

2022-2023 SEASON DONORS

Synopsis

(\$20,000 and above)

Brierley+Partners
Carlson Foundation
Hoblitzelle Foundation
Schulze Foundation

(\$7,500 and above)

Moody Foundation for the Arts
Don & Norma Stone

(\$3,000 and above)

Ben E. Keith Foundation
Raymond & Martha Quigley
Richard & Alice Stevenson
TACA

(\$2,000 and above)

Haia Goldenberg
William McManemin

(\$1,000 and above)

David Banks & Patricia Copeland
William P. and Barbara L. Benac
Charitable Trust
Blackbaud Giving Fund
Dr. Charles & Mrs. Melissa Deur
Donald Huschle
Kirk Husser
Fran Maples

(\$500 and above)

Deborah & Nigel Brown
Kay Cattarulla
Tim Mason
Carolyn & David Rutledge

(\$200 and above)

Gabriel Arciso
Alain & Cynthia Bellet
Gordon Borsvold
Barbara Bradfield
Michael & Janet Buenger
Joseph Casey
Arcelia Delphin
Linda DeNazelle
Denise DuPont & Jesús Soto
Priscilla & John Freeman
Sabine & Patrick Kereal
Barry Knezek, M.D.
Allan & Barbara Kogan
Katheryn Linduff

(\$200 and above cont'd.)

Sandy Machutta
Jo Carol Mason
Barbara & Sam McKenney
George Palmer
Myron Pugh
Rosemary Rodman &
Siegfried Coady
Roger & Adrienne Rosenberg
Peter Schaar
Angelica Tratter
Lynn Vogt
Jan Weir & Mike James
Bonnie Wheeler

(\$100 and above)

Suzanne Allen
Anne Batalsky
Michael A. & Jennifer S. Blum
Robert Cargill
L. Louise Delano
Diane Finstrom
Del Hansard
Rebecca Hawthorne
Robert & Marlys Hawthorne
Joanna Hill
Elizabeth Hunt-Blanc
Donica Jiminez
Tara Lewis
Nora Loyd
Kathy Fox Powell
Susan Rebillet
Claire W. Stanard
Clinton & Babette Strong
Mike Wilkins

(up to \$99)

Patsy & Robert Brooks
Jennifer Copeland
Pamela Dedeaux
Julianna Emanski
Parthenia B. Evans
James Hambleton
Michael Harris
Nancy Hartley
Antonio Arrebola Martin
Loretta Anne Monson
Lisa Tuggy
Beverly J. Wooten
Carla Percival-Young

Primer acto / *Act One*

Los habitantes de Tesalia invocan al dios Amor para pedirle que acabe con el monstruo Fitón que les tiene aterrorizados. Lo hacen porque Apolo, el dios al que han acudido previamente, no ha escuchado sus súplicas. Al enterarse de esto, Apolo entra en cólera y decide acabar con el monstruo Fitón, consiguiendo de esta manera que los habitantes de Tesalia mantengan el culto a él y no a Amor. La bella ninfa Dafne decide descansar junto al río Peneo, en donde tiene un sueño premonitorio de su destino. Apolo está prendado de Dafne pero ella desconfía de él. Su amiga Sirene está enamorada de Joante pero él ama en secreto a Dafne. Los personajes graciosos, Lizeta y Rústico, también participan del complejo mundo del amor.

The inhabitants of Thessaly invoke the god Amor to ask him to put an end to the monster Phyton that terrifies them. They do this because Apollo, the god they have previously turned to, has not listened to their pleas. Upon learning of this, Apollo becomes enraged and decides to kill the monster Phyton, thus getting the inhabitants of Thessaly to maintain the cult of him and not Amor. The beautiful nymph Dafne decides to rest by the river Peneo, where she has a dream with a premonition of her destiny. Apollo is charmed by Dafne, who for her part, has little trust in him. Her friend Sirene is enamored with Joante, who secretly is in love with Dafne. The comic characters Lizeta and Rustico, also participate in this complex world of love.

Segundo acto / *Act Two*

Amor está triste y enfadado por la ofensa de los habitantes de Tesalia a su culto. Decide vengarse de ellos fabricando flechas que cambien los sentimientos entre ellos. Con ellas dispara a Rústico y Lizeta, que sienten efectos, él fuego y ella hielo. Rústico informa a todos de la venganza de Amor pero Dafne les dice que no deben temer a ese dios. Sirene cree lo contrario. Aparece Joante también herido por una flecha. Todos temen a Amor y Dafne les acusa de cobardes por querer abandonar el culto a Apolo, del cual ella es sacerdotisa. Apolo está pletórico y menosprecia al dios Amor, quien aparece y promete vengarse. Lanza una flecha a Dafne y ella olvida a Apolo, que intenta ayudarla. Sirene pide ayuda a Amor para conseguir a Joante y éste se lo concede. El pueblo pide piedad a Amor. Lizeta le dice a Rústico que Dafne está como loca y la ven cerca del río. Ella pide ser liberada de su tormento. Su padre, el río Peneo le dice que para ser liberada del dolor debe convertirse en árbol. Apolo la reconoce y pide que sea un árbol siempre verde. Aparece Amor y ante los habitantes de Tesalia es Apolo quien les pide que reconozcan el poder del dios Amor. Todos piden le piden perdón y Amor se los concede, además de unir a Joante con Sirene y a Rústico con Lizeta. Y da vida a Dafne para que sea estrella de Apolo. Todos cantan en honor de Amor.

Amor is sad and angry at the offense of the inhabitants of Thessaly to his cult. He decides to take revenge on them by making arrows that change the feelings between them. With them he shoots Rústico and Lizeta, who feel the effects, fire and ice. Rustico informs everyone of Amor's revenge but Dafne tells them that they should not fear that god. Sirene believes otherwise. Joante also appears wounded by an arrow. Everyone is afraid of Amor and Dafne accuses them of being cowards for wanting to abandon the cult of Apollo, of which she is a priestess. Apollo is exuberant and belittles the god Amor, who appears and vows revenge. He shoots an arrow at Dafne and she forgets Apollo, who tries to help her. Sirene asks Amor for help to get Joante and he gives it to her. The town asks Amor for mercy. Lizeta tells Rústico that Dafne is crazy and they see her near the river. She asks to be released from her torment. Her father, the river Peneo, tells her that to be freed from pain, she must become a tree. Apollo asks that it be an evergreen tree. Amor appears before the inhabitants of Thessaly and it is Apollo who asks them to recognize the power of the god Amor. They all ask for forgiveness and Amor grants it, in addition to uniting Joante with Sirene and Rústico with Lizeta. Dafne is given life to be a star of Apollo. Everyone sings in honor of Love.

Cast

Apolo
Dafne
Amor
Sirene
Lizeta
Rustico
Joante

Kori Miller
Susannah Woodruff
Jenny Ivanovna
Megan Gackle
Laura Bray
William Derusha
Eric Laine

Chorus: Judith Rodriguez, Lara Days, Marie Stern, Nicholas Patys
Dancers: Fernando Hernandez, Jaime Puente, Hailey Von Schlehenried

Artist Biographies



Kori Miller, Apolo – With a soprano voice “possessing indescribable height of emotion” (*Charleston Today*), Kori Miller is an emerging artist poised to take to the world’s operatic and choral stages. “Obviously talented and comfortable on stage” (*Charleston Today*), Miller is widely recognized for her charismatic characterization and “hauntingly beautiful notes” (*Post and Courier*). Miller has enjoyed extensive success both as an active concert artist, most recently singing Handel’s *Messiah* with Irving Symphony Orchestra, as well as a professional choral singer. Her engagements include performances with ensembles such as Conspirare (Austin, TX), Cincinnati’s Vocal Arts Ensemble (VAE), VOCES8 Scholars, Orpheus Chamber Singers, Dallas Bach Society, Verdigris Ensemble, Incarnatus, Taylor Festival Choir, and Franklin Chamber Choir.



Susannah Woodruff, Dafne – Susannah Woodruff is a mezzo-soprano from Carlisle, PA, currently based in Dallas, TX. She was most recently heard singing Mahler’s *Lieder eines fahrenden Gesellen* with the Berkshire Symphony. In spring 2022, Susannah was invited to record an album of songs set to poetry by Lucy Miller Murray, with music by leading contemporary composers Jake Heggie, Paul Moravec, Richard Wilson, Jeremy Gill, Michael Brown, and Eugene Drucker. The album, titled *Turning Into Song*, will be released by Musica Solis Productions in 2023. In Dallas, Susannah has been a soloist with the Verdigris Ensemble and Lumedra Musicworks. On the operatic stage, she has performed a variety of roles with Opera Amici, Miami Music Festival, Florida State University Opera, University of North Texas Opera, and the Amalfi Coast Music and Arts Festival. Susannah holds degrees from Florida State University and University of North Texas.



Jenny Ivanovna, Amor – Described as a “high mezzo with unique warm and round clarity in her voice” (*Texas Performs Art News*), Mexican mezzo-soprano Jenny Ivanovna began her studies at the San Juan Conservatory XXI. She holds a Masters in Opera and Voice from McGill University where she studied with the renowned Mezzo-soprano Annamaria Popescu. She obtained her Bachelor of Classical Voice Performance from the University of North Texas College of Music. In 2014, Jenny was named “One of the best voices of Tamaulipas” and went on to participate as a Guest Recitalist in the International Festival of Music in the state of Tamaulipas, Mexico. Jenny was a finalist in CONACULTA, FONCA competition during the first Mexican reality show in Opera, Opera Prima. Jenny’s operatic credits include

Suzuki (*Madame Butterfly*), Frugola (*Il Tabarro*), Ruggiero (*Alcina*), Olga Olsen (*Street Scene*), and Beggar Woman/Lucy (*Sweeney Todd*). Most notably, Ivanovna was named first prize winner at the prestigious Wirth Vocal Competition 2019-2020 in Montréal. During the pandemic, she has been proud to work with Maestro Peter Grünberg in San Francisco, California and be an alumnus of the Sewanee WinterFest 2021. Recently in 2022, she performed as the Mezzo-soprano Soloist in the Beethoven 9th symphony with the McGill Symphony Orchestra at Maison Symphonique in Montreal.



Grover Wilkins, Music Director – Mr. Wilkins is a specialist in music of the Spanish 18th century and Music Director of the Spanish orchestra Madrid Barroco, as well as the Orchestra of New Spain. In addition to his conducting duties, Mr. Wilkins has done major primary source research in numerous Spanish court and cathedral archives reviving dozens of unknown works representing the best composers of the Spanish 18th century. His critical editions are the basis for the concerts of both these orchestras. He has recorded selections of this repertory with Madrid Barroco and with the Orquesta y Coro de Radiotelevisión Español, and in Dallas for the Dorian/Sonoluminus label. With two Fulbright Senior Research Fellowships to his credit, Mr. Wilkins was knighted by the King of Spain in 2017 with the Cruz of Officer of the Order of Isabel the Catholic.



Joseph R. Jones (PhD Wisconsin), English Translator – Dr. Jones is a native of Texas, in 2001 he retired from the University of Kentucky, where he taught courses in Golden Age prose, his area of special interest. He has published books and articles on the literature of the Spanish Renaissance, medieval Spanish Latin literature, and early drama. His Norton edition of Don Quixote was the standard college edition for a quarter of a century, and he translated, from French, the most recent scholarly biography of Cervantes by Jean Canavaggio. In his retirement, Dr. Jones has devoted himself to musicology, publishing works on eighteenth century music for the theater, 20th century Spanish opera, and the translation of tonadillas.

ORCHESTRA OF NEW SPAIN

Grover Wilkins 3D, Artistic Director

11615 Forest Central Dr, Suite 206 Dallas, TX 75243

(214) 750-1492 | orchestraofnewspain@gmail.com

Freya Bergren, Marketing Director | Robert Boyer, Librarian

Abby Hawthorne, Administrative Manager

Rosendo Reyna, Music Engraver

Joseph R. Jones, Ph.D., Text, Translation and commentary

Daniel Landeros, Stage Manager

WWW.ORCHESTRAOFNEWSPAIN.ORG

Production Biographies



Federico Figueroa, Stage Director– Mr. Figueroa has developed an active career as stage director, playwright and music critic in Spain and major cities of the Americas. Since his debut with *Lucia di Lammermoor* in Gijón in 2004, he has continued to gather commissions directing plays, operas, zarzuelas, and even musicals (*A man's a man* at the Fringe Festival 2011 of Edinburgh) He directed the “pasticcio” *Sumisión y sortilegios* in Bogotá (2012), *La travesía* at Gran Teatro in Havana (2012) and *Rodin: the volumes of mankind* in Mexico City (2013), a new production of *La traviata* in Bogotá (2015) and *La bohème* for the Opera Festival in Oaxaca (2016). Other lyrical works include *Rigoletto*, *Turandot*, *Don Giovanni*, *Cavalleria rusticana*, *Amahl and the night visitors* by Menotti, *Pepita Jiménez* of Albéniz, and *Die lustige Witwe* by Lehár. Theatrical productions include *Händel, King of Baroque Opera* and *A tribute to Albéniz*. In 2016 he directed the zarzuela *La Corte de Faraón* in Bogotá and *Gianni Schicchi*, for the National Opera of Mexico, followed in 2018 with the premier of *Farinelli Vs Carestini* in Alcalá de Henares and *Carmen* and *Luisa Fernanda* at the Lyric Art Season of Bogotá.



Jaime Puente, Choreographer & Dancer – Mr. Puente studied Spanish Dance in the Royal Professional Conservatory of dance of Madrid. He performs with numerous companies of Spanish dance and flamenco, including: *Ibérica de Danza*, *Ballet Folclórico de Madrid*. He studied Italian Renaissance and French and Spanish Baroque dance and belongs to the following companies: *Esquivel*, *La Española*, *Ordo*, *Xuriach*.

He has collaborated with other European companies. Under the direction of *Gustavo Tambascio*, he participated in *El Búgués gentilhomme*, in zarzuelas and in the baroque opera *La Partenope*. He has developed choreographic works for companies like *Ballet Español*. This is Mr. Puente's fourth appearance with the Orchestra, in which he also acts as Assistant Stage Director.



Antonio Bartolo, Costume Designer – Costume designer Antonio Bartolo received his bachelor's in fine arts, Master in Design and PhD at the Complutense University of Madrid, (specialized in Performing Arts, set and costume design). His 2013 research focuses on Spanish and European baroque Performing Arts and costume design. He has also studied at the Teatro Real of Madrid, Prado Museum of Madrid and the National Center for the Performing Arts and Historical Music. In February 2012, he participated in the development and assembly of *Clemza de Tito*, directed by Ursel Karl-Ernst

Herrmann at the Teatro Real of Madrid. He also worked as set designer and costume designer of *Viva Verdi*, directed by Gustavo Tambascio at the Teatro Fernando Fernan Gomez of Madrid in September 2012 and the ONS productions of *Nuevas armas de amor* in 2013 and *Villa y Corte* in 2015 also under the direction of Gustavo Tambascio.



Larsen Nichols, Assistant Director / Stage Manager – Larsen Nichols (they/them) is a rising senior at Southern Methodist University studying for a B.A in Spanish and a B.F.A in Theatre Studies with a concentration in Directing. They graduated from Booker T. Washington HSPVA's Theatre Conservatory in 2020. Larsen has worked in various capacities at many theaters in the DFW area, including Dallas Theater Center, Second Thought, Shakespeare Dallas, Kitchen Dog, Dallas Children's Theater, Junior Players, Echo Theatre, and Cry Havoc. They are now the president of SMU Student Theatre where they foster and

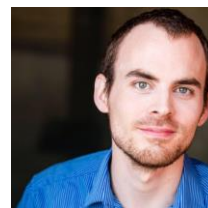
produce student work. In addition to supporting new artists, Larsen has a passion for combining their fields of study in Spanish and Theatre and bringing queer stories to the stage.



Megan Gackle, Sirene – Hailing from Tampa, FL, mezzo-soprano Megan Gackle is a second year DMA student in vocal performance with an emphasis in choral conducting. She received her master's in vocal performance in 2019 from Baylor University where she also completed her undergraduate degree in choral music education in addition to Florida State University. She made her Carnegie debut at the Kurt Weill Concert Hall in 2019 after winning the Semper Pro Music competition. Megan has performed a variety of operatic roles including *Eunice (Streetcar named Desire)*, the title role of *Oreste (Oreste)*, *Queen Hera* in the premiere of *All Wounds Bleed* with the Chicago Fringe Opera and *Latitude 49*, *Dinah (Trouble in Tahiti)*, *Dorabella (Cosi Fan Tutte)* and the Countess *Charlotte Magnus (A Little Night Music)*. She is a teaching fellow at UNT and teaches a full vocal studio. She is under the private instruction of Professor Molly Fillmore.



Laura Bray, Lizeta – Laura Warriner Bray earned her Bachelor of Music Degree in Vocal Performance with a related field in Piano Performance from the University of Mississippi and her Master of Music and postgraduate studies in Voice and Vocal Pedagogy from the University of North Texas. She is the founder, conductor, and director of the Collin College Opera Theatre program. Mrs. Warriner Bray also remains an active performer of opera, early music, and oratorio. In the DFW metroplex, she is often heard as a soloist with the *Orpheus Chamber Singers*, *The American Baroque Opera Company*, *Orchestra of New Spain*, *Vox Humana*, the *Dallas Bach Society*, and *New World Voices*. In her spare time, Mrs. Bray is an active coach and collaborative pianist in the DFW area. Laura's greatest joy and mission in life is to create awareness of the health and happiness that music can bring to people of any age at any stage in their lives.



William Derusha, Rustico – Will Derusha, baritone, has been singing professionally on stages throughout the Dallas-Fort Worth Metroplex for the last 10 years with companies such as Fort Worth Opera, American Baroque Opera Company, Orchestra of New Spain, and Dallas Classical Singers. His range of experience spans from sacred/oratorio to opera, as well as musical theater.



Eric Laine, Joante – Acknowledged for his “vocal allure” and “fiery declamation” (San Diego Story), Eric Laine, tenor, has performed with Hungarian State Opera, Opera Neo, Opera in the Heights, Toronto Summer Music Festival, American Baroque Opera Co., Houston Symphony, Symphony of the Hills, Mercury Chamber Orchestra, Fort Bend Symphony Orchestra, Tyler Civic Chorale, Moores Opera Center, and University of North Texas Opera Theatre, among others. This season, he returns to Moores Opera Center as Alfred and Dr. Blind in *Die Fledermaus* and Mercury

Chamber Orchestra as the tenor soloist in J.S. Bach's *Coffee Cantata*, along with several recital and concert appearances. Eric is a doctoral teaching fellow in applied voice and vocal pedagogy at the University of Houston Moores School of Music and also serves on the voice faculty at Lone Star College-University Park.



Judith Rodriguez, chorus – Praised for a warm, luxurious lyric soprano voice with "impressive flexibility" (*Texas Classical Review*), Judith Rodriguez is a Spanish music specialist based in the Dallas-Fort Worth Metroplex. Equally at home on the operatic stage and in the concert hall, she has performed to wide acclaim from audiences across the United States and Europe. With her first album release *Dreams of Gold: Zarzuela Arias* by Barbieri, Ms. Rodriguez's passion for Zarzuela shines through as she delves

into this fascinating genre's historical heritage and artistic legacy, paying homage to one of its founding fathers, Francisco Asenjo Barbieri. Ms. Rodriguez has found inspiration in the works of this revered composer, musicologist, and "Father of Zarzuela," collaborating with pianists Julian Reed and Dr. Charlene Lotz to bring a specially curated set of his arias to life. The recording will feature selections from *Playing with Fire* (1851), *The Lightning Bolt* (1857), and both arias from *Dreams of Gold* (1888). Flautist, Shannon Moy, is also featured in *The Devil in Power* (1856). This incendiary collection of Barbieri gems will be released in the spring of 2023.



Lara Days, chorus – Soprano Lara Wasserman Days regularly performs with several groups in Dallas, including the Orchestra of New Spain and the St. Michael Compline choir. In addition to her choral singing, Lara has sung the role of Lucy in Jake Heggie's *Again* at the Center for Contemporary Opera in New York City, as well as the roles of Zerlina in *Don Giovanni*, Cunegonde in *Candide*, and Madame Goldentrill in *The Impresario*. She has performed scenes from *Arabella* as Zdenka, *Le Nozze di Figaro* as Susanna, and *Manon* as Manon. She has appeared with the University of North Texas Baroque Orchestra singing solos from Haydn's *Missa in angustis* and with the Lawrence

University Symphony Orchestra singing solos from Handel's *Messiah*.



Marie Stern, chorus – Marie Stern is thrilled to be joining Orchestra of New Spain for the first time. Marie is a mezzo-soprano who recently graduated with a Bachelor of Music degree in voice performance from Texas A&M Commerce. With a passion for choral and early music performance, Marie has honed her craft through her involvement with small chamber groups in the Dallas area. In addition to performing, Marie is also a dedicated voice teacher, running a private studio where she shares her knowledge and

skills with aspiring singers. Her teaching approach emphasizes healthy vocal technique and the importance of musical expression. Outside of her music career, Marie enjoys hiking and spending time outdoors.



Nicholas Patys, chorus – Nicholas Patys (Tenor Chorus) is a recent graduate of Oklahoma City University with a Bachelor of Music in Vocal Performance, where he studied under Dr. Catherine McDaniel and Prof. Jan McDaniel. In his time at OCU Nicholas took part in 8 fully staged productions, including 2 Young Artist Programs and three 1st place finishes at Oklahoma NATS. Most recently, Nicholas performed the role of Prunier in Puccini's *La Rondine* at Opera in the Ozarks. Since graduating, he has started a private voice studio of over 25 students with one student achieving 2nd chair in the TMEA All-State choir, and several students advancing to the final round of auditions.

Additionally, Nicholas serves full time as a staff singer at Church of the Incarnation here in Dallas. Looking ahead, Nicholas will be beginning his Master of Music in Vocal performance at Southern Methodist University in the Fall studying under Prof. Clifton Forbis, renowned tenor and voice chair.



Fernando Hernandez, dancer – Mr. Hernandez originally from Monterrey, Mexico earned his Bachelor of Architecture degree and for the past 23 years has been a dance consultant for Booker T. Washington SPVA. He has designed costumes for numerous DFW dance companies as well as companies in Ohio, Chicago, S. Korea and Mexico. As a dancer and choreographer, he has performed and worked on many projects in the US and worldwide.



Hailey Von Schlehenried, dancer – Originally from Johannesburg, South Africa, von Schlehenried is the resident choreographer and co-director of Royale Ballet Dance Academy in Dallas. She is a registered teacher with the RAD, a graduate from the Certificate in Ballet Teaching Studies (CBTS) and is proficient in many forms of dance, including ballet, lyrical, jazz, modern and Flamenco. She has been dancing and studying dance for more than 20 years and has been choreographing for the last six years. Her choreographic credits include Royale Ballet's annual *Nutcracker* production, festivals, benefits, and competitions. Von Schlehenried is also proficient in

flamenco dance and performs as a guest artist with Daniel de Córdoba's Bailes Españoles. In 2017 she was chosen for Avant Chamber Ballet's Women's Choreography Project where her work *Yin and Yang* was commissioned.

Orchestra of New Spain

violin 1
Kristin Van Cleve
Ha Dang
Justin Daniels

violin 2
Inga Kroll
Mark Landson

cello
Sydney ZumMallen

double bass
Josue Reyes

harpsichord
Elliot Figg

guitar & theorbo
Héctor Torres

baroque oboe
Billy Traylor
Abigail Hawthorne

baroque trumpet
Adam Gordon
Mikayla Dupont

baroque harp
Monika Ruusmaa

Production

Federico Figueroa
Stage Director

Grover Wilkins 3d
Music Director

Jaime Puente
Choreographer

Larsen Nichols
*Assistant Director /
Stage Manager*

Antonio Bartolo
Costume Designer

Brad Caywer
Supertitles

Joseph R. Jones, Ph.D.
English Translator

Scott Guenther
Lighting Designer