

artist and through Young Audiences & Big Thought, teaches in the DISD elementary schools. She has been featured as guest artist with the Orchestra de Nueva España, the Dallas Opera, International Fiesta Latina, Dallas International Fiesta, City Arts Festival and festival folklorico.

Hailey Von Schlehenried, Dancer – Hailey is originally from Johannesburg, South Africa, and is proficient in ballet, lyrical, jazz, modern, and flamenco. Hailey currently co-directs and teaches at the Royale Ballet Dance Academy in Dallas and is a registered teacher with the RAD (Royal Academy of Dance), a graduate from the Certificate in Ballet Teaching Studies. Hailey has been recognized for her achievements in choreography and is the resident choreographer for the studio. She choreographs the annual Nutcracker productions, sets work for guest artists, competitions, and recently choreographed an original one act. Hailey has been studying and dancing flamenco and bolero under the direction of Daniel de Córdoba since 2008. She enjoys dancing as a soloist with Daniel de Córdoba Bailes Españoles Company and is honored to dance this weekend with Orchestra of New Spain.

Jaime Puente, Choreographer & Dancer/Soldier – 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 Burgués 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 second appearance with the Orchestra.

Nicolás Boni, Set Designer – Graduated cum laude in Fine Arts from the National University of Rosario (Argentina), he obtained a scholarship from Spain’s National Institute for the Historic Performing Arts and Music to attend the seminar on baroque mise en scene directed by Maestro Gustavo Tambascio in León. He has been working for more than ten years as an operatic set designer in the main theaters of South America. Among the many productions he designed are *The Barber of Seville*, *Don Carlo*, *Lucia di Lammermoor*, *Le Nozze di Figaro*, *Don Giovanni*, the *Tales of Hoffmann*, *Manon*, *Cavalleria Rusticana*, *Pagliuzzi*, *la Bohème*, *Madama Butterfly*, *Macbeth* and *Carmen*. This is Mr. Boni’s third production for the Orchestra, under the direction of Gustavo Tambascio.

Antonio Bartolo, Costume Designer – Costume designer Antonio Bartolo received his Bachelor 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 Hermmann 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.

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 and the Orchestra of New Spain presented a concert in Washington, D.C. the 50th anniversary of the Fulbright Program in Spain.

Music by José de Nebra

Musical Numbers

1. Obertura
- 1a. Aire de Minué: Allegro cantabile
- 1b. Aire de Minué: Allegro
2. Ballette pastoral
3. Recit. Este, riscos incultos.....Dircea
4. Aria. Gozaba el pecho.....Dircea
5. Recit. O cielos.....Polidoro
6. Aria. Vacilante pensamiento.....Polidoro
7. Ay, joven infelice.....Iphigenia & Chorus
8. Injustos dioses / Oraulo sagrado.....Orestes
9. Tu Tirana – Duetto burlesco.....Mochila/Cofieta
10. Recit. Pero dioses.....Iphigenia/Orestes
11. Aria. La vida apetejada.....Iphigenia
12. Seguidillas. Ya se fue.....Orestes/Dircea
13. Recit. En fin, otra vez.....Polidoro/Dircea/Orestes/Iphigenia
14. Muera un afecto incierto.....Polidoro/Dircea/Orestes/Iphigenia

Jornado 2

15. Ya que en honor
16. Seguidillas. Que hande ser los maridosMochila/Cofieta
17. Recit. Yo soy, Tirana.....Iphigenia/Orestes
18. Aria. Ah, ingrato.....Iphigenia/Orestes
19. Recit. Hay ciertas doncellas.....Cofieta
20. Aria. Descolorida, desmadejada.....Cofieta
21. Recit. Deténte, inutilmente.....Orestes
22. Aria. Llegar ninguno intente.....Orestes
23. Recit. Suspendete, tirano.....Iphigenia
24. Aria. Piedad, señorIphigenia
25. La Tirana - Finale

Iphigenia en Tracia

Zarzuela in two acts – Libretto by Nicolás González Martínez

Synopsis

Para obsequio a la Deydad, nunca es culto la crueldad, y Iphigenia en Tracia

Cruelty is never an appropriate offering to the Diety, or Iphigenia in Thrace
First performance: 1747, Madrid

For today's audience, it is hard to take seriously the stylized situations and high-flown rhetoric of operas like *Ifigenia in Thrace*. Based on a combination of obscure myths and featuring melodramatic conflicts among ancient Greek kings, the opera seems all the more remote and implausible. Even if we accept that singing a play is "normal" entertainment, we may find it impossible to identify with the noble and plebeian characters, whose plight is meaningless to people who have no experience of hereditary aristocracy. The librettist has provided his characters with the manners, vocabulary, and regional accents that separated the classes, even in the mid-18th c.; but these clues no longer convey to us what was once obvious to everyone. It is like watching a film of a Japanese costume drama from the age of the Shoguns: very spectacular but almost surreal in its strangeness and violence.

In order to enjoy *Ifigenia*, it is important to recreate the mind-set of the mid-18th c., when every educated person, including upper-class women, knew the ancient tales and appreciated the librettists' clever variation on an old story. The language, which now sounds so strained and artificial, actually reflects the 18th c. spectators' ideal of elegant, courtly conversation, which English speakers take for granted in Shakespeare. Shakespeare copies the practice of many playwrights, who chose pagan or foreign settings (e.g., *Anthony and Cleopatra*) because it allowed them to use or avoid tricky situations (e.g., incest, suicide), language (oaths), and socially questionable relationships (disrespectful peasants) that might have offended the church or the nobility: hence constant cries to the "gods" and references to the "stars," pagan curses, oaths, and apostrophes ("O cruel Fates ...") are standard fare in Elizabethan drama and, as we will see, in this *zarzuela*.

Shakespeare's plays are also full of the same clichéd situations and violent emotions: extreme cruelty (*Titus Andronicus*), doomed love and suicide (*Romeo and Juliet*), disguise, mistaken identity, etc., and such unrealistic techniques as soliloquy, "asides," and eaves-dropping.

The Background

The audiences would have recognized, from the title, this well-known story, based loosely on Euripides' famous play. Agamemnon, king of Mycenae, killed one of Diana's sacred deer, and the goddess demanded the sacrifice of his daughter Iphigenia before allowing him to lead his fleet from Aulis to Troy. As Diana's priest was about to kill Iphigenia, the goddess took pity on her, substituted another victim, and made her the virgin priestess of her temple in Tauris, where it was the custom to sacrifice any human who strayed into Diana's sacred grove. The grim history of each of the principle characters and the fantastic twists of the plot, which now seem hopelessly confusing, delighted the educated audiences that had heard these myths from their earliest school days.

The Story

How the librettist (Nicolás González Martínez) altered the plot to maintain suspense was part of the pleasure for eighteenth-century opera lovers. In this *zarzuela*, González combines differing versions of the legend. Here Iphigenia, who has been separated from her siblings for years, does not recognize her captured brother Orestes. When they meet, both she and he feel an instant attraction for each other that titillated the audience with suggestions of incestuous love. Their sister Electra has been shipwrecked on the coast of Thrace (not Tauris, as in the Greek play) and appears disguised as a peasant. Iphigenia does not recognize Electra, either, yet she feels an inexplicable affection for her also. In González' play, Electra has left her country in search of her missing husband Pilades, king of Phocis, and she has attracted the unwanted attentions of Toante, the king of Thrace. She is accompanied by her sarcastic servant Cofieta ("little snood"), who speaks with a Gallician accent that

Pt. 2 (Queen Margaret), Henry VI, Pt. 3 (Queen Margaret), Venus and Adonis (Calliope); Project X Theater (Dallas): *The Little Deaths-Behind the Burslesque* (Coco L'amour). Ms. Berastequi received her B.F.A. in Acting at Southern Methodist University, and a B.F.A. in Acting at the British American Drama Academy (Oxford, England) where she studied with Fiona Shaw and Sir Derek Jacobi.

Julie Ann Dieltz, Cofieta – Ms. Dieltz, a native of Sioux Falls, South Dakota, has been called "an operatic rarity" and "a powerhouse." She holds a Bachelor's of Music from Abilene Christian University and a Master's of Music from Southern Methodist University. During 2015, Julie Ann sang with the New Texas Symphony Orchestra. Singing with Voices of Change, in February 2014 Julie Ann was acclaimed as "...the substantive soprano, with a thrilling gleam on top". In September 2013, she sang the role of Rebecca in *A New Nation*, the story of Jacob and Esau, in Abilene and Fort Worth, TX. In 2011-2012, Julie Ann was also a performer in *Dr. Miracle* as part of The Dallas Opera's Emerging Artist Program, TDO2Go. Other roles include Magda Sorel (*The Consul*), Mother (Amahl and the Night Visitors), Lauretta (*Gianni Schicchi*), and Geraldine (*A Hand of Bridge*). At SMU, Julie Ann was the recipient of the Meadows Artistic Scholarship and a finalist in the annual Aria/Concerto Competition. In 2010 she was a finalist in the South Dakota division of NATS.

Christian Teague, Mochila – Christian Teague, a DFW Native, attended Stephen F Austin State University where he performed his first roles, Kecal in Smetana's *Bartered Bride*, and the title roles in Puccinni's *Gianni Schicchi* and Mozart's *Le Nozze di Figaro*. Christian was awarded first place in the Senior Men's division and the Grady Harlan. This afforded Mr. Teague the opportune ity to attend the American Institute of Musical Studies training program in Graz, Austria. In New York City, Mr. Teague was cast in roles including Don Giovanni and Leporello in Mozart's *Don Giovanni*, Slook in Rossini's *La cambile di matrimonio*, and Oro in Rossini's *Semiramide*. He has enjoyed serving in the Dallas Opera Chorus, and performing the comic role of Ambrogio in Rossini's *Barber of Seville* on the stage of the Winspear Opera House.

Carla López-Speziale, Orestes – Recognized for her "beautiful, warm voice with a secure and soft top and a powerful low register", Carla López-Speziale is equally in demand for opera, zarzuela and concert performances. Some of her most notable roles are Carmen—a role she has performed in the United States, Mexico and China—, Dalila (*Samson et Dalila*), La zia principessa (*Suor Angelica*), Isabella (*L'italiana in Algeri*), Mitrena (Vivaldi's *Montezuma*), Orfeo (*Orfeo ed Euridice*), Cupido (*Las nuevas armas de amor*), the Old Lady (*Candide*), and Baba the Turk (*The Rake's Progress*) among others. Some of her most remarkable performances include Mahler's Second, Third and Eighth Symphonies and Des Knaben Wunderhorn. A winner of competitions such as the Vincenzo Bellini in Italy, the Metropolitan Opera National Council Auditions in New York and the "Carlo Morelli" competition in Mexico, among others, Ms. López-Speziale holds a Bachelor of Music Degree from the National Conservatory in Mexico and as a Fulbright fellow, received Master and Doctor in Musical Arts Degrees from the Manhattan School of Music.

Marcus Stimac, Pilades – Marcus is very excited to be performing in his first operetta with the Orchestra of New Spain, and thrilled to be sharing the stage with so many talented artists from all over the globe. He has had the pleasure to perform in many shows in theaters all over Dallas including: Shakespeare Dallas, The Undermain Theatre, Dallas Theatre Center, Stage West, Upstart Productions, Shakespeare in the Bar, The Complete Works Of Shakespeare Readings Festival, and many others. Marcus also voices many popular animated characters for Funimation Studios. Marcus is a graduate of Southern Methodist University with a Bachelor of Fine Arts in Acting Performance.

Mercedes Padron, Dancer – Mercedes Padron, was born in La Habana, Cuba, beginning her dance training at the Escuela Nacional de Ballet de Cuba. She found herself better suited for the passionate Cuban dances of her homeland and Spanish and flamenco dances. After relocating to Dallas, Texas via Mexico in 2005, she joined the Daniel de Cordoba Bailes Españoles Company and quickly became an audience favorite. She is an assistant to Daniel de Cordoba, with whom she has performed and taught in almost every venue available in North Texas. She is a recognized teaching Tambascio's fourth Dallas appearance, having set Lope de Vega's *La discreta enamorada* at SMU in 2006, Nebra's *Las nuevas armas de amor* in 2013 and *Villa y Corte* in 2015.

Nick Miller, Toante – Nick Miller is a BFA candidate for theater with an acting specialization at SMU where his stage credits include: *Running Things*; *Maid Marian in a Stolen Car*; *Mac Beth*; *Colossal*; *Look Homeward*, *Angel*; *Richard III*; *Medea*; *Romeo and Juliet*; *Hairspray*; and *The Music Man*. He has performed at theaters such as Eisemann, DTC, SMU, Lone Star College, and Houston's Center Stage Theater. Nick is excited about his first production with the Orchestra of New Spain.

Anna Fredericka Popova, Iphigenia – Anna Fredericka Popova is a leading soloist with the Dallas Bach Society, St.Thomas Church New York, the Orchestra of New Spain, the Arts District Chorale and

many more. Ms. Popova, a "most communicative performer" with an "enamel finished and generously expressive" soprano, has appeared on concert stages around the world, most notably with the Cervantino International Music Festival, the International Music Festival and the Siglo de Oro Drama Festival. Last year she also made her Nashville debut as "Stella" in the new musical *Chokin' Out the Kudzu*. Previous credits include the role of "Jupiter" in the New World Premier of Duron's zarzuela *Las Nuevas Armas de Amor* and "Maddalena" in Handel's *La Resurrezione*. She can be heard next with the Arts District Chorale in "Northern Lights" on March 1st here in City Performance Hall. You can also find Ms. Popova singing jazz, rock, blues and more Friday nights at The Library in the Historic Melrose Hotel.

Leslie Hochman, Dircea – Leslie Hochman has been praised for her “lyrically beautiful, vocally expressive, and robust” singing by the Binghamton Press and Sun. She has performed with Tri-Cities Opera, Toledo Opera, the Caramoor Bel Canto Festival, Regina Opera, and Connecticut Grand Opera. Roles include Hanna in *The Merry Widow*, Mimi in *La Bohème*, Pamina in *Die Zauberflöte*, Violetta in *La Traviata*, Belinda in *Dido and Aeneas*, Mrs. Gobineau in *The Medium*, and Suor Genovieffa in *Suor Angelica*. In 2009 she appeared with the American Symphony Orchestra under the baton of Leon Botstein, where she made her Avery Fisher Hall debut as a soloist. This past summer she performed the Bachianas Brasileiras No. 5 with an orchestra of 15 cellos as part of the Lev Aronson Legacy Festival. Leslie holds a Bachelor of Music from the University of Texas and a Master of Music in Opera from SUNY Binghamton.

Kamen Casey, Arcidas – Kamen Casey is a 24 years old, SMU senior undergrad, filmmaker, martial artist, adrenaline junkie. He played Puck in Shakespeare Dallas's *Midsummer Nights Dream* in 2013 and played Ben in SMU's production of *Look, Homeward Angel* in 2014. He was a contestant on American Ninja Warrior last year and has done voiceover for Funimation Studios. He has a 2nd degree Chuck Norris System Black Belt and in pursuit to be the next Hollywood action hero.

Eugenia Ramirez, Polidora – As a widely known soprano in Mexico’s music scene, Mrs. Ramirez performs regularly as a soloist guest of the principal orchestras as well as a member of many chamber music ensembles. She has performed as well in festivals in France, Spain, England, Germany and the United States. For many years, she has been invited by the Orchestra of New Spain to feature in projects. Eugenia Ramirez has featured in many CD’s, with her repertoire including Mexican Baroque Arias for soprano: *Suavidad al Aire*, Villalobos *Bachiana No. 5* with “Cello Academia Ensemble”, Paul Barker’s contemporary opera *The Pillow Book*, the complete Ana Magdalena Bach’s notebook (arias), among others. She has been awarded twice the “Beca de Intérpretes” given by the most important artistic fund in Mexico: FONCA.

Nicole Berastequi, Electra – At Shakespeare Dallas Ms. Berastequi has performed in *King Lear* (Regan), *Romeo & Juliet* (Lady Capulet), *A Midsummer Night's Dream* (Helena), *Twelfth Night* (Maria), *As You Like It* (Phoebe), *Two Gentlemen of Verona* (Silvia). Ms. Berastequi has also performed with Orchestra of New Spain in *Las nuevas armas de amor* (Astrea); in City Attic Theater (Off-Off Broadway) in *On the Verge* (Fanny); and B. A. D. A. (Oxford, England): *4.48 Psychosis* (Woman) Regional: The Complete Works of William Shakespeare Reading Series: *The Comedy of Errors* (Adriana), *Henry VI*,

Castilians found hilarious. Cofieta is also eventually reunited with her husband, Mochila (“back pack” for soldiers), and both provide comic relief with a running commentary on the actions of their superiors, full of slang and intentional anachronisms, like the mention of King Herod. They sing two amusing duets about the trials of marriage (“Tú, tirana” and “Qué han de ser los maridos”). Another surprise is that Polidoro, who has come from Pontus to Thrace to marry Princess Dircea, finds himself obsessed with Iphigenia, and when he attempts to tell her so, Dircea overhears his confession of love and denounces him. (First aria: “Gozaba el pecho mío”) Polidoro is torn between his engagement to Dircea and his desire for Iphigenia, and he describes his dilemma—his conflicting feelings of love are like two submerged reefs that have ship-wrecked him—in his aria “Vacilante pensamiento.”

Electra’s husband, Pilades, with his friend Orestes (the brother of Electra and Iphigenia) and a servant, Mochila, have come ashore in Thrace. Orestes, prince of Mycene, has killed his mother Clytemnestra and her lover Aegisthus, and the Delphic oracle has prophesied that the goddess Diana will relieve him of his guilt for the murder if he can steal her image from the shrine in Thrace. The three men are, however, immediately arrested by Arcidas, a Thracian captain. Orestes, as the first

person to set foot on the shore, is condemned to be sacrificed and is led away, wearing a blindfold that covers his handsome face.

At this point, the librettist, to satisfy the theatrical expectations of his audience, begins heaping one complication on another. When Orestes’ face is uncovered briefly, Dircea falls in love with him at first sight. Pilades offers to take the place of Orestes, and when Electra hears him speak, she recognizes him, and they are secretly reunited. Pilades tells Electra that he has informed King Toante, in order to prevent him from forcing Electra to marry him, that she is not a peasant but is Astrea, the sister of a prince named Artemidoro, for whom she has been searching, and that Artemidoro (that is, Orestes) has by coincidence come to Thrace in search of his sister. Toante will not be put off, however, and when he tries to rape Electra, Pilades rushes to her defense and admits that he is her husband. Toante has them arrested and condemns Pilades to death.

Previously, Toante's soldiers have taken Orestes toward the shrine, but Iphigenia tells them to leave him with her for a while, and because a “superior influence” that she must obey forces her to remove Orestes’ blindfold, she suddenly feels the power of Venus, “the mother of love.” She leaves to look for a place to hide Orestes, and returns to hear Dircea expressing her love for him, telling Orestes that it is she who has saved his life. Polidoro also overhears Dircea’s speech, and he and Iphigenia are overcome by raging jealousy at the supposed betrayal, and both want to see Orestes dead. The four sing a quartet beginning with a line that says, “Let no one expect “sweetness from love, because it is torture, delirium, and madness.” (“Muera un afecto incierto.”)

In a rousing climax, as Toante is about to sacrifice the four protagonists, Pilades’ army arrives and routs Toante. Iphigenia realizes that her affection for Orestes and Electra is fraternal, and Polidoro and Dircea decide to marry after all. Iphigenia agrees that Orestes may remove the statue of Diana from the shrine, and the concluding chorus says, “The cruel, harsh law that requires fierce holocausts as a gift to the Diety offers cruelty and not a sacrifice.”

Now, for today, willing suspension of disbelief is a useful tool, if you want to immerse yourself in the beauty of this masterpiece of 18th c. music.

Joseph R. Jones, PhD.

Cast

Toante, King of Tracia	Nick Miller
Iphigenia, Priestess of Diana.....	Anna Fredericka Popova
Dircea, Princess of Tracia.....	Leslie Hochman
Arcidas, Captain.....	Kamen Casey
Polidoro, Prince of Ponto.....	Eugenia Ramirez
Electra, Wife of Pilades.....	Nicole Berastequi
Cofieta, Confidant of Electra.....	Julie Ann Dieltz
Mochila, Servant of Pilades.....	Christian Teague
Orestes, Prince of Mycene.....	Carla Lopez-Speziale
Pilades, King of Phocys.....	Marcus Stimac
Dancers.....	Mercedes Padron, Hailey Von Schlehenried
Dancer/Soldier.....	Jaime Puente
Chorus.....	Heidi Klein, Katrina Kledas, Sarah Daniels, Patrick Gnage

Orchestra

<i>violin 1</i>	<i>cello</i>	<i>flute</i>
James Andrewes	Eric Smith	Lee Lattimore
Thane Isaacs		Janelle West
<i>violin 2</i>	<i>theorbo</i>	<i>horn</i>
Sarah Wright	Gregory Hamilton	Nancy Jarrett
Marie-Elise McNeeley	<i>contrabass</i>	Andrew Merideth
	Mariechen Meyer	
<i>viola</i>	<i>castanets</i>	<i>harpichord</i>
Miguel Cantu	Laurel Ornish	Brad Bennight

Production

Gustavo Tambascio	Kenneth Farnsworth	Selena Anguiana
<i>Stage Director</i>	<i>Lighting Designer</i>	<i>Production Manager & Associate Producer</i>
Nicolás Boni	Oscar Carillo	Kristen Kelson
<i>Set Designer</i>	<i>Set Construction</i>	<i>Stage Manager</i>
Antonio Bartolo	Brad Cawyer	Dallas Costume Shoppe
<i>Costume Designer</i>	<i>Supertitles</i>	<i>Costume Construction</i>
Jaime Puente		
<i>Choreographer</i>		

History of the Orchestra

The Orchestra of New Spain is a period-instrument baroque orchestra and chorus specializing in, but not limited to, the music of Spain and its sphere of New World influence. The fully professional Orchestra is based in Dallas, but appears regularly on international tour.

The repertory features works from the court of 18th-century Bourbon kings of Spain, from the cathedrals and monasteries of that epoch, and from the popular theaters of Madrid. The breadth of the Orchestra's repertory and outreach is surprising. While many expect somber and heavy works from Catholic Spain, and others nothing less than *flamenco*, the reality is a repertory with the best of European 18th-century musical practices: a mixture of Spanish, Italian and Moorish influences that offer a tantalizing variety of musical styles and always great musical entertainment. Its programs include early Spanish polyphony, Mexican liturgical works, full-blown, courtly mass settings for orchestra and chorus, *zarzuela*, and productions of Golden Age plays with SMU and Booker T. Washington.

After founding the Orchestra in 1989 for the opening concert for The Meyerson Symphony Center, Music Director Grover Wilkins has devoted his career to research and performance of the little known Spanish Baroque. His search in court and cathedral libraries in Paris and Spain led to the unveiling of the trove of music that has become the central object of the Orchestra during its 24 years of existence.

The Orchestra's educational outreach is exemplified by its annual bilingual in-school concert programs. It offers as well a Summer Strings Camp with the DISD. Cross-border outreach includes in recent years, master classes with talented Bolivian youth in Santa Cruz, Bolivia. This season includes a school performance of this production for select DISD schools at City Performance Hall.

The 2016-17 season includes an invitation to the prestigious Brouwer music festival 'south of the border', in Cuba.

Several Orchestra of New Spain works have been recorded on the prestigious Dorian label, including: *Francisco Courcelle: Masses for Celebration*. 'Early Music America' reviewed the recording as "thrilling music" and "captivatingly performed."

Iphigenia en Tracia is the fourth annual production by the Orchestra in this impressive concert hall. The decision to move into theatrical production is the result of many years of experience with the dance character, theatricality and literary basis for so much Spanish music. It seemed obvious with the building of the City Performance Hall that we dedicate our efforts to combining our experience with a venue so ideal to its exploitation. That the citizens of Dallas chose to build such a magnificent space in support of local arts shows an amazing dedication to local artists and to the development of fully professional, if small, and creative organizations. Please make your appreciation for this space and for the City support of the Arts to your council member and the mayor.

Biography

Gustavo Tambascio, Stage Director – Mr. Tambascio developed his early artistic career in Venezuela where he was Director of the multicomplex Ateneo de Caracas until 1988. He subsequently built a prolific career directing theatre, opera and musicals in Europe, the United States and South America. Based in Madrid, he works in major theatres and festivals of the country (Teatro Real, Liceo de Barcelona, Teatro de la Zarzuela, Centro Dramatico Nacional, Teatro Maestranza, festivals of Almagro, Merida and Madrid). In 2007, he took on Coordination of the National Center for Historic Music and Performing Arts in Leon, where he co-produced with San Carlo Opera, Naples, the forgotten masterpiece by Leonardo Vinci, *La Partenope*, unanimously acclaimed by European critics and awarded critic's prize for best opera presented in Spain in 2009. This is Mr.