawless was inspired by Italian New Wave cinema, which focused on class divides and social issues stemming from World War II, for this production of *THE ELIXIR OF LOVE*.

C. CURTIS BROWN, SANTA FE OPERA

ABOUT THE ARTISTS

C. CURTIS BROWN, SANTA FE OPERA



Stephen Lawless
DIRECTOR

The Ann Suart Stage Director



From: Warrington, Cheshire, United Kingdom
Dallas Opera: *The Marriage of Figaro* (1991/1992, debut), many productions since
Career highlights: Stephen Lawless was Glyndebourne Touring Opera's director of production from 1986 to 1992, where he directed Britten's *Death in Venice*. Subsequently, he has worked for many leading world opera houses,

including the Metropolitan Opera, Royal Opera House Covent Garden, Glyndebourne Festival Opera, Staatsoper Berlin, Vienna Staatsoper, and the Bolshoi and Mariinsky theatres. Internationally, he has worked in cities like Beijing, Seoul, Glasgow, Strasbourg, Amsterdam, Venice, Riga, Madrid, Ghent, and Gothenburg. He has also worked with opera festivals in Innsbruck, Potsdam, Hong Kong, and more. In North America, he has worked with the opera companies in Los Angeles, Houston, Toronto, Cincinnati, San Francisco, San Diego, Minneapolis, Philadelphia, Palm Beach, Miami, and Seattle, as well as the Santa Fe, Saint Louis, and Glimmerglass opera festivals. He made his US directorial debut at The Dallas Opera with 1991's *The Marriage of Figaro*, and has returned many times, most recently for *Boris Godunov* and *Anna Bolena* during TDO's 2010/2011 season.

Guillermo García Calvo
CONDUCTOR



From: Madrid, Spain
Dallas Opera: Debut
Career highlights: Guillermo García Calvo, former general music director of Theater Chemnitz (2017–2023) and current Chief Conductor of the Robert-Schumann-Philharmonie, has an extensive international career. He has appeared at leading opera houses like the Opéra national de Paris, Deutsche Oper Berlin, Gran Teatre del Liceu, and Teatro Real. He made his opera debut in 2003 and has enjoyed a long-standing relationship with the Vienna Staatsoper, where he has conducted over 200 performances of opera and ballet, including *La traviata*, *Macbeth*, *Rigoletto*, *Lucia di Lammermoor*, *Don Giovanni*, and major ballet repertoire. Since 2017/2018, he has led the Chemnitz Opera, creating a new Ring Cycle, whose *Götterdämmerung* received Germany's Der Faust Prize for Best Opera Production. Highly experienced in Wagner, Strauss, Verdi, and French repertoire, his recent and upcoming engagements include *Aida*, *Tristan and Isolde*, *Wozzeck*, *Andrea Chénier*, and *Mayerling* (ballet). Born in Madrid, he trained in Vienna and was assistant to Iván Fischer and Christian Thielemann.

Ashley Martin-Davis
SET & COSTUME DESIGNER



From: London, England
Dallas Opera: *Cavalleria rusticana* and *I Pagliacci* (2005/2006, debut)
Career highlights: Ashley Martin-Davis' recent opera designs include: *The Shining* (Malmö Opera); *The Triumph of Time and Enlightenment*, *Tri Sestry*, and *Peter Grimes* (Oper Frankfurt); *The Rape of Lucretia* (Norwegian Opera & Ballet); *King Lear* (The Grange Festival); *Vanessa*

(Glyndebourne Festival Opera); *Giulio Cesare* and *Egmont* (Theater an der Wien); *Albert Herring* and *Owen Wingrave* (Theater Lübeck); *Francesca da Rimini* (Opéra national du Rhin); *Romeo and Juliet* (Santa Fe Opera, Gran Teatre del Liceu); *A Night in Venice* (Opéra National de Lyon, Oper Graz, Royal Opera House Muscat); *Pelleas and Melisande* (Royal Swedish Opera); *The Merchant of Venice* (Bregenzer Festspiele, Polish National Opera, Welsh National Opera, Royal Opera House Covent Garden); *Otello*, *Macbeth*, and *Falstaff* (Royal Danish Opera). His recent theatre designs include *Dance of Death* (Orange Tree Theatre); *Boys on the Verge of Tears* (Soho Theatre); *Filthy Business*, *Rabbit Hole*, *Hapgood*, *Wonderland*, *#aiwv: The Arrest of Ai Weiwei*, and *55 Days* (Hampstead Theatre); and *The Umbrellas of Cherbourg* (Betty Nansen Teatret).

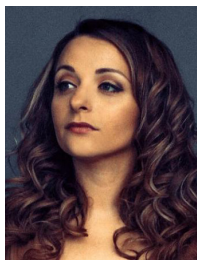
Thomas C. Hase
LIGHTING DESIGNER



From: Madison, Wisconsin
Dallas Opera: *La bohème* (2008/2009, debut), many productions since
Career highlights: Lighting designer Thomas Hase has worked with many US opera companies, including those of Santa Fe, Los Angeles, Houston, Seattle, Boston, Philadelphia, Atlanta, and San Diego, as well as Washington National Opera. He is Cincinnati Opera's resident designer. In

New York, he's worked on Broadway—with *Company*, which won the Tony Award for Best Revival—and Off-Broadway. Hase has also designed for New York City Opera and BAM Next Wave Festival. Internationally, he has worked with the Dutch, Finnish, and Colombian national operas; Vienna Staatsoper; Malmö Opera; Gran Teatre del Liceu; Moscow's Helikon-Opera; Disney/Stage Entertainment; Opéra de Marseille; Singapore International Festival of Arts; and more. In the United Kingdom, he's worked with such theaters as the Barbican Centre, Sadler's Wells Theatre, and Opera North. Hase has also worked with Dublin's Abbey Theatre and Riverdance; Toronto's Luminato Festival; and Canadian Opera Company. In Germany, he's worked with companies like Bayerische Staatsoper, Staatstheater Kassel, Deutsche Oper am Rhein, Theater Erfurt, and Stadttheater Giessen.

Soraya Mafi
ADINA



From: Bury, United Kingdom
Dallas Opera: Debut
Career highlights: Lancashire-born soprano Soraya Mafi studied at the Royal Northern College of Music and Royal College of Music. Recent and forthcoming operatic appearances include Seattle Opera, Welsh National Opera, and Irish National Opera (Gilda, *Rigoletto*); Opera North (Pamina, *The Magic Flute*); Glyndebourne Festival Opera

(Michal, *Saul*); Welsh National Opera (Cunegonde, *Candide*); and her debut for Komische Oper Berlin (Nitocris, *Belshazzar*). Highlights from past seasons include Tytania in *A Midsummer Night's Dream* (Glyndebourne Opera Festival and Opéra de Rouen); Susanna in *The Marriage of Figaro* (Glyndebourne on Tour and Seattle Opera), Valencienne in *The Merry Widow* (Glyndebourne Opera Festival), and Ismene in *Mitridate, re di Ponto* (Garsington Opera). On the concert platform, she has sung with the Seattle Symphony, Helsinki Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, the Hallé, and Academy of Ancient Music. She has performed with such conductors as Jonathan Cohen, Jean-Christophe Spinosi, and Ludovic Morlot.

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).

Anthony León
NEMORINO

The Charron and Peter Denker
Rising Stars Endowment Fund



From: Riverside, California
Dallas Opera: Debut
Career highlights: Rising tenor Anthony León won Operalia's 2022 First and Don Plácido Domingo Zarzuela prizes and Metropolitan Opera's 2023 Eric and Dominique Laffont Competition. In 2024, he was an International Opera Awards Rising Star finalist and Richard Tucker Career Grant winner. He also received

the Sullivan Foundation's Career Development Grant. Last season, León made house debuts at Teatro Regio di Torino, Glyndebourne Festival Opera, and Lyric Opera of Chicago. In concert, he performed with the Los Angeles Philharmonic and the Toronto Symphony Orchestra. His repertoire includes *The Pearl Fishers*, *The Shell Trial*, *The Pirates of Penzance*, *El Último Sueño de Frida y Diego*, and more. He's appeared with such companies as Staatsoper Berlin, Cologne Opera, Festival d'Aix-en-Provence, Dutch National Opera, and Salzburg Festival. León is also Riverside Lyric Opera's President and Artistic Director, leading the company's revitalization and helping expand opera's presence in Southern California. León trained with both LA Opera's Domingo-Colburn-Stein Young Artist and Santa Fe Opera's Apprentice Artist programs.

Alessandro Corbelli
DR. DULCAMARA



From: Turin, Italy
Dallas Opera: Debut
Career highlights: Since his professional debut at age 22, Alessandro Corbelli has become an outstanding expert of baritone bel canto and Mozart roles. He has sung in many of the world's major opera houses, including Teatro alla Scala, Opéra national de Paris, and Vienna Staatsoper. Since his 1997 debut at the Metropolitan Opera

in *La Cenerentola*, he has regularly returned for *L'italiana in Algeri*, *The Elixir of Love*, and more. Last season, he appeared at Houston Grand Opera (Bartolo, *The Barber of Seville*), Royal Opera House Covent Garden (The Sacristan, *Tosca*), and Opéra de Monte-Carlo (Don Alfonso, *Così fan tutte*). He's also appeared in Munich, Geneva, Madrid, Barcelona, Toulouse, Rome, Naples, and Florence, as well as at such important festivals as Edinburgh International, Glyndebourne, d'Aix-en-Provence, and Salzburg. His repertoire also includes *The Marriage of Figaro*, *Don Giovanni*, *Don Pasquale*, *La fille du regiment*, and more. Corbelli has received many awards, including Italy's prestigious Franco Abbiati Prize and Premio Rossini d'Oro.

Mihai Damian
SERGEANT BELCORE



From: Cluj-Napoca, Romania
Dallas Opera: Debut
Career highlights: Acclaimed Romanian baritone Mihai Damian won First Prize, the Rolex Audience Prize, and the Bulgarian Ministry of Culture Grand Prize at 2025's Operalia. His numerous accolades also feature a sweep of wins at the 62nd Tenor Viñas International Competition: Audience, Verdi, Houston Grand Opera,

Teatro Real, Best Baritone, and European Opera Center prizes. This season, he debuts at the Metropolitan Opera, Staatsoper Berlin, and more. Last season, Damian made role debuts as Mercutio in *Romeo and Juliet* (Teatro dell'Opera di Roma) and Ford in *Falstaff* (Teatro Petruzzelli). In concert he has sung Mussorgsky's *Songs and Dances of Death* (Hungarian Radio Symphony Orchestra) and he debuted Daniele in Umberto Giordano's *Marina* world premiere (Fondazione I Pomeriggi Musicali). After graduating from Romania's Gheorghe Dima National Academy of Music in 2024, Damian joined the Romanian National Opera ensemble. His repertoire includes *Don Giovanni*, *Carmen*, *Simon Boccanegra*, *Billy Budd*, *La fanciulla del West*, *La bohème*, and more.

Kayla Nanto
GIANNETTA



From: Loveland, Colorado
Dallas Opera: Mainstage Debut
Career highlights: Last season, Dallas-based mezzo-soprano Kayla Nanto appeared as Suzuki (*Madame Butterfly*) with Opera San José, Fort Worth Opera, and The Princeton Festival and as the title role in *Carmen* with Abilene Philharmonic. This fall, she will return to The Dallas Opera as Lapák the Dog/The Woodpecker (*The Cunning*

Little Vixen). Nanto spent the past two summers as a Santa Fe Opera Apprentice Artist, where she sang Countess Ceprano (*Rigoletto*) and covered Siegrune (*Die Walküre*) and Deirdre (*The Righteous*). Additional role highlights include Hansel (*Hansel and Gretel*, Opera Montana and Opera in the Heights); Orlofsky (*Die Fledermaus*) and Nettie Fowler (*Carousel*) with Pensacola Opera; Carmen (*Carmen*, Painted Sky Opera); and Flora (*La traviata*, Fort Worth Opera); and Zheng (*Zheng* workshop, Opera San José). Nanto is a two-time District winner in the Metropolitan Opera's Eric and Dominique Laffont Competition, and she won First Place and the Jonathan Pell People's Choice Award in The Dallas Opera's 2025 Lonestar Vocal Competition.

The Dallas Opera Makes a Difference in Our Community



The 2026 Opera Boot Camp staff celebrate the final session. "We want kids to know that there is more than one way to be involved in opera theater as a career," TDO Director of Education Kristian Roberts (center) says. c. Amy O'Neil

All year long, TDO's Perot Foundation Education & Community Outreach Programs bring opera into Dallas through innovative programs like OperaTruck, Opera Afterschool, Touring Opera, and engaging student curriculums for all grade levels.

WHAT'S IN TDO'S EDUCATION PORTAL?

Our Education department has myriad resources available online at dallasopera.org, completely gratis. Teachers can access virtual Kids Opera Boot Camp sessions and curriculum-based lessons plans for more than a dozen operas, learn how their students can attend TDO's mainstage opera dress rehearsals for free, and more.

FUN FACT: TDO's Education Portal has reached teachers, parents, and students in more than 48 states and 71 countries.

FAMILY OPERAS

Each season, TDO has two family operas in rotation for family and school performances and community events. In November, we host our **student matinees**—where school groups come to the Winspear for an opera performance and behind-the-scenes talk. On select weekends, **family performances** are just \$5.

FAMILY PERFORMANCE DATES

THE BREMEN TOWN MUSICIANS:

October 17, 2026, and February 21, 2027

THE LITTLE PRINCE: November 8, 2026, and February 13, 2027

FUN FACT: Our programs served 20,220 patrons across 69% of North Central Texas counties last season.

KIDS OPERA BOOT CAMP

Every summer TDO hosts **Kids Opera Boot Camp**. In this free, 3-hour workshop, Education Staff and Artists teach children the ins and outs of putting on an opera performance, like stage movement and costuming.

FUN FACT: 2026's Boot Camp hosted 456 attendees—up 38% from 2025.

OPERATRUCK

Many of TDO's free family-friendly community events and pop-up appearances are performed on the **OperaTruck**, donated by TDO Board Chair Quincy Roberts. Keep an eye on spots like your local library, park, or retirement home for this 18-wheel "big rig" mobile stage.

Fall OperaTruck and Community Performance Dates:

Oct. 24: CenterPark Garden at NorthPark Center

Oct. 31: Hampton-Illinois Branch Library

Nov. 14: Lochwood Branch Library

Dec. 5: Valley Ranch Library

FUN FACT: 6,741 students participated in our outreach programs free of charge last season.

OPERA IN SCHOOLS

TDO's **Touring Opera** performs our family operas in schools across North Texas. We also provide free after-school arts programming through **Opera Afterschool**, where TDO Education Artists give a performance to elementary students.

FUN FACT: During the 2025/2026 season, Touring Opera visited 22 schools.

If you'd like to support our Education & Outreach Programs, please contact donorservices@dallasopera.org

SCENES FROM OUR SPRING AND SUMMER

Here's a look back at The Dallas Opera's action-packed 2026 so far.



#1 (L to R) TDO board member Martha McCarty Wells, conductor Michelle Di Russo, TDO Chorus Director and Head of Music Paolo Bressan, conductor Shira Samuels-Shragg, and board member Susan Geyer celebrate the Linda and Mitch Hart Institute for Women Conductors (HIWC) 10th Anniversary at the award-winning Institute's Conductors Luncheon on January 23, 2026. c. Amy O'Neil

#2 Coloratura soprano Erin Morley enchants during her February 1, 2026, Robert E. and Jean Ann Titus Family Recital at Moody Performance Hall. "When I do a recital like this, I try to just make the space feel like my own living room and like I've invited the

entire audience over for a dinner party," Morley told KMFA's George Preston. c. Kyle Flubacker

#3 Houston-based middle schooler Everett Baumgarten starred in TDO's mainstage *The Little Prince* production last February. To soar across the stage, Everett wore a hidden harness that could easily hook into the flight lines. "It's so fun to fly," he says. c. Kyle Flubacker

#4 Canadian baritone Etienne Dupuis received TDO's 2025/2026 "Maria Callas Debut Artist of the Year" Award for his heartfelt portrayal of Rodrigo in *Don Carlo*. "To receive such a prize for a role I have honed for the last 10 years

brings me such a deep and powerfully emotional sense of accomplishment," Dupuis says. c. Kyle Flubacker

#5 *THE LITTLE PRINCE* family cast poses with the opera's composer, Rachel Portman, after TDO's February 15, 2026, sold-out family performance. "It's a wonderful, moving, magical opera for all," Portman says of her opera based on Antoine de Saint-Exupéry's beloved children's novella. c. Nathan Bassett

#6 Donors look on as soprano Meghan Kasanders sings during TDO's annual Onstage Dinner at the Winspear Opera House on March 2, 2026. c. Kyle Flubacker



#7 Last season, The Dallas Opera said a bittersweet farewell to former Kern Wildenthal General Director and CEO Ian Derrer. “Thank you for granting me the immense honor of leading this extraordinary institution these past eight years,” Derrer told TDO staff and board members. “It has been among the great privileges of my life.” c. Kyle Flubacker

#8 Celebrated bass-baritone Christian Van Horn (left) presents the 2026 National Vocal Competition First Place and Jonathan Pell People’s Choice awards to bass-baritone Tzvi Bat Asherah (middle), who wowed the audience and judges with his rendition of “Ves tabar spit” from Rachmaninoff’s *Aleko*. c. Kyle Flubacker

#9 In April, Claire Lewis became the Hart Institute’s second Martha R. and Preston A. Peak Fellow. Lewis wowed TDO Chorus Director and Head of Music Paolo Bressan during her February audition (pictured above). “During her time at The Dallas Opera this winter, we were impressed by her curiosity, her personal approach to the music, and her ability to interact with the orchestra,” Bressan says. c. Amy O’Neil

#10 TDO Education Artists perform *The Three Little Pigs* on the OperaTruck outside Grand Prairie Memorial Library on March 14, 2026. c. Clarissa Pompa

#11 In June, The Dallas Opera welcomed new Kern Wildenthal General

Director and CEO David Lomelí, who first began working with TDO in 2014. Over the summer, Lomelí toured local news outlets. “To come back 12 years later as the leader of this company that has supported me so much is a dream come true,” he told WFAA’s Paige McCoy Smith. c. Catherine Wendlandt

#12 (L to R) Kathryn Piña, Alexandra Cook, Travis McGuire, and Tyler Warwas perform *THE BREMEN TOWN MUSICIANS* during TDO’s Kids Opera Boot Camp last July. The annual free workshop, which hosted 456 attendees this year, teaches children all about opera. c. Amy O’Neil

MEANT

By David Lomelí

TO BE

MEET DAVID LOMELÍ

THE DALLAS OPERA'S NEW
KERN WILDENTHAL GENERAL
DIRECTOR AND CEO

Throughout my life, I've always been the opera outsider. I came to the art form late in life. I didn't go to conservatory or grow up attending performances. Opera first came into my life as a tool for me to pay my bills, and then I fell in love with it.

I *did* grow up around music during my childhood in Mexico City. My grandmother had the most beautiful soprano voice that I ever heard in my life. It was warm, it was soft, it was honeydew. She just sang with her soul. My mother had more of a Karen Carpenter voice. It was my mama who taught me my first lessons on breath control while singing "Una rata vieja,"

the Mexican equivalent of "Mary had a little lamb."

During high school, I wanted to be a crooner like Luis Miguel, who is like Mexico's Frank Sinatra. Oh, I could sing all his songs. One day, my teacher said, "you can actually also sing opera," and gave me a tape of José Carreras. My college, Tecnológico de Monterrey, didn't have a music degree. But they said they'd give me a full-ride scholarship for my engineering degree if I sang opera. That's how I know I was meant for opera, because who gets that deal?

After college, I was training with Mexico Opera Studio. By happenstance, I got to train solo with San Francisco Opera Center master teacher César Ulloa. Then, I ran out of money and quit the program. But César convinced me to fly to New York City, crash a dinner, and audition for the great Plácido Domingo at 1:30 AM. And my life changed forever.

"My first instinct was to run away from music ... for about two weeks. That's as long as I lasted."

— David Lomelí

The next phase of my life went pretty fast and was super intense. For eight years, I had the superstar life of a tenor. I won the 2006 Operalia. I sang all over the world. I trained and developed the discipline it takes to play at this industry's

very top tier. But by 2012, a childhood esophageal injury was causing such burning acid reflux I couldn't center the pitch while singing. Eventually, I needed surgery, and I had to quit singing. My first instinct was to run away from music ... for about two weeks. That's as long as I lasted.

I got a job as The Dallas Opera's casting assistant in 2014. I secured visas. I booked cars, apartments, flights, union contracts, you name it. I was a soprano's plumber. I managed the newly formed Hart Institute for Women Conductors. I realized that my operatic background and stamina gave me an advantage. The "dumb tenor" is a common operatic joke, and many of my friends and family do say that when I stop singing, I "regained some neurons." But I was always so fascinated by everything that happens to make something happen. I wondered how I could make this super Western

European art form popular with the Latino, Black, Asian, and Pacific communities. What would it look like for an opera company to have a tremendous digital and social footprint?

And one evening, after watching then-CEO Keith Cerny



David Lomeli as a judge during TDO's 2023 Lone Star Vocal Competition. c. Kyle Flubacker

leave his office, I turned to John Harpool—who still works here—and told him, “One day, I hope to be in that chair.”

Twelve years later, I'm now sitting in that chair. Opera is currently in the battle for its life. The art form needs relevancy. It needs to break the stereotype that it's a “stuffy” art form. Yes,

it's super expensive to produce, but so is the FIFA World Cup. And if you're a soccer fan, you can open a phone and you're everywhere—you can feed your hunger for information, fandoms, forums, everything. Our industry hasn't taken care of the opera fan experience.

Looking forward, we're going to work hard to be both ambitious and fiscally responsible. My goal is to establish consistent exposure to opera in creative ways, without sacrificing the grand experience of coming to the Winspear to hear the full enchilada. I want to keep and grow the strength of our four mainstage productions. Wagner is always going to be part of my life. The big Italian Romantic Era stuff will always have a place with us. I love

great singing. We have had incredible conductors and top-talent singers. But I also want to bring the world's biggest theater directors to Dallas.

I would also like to add a series of performances, like operas in concert or recitals with superstars or emerging talent. I want us to get out of the Winspear sometimes. I love the Dee and Charles Wylie Theatre. There are many new, small 300-seat venues in the suburbs. I want our orchestra, chorus, and soloists to perform with Dallas' many different religious denominations, do pop-up performances, and sing the national anthem at events. I want The Dallas Opera—including myself, Mrs. Eugene McDermott Music Director Emmanuel Villaume, and our staff—to be embedded in the Dallas community.

Additionally, we're going to have a larger digital presence, giving the message every day about what opera really is at the core: It's like running a marathon, being a heavyweight lifter, or dunking in the NBA finals. TDO is one of the world's top houses. Here you see the very best of what happens when you train for years the human body to sing so loud and so pretty without hurting yourself.

My hope for The Dallas Opera is that everybody who encounters us feels welcome and safe to ask questions and is received with a smile. I want the opera to be a place of gathering for the community. Music is for everybody, even the outsiders. It's a human right. ■



What Makes a Good Opera Love Song?

WHICH ELEMENTS DOES A ROMANTIC ARIA NEED TO BRING YOU TO TEARS?

By Catherine Wendlandt

Everyone has their favorite love song, like Beyoncé's "Crazy in Love" or Marvin Gaye's "How Sweet It Is." However, opera love songs hit different. Your heart can't help but swell, your eyes can't help but weep, when you hear *La bohème*'s "Che gelida manina" or *Gianni Schicchi*'s "O mio babbino caro."

But why? Why does the artist on stage pouring their soul out make you feel like you should

pick up the pitcher and pour yours out too? *What actually makes an opera love aria or duet any good?*

Any opera love song worth its salt (read: tears) needs "wonderful poetry as text that can really go straight to the heart," says Anthony León, who plays Nemorino in this production of *THE ELIXIR OF LOVE*. "I think a wonderful love song is one that is a moment of authenticity."

Additionally, "it has to have a melody that is catchy," says David Lomelí, TDO's Kern Wildenthal General Director and CEO. Plus, a moment for the singer to show off their chops. "The greatest, most memorable arias—the ones that people hum—they all have the money note then the musical resolution," he says. Where the singer hits that high key, and their vibrato sends us all spinning in circles, somehow believing the lovers will be okay.

One such song is "Una furtiva lagrima," Nemorino's Act II aria in *The Elixir of Love*. Often considered one of the repertoire's greatest love songs, this aria has all the elements:

beautiful poetry, a catchy tune, and, natch, a super high note.

However, it turns those elements on their head and starts in a minor key. That must mean it's sad, right? Up to this point in the opera, Nemorino has been depressed that Adina doesn't love him, but as he sees her crying, he realizes she reciprocates his feelings. As he pulls himself out of his melancholy—while drunk, mind you—the energy swells and in the end, it's the audience that's sobbing that these two knuckleheads will finally get together.

"When 'Una furtiva lagrima' comes around, everything stops," León says. It's an intimate, genuine moment of discovery in an otherwise silly, lighthearted opera. "That moment of discovery is really important to a love story and a love song."

He continues, "A moment like that in opera is always very special. It marks this show. It's the point where everything changes."

And you get that high note. Swoon. ■



C. CURTIS BROWN, SANTA FE OPERA

AMORE OR BEL CANTO?

For some, another element of a good opera love song is bel canto music. Literally meaning "beautiful singing," bel canto is an Italian operatic genre where the orchestration focuses on highlighting the human voice. "It has a little bit of everything: sweeping melodies; soft, beautiful, and slow moments; and fast, exciting moments," León says. Bel canto songs like "Una furtiva lagrima" are technically difficult to sing but powerful to hear. Says Lomelí, "These songs are so artistically complex and emotionally charged that even if you cannot understand the libretto, if it's well sung, you're in tears." ■

THE WORLD OF JANÁČEK

By Timothy Cheek

LEARN MORE ABOUT
TDO'S UPCOMING
THE CUNNING LITTLE VIXEN

C. GEOFFROY-SCHIED

Of all Czech composer Leoš Janáček's operas, *THE CUNNING LITTLE VIXEN* vies with being the most popular. There are many reasons why: Janáček's colorful orchestration, breathtaking lyricism, and wide array of emotions cinematically unfold into a captivating story about nature's magical, truthful world versus humanity's complicated one. His natural prose text is wedded to wonderful music, expressing the power of love and the profound beauty of nature and the circle of life.

While *The Cunning Little Vixen* speaks to all of us, it *speaks* in a unique way. Janáček's style is predominantly rooted in his home region of Moravia, in what's now eastern Czech Republic, where the opera itself takes place. The entire country has a rich folk music tradition, but Moravia's folk music can be especially piquant, with its modal scales and infectious rhythms. Janáček spent years traveling the Moravian countryside collecting and studying folk music. Essential

qualities of Moravian folk music are infused throughout the opera in various harmonies and melodic patterns. His original music that directly imitates folk song can be heard especially in the poacher Harašta's song and the fox cubs' delightful music.

In addition to the orchestration, the Czech language itself adds layers to the storytelling. Most characters speak in an early 20th-century Moravian dialect near Brno, the region's capital. However, certain characters specifically use standard, formal Czech. The Schoolmaster always uses formal Czech, even when talking to himself. As does the dog Lapák. The fox Lišák also speaks with gentlemanly, formal Czech as he courts the Vixen.

Meanwhile, the poacher Harašta's heavy use of the Moravian dialect reveals that he is unencumbered by education and what is "proper." He has learned to be cunning, as seen through his marriage with the unattainable Terynka. It's with Harašta that the Vixen finally meets her match. The Forester, too, often speaks in rough-hewn

Moravian dialect. However, in the opera's finale, he is transformed into a formal poet as he movingly sings of the beauty of nature and the circle of life in what's known as "The Forester's Farewell."

Even if an audience doesn't understand the meaning of every single word, the sounds of Czech are part of the whole musical-dramatic experience. We all can understand and respond to the opera's sincere expression of emotions captured by Janáček's libretto and melodies. *Co na srdci, to na jazyku*, a Czech saying meaning "What is in the heart is on the tongue," certainly applies here. The Fox conveys this beautifully when he sings to the Vixen, "*Mluvíím co v srdci nosím*", meaning, "I speak what I carry in my heart." ... ■

Timothy Cheek is a pianist/vocal coach, professor, and author of *Singing in Czech* and books on operas by Janáček, Dvořák, and Smetana.

Discover more about how
Janáček fused language
and music by attending
THE CUNNING LITTLE VIXEN
October 30–November 7.

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 cofounded the LacMus International Music Festival at Lake Como, Italy (2017-current), and has been The Dallas Opera's Chorus Director and Head of Music since 2024. 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. 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 mainstage conducting debut in TDO's production of *The Little Prince* in February 2026.

2026/2027 TDO THE ELIXIR OF LOVE CHORUS

SOPRANO

Megan Dobbs
Carelle Flores
Stephanie Jennings
Tiffany Lynne Lopez
Kristen Mata
Rebecca Mugnolo

MEZZO-SOPRANO

Karina Buruca-Kunda
Alexis Gill Elza
Shannon Moy

TENOR

David Bogaev
Johnny Brown
Blake Casper
Piero Antonio Centurion
Dylan Elza
Samuel "PJ" Lopez
Wayne Mkhize
Mark A. Tenorio

BARITONE/BASS

Erik Danielson
Brandon Gibson
Armon Golliday
Christopher Harrison
David Carriaga Hobbs
Donald Jones

SUPERNUMERARIES

Lydia Aldis
Rebekah Aldis
Alexandra Bilitzki
Kevin Cain
David Edwards
Jeffrey Fulton
Matthew Golliday
Travis Jackson
Kailen Moore
Alex Newman
Stefan Newman
Ashlyn Perez
Ed Sargent
Melissa Tucker



"It's the best seat in the house," says Sara Newman (pictured above, lying down) of acting as a supernumerary in 2022's *Rigoletto*. "I'm on stage in a costume and George Gagnidze (above, center) is cradling me and singing the final aria in my face. It's so surreal."

C. KYLE FLUBACKER

2026/2027 THE DALLAS OPERA ORCHESTRA

MRS. EUGENE MCDERMOTT MUSIC DIRECTOR

Emmanuel Villaume

FIRST VIOLIN

Ami Campbell

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

Grace Kang Wollett

*Acting Associate
Concertmaster*

Florence Wang Conrad

*Acting Assistant
Concertmaster*

Amy Faires

David Miles Wolcott

Junsoo Park

Paige Kossuth

Natalie Floyd

Samantha Bennett

Amela Koci^

SECOND VIOLIN

Kristin Van Cleve

Principal

Sondra Brudnak

Assistant Principal

Suneetha D'Apice

Minhee Bae

Emily Loh

Seowon Lee

Diego Campos Medina

Yuhong Sun

VIOLA

Liesl-Ann Maerschel*

Principal

Désirée Elsevier^

Acting 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

Kirby Nunez

P. Kellach Waddle^

FLUTE

Helen Blackburn

Principal

Ebonee Thomas

PICCOLO

Ebonee Thomas

OBOE

Gina Ford

The Eleanor Ford

*Penrose Principal Oboe
Chair*

Stewart Williams

ENGLISH HORN

Stewart Williams

CLARINET

Stephanie Key^

Acting Principal

Ann Hung^

Cory Tamez^

BASS CLARINET

Cory Tamez^

BASSOON

John Searcy

Principal

Shannon Highland

HORN

Katie Wolber

The Linda VanSickle

Principal Horn Chair

Shelby Nugent

Nick Kneupper

Stacie Mickens

TRUMPET

Forrest Albano

The Diane and Hal

Brierley Principal

Trumpet Chair

Ben Fairfield^

TROMBONE

Jacob Muzquiz

The Cece Smith and

Ford Lacy Principal

Trombone Chair

Tony Baker

Eric Swanson

BASS TROMBONE

Eric Swanson

TUBA/CIMBASSO

Jeff Baker

Principal

TIMPANI

Deborah Mashburn

The Joan S. Reisch

Principal Timpani Chair

PERCUSSION

Joe Ferraro

Principal

Drew Lang

HARP

Barbara Biggers

Principal

ORCHESTRA MANAGER

Joseph LaPalomento

MUSIC LIBRARIAN

Shannon Highland

BANDA

CORNET

Eric Baker

DRUM

Joe Ferraro

ASSOCIATE MUSICIANS

FIRST VIOLIN

Elizabeth Elsner

Kathy Johnson

SECOND VIOLIN

Inga Kroll

VIOLA

Eve Tang

HORN

Nancy Piper

TRUMPET

Grayson Gayle

TROMBONE

Timothy Owner

HARPSICHORD

Adriano Spanpanato

^ Substitute Musician 2026/2027 Season

* On Leave 2026/2027 Season

BOARD OF DIRECTORS

OFFICERS

Quincy Roberts, *Board Chair*

Ann Stuart, *Immediate Past Chair*

Cynthia Floyd, *Treasurer*

Linda VanSickle Smith, *Secretary*

EXECUTIVE COMMITTEE

Milene Carvalho
Susan Geyer
Maisie Heiken
Myra Barker Hull
Michael Jennings
Gabriel Kunda
Barbara M.G. Lynn
Elizabeth Mack
Holly Mayer
Stephen B.L. Penrose
Martha Peak Rochelle
Richard Schulze
John Ward
Martha Wells
Kern Wildenthal

BOARD OF DIRECTORS

Martha Allday
David Boddie
Kimberly Calton
Roger Carroll
Milene Carvalho
Cindy Feld
Cynthia Floyd
Susan Geyer
Armon Golliday
Linda W. Hart
Maisie Heiken
Alan Herda
Myra Barker Hull
Augustine Jalomo
(*ex officio*)
Michael Jennings
Gabriel Kunda
Paula Lambert
W. P. Andrew Lee
Michael Lindsey
Barbara M.G. Lynn

Holly Mayer
Tom Mayer
Santiago Mijares
Teresa Nguyen
Laurie Pan
Stephen B.L. Penrose
Quincy Roberts
Martha Peak Rochelle
Enika Schulze
Richard Schulze
Linda VanSickle Smith
Ann Stuart
Betty Suellentrop
Steve Suellentrop
John Ward
Donna Weitzman
Martha McCarty Wells
Kern Wildenthal
Marnie Wildenthal
Malcolm Winspear
Katie Wolber

HONORARY DIRECTORS

Diane Brierley
John T. Cody, Jr.
John W. Dayton
Patsy M. Donosky
James R. Erwin
Ruben E. Esquivel
Marilyn Halla
Howard Hallam
Kaki Hopkins
Richard Massman
Thomas H. McCasland, Jr.
Joyce Mitchell
C.H. Moore
Marla Muns
Margot B. Perot
Pat Rosenthal
Stephen Sands
Martin J. Weiland
Ann Williams

BOARD OF TRUSTEES

Rick Bettinger
Vanessa Cain
Scott Chase
John Collins
Terry Connor
Patricia Crocker
Robert Dupuy
John Gilbert
Gary Glaser

Louise Hallam
Belinda Hanock
Mac Irwin
Ford Lacy
Elizabeth Mack
Phyllis A. McCasland
Arlene Navias
Louis Navias
Joe O

Ella Prichard
Deidria Redic
Joan S. Reisch
Marion Rothstein
Abraham Salum
Darren Speir
Alice Stevenson
Greg Swalwell
Sarah Titus

Kenneth Travis
Jane Wetzel
James Wiley
Debra Witter

ADMINISTRATION

David Lomelí

Kern Wildenthal General Director and CEO

Emmanuel Villaume

Mrs. Eugene McDermott Music Director

OFFICE OF THE GENERAL DIRECTOR

Thu Alsvary, Executive Assistant
to the General Director and CEO

Matthew A. Epstein, Senior
Artistic Advisor

Quodesia Johnson, Company
Culture Consultant

Meghann Jones, Director of
Tessitura Operations and Strategy

Sara Newman, Human Resources
Administrator

ADMINISTRATION & FINANCE

Kevin Figg, CPA, Director of
Accounting

John Harpool, Director of Financial
Planning and Analysis

Beverly Phillips, Accounting Clerk

DEVELOPMENT

Ashley D. Harris, Director of
Development

Astrid Bacy, Development
Operations Manager

Rachel Jones, Events &
Communications Manager

Terry Lendecker, Major Gifts Officer
Whitney Pressly, Institutional Giving
Officer

Stephanie Ray, Development
Database Coordinator

Samuel F. Stiles, Associate Director
of Development

Gabriel J. Rivera, Individual Giving
Officer

MARKETING, COMMUNICATIONS, & PATRON SERVICES

Emily Sitton, Director of
Marketing and Communications

Megan Anthony, Patron Services
Manager

Sterling Arroyo, Marketing Project
Manager

Valerie Bromann, Senior Manager
of Digital Analytics and
Ecommerce Strategy

Tatum Eckert, Patron Services
Coordinator

Alex Lenczycki, Audience
Development Manager

Emma McElroy, Patron Services
Coordinator

Sara Means, Performance and
Ticketing Administrator

Amy O'Neil, Digital Content
Marketing Manager

Maya Rose Polidoro, Graphic
Designer

Catherine Wendlandt,
Communications Manager

THE PEROT FOUNDATION EDUCATION & COMMUNITY ENGAGEMENT PROGRAMS

Kristian Roberts, Director of
Education

De'Courtneyous Miller, Education
Program Manager

Hadassah Misner, Education and
Outreach Assistant

Clarissa Martinez, Community
Engagement Manager

Sonia Villanueva, Education
Production and Artist Manager

OPERATIONS

Paolo Bressan, Chorus Director
and Head of Music

Maggie Hearn, Associate Company
Manager

Shannon Highland, Music Librarian
Franklin Horvath, Associate
Technical Director

Jennifer Magill, Operations Artistic
Administrator

Erik McCullough, Technical Director
Devon Patch, Company
Manager

Leah Robinson, Operations
Production Administrator

Joseph LaPalomente, Orchestra
Manager

Kara Zotigh, Operations Planning
Administrator

PRODUCTION STAFF STAGE MANAGERS

Zoë Perrock

Angela Turner

Miranda Wilson

ASSISTANT STAGE MANAGERS

Danielle Brewbaker

Ky Chassells

Olivia Darling

Chris Griswold

Ivy Lariviere

Johanna Romo

Caitlynn Sandoval

Ellora Venkat

PRODUCTION ASSISTANT

Susan Weinhardt

KRPC FACILITY ASSISTANTS

Susan Aziz

Ian Salmon

RESIDENT PRODUCTION STAFF

Nicole Alvarez, Costume Designer
and Costume Design
Consultant

Miranda Wilson, Production Stage
Manager

Oran Wongpandid, Wig and
Make-Up Assistant

David Zimmerman, Wig and
Make-Up Supervisor/Designer

PROJECTED TITLES

Jennifer Rhodes

CARPENTERS

Pat Spencer, Production Carpenter

Joey Barber

Acreston Lockett

Trevor Moore

Sean Oakry

Robinson Parker

Damion Scales-Tarver

Anthony Woodard

HEAD FLYMAN

Glenn B. Boyd

PROPERTIES

Glenn Geaslin, Production

Property Manager

Jaqueline Tubbs

ORCHESTRA PROPERTIES

Cliff Chambers, Production

Orchestra Properties

ELECTRICIANS

Adriana Aguilera

Richard Buckelew

Yevgeniya Dickson

Dean Horan, Production Board
Operator

Forrest Howard

Nicole Iannaccone, Production
Electrician

Christopher Rollins

Mark Sharon, Projectionist

AUDIO

Isaac Parker, Production Audio

Abba Sims

WARDROBE

Ginger Boyd, Wardrobe Mistress

Denise Olemeda, Assistant

Wardrobe Mistress

COSTUME SHOP

Chris Spencer, Associate

Costume Director

Katelyn Jackson, Assistant Costume
Coordinator

Amy Poe, Costume Coordinator

Violet Nassri, Costume Shop
Assistant

STITCHERS

Raven Lanuza Brown

Mabeline Hoang

Michele Nordahl

Anna Sarafian

CUTTER/DRAPER

Matthew Smith

PAINTER/DYER

Susan Mayes

LEGAL

FORVIS, Auditor

Haynes and Boone, LLP, Legal
Counsel

MEMORIAL AND HONORARIUM GIFTS

MEMORIALS

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

Catherine Bartnikowski	Alfreda Rollins
Bennett Cervin	William S. Taylor, III
Nancy Corbett Cole	Jean Ann Titus
Katie Fryberger	Evelyn White
Mark Stewart Geyer	
Davis Hamlin	
Joseph Martin Messina, Jr.	

HONORARIUMS

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

Carol Barger and William Elliott	Jean Ann Titus and the Titus Family - Thank you for the beautiful 2026 Titus Family Recital
Kareen Britt	Emmanuel Villaume
Scott Chase	Kern & Marnie Wildenthal
Ian Derrer	
The Dallas Opera Education and Community Outreach Department	

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.

Jean Ann Titus
1928–2026

Linda Pitts Custard
1939–2026

Robert L. Hull
1941–2026

Mark Stewart Geyer DDS
1951–2026

PAST TDO TEAM MEMBERS

Nancy Steward
1955–2026

Lawrence Rosales
1956–2025

Stephen Brown
1960–2025

BECOME A FRIEND!

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

MEMBER

\$50–\$249

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

FRIEND

\$250–\$499

All benefits from previous level plus:

- Opera Insights
- Access to Final Dress Rehearsals
- Listing in All Mainstage Program Books

SUSTAINER

\$500–\$2,999

All benefits from previous level plus:

- CEO Lunch (1)
- Invitations to Backstage Tours

ORCHESTRA CHAIR SPONSOR SPOTLIGHT

Meet Joan Reisch and the Joan S. Reisch Principal Timpani Chair, Deborah Mashburn.

For nearly 70 years, The Dallas Opera has inspired audiences through extraordinary artistry. Behind every unforgettable performance is an exceptional orchestra, whose musicians bring every note and dramatic moment to life.

An Orchestra Chair Sponsorship is a five-year annual giving commitment that recognizes and supports the artistry of an individual musician. It offers a meaningful opportunity to invest directly in the artists who make every production possible and carry TDO's tradition of excellence forward for generations to come. An Orchestra Chair Sponsorship can also be a meaningful way to honor someone special and create a lasting legacy in their name.



Joan Reisch (left) and the Joan S. Reisch Principal Timpani Chair, Deborah Mashburn. c. Gittings

“Opera has had a special place in my life since childhood,” says Joan Reisch, sponsor of TDO’s Joan S. Reisch Principal Timpani Chair, Deborah Mashburn. “Endowing this chair was a result of my admiration for Deborah Mashburn and her artistic skill. It is enlightening to witness how the timpani contributes to the music, even subtly.

“Another reason for making this gift is my belief in making opera available for everyone in the area. The Dallas Opera brings together artistic excellence—an extraordinary orchestra, world-class singers, innovational sets and costumes—all of which make it an unique and unforgettable experience.”

Become an Orchestra Chair Sponsor and help ensure these extraordinary musicians continue to take a bow. Contact terry.lendecker@dallasopera.org for details.

MAJOR GIFTS AND SPECIAL PROJECTS

The Dallas Opera is grateful to the generous donors who support important projects and the multi-million-dollar Legacy Forward special campaign:

LEGACY FORWARD

Anonymous (1)
Susan and Mark(+) Geyer
Linda and Mitch Hart
Phyllis A. and Thomas H. McCasland, Jr.
Richard and Enika Schulze Foundation
Enika Schulze
Linda VanSickle Smith
Marthy McCarty Wells
Marnie and Kern Wildenthal

SPECIAL PROJECTS

John Ford Lacy and Cece Smith
Hoblitzelle Foundation
The Summerlee Foundation
Sarah L. Titus
Marnie and Kern Wildenthal

(+) deceased

FOUNDATION CONTRIBUTORS

LEADERSHIP CIRCLE (\$50,000+)

The Theodore and Beulah Beasley Foundation, Inc.
Carol Franc Buck Foundation
Chadwick-Loher Foundation
The Enrico Foundation
Hoblitzelle Foundation
Richard and Enika Schulze Foundation
Texas Instruments Foundation
VanSickle Family Foundation

PLATINUM CIRCLE (\$20,000+)

Houston J. and Florence A. Doswell Foundation
Fichtenbaum Charitable Trust
The Priddy Foundation
Rea Charitable Trust
The Rosewood Foundation

Stephens Family Foundation
Stemmons Foundation
TACA, Inc.

GOLD CIRCLE (\$10,000+)

Harry S. Moss Foundation

SILVER CIRCLE (\$5,000+)

Joseph and Robert Cornell Memorial Foundation
Mary Potishman Lard Trust
The Summerlee Foundation

BRONZE CIRCLE (\$2,000+)

Friends Of WRR
Louise W. Kahn Endowment Fund at The Dallas Foundation

CORPORATE AND GOVERNMENT CONTRIBUTORS

LEADERSHIP CIRCLE (\$50,000+)



PLATINUM CIRCLE (\$20,000+)



GOLD CIRCLE (\$10,000+)

Ben E. Keith Company
Ernst and Young
HALL Group
H-E-B/Central Market
Northern Trust Bank
Salum Restaurant
Troutman Pepper Locke

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 donorservices@dallasopera.org

ORPHEUS LEGACY SOCIETY

Your Legacy, The Dallas Opera's Future

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

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

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

“Opera has the power to move, to heal, and to connect us across generations. By including The Dallas Opera in your legacy, you ensure that future generations will feel that same power.”

—Latonia Moore, soprano

THANK YOU TO OUR ORPHEUS LEGACY SOCIETY MEMBERS

Anonymous (4)	Pamela and Gary Grayson
Martha Allday	Gabriele B. Gruschkus
Nancy Johnson Anderson	Mario A. Gutierrez
Thomas I. Anderson	Deborah Hankinson
Rebecca and Michael Baker	Frederick Hoffman and Roy Joplin
G. Ward Beaudry	Susan F. Holly
Amanda and John E.(+) Beitzel	Myra Barker Hull
Carole Braden	Robert L. Hull(+)
Diane and Hal Brierley	Jana and Mac Irwin
Mary M. Brinegar	Jo Kurth Jagoda
The Carl L. Cerrato Family	Emily A. Jefferson
Kay Carrel	James W. Kerr, Jr.
Roger L. Carroll	Kyle Kerr
Scott Chase and Debra Witter	Scott C. Kimple
Bruce T. Chemel	John Ford Lacy and Cece Smith
Patti and John T. Cody, Jr	Helen Lansburgh
Hank Cofield and Chris Schilling	Nicole M. LeBlanc
Phyllis M. Coit	Carol J. Levy
Betty Taylor Cox	Mary Lysaught(+)
Grady E. Coyle	Charles G. Mandernach
Alice Cushman	Pat J. Mattingly
Anne L. Davidson	Holly and Tom Mayer
Arlene(+) and John Dayton	Lynn McBee
David A. Derr and Karen E. Keith	Michelle Mew
Ian Derrer	Joyce and Harvey Mitchell
James E. Elbaor	Joahanna and Dwaine R. Moore, III
Carole and James R. Erwin	Bette and Gary C. Morchower
Susan G. Fleming	Arnold R. (Andy) Mozisek, Jr.
Mrs. Lee Ford	Arlene and Louis Navias
Monica and Gabriel Fried	Bruce Nelson and Suzee Bow Nelson(+)
Lee Gibson	Virginia G. Nerney
Gary Glaser and Chris Miller(+)	Nancy and Jack Oliver
Steve Gold	
Joan L. Goltz	

Neil Douglas Oxford
Carolyn and Gary L. Patterson
Kenneth Peck
Jonathan Pell and Cleve Schneider
Randy D. Pierson
Joan S. Reisch
Pat Rosenthal
Marion Rothstein
Linda and Kevin Rush
Christopher A. Salerno
Mark C. Scammel
Enika Schulze
Linda VanSickle Smith
Suzelle M. Smith
Renee Sterling
Ann Stuart
John Dee Swope
Barbara and Bob Sypult
Sarah L. Titus
Rebecca and Bradford Todd
Nancy Abbott Torell
Robert S. Toth
Jeremy D. Wance
Kathy and John Ward
Dona and Michael Watson
Martin J. Weiland
Martha McCarty Wells
Jane A. Wetzel
Jeanette and George Wharton
Elaine M. Wiant
Marnie and Kern Wildenthal
Samuel M. Williams
Jill and Malcolm Winspear

Rodney I. Woods
Joseph I. Worsham
Gordon Young

ESTATE GIFTS

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

Estate of Rosalie Alexander
Estate of Bonnie E. Cobb
Estate Of Linda Pitts Custard
Estate of Lois Mills Durden
Estate of Mary Joan Eschrich
Estate of Dorothy K. Karayanis*
Estate of David & Mona Munson
Estate of James R Seitz, Jr.
Estate of Sandra Tucker
Estate Of Aubrey Gordon Worsham

* Gift to The Dallas Opera Endowment Fund

(+) Deceased

Visit dallasopera.org/plannedgiving, contact Samuel Stiles at samuel.stiles@dallasopera.org to learn more.

MEMBERSHIP MAKES A DIFFERENCE

Enhance your patron experience by taking full advantage of the social, artistic, and educational benefits of becoming an Inner Circle member. Your generous gift enables us to present productions of the highest caliber, featuring artists who captivate, inspire, and transport our Dallas audiences. Join Inner Circle today!

For more information, please contact Individual Giving Officer
Gabriel J. Rivera at gabriel.rivera@dallasopera.org.

INNER CIRCLE

\$3,000–\$4,999

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

SILVER CIRCLE

\$5,000–\$9,999

All benefits from Inner Circle plus:

- Invitation to exclusive Artistic Salons

GOLD CIRCLE

\$10,000–\$14,999

All benefits from previous levels plus:

- Invitation to the Onstage Dinner

INNER CIRCLE CALENDAR

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

THE ELIXIR OF LOVE

Cast Party

October 11, 2026
Skyline Terrace

*Salons are exclusive to members at \$5,000 and above levels.

THE CUNNING LITTLE VIXEN

Artistic Salon*

October 20, 2026
Location TBA

Backstage Tour

October 26, 2026
Winspear Opera House

Opera Insights

October 28, 2026
Inner Circle Lounge

Final Dress Rehearsal

October 28, 2026
Winspear Opera House

Cast Party

November 1, 2026
Skyline Terrace

TURANDOT

Artistic Salon*

February 2, 2027
Arlington Hall at
Turte Creek Park

Backstage Tour

February 2, 2027
Winspear Opera House

Opera Insights

February 10, 2027
Inner Circle Lounge

Final Dress Rehearsal

February 10, 2027
Winspear Opera House

Cast Party

February 14, 2027
Skyline Terrace

LOHENGRIN

Artistic Salon*

February 23, 2027
Arlington Hall at
Turte Creek Park

Backstage Tour

February 23, 2027
Winspear Opera House

Opera Insights

February 25, 2027
Inner Circle Lounge

Cast Party

March 7, 2027
Skyline Terrace

ANNUAL FUND DONORS

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

LEADERSHIP SOCIETY (\$50,000 AND UP)

Anonymous (2)
James F. Carey
Patricia Crocker
John W. Dayton
Lisa Genecov
Susan and Mark S.(+)
Geyer
Fanchon and Howard
Hallam
Linda and Mitch Hart
Robert L. Hull(+) and Myra
Barker Hull
Paula S. Lambert
Holly and Tom Mayer
Stephen B. L. Penrose
Margot Perot / The Perot
Foundation

Katherine and Michael E.
Phillips
Joan S. Reisch
Marcy and Stephen H.
Sands
Richard and Erika Schulze
Foundation
Maria Kalinina and Basil
Shikin
Carole and Norman
Silverman
Ann Stuart
Betty and Steve
Suellentrop
Marilynn and Carl Thoma
Sarah L. Titus
Joanna Lerner Townsend
Kathy and John Ward
Marnie and Kern
Wildenthal

PLATINUM CIRCLE (\$15,000–\$49,999)

Martha Allday
David Allen and Elizabeth
Mack
Joanne L. Bober
David Boddie and
Deborah Mashburn
Diane and Hal Brierley
Roger L. Carroll
Terry Connor and Greg
Swalwell
Virginia and Robert Dupuy
Cindy and Charlie Feld
Jenifer and Peter Flynn
Christine A. Miller(+) and
Gary H. Glaser
Charitable Fund
Winnie Hamlin

Belinda and Lance
Hancock
Timothy C. Headington
Adrea D. Heebe
Maisie Heiken
Nicole Company Kunda
Foundation
John Ford Lacy and Cece
Smith
W. P. Andrew Lee
Edward A. Melcher
Nesha and George Morey
Ella Wall Prichard
Yeny and Quincy Roberts
Martha Peak Rochelle
Pat and Jed Rosenthal
Linda and Thomas H.
Smith

ANNUAL FUND DONORS (CONT'D)

Donna Arp-Weitzman and
Herb Weitzman
Martha McCarty Wells
Karen and Jim Wiley

GOLD CIRCLE (\$10,000–\$14,999)

Chrysta and John
Castaneda
Scott Chase and Debra
Witter
Charron and Peter Denker
Nancy and John Esber
Sarah R. Gannon and John
Seddelmeyer
Margie and John M. Haley
Charles F. Foster and Bill
Maina
Kathleen E. Irvin
Jana and Mac Irwin
Bobbi and Richard
Massman
Mary McDermott Cook
Joyce and Harvey Mitchell
Arlene and Louis Navias
Marion Rothstein
Alice and Richard
Stevenson
Karen and Kenneth Travis
Emmanuel Villaume and
Andrew von Oeyen
Jane A. Wetzel

SILVER CIRCLE (\$5,000–\$9,999)

Anonymous
Stephen Baker and
Alberto Moreno
Carol M. Barger and
William D. Elliott
Terry Barrett and Krista
Tinsley
Joyce and Selly Belofsky
Robin and Bryan Benak
Carole Braden
Joe B. Brooks
Susan and Bill Byerley
Milene and Tassio
Carvalho
Jean Tsao Chang and Kern
Chang
The Chyu and Whitney
Family Fund
Suzanne and Griffin Collie
Ian Derrer and Daniel
James
Steven Engwall
Mrs. PJ Ericson
Carole and James R. Erwin
Adele and James Forman
Charlene and Jason
Gladden
Carol and Don
Glendenning
Marcia and Charles Haley

Stephanie and Robert W.
Haley
Marilyn and Ward Halla
Joanna and John Hampton
Frederick Hoffman(+) and
Roy Joplin
Jo Kurth Jagoda
Ellen Lindsey Key
Mason Brown Family
Foundation
Phyllis A. and Thomas H.
McCasland, Jr.
Jane and Ronald Morrill
Andrea and Doug Neil
Tina Norelius
Tom Norris, Sr.
Tom Norris, Jr.
Danna Lea Orr
Ya-hui Laurie Pan
Caren H. Prothro
Jennifer and Douglas
Purcell
Jennifer and Thomas
Russell
Sandra and William F.
Sanderson, Jr.
Tinsley Silcox and Joseph
Guzman
Gay and William T.
Solomon
Barbara B. Thoma
Terry Barrett and Krista
Tinsley
Lee T. Wilkison
Donna and Joe Worsham

INNER CIRCLE (\$3,000–\$4,999)

Anonymous (3)
John Allgood and Maureen
McGeehan
Ludi and Randall Askins
Barbara and Stephen
Biggers
Susan and Frank Bilban
Shaunna Black
Michael Blazin
Sheryl F. and Gordon
Bogen
Carolyn Krebs Bradley
Marla and Anthony N.
Briggle
J. B. Brinkmann and Hilary
L. Roberts
Patricia C. and Robert J.
Brooks
Alicia Burkman
Carol W. Byrd
Jennifer Byrne
Barbara and Bennett W.(+)
Cervin
Consuelo B. Chavez
Mr. Henry C. Cofield and
Mr. Chris Schilling
Phyllis M. Coit
Anne and Paul Corley

Grady E. Coyle
Amy and David Daley
Cynthia and Greg DeMars
Nancy and Richard
Dickerman
Marion and Henry Exall
Antony Francis
Sarah Fry
April Garrett and Lloyd
Lumpkins
Armon and Matthew
Golliday
Mona and Bill Graue
Jerri and Fred Grunewald
Brian Hackfeld
Mary and Patrick Haggerty,
Jr.
William L. Herrera
Suan Campbell Hughes
Emily A. Jefferson
Melinda and Jim Johnson
James W. Kerr, Jr.
W. David Klempin
Mary and Eric W. Laub
Liza and Will Lee
Carol J. Levy and Max
Spindler
Nilexia and Michael
Lindsey
David Lomeli
Susan and Robert Lorimer
Julie and Michael
Lowenberg
Mary Lysaught
Nancy Wiener Marcus
Sara and David Martineau
Scott McGarvey
Berlene and Jarrell Milburn
Don Montgomery, Jr.
Heather and Geoffrey
Moore
Mary(+) and William
Moore
Edgar Morales
Bette and Gary C.
Morchower
Arnold R. Mozisek, Jr.
Jonathan Pell and Cleve
Schneider
Valerie and Richard
Remley
Azalea and Gary W.
Rosholt
Elizabeth and James C.
Scott
Showalter Family
Foundation
Nancy Shutt
Cynthia and Stuart
Spechler
Pam and Robert S. Stewart
Anne and Steven Stodghill
John Dee Swope
Amy S. Titus
Rebecca and Bradford
Todd

Robert G. Van Stryland, Jr.
Leigh and Robert Webb
Bobbi and Larrie Weil
Jeanette and George
Wharton
Jill and Malcolm Winspear
Karina and Robert E.
Woolley
Annie and Jerry Young
Brenda Yu

SUSTAINER (\$500–\$2,999)

Anonymous (5)
Christine and Greg Acker -
BSBD Insurance
Grant F. Adamson
Creston H. Alexander
Leslie Apgar
Matthew Austerklein
John Avitabile
Kathaleen Bauer
Katherine Baxter
Joan A. Becker
Mark Blaquiere and
Cathey Ann Fears
Trafton Bogert
Mr. Donald W. Bonneau
Charlotte and Mel Booth
Steve Bottum
Jane A. Brasch
Mary M. Brinegar
Gary R. Brown
Michael Bryant
Robert A. Bucker and Jody
Hall
William Buettner
Kay and Elliot R. Cattarulla
Bruce T. Chemel
Joyce and Lester Coleman
Wendy Collini
Lori and John Collins
Loree and Wayne Conrad,
Sr.
Betty Taylor Cox
Thomas DiPiero
Marcel Dondero and Robert
Trammell
Erica and Stan Dorsett
Marsha and Alexander
Douglass
Adele and Steven England
Diane and Larry Finstrom
Ben Fischer and Laree
Hulshoff
John G. Flores
Luke Fritz
Martha and Ronald Garber
Karolyne and Bryan Garner
Dee and Jim Genova
Donna Gerber
Julia and Thomas Grace
Carlos Gracia
Alisha and Chris Gummer
Elizabeth and Andrew
Halle

ANNUAL FUND DONORS (CONT'D)

Heather and Ray Hambrick
Mark Hanna
Elaine H. Harrison
Jack Harrod
Maria and Keith Harville
Frances and Wilbur
Hawkins
Roxanne Kalichak
Valerie and William
Hendrickse
Alan Herda
Mary Carmen Hernandez-
Zhang and Andrew
Zhang
Susan and Mark Heymann
Camille Hill
Priscilla A. Hollander
Susan F. Holly
Dean W. Horan
Michael Howard
Huff Family Fund
M. L. and Ronald J. Hull
Sandra and Rick Illes
Mark E. Jacobs
Alfred Kelley
Tina and Goran Klintmalm
Carol and George Kondos
Sue Krider
Zina and Alex Kroner
Craig J. Lazzara
Miranda and David Lind
Hung Luu
Lynne and Allen Mabry
Christopher Madden
Patricia and Claude
Maples
Debra and Larry Maxwell
Susan and Roddy
McGinnis
Deborah and Dennis
McGroarty
Stephanie and Jeffrey
McLeod
Billie and Kirk Meador
Mr. and Mrs. Dylan
Messina
Mon Voyage LLC (Nicole
M. LeBlanc)
Michelle C. Monteiro
C. H. Moore
Mary and William Morton
Ciel Albrecht Murphy
Sarah K. Naifeh
Denise and Mark O'Leary
Diana and German A. Oliver
Jane and Thomas(+)
O'Toole
Jane and Charles Pak
Karen Palmer
The Pedro Claver Angulo
and Maria Carolina Galvez
Living Trust
Margaret Phillips
Craig Pino
Gloria M. Portela
Irene and Bernard Raden

Richard Rawlings
Jane Reese
George H. Reinschmidt
Lisa G. Remedios
Kathryn Ritcheske
David L. Rodgers
Jorge Roman
Lynn and Thomas Rourke
Leif Sandberg
Alan J. Savada and Will
Stevenson
Vivian and Maxwell C.
Scarlett
Richard J. Schaar
Ricki and Gabe Shapiro
Lewis and Janet Shaw
Debbie and Brian Shivers
Genie and Gary Short
Tina and Grant Simpson
Bryce Smith
Tom Spence
Sherry Spencer
Renee Stanley
Richard G. Stoddard
Curtis R. Swinson
Judy and Martin Tobey
Moira and Richard Upton
Donald E. Warnecke
Andrea and Loren
Weinstein
Allen Welsh
Teresa Welsh
Anthony E. Weynand
Karen L. Wiese
Susan and Ed Wilson

FRIEND

(\$250-\$499)

Anonymous (2)
Laura Adair
Ann Armbrister
Tiffany and Craig Armstrong
Delia Esther Banchs
Stanley Bartnikowski
Barbara Baxter
Beth Ann Blackwood
Francisco Sanchez
Bocanegra
Marjorie Boeck and Perrin
White
Elizabeth A. Bozzell
Shimon Braff and Sonia
Prestemon
Carol Brettell
Sean Broadbent
Janet and Michael Buenger
Debbie and David Burch
Kimberly Calton
David Cannan
Carla and James Strauss
Charitable Fund
Norma T. Carlson
Wesley Choate and Jason
Middlebrooks
Jeanne Chvosta
Brenda and Clay Cockerell

Lee Cullum
Trenton L. Davis
Joan Dawson
Tom Delimitros
Cassandra J. Delp
Nancy Elledge
Jacqueline and Grover
Ellisor
Martha Ellsberry
Tucker Feix
Mary Beth Garcia
Sarah and James Garrett
Barry Alan Goldfarb
John P. Greenan
Charles F. Hanes
Hugh Harris
Chiu Yin and Gardiner
Hempel
Barry Henry and Lenore
Sullivan
Sylvia and Ralf Hoffmann
Bradley Houston
Bob Imel and Beth Lathrop
Augustine Jalomo
Joseph Johnson
John Kane
Dina Kapetangianni
Peggy and Robert Kaufman
Karen Kearns
Matrice and Ron Kirk
Jeffrey Kraatz
June Leib
Limei Lin Family Giving
Fund
Todd Lloyd
Kelli Lubeley
Louise Marker
Beverly Buchel Marroy
Beverly B. Mauch
Peter Maurer
Margaret McAllaster
Rodger P. McEver
Linda and John S.
McFarland
Linda McKown
Michael E. McNicholas
Virginia Michalicek
Nan Morrow
John Muhl
Kathryn and James Ogden
Leighton Parker
Cheryl and Bryan Peeler
John Petchler
Elisa and Richard Pradarits
Raul Ramirez
Elizabeth Rogers
Regina and Douglas Sauer
Shayla Shea
Elizabeth Shorey
Robert D. Roose Sierra
Edwin Wade Sikking
Linda Siy
Charla and John Smart
Heather Smith
Virginia G. Smith
Audrey Stamp

Jeff Sullivan
Tommy Thompson
Judy Townley
W. Arthur Tribble
Brenda and Tom Turner
Michael W. Vinocur
Carolyn and Hal(+) Warnick
Carol and Jon L. Weinstein
Judith Werner
David Sterling White
Ellen Winspear
Marcos Yturri
Laurel E. Zeiss

MEMBER

(\$50-\$249)

Anonymous (6)
Barbara R. Adelglass
Alejandro Aguilar
Ade Alabi
Lauren Alder
Pamela Ammons
Kristine K. Amundson-Wine
Thomas I. Anderson
Tatiana Androsof
Jimmy Angeles
Brenda Armstrong and
Suzanne Scheaffer
Robert Armstrong
Andrew K. Astmann
Jarod Baccus
Laura Cocharo Bachman
Christopher Bacon
Lori Ann Bailey
Kay Baker
Catherine Banschbach
Luis Barbero
Elena Barash
David Berman
Nivi Bhakta
Julianne and Edward Biehl
Carolyn Bisulca
Stephen Blum
Michael Boelter
Rachel and Bernard
Bortnick
Deanna M. Breiwick
Stephanie Brochstein
Peter Brooks
Dall Brown
Knowledge Brown
Mark P. Brown
Crystal Brown-Tatum
Thom Bruner
Chris Buck
Beth and James W. Bush, III
Ruben Cabrera
Judith Calvert
Bill Campbell
Kit Campbell
Andre Canabou
Laura Carey
Rita Carver
Cristin Chaffin
Janice and John Champion
Brian Chavez

ANNUAL FUND DONORS (CONT'D)

Damon K. Clark
Elizabeth A. Clark
Jeanne Cochran
Jenny and Ewell Collins
Bassima and Sami
Constantine
Allan Cook
Dr. Hector Cordova
Jose Correa
John V. Cox
Delaney Cruz
Jimmy L. Culp
Donald Cutler
Susan G. Davis
Wilmer Daza
Arcelia Delphin
Dan Dickinson
Joan Doering
William Dooley
Melvyn L. Douglas
John Doyen
Nancy Dozier
Clayton J. Dunn
Jacob Dunn
Dan Edelman
Liz Edwards
Ann and Jason Ennis
Pauline Farmer-Koppenol
Joan Firra
Susan G. Fleming
Alma Flores
William Fowler
Socorro Garcia
Jorge Garza
Marsha Gaswirth
Gina Gentile
Inga Girard
John Glancy
Denise Gobert
Joe Gonzales
Richard Gordon and John
Harpool
Laura V. Graff
Nadia C. Greenidge
Jacqueline and Dick Grote
Holly Haber
Patty M. Haines
Denise Hamilton
Terry Han and Brendan
Alexander
Ellen M. Hart
Elise A. Healy
Allan Hill
Laura D. Hill
Marilyn and James
Hoffheins
Margaret Hoffman
Virginia Holleman
Joan and Brian Holm
Akemi Holmes
Claudia Horne
Petia Iordanova
Alan Itkin
Francisco J. Izaguirre
Roger Jackson
Tatia Jacobson-Jordan

Mary Jane Jacot
Brandon Jeffries
Jaron K. Johnson
Quodesia Johnson
Lee Ann and Bryan Jones
Jeffrey Jones
Cris Jordan and Scott Potter
Lindsey Joyce
Nancy Kaiserman
Nancy Kasten and David
Stern
Stephanie Kelley
Debra Kerner
Traci Kettle
Judith Kirby
Dennis Klembara
Daniel Kley
Lois Kowalsky
Norman Krasne
Eileen and Aaron Kreisler
Ekaterina Kuznetsova
Kelly McClintock Lane
Stephen M. Lans
Suzanne and Stephen
LaRash
Grace N. Ledford
Molly Leiwant
Big Stosh Lerner
Anita and Mark Lester
James T. Lewis
John M. Lewis
Dongmei Li
Kyle E. Lockhart
Mirna Lynch
Jamie Lou Mallonga
Charles G. Mandernach
Lynnell Mandl
Jim M. Manley
Robert C. Mann
Thomas Marshall
Camilo Martinez
Wanda Matthes
Carol Ann and David
McMann
Melinda McNeely
Tomy McNeil
Jennifer Mendola
Yolanda Mestas
Donald Metscher
Beverly and William
Middleton
Tajaun A. Miles
Johnny Mitchell
Jordan Mitchell
Jordan Moat
Sharon Moffett
Jose M. Mole
Michael Monroe
Dina Montana
Rudy and Eileen Moras
Elizabeth Mouritsen
M. Mukhtarian
David Mumm
Eric Nadler and Ahn-Hong
Tran
Sharon Nale

Karen and Frank Needham
Beverly Nelson
Todd Nevitt
Jason M. Nicholson
Rebecca Nigro
Andrew G. Nigrone
Debra L. Nystrom
Cheryl D. Orr
Benjamin Ortiz
Jose Ortiz-Marrero
Laura D. Oswald Simmons
Jane Owen
Hiren Patel
Venetia Patout
Ifan Payne
Carlene Peal-Sconce
Joanna and Simon Pena
Avery F. Pesek
Peter J. Peterson
Mark C. Pfeifer
Robbie Pitts
James Pool
Eric Pratt
Craig C. Pruscha
David M. Pyke
Amparo Quick
Nitya Ramanathan
Noe Ramirez, Jr.
Sofia Ramirez
Amber Rao
Richard J. Rappuhn
Richard A. Rebhan
Gloria and Robert Rege
Bryan C. Rice
Janet and Julian Richards
Rodrigo Rocha
Nedah M. Rose
James and Nathanael
Rosenheim
John Roysse
Mike Salcido
Scott Salhanick
Jani Salyers
Ed Sargent
Jane and Edwin Schaffler
Michael A. Schlesser
Ken Schwab
Cheryl Seager
Carol Sedanko
Gayatri Sesadri
Linda and Richard Shaffer
Amanda Shell
Jeffrey A. Shuster
Phyllis Silver
Rachael Smiley and Robert
Sprague
Antoni Smith
Janet P. Smith
Marilyn Smith
Michael D. Smith
Patricia T. Smith
Vonda Smith
Nichol Smithers
Kristine Sorokwasz
Kathleen Spadachene
Jason Stack

Teri Stanski
Mary Delle Stelzer
Myrlita J. Stiles
Samuel F. Stiles
Wendy and Jeremy Strick
Janet A. Stripling
James Strunc and Mary
Anne Gentry-Strunc
Melanie Sundeen
Anuradha Surujpaul
Lajos Szendro Kassa
Scott Taulbee
Alba and Rhadames Tellez
Leslie P. Thedford
Randi Thistlethwaite
Kirk Thomas
Kimberly T. Thomson
Jo Tiller
Catherine and Bob Tolliver
Nancy Abbott and William
R. Torell
Timothy Tracz
Cailyn M. Trevaskiss
Tamara Trummer
Alan Vanderneut
Laurie Vassallo
Scott D. Voelkel
Benedict Voit
Barry Walter
Keren Wang
Cynthia Ward
James H. Webb, III
Anonymous
Peter J. Wender
Fredrik Westin
Judith Williams and Stuart
Yarus
Tamika Williams
Shelly and Stephen Wilson
Alice Witterman
Ms. Adelle E. Witzke
Schumaker
Mr. and Mrs. Randy Wolveck
Mary Wright
Michael H. Yeargan
Sarah Young
Andrew Zamora
Fernando Zavala
Elizabeth H. Zedaran

(+) DECEASED

MEET VAL BROMANN

TDO's Senior Manager of Digital Analytics and E-Commerce Strategy—and part-time professional road tripper.

AFTER THE CURTAIN DROPS

In every program this season, we're celebrating TDO staffers' creative "5 to 9" hobbies and gigs when they're not putting on an opera. By Catherine Wendlandt

What do you do for The Dallas Opera?

I manage the website and other technological projects, like email marketing. I like to say that my job is using technology to better reach our patrons.

How did you get into road tripping?

When I was a kid, I always had this vision in my head of driving around the country and looking for weird roadside attractions and pulling over when you see the "World's Best Pie" and things like that. But my family didn't really travel. When I became an adult, I realized, "Hey, I can do this!" So, I planned a road trip around Illinois with some friends.

What is Silly America?

I really love taking these road trips to go see weird, wacky, fun roadside attractions. And I wanted a place to showcase them (this was before Instagram). So, I created a website called Silly America in 2007.

Where are the silliest places in Texas?

There's a lot of good Texas things close to here that people can see. They just put up a giant cowboy hat in Garland that I want to go see. Paris, Texas, isn't very far. They have a giant Eiffel Tower with a cowboy hat. There are a lot of cowboy hats in Texas (*laughs*).

Tell us about your book.

I wrote a book called *The Road Trip Journal and Activity Book*. It has 100 different activities that you can do on a road trip, whether you're in the car, at a destination, or in your hotel room. And it has journal pages, so that every day of your road trip you can keep track of where you went.

What is the Route 66 Road Map?

In 2021, I took my first Route 66 road trip, and I really loved it. There's so much history, and there are so many people who are trying to preserve it and bring new things to it. I have



been a blogger and Instagrammer for a long time. I always felt everything that I put out there was more inspirational, and I wanted something really practical that people could use to plan a trip. So, route66roadmap.com is a website that I created that can help people plan their entire Route 66 road trip from start to finish.

Any road-tripping advice?

If you're taking a weekend trip, you'd want to look for something within two hours of here. But for Route 66, you want at least two to three weeks to do the whole thing. It really depends on what your timeline is. I'm famous among my friends for turning a three-hour trip into an eight-hour trip. If you really just want to have fun, just plan to make as many stops as you can. ■



A NEW-TO-DALLAS PRODUCTION

THE CUNNING LITTLE VIXEN

Oct 30–Nov 7, 2026

By Leoš Janáček

Playfulness and vibrant color abound in renowned Australian director Barrie Kosky's **THE CUNNING LITTLE VIXEN**, which is making its North American debut here in Dallas. 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.

Get your tickets today at dallasopera.org or 214.443.1000

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



The Dallas Morning News