

UPCOMING 2025-26 SEASON CONCERTS

**Mandolin and Guitar in History Feat.
Dan Kyzer & Stephen Lochbaum**

Sun, Oct 19, 3 pm

Salon Concert

Wine, Light Bites, Valet \$70

Address provided with ticket purchase

**Harpsichord and Piano Concert with
Malcolm Matthews**

Sun, Feb 15, 3 pm

Salon Concert

Cava, Afternoon Tea, Valet \$70

Address provided with ticket purchase

Epiphany at Christ the King

Sun, Jan 4, 6 pm

Christ the King Catholic Church

8017 Preston Rd, Dallas 75225

Donations welcome

**Pulcinella and El Amor Brujo with
Avant Chamber Ballet**

Fri & Sat, Mar 27-28, 7:30 pm

Moody Performance Hall

Tickets \$70, \$50, \$35. Students \$20

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
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Daniel Landeros, Stage Manager

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There's no better way to show your support for the arts in your community than to get involved. Here are our top 4 suggestions for getting involved with the Orchestra of New Spain:

- 1) **SUBSCRIBE**—Become a member and come to concerts.
- 2) **VOLUNTEER**—Join our education committee, help with the box office, prepare concert programs, host an event in your home, help in the ONS office, the possibilities are endless!
- 3) **DONATE**—Your contributions matter now more than ever. Gifts of any size are crucial for meeting our operational and concert expenses.
- 4) **SPREAD THE WORD**—The easiest way for you to get involved is to share Orchestra of New Spain news with your family, friends and colleagues. Tell them about this concert. Invite them to another concert. Want more information to share? Stop by the box office on your way out, and start spreading the word!



Vienna & Madrid Haydn, Mozart, & Courcelle



SATURDAY, SEPTEMBER 20, 2025 | 7:30 PM
CHRIST THE KING CATHOLIC CHURCH
8017 PRESTON RD, DALLAS, TX

PROGRAM

Overture - Achille in Sciro

Allegro
Affettuoso
Spiritoso

Francisco Courcelle
(1705, Piacenza - 1778, Madrid)

Aria - Achille in Sciro

"Del terreno nel concavo..."

Francisco Courcelle

Symphony No. 29 in A Major K. 201

Allegro moderato
Andante
Menuetto
Allegro con spirito

W.A. Mozart
(1756, Salzburg – 1791, Vienna)

Two Arias - Achille in Sciro

"Quando il scorso apprenda..."
"Fra l'ombre un lampo solo..."

Francisco Courcelle

Symphony in F-sharp Minor

Allegro assai
Adagio
Menuet: Allegretto
Trio
Finale: Presto, Adagio

Franz Joseph Haydn
(1732, Rohrau - 1809, Vienna)

ORCHESTRA OF NEW SPAIN

Violin 1

Kristin Van Cleve
Luis Peña
Yulia Petkevich
Seowan Lee

Viola

Mark Landson
Catherine Beck

Oboe

Abby Hawthorne
Nathan Ingram

Cello

Sydney ZumMallen
Maddy Dykhouse

Horn

Stacie Mickens
Heather Test

Violin 2

Inga Kroll
Hoigum Park
Jackson Hardman

Bass

Michael Lelevich

Alto

Nicholas Garza

OUR 2025-2026 SEASON IS PROUDLY SPONSORED BY:

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2025-2026 SEASON DONORS

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Fran Maples

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Lleta Scoggins
Jutta Van Selm*

**in memory of Arie Van Selm*

(\$100 and above)

Sudeshna Baksi-Lahiri
Michael & Janet Buenger
Carolyn Bullard & Vern Berry
Joan & Stuart Davidow
Larned Louise Delano

(\$100 and above continued)

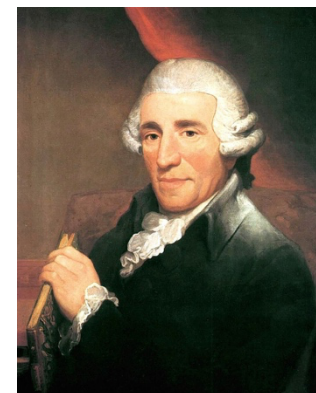
Bobette & Clint Dunn
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Ann Hambleton
Rhonda Harrington
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Holly Hill
Elizabeth Hunt-Blanc
Donica Jimenez
Andrew & Sylvia Juhasz
Christina Kinser
Nora Loyd
Charles & Susan Mize
Anne Monson
Kathy Fox Powell
Mary & Steve Sallman
Jaina & Ragu Sanga
Peter Schaar
Richard & Erika Schulze
Ova Terrel
Angelica Tratter

(up to \$99)

Anne Greer Batalsky
Robert Brooks
Karen Casey
Sharon Cooper
Leo Crowley
Tino Jalomo
Florine S McCall
Dianne McCorcle
Sam McKenney
George Palmer
Susan Rebillet
Christa Whaley

MEET THE COMPOSERS

We all know and love **Franz Joseph Haydn** who was known as a brilliant executor of the Italian orchestral style and also for his great sense of humour! The prolific composer has withstood the test of time as one of the most important figures in the development of the 18th century Classical style. He was prominent in the musical scene of Vienna where he contributed to the growth of chamber music and the string quartet. In 1761 Haydn was appointed Kapellmeister at the Esterházy court, where he served for nearly thirty years.



Wolfgang Amadeus Mozart wrote the Symphony in A Major K 201 at a mere 18 years old. He was clearly influenced by his visit to Vienna in 1773 and exposure to the work of his much admired tutor, Franz Joseph Haydn. Full of grace and vigor, the symphony shows his development from the light entertaining pieces of a child prodigy to his more sophisticated works of the 1770s. Known for its transparent textures, this symphony progresses from a beautiful slow movement to the warmth of the second, a lively minuet in the third, and concludes with a brilliant Haydn-like finale.

Francisco Courcelle was chapel-master in Parma where he composed religious music, and in Venice where he composed his first two operas. He moved to Madrid in 1734 following other Italian musicians and he remained as composer, harpsichordist and teacher to the Infantes (Royal Children), shortly becoming Chapelmaster to the Royal Chapel in 1738. Courcelle's opera Achilles in Sciro was composed to celebrate the marriage of Princess Maria Teresa to the Dauphin of France, with Bourbon King Felipe V in the audience. The Librettist was the famous Pietro Metastasio who settled in Vienna to write opera librettos.



MEET THE GUEST ARTIST



Characterized by The Dallas Morning News as a “countertenor full and fluent, glowing on top, dispensed with the loveliest legato,” **Nicholas Garza** has been hailed for intimate, engaging performances across the United States, Mexico, and Canada.

An early music specialist, Garza has performed with ensembles including the Chicago Arts Orchestra, ensemble viii, Spire Ensemble, Austin Baroque Orchestra, Tactus, and Mountainside Baroque, among

others. Working with noted singer and conductor Simon Carrington, Garza was twice a singing fellow at the Norfolk Chamber Music Festival of Yale University; additional festival credits include the International Cervantino, Victoria Bach, Big Moose Bach, and Hawaii Performing Arts Festivals.

A frequent performer with the American Baroque Opera Company, Garza has sung roles including the Sorceress in Purcell’s Dido and Aeneas, Ruggiero in Handel’s Alcina, Cortez in Vivaldi’s Montezuma, and Rinaldo in Handel’s Rinaldo. He also appears regularly with the Dallas Bach Society, Orpheus Chamber Singers, Orchestra of New Spain, and Incarnatus.

A Harlingen, Texas native, Garza studied at the University of Texas at Arlington under Jing Ling-Tam and David Grogan.

SYNOPSIS OF ACHILLES IN SCIRO

The story that serves as the base for the libretto goes back to one of the favorite periods of the baroque and neoclassical eras: Ancient Greece, in particular the Trojan war.

Tetis, mother of Achilles, the super hero of the Trojan War, learned from the oracle that her son’s life was in serious danger if he joined the punitive expedition against Troy. To keep him from such a fate she dressed him as a girl, and sent him to live on the Island kingdom of Skyros. As the opera proceeds, the fiery manly character of Achilles and his female attire create moments of conflict. His masculine identity, known only to his tutor Nearco and the princess, is kept hidden.

On a day when warships are seen in the harbor, Nearco realizes that the cunning Ulysses has arrived, very likely sent by the commanding general of the Greek army, Agememnon, in search of the hero, whom the gods have endowed with the courage and skills to perform the most heroic deeds in the Trojan War. The full development of the opera has to do with Ulysses’ certitude of Achilles’ identity, his tricks to have him reveal his real nature, and the excitement brought about by the cunning hero with his comments and narrations of the heroic tasks they are about to perform in Troy.

The parallel intrigues follow the conventions of opera seria and the famous baroque triangle: A loves B, but B loves C, and all its variations. Hence, Teagene, betrothed to Deidamia, who is loved in secret by Achilles and shares his hidden identity, falls for Achilles in his feminine identity, captivated by the fiery and energetic character of the bizarre lady.

Gustavo Tambascio

TRANSLATIONS OF THE ARIAS

Aria 1

Del terreno nel concavo seno
vasto incendio se bolle ristretto,
a dispetto del carcere indegno
con più sdegno gran strada si fa.

If a mighty fire burns, contained
inside a hollow ground, with no
restraint, it spreads with greater
fury.

Fugge allora; ma, intanto che
fugge, crolla, abbatte, sovverte,
distrugge piani, e monti, piani, e
monti foreste e città, piani, e
monti, foreste e città, foreste e
città.

It runs free; but while it is
spreading it shakes, tears down,
upsets and destroys plains,
mountains, forests and cities.

Aria 2

Quando il scorso apprenda che
dal tuo regno io guido, dovrà sul
frigio lido Ettore impallidir.
Dorà impallidir, impallidir.

Hector, when he sees the
supporting forces that I am
leading from your kingdom, will
turn pale on the Frigian shore.

Più gli farà spavento questo
soccorso solo, che cento insegne
e cento, ch'ogni gueriero stuolo,
che quante vele al vento seppe la
Grecia aprir.

This support alone will terrify
him more than many hundreds of
banners, than any swarm of
warriors, than all the sails that
Greece can hoist to the winds.

Aria 3

Fra l'ombre un lampo solo basta
al nocchier sagace, che già
ritrova il polo, già riconosce il
mar.

In the dark, a single light is
enough for the skillful pilot, who
soon finds the pole star once
more and now knows the sea.

Al pellegrin ben spesso basta un
vestigio impresso, perché la via
fallace non l'abbia ad ingannar.

Often a footprint is enough to
prevent the pilgrim from being
deceived by the wrong path.