

EL PASO OPERA PRESENTS

featuring

EPSO



# MOZART — BY — MOONLIGHT

EL  
PASO  
OPERA

SATURDAY SEPT 16, 2023 • 7:30PM  
MCKELLIGON CANYON AMPHITHEATRE

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Find complete song translations in English & Spanish  
at the end of the program!





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## A MESSAGE FROM THE PRESIDENT

Welcome to El Paso Opera's ***Mozart by Moonlight*** concert. Tonight, we kick off our 30th anniversary season by combining arias, duets, and ensembles by the iconic composer Wolfgang Amadeus Mozart with one of El Paso's most iconic performance venues, McKelligon Canyon.

We first held this event in 2018 and loved how this music came to life under the stars in our beautiful mountainous southwest backyard. The moonlight magic could be felt radiating through the audience! We are proud to bring this crowd favorite back again.

El Paso Opera's commitment to our Paso del Norte region remains stronger than ever – we strive to produce artistically innovative productions, explore local venues, and reach new audiences with our range of productions that appeal to all ages and backgrounds.

On behalf of El Paso Opera's Board of Trustees, thank you for your support and attendance tonight! Enjoy the show!

CHELSEA LAMEGO  
President, Board of Trustees



## UN MENSAJE DE LA PRESIDENTE

Bienvenidos al concierto ***Mozart bajo la luna*** de El Paso Opera. Esta noche iniciamos nuestra temporada del 30 aniversario combinando arias, duetos y conjuntos del icónico compositor Wolfgang Amadeus Mozart con uno de los espacios escénicos más emblemáticos de El Paso, el Cañón McKelligon.

Este evento lo celebramos por primera vez en 2018 y nos encantó cómo esta música cobró vida bajo las estrellas en nuestro hermoso y montañoso patio trasero de esta región del suroeste. La magia de la luz de la luna se pudo sentir irradiando a través de la audiencia. Estamos orgullosos de traer nuevamente este favorito del público.

El compromiso de El Paso Opera con nuestra región del Paso del Norte sigue estando más fuerte que nunca: nos esforzamos por presentar producciones artísticamente innovadoras, explorar espacios locales y llegar a nuevas audiencias con nuestra gama de producciones que atraen a todas las edades y orígenes.

En nombre de la Junta Directiva de El Paso Opera, gracias por su apoyo y asistencia esta noche. ¡Disfruten del espectáculo!

CHELSEA LAMEGO  
President, Board of Trustees

## A MESSAGE FROM THE EXECUTIVE DIRECTOR

Welcome to ***Mozart by Moonlight!*** We are so excited to return to McKelligon Canyon Amphitheatre for this special event. Our first ***Mozart by Moonlight*** was five years ago on May 5, 2018. It was an experiment to see if people would enjoy an alfresco opera concert—and you did! We have been eager to bring back ***Mozart by Moonlight*** since then and I hope you are as excited as I am to have it finally happening!

This season is our 30th Anniversary season—yes, El Paso Opera has been here for 30 years! It seems like just yesterday but our first shows were back in 1993. We are grateful for the community support which has propelled us forward and kept us here with 30 straight years of performances. Besides ***Mozart by Moonlight***, this season will also feature ***Sunday in the Park with George***. Considered Stephen Sondheim's greatest masterpiece, not only will this show feature Sondheim's beautiful compositions but will once again feature an immersive set design and video projections as with our recent ***Frida*** show. We can't wait to share this with you on May 17 & 18, 2024 at the Abraham Chavez Theatre (tickets on sale now!). You don't want to miss it!

I'm thrilled to announce this season's Maestro Award recipient is John Colquitt. This award is given every season to recognize an individual or organization's dedication and long standing commitment to El Paso Opera. Mr. Colquitt will be honored

at our annual fundraising gala, ***Encores & Overtures*** on Saturday, November 4 at the El Paso Country Club. Thank you for all your support, John!

El Paso Opera is a local non-profit organization. We do not bring in tours but present locally produced shows that we have built for you brick by brick. We are a small organization working hard to contribute to the quality of life of our city through our productions and through numerous free performances throughout the community every season. If you have enjoyed this show, seek us out for one of these free performances around town by checking our schedule at [epopera.org/community!](http://epopera.org/community!)

I would like to express my sincere appreciation to our Board of Trustees, President Chelsea Lamego, Artistic Director Justin Lucero, Assistant to the Director Holly Mesarch and Artistic Associate Cherry Duke for their steadfast dedication to El Paso Opera. And welcome to the family Office Assistant Alejandra Nuñez! What a great group of people to work with!

El Paso Opera~It's in your life!  
Thank you for keeping us there!

**ARIANNE MARCEE**  
Executive Director

# UN MENSAJE DE LA DIRECTORA EJECUTIVA

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¡Bienvenidos a **Mozart bajo la luna!** Estamos muy emocionados de regresar al Anfiteatro del Cañón McKelligon para este evento tan especial. Nuestro primer **Mozart bajo la luna** fue hace cinco años, el 5 de mayo de 2018. Fue un experimento para ver si la gente podría disfrutar de un concierto de ópera al aire libre, y ¡sí que les gustó! Hemos estado ansiosos por presentar de nuevo **Mozart bajo la luna** desde entonces y espero que estén tan emocionados como yo de que finalmente suceda.

Esta temporada es nuestra temporada de 30º aniversario. ¡Sí, El Paso Opera ha estado aquí durante 30 años! Parece que fue ayer, pero nuestros primeros shows fueron en 1993. Estamos agradecidos por el apoyo de la comunidad que nos ha impulsado hacia adelante y nos ha mantenido aquí con 30 años consecutivos de presentaciones. Además de **Mozart bajo la luna**, esta temporada también incluirá **Sunday in the Park with George**. Considerada la mayor obra maestra de Stephen Sondheim, este espectáculo no sólo presentará las hermosas composiciones de Sondheim, sino que una vez más contará con un diseño de escenario inmersivo y proyecciones de video como en nuestro reciente espectáculo **Frida**. Estamos ansiosos de compartirlo con ustedes el 17 y 18 de mayo de 2024 en el Teatro Abraham Chávez (boletos ya a la venta). ¡No querrán perderselo!

Estoy encantada de anunciar que el ganador del Premio Maestro de esta temporada es John Colquitt. Este premio se otorga cada temporada

para reconocer la dedicación y el compromiso duradero de un individuo u organización con El Paso Opera. John será honrado en nuestra gala anual de recaudación de fondos, **Encores & Overtures**, el sábado 4 de noviembre en El Paso Country Club. ¡Gracias por todo tu apoyo, John!

El Paso Opera es una organización local sin fines de lucro. No realizamos giras, pero presentamos espectáculos producidos localmente que hemos construido para ustedes, ladrillo a ladrillo. Somos una pequeña organización que trabaja arduamente para contribuir a la calidad de vida de nuestra ciudad a través de nuestras producciones y mediante numerosas presentaciones gratuitas en toda la comunidad cada temporada. Si han disfrutado de este espectáculo, búsquennos para una de estas presentaciones gratuitas en la ciudad consultando nuestro calendario en [epopera.org/community](http://epopera.org/community).

Me gustaría expresar mi más sincero agradecimiento a nuestra Junta Directiva, la presidenta Chelsea Lamego, el director artístico Justin Lucero, la asistente del director Holly Mesarch y la asociada artística Cherry Duke por su firme dedicación a El Paso Opera. Y ¡bienvenida a la familia! Alejandra Nuñez, asistente de oficina. ¡Qué gran grupo de personas con quienes trabajar!

El Paso Opera ~ ¡Está en tu vida!  
¡Gracias por mantenernos en ella!

**ARIANNE MARCEE**  
Directora Ejecutiva

## A MESSAGE FROM THE ARTISTIC DIRECTOR

El Paso Opera celebrates its 30th season! And just like with any milestone moment, it's an occasion that affords us the opportunity for reflection and reengagement. In my case, as Artistic Director and homegrown product of the city and organization, I have elected to use this milestone to rededicate ourselves to our community and to take the entire year to celebrate and center the artist.

Our city is more aware than ever of our existence, but perhaps not so aware of our importance to the regional ecology. In a megalopolis with a vibrant cultural arts scene (I mean, we're an epicenter of mariachi, folklórico, and street art; a rich intermingling of Indigenous, Spanish and Mexican traditions!), art is ever-present, and therefore too often taken for granted. El Paso Opera with its roots in a Euro-classical artform is in perpetual dialogue with our unique local heritage. Over the years we have incorporated our culture in unique and innovative ways, but this year—this anniversary year—we invite our community to explore with us \*who artists are\*.

As I've mentioned, anniversaries are the prime time for people to reflect on where they've been and where they're going. To be intentional in "re-ART-iculating" one's purpose. As we take this step to engage our community in investigating what art is and does, why art is vital, and how art is made, let's begin by (re-)opening our collective eyes to \*who artists are\*: Artists are entertainers, healers, keepers, transformers, philosophers, contextualizers, meaning-makers, culture-makers, dreamers. Artists are also... us.

This evening's concert highlights three particular types of opera artists: the

composer, the instrumentalist, and the singer. Wolfgang Amadeus Mozart (1756-1791) impacted Western music unlike any other composer, having contributed to what many consider the pinnacle of the Western classical repertoire's forms, melodies, cadences, harmonies, suspensions, and textures—a lot of which you'll hear tonight. The instrumentalists involved in our artform are key to tapping into the complexities and emotions of the stories we showcase. Our home symphony orchestra—the oldest performing arts organization in El Paso and the longest continuously running symphony orchestra in Texas—is comprised of extreme talents, many of whom are also music educators who have touched the lives of generations of us, including me. And finally, what is opera without its voices? Our singers represent decades of dedication and training and developing, and we're blessed to particularly highlight this slate of ultra-talent who have local ties. I call each and every one of our singers a friend, and I'm proud that they use their artistic voices to positively influence their personal circles, to advance the artform in our community, and to showcase to the larger national opera scene how worthy El Paso Opera is to be a member of it. Who are the composers, instrumentalists and singers in your life? Have you recently given thought to how their work has contributed to your world? May this message and this evening's concert open that conversation.

Thank you for coming to hear what these artists do so well.

**JUSTIN LUCERO**

Artistic Director, & Stage Director  
of ***Mozart by Moonlight***

El Paso Opera celebra su 30ª temporada. Y, como ocurre con cualquier momento importante, es una ocasión que nos brinda la oportunidad de reflexionar y volver a enganchar. En mi caso, como Director Artístico y producto autóctono de esta ciudad y la organización, he optado por utilizar este hito para volver a dedicarnos a nuestra comunidad y tomarnos todo el año para celebrar y centrarnos en el artista.

Nuestra ciudad es más consciente que nunca de nuestra existencia, pero quizá no tanto de nuestra importancia para la ecología regional. En una megalópolis con una vibrante escena artística cultural (siendo un epicentro del mariachi, el folklórico y el arte callejero; un rico mestizaje de tradiciones indígenas, españolas y mexicanas), el arte está siempre presente y, por lo tanto, a menudo es menospreciado. El Paso Opera, con sus raíces en una forma de arte euro-clásica, está en perpetuo diálogo con nuestro singular patrimonio local. A lo largo de los años hemos incorporado nuestra cultura de formas únicas e innovadoras, pero este año –este año de aniversario– invitamos a nuestra comunidad a explorar con nosotros \*quiénes son los artistas\*.

Como ya he mencionado, los aniversarios son el mejor momento para que las personas reflexionen sobre dónde han estado y hacia dónde van. Para rearticular intencionalmente el propio propósito. Al dar este paso para que nuestra comunidad investigue qué es y qué hace el arte, por qué es vital y cómo se hace, empecemos por (re)abrir nuestros ojos colectivos a \*quiénes son\* los artistas: Los artistas son animadores, sanadores, guardianes, transformadores, filósofos, contextualizadores, creadores de significado, creadores de cultura, soñadores. Los artistas también somos... nosotros.

El concierto de esta noche destaca tres tipos particulares de artistas de la

ópera: el compositor, el instrumentista y el cantante. Wolfgang Amadeus Mozart (1756-1791) influyó en la música occidental como ningún otro compositor, contribuyendo a lo que muchos consideran la cumbre de las formas, melodías, cadencias, armonías, suspensiones y texturas del repertorio clásico occidental, muchas de las cuales escucharán esta noche. Los instrumentistas que participan en nuestro arte son la clave para llegar a las complejidades y emociones de las historias que presentamos. Nuestra orquesta sinfónica –la organización de artes escénicas más antigua de El Paso y la orquesta sinfónica más longeva de Texas– está formada por grandes talentos, muchos de los cuales son también profesores de música que han marcado la vida de generaciones como la mía. Y, por último, ¿qué sería la ópera sin sus voces? Nuestros cantantes representan décadas de dedicación, formación y desarrollo, y tenemos la suerte de destacar especialmente a esta selección de grandes talentos con vínculos locales. Considero amigos a todos y cada uno de nuestros cantantes, y me enorgullece que utilicen sus voces artísticas para influir positivamente en sus círculos personales, para hacer avanzar el arte en nuestra comunidad y para mostrar a la escena operística nacional lo digna que es El Paso Opera de formar parte de ella. ¿Cuáles son los compositores, instrumentistas y cantantes en sus vidas? ¿Han pensado recientemente en cómo su trabajo ha contribuido a sus mundos? Que este mensaje y el concierto de esta noche propicien esa conversación.

Gracias por venir a escuchar lo que estos artistas hacen tan bien.

**JUSTIN LUCERO**  
Director Artístico y director de  
escena de *Mozart bajo la luna*



PRESENTS

# MOZART BY MOONLIGHT

SATURDAY SEPT 16, 2023 • 7:30PM  
MCKELLIGON CANYON AMPHITHEATRE

Overture to *Der Schauspieldirektor (The Impresario)*

"Il padre adorato" from *Idomeneo*

"In qual fiero contrasto... Tradito, schernito..." from *Così fan tutte*

"Ah! guarda, sorella" from *Così fan tutte*

"Ah, scostatili!... Smanie implacabili" from *Così fan tutte*

"In uomini, in soldati, sperare fedeltà?" from *Così fan tutte*

"Là ci darem la mano" from *Don Giovanni*

"Vedrai, carino" from *Don Giovanni*

"Il mio tesoro" from *Don Giovanni*

"Rivolgete a lui lo sguardo" from *Così fan tutte*

Orchestra

Cherry Duke

Brian Downen

Samantha Dávalos & Annie Pennies

Heather Dials

Holly Kara Mesarch

Antonio Motta & Sarah Neely

Odalis Aguirre

Brian Downen

Levi Hernandez

## INTERMISSION

"Der Vogelfänger bin ich, ja" from *Die Zauberflöte*

"Non più andrai, farfallone amoroso" from *Le nozze di Figaro*

"Porgi, amor, qualche ristoro" from *Le nozze di Figaro*

"Voi che sapete" from *Le nozze di Figaro*

"Canzonetta sull'aria" from *Le nozze di Figaro*

"Deh, vieni, non tardar" from *Le nozze di Figaro*

"Torna di Tito a lato" from *La clemenza di Tito*

"Soave sia il vento" from *Così fan tutte*

"Ich baue ganz auf deine Stärke" from *Die Entführung aus dem Serail*

Act IV Finale of *Le nozze di Figaro* ("Contessa perdono")

Levi Hernandez

Antonio Motta

Samantha Dávalos

Cherry Duke

Holly Kara Mesarch & Heather Dials

Sarah Neely

Annie Pennies

Cherry Duke & Levi Hernandez

& Odalis Aguirre

Brian Downen

Tutti

*Mozart by Moonlight will be approximately 2 hours with one 20-minute intermission.*

# MOZART BY MOONLIGHT

Bohuslav Rattay, Music Director/Conductor  
Justin Lucero, Stage Director  
Robert Holguin, Master Of Ceremonies

## PRINCIPAL SOLOISTS (in alphabetical order)

Brian Downen, tenor  
Cherry Duke, mezzo-soprano  
Levi Hernandez, baritone

## EL PASO OPERA RESIDENT ARTISTS (in alphabetical order)

Odalís Aguirre, soprano  
Samantha Dávalos, soprano  
Heather Dials, soprano  
Holly Kara Mesarch, soprano  
Antonio Motta, baritone  
Sarah Neely, soprano  
Annie Pennies, mezzo-soprano

## EL PASO SYMPHONY ORCHESTRA PLAYERS

### VIOLIN I

Stephanie Meyers, Acting Concertmaster  
Brigid McCarthy, Assoc. CM  
Cristina Leony, Asst. CM  
Vanessa Cedillos  
Steven Nordstrom  
Leslee Way

### VIOLIN II

Roberto Jurado, Principal  
Elizabeth Zamora, Asst. Principal  
Adria Dunn  
Shelly Wood  
Allegra Artis

### VIOLA

Lora Quezada, Principal  
Susan Hernandez, Asst. Principal  
Mara Arredondo  
Monica Arredondo

### CELLO

James Carney, Principal  
Michael Way, Asst. Principal  
Rodrigo Maldonado

### BASS

Ian Narlock, Principal  
Robert Taylor, Asst. Principal

### FLUTE

Joy Zalkind, Principal  
Jesus Candela  
Cristina Leony, Asst. CM

### OBOE

Sara Renner, Principal  
Angie Montalvo

### CLARINET

Jim Logan, Principal  
Stephen Savage

### BASSOON

Cara Luffey, Principal  
Diego Delgado

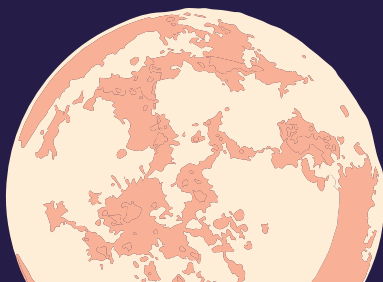
### HORN

Richard Lambrecht, Principal  
Nancy Joy

### TIMPANI

Larry White, Principal

Production Manager: Adrian Salas  
Sound & Lighting provided by  
South Coast Audio





## ARTIST BIOGRAPHIES



## BRIAN DOWNEN

Brian Downen, tenor and Associate Professor of Voice at The University of Texas at El Paso, has sung leading roles in more than 80 productions for opera houses worldwide. He is known for his portrayals of leading men in the bel canto operas of Mozart and Rossini including numerous productions of *Il barbiere di Siviglia*, *La Cenerentola*, *L'italiana in Algeri*, *Don Giovanni* and *Die Zauberflöte*. Mr. Downen made his debut at the Metropolitan Opera in 2016 in Roberto Devereux and has since returned to sing Triquet in *Eugene Onegin* and as understudy for the four servants in *Les contes*

*d'Hoffmann*. Recent engagements include Tamino in *The Magic Flute*, Beppe in *Pagliacci*, and Gastone in *La Traviata* for El Paso Opera, and the New York City premieres of Hasse's *Piramo e Tisbe* and Britten's *Owen Wingrave* with Little Opera Theatre of New York. He has also appeared as tenor soloist with the El Paso Symphony Orchestra in the El Paso Requiem and Home for the Holidays. Upcoming engagements include Nick in *La fanciulla del West* and Lippo Fiorentino in *Street Scene* with Central City Opera.

Learn more at  
[www.briandownen.com](http://www.briandownen.com).



# CHERRY DUKE



Mezzo-soprano Cherry Duke has performed over 60 principal roles with opera companies and orchestras throughout the US and abroad, including the world premiere, tour, and original cast album of the acclaimed 2012 opera, ***Dog Days***. She was a principal artist at New York City Opera for over ten years and performed on their landmark tour to Japan. Ms. Duke has performed leading mezzo-soprano roles in ***Carmen***, ***Faust***, ***Little Women***, ***L'italiana in Algeri***, ***Le nozze di Figaro***, ***Madama Butterfly***, and many more. In El Paso, she has been a frequent soloist with the El Paso El Paso Symphony Orchestra, including performing in “A Night at the Opera” and the world premiere of the El Paso Requiem. She has performed principal roles with El

Paso Opera since 2016, including Tisbe in ***La Cenerentola***, Hänsel in ***Hänsel & Gretel***, Third Lady in ***The Magic Flute***, Julia Child in ***Bon Appétit!***, and most recently, Flora in ***La Traviata***. As an Artistic Associate with El Paso Opera, Duke served as Assistant Director for ***Frida*** in 2022. Cherry Duke has served as a member of the voice faculty and the Director of Opera at the University of Texas at El Paso since 2015. In that role, she produced and directed ***Luisa Fernanda*** in 2022 and the world premiere of ***The Fox and the Cookie*** in 2023. Ms. Duke's upcoming engagements include the role of Olga Olsen in ***Street Scene*** with Central City Opera.

For more information, visit [www.cherryduke.com](http://www.cherryduke.com)



# LEVI HERNANDEZ

Levi Hernandez, baritone, has appeared with many of the opera companies in the U. S. from The Academy of Music in Philadelphia with Opera Philadelphia and Boston Lyric to San Francisco Opera, Los Angeles Opera, Houston Grand Opera, Opera Theater of St. Louis, Chicago's Lyric Opera where he completed three years as an artist in the Ryan Opera Center, The Metropolitan Opera, El Paso Opera, and in San Antonio, Memphis, Nashville, Omaha, Minneapolis, Virginia,

Arizona Opera and internationally at Teatro Nacional Sucre in Quito, Ecuador, as well as Komische Oper in Berlin, Germany. The El Paso, Texas native is a graduate of Westminster Choir College (BM), the University of North Texas (MM), the Academy of Vocal Arts and the Chicago Lyric Opera Ryan Center.

For more information, visit his website at: [www.ada-artists.com/baritone-levi-hernandez](http://www.ada-artists.com/baritone-levi-hernandez)

THANK YOU



For Supporting El Paso Opera  
and the Arts in El Paso!





# HEATHER DIALS

Heather Dials, soprano, began her professional career at the age of twelve as Flora in The Santa Fe Opera production of ***The Turn of the Screw***. She was accepted at the Curtis Institute of Music in Philadelphia at the age of seventeen, the youngest voice student accepted to date since Anna Moffo.

Heather made her New York Alice Tully Hall debut at the age of twenty-one while still a student at the Curtis Institute of Music. She has shared the stage with many of today's biggest names in

opera, including Luciano Pavarotti, Juan Diego Flórez, Anna Netrebko, Eric Owens, and Stephanie Blythe to name a few.

Heather has performed principal roles with the Opera Company of Philadelphia, Santa Fe Opera, San Francisco Opera, Skylight Opera Theater, European Opera Center International tour, San Francisco Opera's Merola National Tour, San Francisco Symphony, Savannah Symphony, West Virginia Symphony, and New Mexico Symphony Orchestra.

# HOLLY KARA MESARCH



Holly Kara Mesarch, soprano, holds a Bachelor of Music in Vocal Performance. She is a first-place winner at regional NATS competitions, recipient of the NATS Rio Grande chapter's "Most Promising Singer" award, and runner-up in Brigham Young University's Singer of the Year competition. Solos she has performed include soprano soloist for Handel's **Messiah**. Holly made her first mainstage appearance last season as Annina in El Paso Opera's **La Traviata**. Characters she has played include Susanna from **Le nozze di Figaro**, Despina from **Così fan tutte**, and Adele from **Die Fledermaus**. She is a Chamber Choir singer in El Paso

Choral Society under the direction of Prentice Loftin, a Resident Artist for El Paso Opera under the direction of Justin Lucero, and the director/choral director for El Paso's community presentation of Handel's **Messiah**. She continues to teach, give recitals and appear as a guest soloist with choirs and local churches. Holly Kara Mesarch lives to share her lifelong passion for music through performance and working as Assistant to the Director of El Paso Opera—all while balancing a busy family life with her husband and five sons.



## SARAH NEELY

Sarah Neely, soprano, a native of El Paso, has been seen on stages around the world including Amarillo Opera, The Redwoods Opera Workshop, The University of Texas at San Antonio Lyric Theatre, The Fairbanks Summer Arts Festival, and the Sankt Goar International Music Festival and Academy. Upon completing a Master of Music degree in Vocal Pedagogy and Performance in 2018, Sarah returned to El Paso as a Young Artist with El Paso Opera. She is

pleased to continue to share her voice with the artistic community of El Paso as a Resident Artist with El Paso Opera and as an educator on the voice faculty at New Mexico State University. Her recent engagements include her Las Cruces Community Theatre debut as Annette Raleigh in ***God of Carnage***, Woman 1 in ***Closer Than Ever*** with the EPCC Forum Theatre, and the Soprano in ***Trouble in Tahiti*** with El Paso Opera.

THANK YOU

BONNIE  
BROOKS  
FOUNDATION

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and the Arts in El Paso!



# ANNIE PENNIES

Annie Pennies, mezzo soprano. The New York Times reported, “...Annie Pennies sang her role with an alluring mischievousness.” Her generous mezzo and dramatic intensity make her a unique and arresting presence on stage. Noted for her dynamic crossover versatility, she is a true singing actress. As a classical singer, roles include the title role in ***Carmen*** and Meg in ***Falstaff*** with the Rome Opera Festival, Hänsel in ***Hänsel and Gretel*** for Pacific Opera’s Encore Performances, La Principessa in Opera Oggi NY’s ***Suor Angelica*** and Forester’s Wife in NYC-based One World Symphony’s ***A Cunning Little***

***Vixen***. Most recently she sang the roles of Atalanta in ***Xerxes*** and Mrs. Nolan in ***The Medium*** with the Las Cruces Symphony. Annie played Doralee in ***9 to 5*** and the title role in ***Aida***, both with the acclaimed UTEP Dinner Theatre. Other musical theater credits include Adelaide (***Guys and Dolls***), Foster Wilson (***Annie Get Your Gun***), and Cinderella (***Into the Woods***) in Tokyo, Japan. Annie originated the role of Cecilia Gallerani in the world premiere and European tour of ***Caterina’s Son***. She is a co-creator of an original cabaret, Bite of the Apple, which continues to tour today.





THANK YOU

*Huthsteiner*  
FINE ARTS

For Supporting El Paso Opera  
and the Arts in El Paso!





# SAMANTHA DÁVALOS

Samantha Dávalos, soprano, obtained her Master of Music in Voice, Musical Theatre, and Opera Performance at Arizona State University in 2021 after receiving her bachelor's degree in Vocal Performance from The University of Texas at El Paso in 2019.

Samantha has performed many roles including Puccini's title role ***Suor Angelica***. Other roles Samantha has performed include

Mother in ***Heart of Oksana***, La Badessa in ***Suor Angelica***, Linda Morales in ***Hometown to the World***, Anna Maurant in ***Street Scene***, and Harriet Beecher Stowe in ***The Infinite Energy of Ada Lovelace***. Samantha is also a member of the Arizona Women's Collaborative, a group of female and non-binary identifying artists who work across disciplines through cooperative composition.

# ANTONIO MOTTA



Antonio Motta, baritone, is a proud fronterizo and UTEP alumnus. He is a data analyst by profession; however, he continues to perform locally at any opportunity he gets. Most recently, Antonio performed in the chorus of El Paso Opera's production of ***La Traviata***, and El Paso Symphony's Young People's Concert and Pop Goes the Fort. Prior to that, he was a featured alumnus in Opera UTEP's ***Luisa Fernanda*** as Don Luis Nogales,

and performed Gus O'Neill in ***Later the Same Evening*** with the UNT Opera. During his years as an undergraduate student at Opera UTEP, his roles performed included Ben in ***The Telephone***, David in ***A Hand of Bridge***, and Reinaldo Arenas in scenes from ***Before Night Falls***. Antonio performed as a chorus member in the past productions of El Paso Opera's ***Pagliacci***, ***Madama Butterfly***, and ***West Side Story***.

# ODALIS AGUIRRE



Odalís Aguirre, soprano, born in Ciudad Juárez, Chihuahua is leaving her mark in El Paso, Texas as an emerging artist in operatic and concert work. Odalis was given the opportunity to perform for world renowned mezzo-soprano Frederica von Stade in a masterclass in January 2020. She has also been an award-winner three years in a row at the regional NATS competition.

Odalís was a top-place winner when she competed in UTEP's Spanish Language Vocal competition in the Fall of 2019. In October 2019, she traveled to Leeds, England with the Chamber Singers where she performed in a quartet for Mozart's Requiem at the annual event, Light Night. Odalis performed the role of Mimi (*La bohème*) and Dolcina (*Suor Angelica*) at Opera UTEP in the Spring of 2019. In April 2020 she

performed virtually in Opera UTEP's "What is Opera? Part 2" as Antonelli in the zarzuela *El Duo de la Africana*. In 2021 she was part of El Paso Opera's #CurbsideOpera as a Junior Artist. In September 2021, she performed in the 2nd-annual Giving Voice concert featuring Cecilia Duarte. Odalis was the title character in Opera UTEP's zarzuela *Luisa Fernanda* in April 2022. Odalis is very involved in her community. Every year she participates in the Christmas event "The Living Christmas Tree", where she often performs solos in various genres, is part of ensembles, and sings in the choir. Odalis aspires to be a traveling opera singer and spread her love and respect for music.



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# BOHUSLAV RATTAY



Czech-American conductor Bohuslav Rattay is a busy ambassador for classical music, working with orchestras across the globe to produce symphonic works of all kinds to a diverse audience. Currently serving as Music Director of the El Paso Symphony Orchestra and the Midland Symphony Orchestra of Michigan, he has gained a reputation as one of the finest talents of his generation. Mr. Rattay combines impassioned and virtuosic musicianship with a determination to bring great music into the lives of all people.

Mr. Rattay strives to enthusiastically promote both the traditional and innovative aspects of classical music together in a manner exciting and fresh for the audience. He designs unique concert programs, incorporating special audience discussions and multi-media elements. He is also appreciated for his passion for the classics, with special appreciation often given to his insightful understanding of the music of his native Bohemia. Critics have praised Rattay for his ability to communicate the depth and diversity of music to his audience, acclaiming: "Rattay is certainly the man for Tchaikovsky's fourth" (Charleston Today), and for the fashionable, "Watching him conduct is like watching a painter creating rich imagery to live music on a large canvas" (El Paso Times). His programming is intelligent and expansive, allowing him to connect to a broad range of audience, thus creating new symphony-goers while entertaining the enthusiasts.

Rattay's talents and abilities are highly praised. He is internationally acclaimed by critics and audiences alike for his fresh and inspired musical interpretations. He has received accolades for his "vibrant" performances and his "elegant panache," (Charleston City Paper), his ability to lead

the orchestra with his "infectious zest and physicality," (Midland Daily News), and his one-of-a-kind artistry, bringing "personal perspective... that will be remembered for many years," (Duluth News Tribune).

His overflowing passion for classical music is highly solicited, appearing as guest conductor with the Colorado Symphony, the Duluth-Superior Symphony, the Lubbock Symphony Orchestra, the Bogotá Sinfónica de Colombia, the Antalya Symphony in Turkey, and the Teplice Philharmonic in his native Czech Republic. Other recent engagements include the Virginia Symphony, West Michigan Symphony, the Irving Symphony Orchestra, Prague's Dvořák Symphony Orchestra, and the Charleston (SC) Symphony, where he received several critical accolades. He has also conducted the National Symphony Orchestra as part of the National Conducting Institute and was selected by the American Symphony Orchestra League to participate in its Conducting Fellowship Program.

Believing in the power of education, Mr. Rattay is a committed pedagogue of the younger generations. He recently joined the music faculty at the University of Texas at El Paso, and has been a faculty member of the College of William and Mary, Ball State University, and youth orchestras across the United States. The combination of his youthful energy along with his conducting skills make him highly valued as an inspirational mentor.

Mr. Rattay holds degrees from the Prague Conservatory, Rice University and the Peabody Institute of Music. He names Gustav Meier, Larry Rachleff, Benjamin Kamins, and Neeme Jarvi as his most influential teachers.

# JUSTIN LUCERO



Justin Lucero, stage director and Artistic Director, is the incoming Artistic Director of the award-winning musical theater company Theater Latté Da in Minneapolis. Previously he served on faculty at Carnegie Mellon University's School of Drama as Assistant Professor of Directing for The John Wells Directing Program, of which he was also Associate Chair.

Mr. Lucero is the recipient of prestigious engagements such as a Directing Fellowship with Asolo Repertory Theatre (Florida), a Stage Directors and Choreographers Foundation Observership at South Coast Repertory (Los Angeles), a FAIR Assistantship with Oregon Shakespeare Festival, and a Directing Attachment at Regent's Park Open Air Theatre (London's West End).

He was named to the 2021-2022 BIPOC Leadership Circle by artEquity, in partnership with the David Geffen School of Drama at Yale, and is a 2022-2023 TCG (Theatre Communications Group) Rising Leaders of Color awardee supported by Opportunity Fund and Walt Disney Imagineering, as well as a member of TCG's board-level governance in the

inaugural Next Generation Taskforce. He also served on the Blue Ribbon Panel with The American Theatre Wing and the Broadway League to select this year's Tony Award winner for Excellence in Theatre Education, and continues to be a grants evaluator for the Texas Commission on the Arts and the National Endowment for the Arts. In addition, he was selected to be a member of the 2023 OPERA America Leadership Intensive cohort, a highly selective program which seeks to identify and develop "leaders who will move opera forward for years to come."

Mr. Lucero has just completed 12 seasons of affiliation with El Paso Opera for which he has produced and stage directed such productions as ***La Traviata***, ***Frida***, ***Bon Appétit!***, ***Pagliacci***, ***The Magic Flute***, ***Trouble in Tahiti***, ***Hänsel & Gretel*** and the upcoming ***Sunday in the Park with George*** for its 30th anniversary season.

Training: London's East 15 Acting School (MFA in Directing with Distinction).

Website: [justinlucero-director.com](http://justinlucero-director.com)



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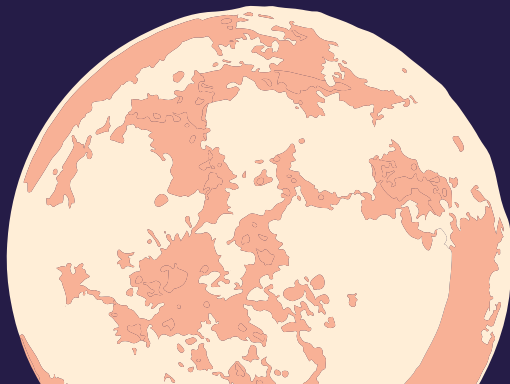
Ruth Ellen Jacobson, El Paso Symphony Orchestra,

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PRESENTS

# MOZART BY MOONLIGHT

Overture to Der Schauspieldirektor (The Impresario)  
“Il padre adorato” from Idomeneo

Orchestra  
Cherry Duke

*Il padre adorato  
ritrovo, e lo perdo.  
Mi fugge sdegnato  
fremendo d'orror.*

*Morire credei  
di gioia, e d'amore;  
or, barbari dèi!  
m'uccide il dolor.*

My beloved father  
I find again, only to lose him.  
He scorns and flies me,  
trembling with horror.

A mi amado padre  
encuentro, solo para perderlo.  
Me desprecia y me deja  
temblando de horror.

I thought I would die  
of joy and love,  
but, cruel gods,  
grief is killing me.

Pensé que moriría  
de alegría y amor,  
pero, crueles dioses,  
el dolor me está matando.

“In qual fiero contrasto... Tradito, schernito...” from *Così fan tutte*

Brian Downen

*In qual fiero contrasto, in qual disordine  
di pensieri e di affetti io mi ritrovo?  
Tanto insolito e novo è il caso mio,  
che non altri, non io basto per consigliarmi.  
Alfonso, Alfonso, quanto rider vorrai  
della mia stupidizza!  
Ma mi vendicherò: saprò dal seno  
cancellar quell'iniqua... cancellarla?  
Tropo, oddio, questo cor per lei mi parla.*

*Tradito, schernito  
dal perfido cor,  
io sento che ancora  
quest'alma l'adora,  
io sento per essa  
le voci d'amor.*

Why do I feel such a cruel conflict  
of thoughts and affections?  
This is something so unusual, that I don't  
know what to do, and no one can advise me.  
Alfonso, Alfonso, you will laugh  
at my stupidity!  
But I'll have vengeance. I'll wipe that wicked  
woman from my heart. Wipe her away?  
My heart speaks with so much hatred.

Betrayed and scorned  
by her treacherous heart,  
yet I feel I that still love  
that adored soul. I hear the voice of love  
speaking on her behalf.

¿Por qué siento tan cruel conflict  
de pensamientos y afectos?  
Esto es algo tan inusual, que no sé  
qué hacer y nadie me puede aconsejar.  
¡Alfonso, Alfonso, te reirás  
de mi estupidez!  
Pero tendré venganza. Borraré a esa malvada  
mujer de mi corazón. ¿Borrarla?  
Mi corazón habla con tanto odio.

Traicionado y despreciado  
por su corazón traicionero,  
sin embargo, siento que todavía amo  
esa alma adorada. Escucho la voz del amor  
hablando en su nombre.

“Ah! guarda sorella” from *Così fan tutte*

Samantha Dávalos & Annie Pennies

Fiordiligi: *Ah! guarda, sorella, se bocca più bella,  
se petto più nobile si può ritrovar.*  
Dorabella: *Osserva tu un poco, che fuoco ha ne' sguardi!  
Se fiamma, se dardi non sembran scoccar.*  
Fiordiligi: *Si vede un sembiante guerriero ed amante.*  
Dorabella: *Si vede una faccia che alletta e minaccia.*  
Fiordiligi: *Io sono felice.*  
Dorabella: *Felice son io.*  
Fiordiligi e Dorabella: *Se questo mio core mai cangia desio,  
amore mi faccia vivendo penar.*

Look, sister, could you ever find such a  
beautiful mouth, or such noble features?  
Just look a moment. What fire is in his eyes,  
with darts shooting from them.  
He has the face of both her and lover.  
His face is expressive and threatening.  
I'm so happy.  
I'm so happy.  
If my desires should ever change, let love  
bring me a life of pain.

Mira, hermana, ¿podrías encontrar alguna vez  
una boca tan hermosa, o rasgos tan nobles?  
Solo mira un momento. Qué fuego hay en sus  
ojos, con dardos saliendo de ellos.  
Él tiene la cara de ella y el amante.  
Su rostro es expresivo y amenazante.  
Estoy tan feliz.  
Estoy tan feliz.  
Si mis deseos alguna vez cambian, deja que el  
amor me traiga una vida de dolor.

“Ah, scostati!... Smanie implacabili” from *Così fan tutte*

Heather Dials

*Ah, scòstati! Paventa il triste effetto d'un  
disperato affetto: Chiudi quelle finestre! Odio  
la luce, odio l'aria che spiro, odio me stessa,  
chi schernisce il mio duol, chi mi consola...  
Deh, fuggi, per pietà: lasciami sola!*

*Smanie implacabili che m'agitano,  
entro quest'anima più non cessate  
fin che l'angoscia mi fa morir.  
Esempio misero d'amor funesto  
darò all'Eumenidi, se viva resto,  
col suono orribile de' miei sospiri.*

Implacable rage stirs within me.  
It does not leave my heart in peace.  
It is an unceasing anguish that will kill me.  
If I remain alive, the horrible sound of my  
sighs, will make me a miserable example of  
tragic love for the Furies.

Una rabia implacable se agita dentro de mí.  
No deja mi corazón en paz.  
Es una angustia incesante que me matará.  
Si me quedo con vida, el horrible sonido de mis  
suspiros, me hará un miserable ejemplo  
de trágico amor por las Furias.

*In uomini, in soldati  
sperare fedeltà?  
Non vi fate sentir, per carità!  
Di pasta simile son tutti quanti:  
le fronde mobili, l'aure incostanti  
han più degli uomini stabilità.  
Mentite lagrime, fallaci sguardi,  
voci ingannevoli, vezzi bugiardi, son le primarie lor qualità.*

*In noi non amano che il lor diletto;  
poi ci dispregiano, neganci affetto,  
né val da' barbari chieder pietà.*

*Paghiam, o femmine, d'ugual moneta questa malefica razza indiscreta;  
amiam per comodo, per vanità!  
La ra la, la ra la, la ra la, la.*

In men, and in soldiers,  
are you hoping they'll be faithful?  
For goodness sake, don't let anyone hear you!  
They're all made of the same stuff.  
Swaying branches and changing winds  
are steadier than men.  
Their main qualities are deceptive tears,  
false looks, lying words and flattery, and bad  
habits.

They love us for their own pleasure.  
Then they cast us aside and deny us love.  
There's no point in asking barbarians for mercy.

Ladies, let's reimburse this evil breed with the  
same coin. Let's love for convenience, for vanity.

La ra la, la ra la, la ra la, la.

¿En los hombres y en los soldados  
esperas fidelidad?  
¡Por Dios, no dejes que nadie te escuche!  
Todos están hechos del mismo barro.  
Las ramas oscilantes y los vientos cambiantes  
son más consistentes que los hombres.  
Sus cualidades son lágrimas engañosas,  
miradas falsas, mentiras y adulación, y malos  
hábitos.

Nos aman por su propio placer. Después  
nos echan a un lado y nos niegan el amor.  
No tiene sentido pedir clemencia a los bárbaros.  
Señoras, paguémosles a ellos con la misma  
moneda. Amemos por conveniencia, por  
vanidad.

La ra la, la ra la, la ra la, la.

Don Giovanni: *Là ci darem la mano,  
là mi dirai di sì.  
Vedì, non è lontano; partiam,  
ben mio, da qui.*

Zerlina: *(Vorrei e non vorrei,  
mi trema un poco il cor.  
Felice, è ver, sarei,  
ma può burlarmi ancor!)*

Don Giovanni: *Vieni, mio bel diletto!*  
Zerlina: *(Mi fa pietà Masetto!)*  
Don Giovanni: *Io cangiero tua sorte!*  
Zerlina: *Presto, non son più forte!*  
Don Giovanni: *Vieni, vieni! Andiam! Andiam!*  
Zerlina: *Andiam!*  
A due: *Andiam, andiam, mio bene  
a ristorar le pene  
s'un innocente amor!*

There, we'll take each other's hand,  
and there, you will say yes.  
Look, it isn't far.  
Let's go, my love, let's go from here.

(I would like to, and I wouldn't like to.  
My heart is trembling a little.  
It's true, I'd be happy,  
unless this nobleman deceives me!)

Come, my beautiful treasure!  
(I feel sorry for Masetto!)  
I will change your fate!  
I feel myself weakening so quickly!  
Come, come! Let's go! Let's go!  
Let's go!

Let's go, let's go, my love  
to share the pleasure of  
innocence and love!

Allá nos tomaremos de la mano,  
y allá me dirás que sí.  
Mira, no está lejos.  
Vamos amor mío, vámonos de aquí.

(Como que quiero y no quiero.  
Me tiembla un poco el corazón.  
Es verdad, sería feliz,  
¡pero este noble me podría engañar!)

¡Ven, mi hermoso tesoro!  
(¡Siento lástima por Masetto!)  
¡Yo cambiaré tu destino!  
¡Cada vez soy menos fuerte!  
¡Ven, ven! ¡Vayamos! ¡Vayamos!  
¡Vamos!

Vamos, vamos amor mío  
a compartir el placer de  
la inocencia y el amor.

“Vedrai carino” from *Don Giovanni*

Odalis Aguirre

*Vedrai, carino,  
se sei buonino,  
che bel rimedio  
ti voglio dar!*

*È naturale,  
non dà disgusto,  
e lo speciale  
non lo sa far.*

*È un certo balsamo  
ch'io porto addosso,  
dare tel posso,  
se il vuoi provar.*

*Saper vorresti dove mi sta?  
Sentilo battere, toccami  
qua!*

You'll see, my love.  
I'll cure you.  
You'll see, dearest, if you are good,  
I'll give you a beautiful remedy!

It's natural,  
not offensive,  
and the herbalist  
doesn't make it.

It's a certain balm  
that I carry with me.  
If you want to try it  
I can give it to you.

Would you like to know where I keep it?  
Feel it beating, touch me here!

Ya lo verás, mi amor.  
Yo te curaré.  
Ya verás, querido, si eres bueno,  
te daré un hermoso remedio.

Es natural,  
no ofensivo,  
y el herbolario  
no lo hace.

Es un cierto bálsamo  
que llevo conmigo.  
Si quieres probarlo  
te lo puedo dar.

¿Quieres saber dónde lo guardo?  
¡Siente cómo late, tócame aquí!

*Il mio tesoro intanto  
andate a consolar,  
e del bel ciglio il pianto  
cercate di asciugare.*

*Ditele che i suoi torti  
a vendicar io vado;  
Che sol di stragi e morti  
nunzio vogl'io tornar.*

Meanwhile, my dearest treasure,  
console yourself,  
and wipe away the tears  
from your beautiful eyes.

I am going to have vengeance  
against those who wronged her.  
I will only return when I can announce  
that we have been avenged by carnage and  
death.

Mientras tanto, querido tesoro,  
consuélate,  
y sécate las lágrimas  
de tus hermosos ojos.

Yo cobraré la venganza  
contra quienes te han ofendido.  
Solo regresaré cuando pueda anunciar  
que con masacre y muerte hemos sido  
vengados.

*Rivolgete a lui lo sguardo  
E vedrete come sta:  
Tutto dice, io gelo, io ardo  
Idol mio, pietà, pietà,  
Io ardo, io gelo, io ardo  
Idol mio, pietà, pietà,*

*E voi cara un sol momento  
Il bel ciglio a me volgete  
E nel mio ritroverete  
Quel che il labbro dir non sa.*

*Un Orlando innamorato  
Non è niente in mio  
confronte;  
Un Medoro il sen piagato  
Verso lui per nulla io conto:*

*Son di foco i miei sospiri  
Son di bronzo i suoi desiri,  
Se si parla poi di merto  
Certo io sono e egli è certo  
Che gli uguali non si trovano  
Da Vienna al Canada.*

*Siam due Credi per  
ricchezza,  
Due Narcisi per bellezza  
In amor i Marcantoni  
Verso noi sarian buffoni  
Siam più forti d'un ciclopo,  
Letterati al par di Esopo.*

*Se balliamo un Pichne chede  
Sì gentil e snello è il piede,  
Se cantiam col trillo solo  
Facciam torto all'usignuolo,  
E qualch'altro capitale  
Abbiam poi che alcun non sa.*

*Bella, bella, tengon sodo:  
Se ne vanno ed io ne godo!  
Eroine di costanza,  
specchi son di fedeltà*

Return his glance  
and you'll see how it is:  
It says everything: I freeze, I burn  
My idol, have pity, pity  
I burn, I freeze, I burn  
My idol, have pity, pity

And you, beloved, for just a moment  
cast your lovely eye on me  
And in me you will find  
that which the lip doesn't know how to say.

Some love-struck Orlando  
Is nothing compared to me;  
A Medoro with wounded breast  
Is as nothing next to me:

My sighs are fire  
His lust is bronze  
So if we speak of merit  
I am sure and he is sure  
You cannot find equals  
From Vienna to Canada.

The two of us are rich as Croesus  
Handsome as Narcissus  
In love, Marc Anthonys  
would seem like clowns in comparison  
We are stronger than a Cyclops  
Writers on par with Aesop.

If we dance, Pichne bows to  
our refined narrow feet  
Singing, a single trill  
puts nightingales to shame  
And we have other strengths  
That you still don't know.

Beauty, beauty, hold fast:  
If they go, I rejoice  
Heroines of constancy  
are mirrors of faithfulness.

Vuélvele la mirada  
y verás cómo es:  
Lo dice todo: me congelo, me quemo.  
ídolo mío, ten piedad, piedad.  
Me quemo, me congelo, me quemo.  
Ídolo mío, ten piedad, piedad.

Y tú, querida, solo por un momento  
fija tu hermosa mirada en mí  
y en mí encontrarás  
eso que los labios no saben decir.

Un Orlando enamorado  
no es nada comparado conmigo;  
un Medoro con el pecho herido  
no es nada a mi lado:

Mis suspiros son fuego,  
su lujuria es bronce  
así que si hablamos de mérito  
él y yo estamos seguros  
de que no encontrarás semejantes  
desde Viena hasta Canadá.

Nosotros dos somos ricos como Crespo,  
guapos como Narciso,  
en el amor, los Marco Anthonios  
parecerían payasos en comparación.  
Somos más fuertes que un cíclope,  
escritores a la par de Esopo.

Si bailamos, Pichne se inclina ante  
nuestros finos pies estrechos.  
Cantando, un solo trino  
avergüenza a los ruiseñores  
y tenemos otras fortalezas  
que aún no conoces.

Bella, hermosa, espera:  
si se van, me regocijo.  
Las heroínas de la constancia  
son espejos de la fidelidad.

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## INTERMISSION INTERMEDIO

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*Der Vogelfänger bin ich ja,  
stets lustig, heisa, hopsasa!  
Ich Vogelfänger bin bekannt  
bei Alt und Jung im ganzen Land.*

*Weiß mit dem Locken umzugehn  
und mich auf's Pfeifen zu verstehn.*

*Drum kann ich froh und lustig sein,  
denn alle Vögel sind ja mein.*

*Ein Netz für Mädchen möchte ich,  
ich fing sie dutzendweis für mich.*

*Dann sperrte ich sie bei mir ein,  
und alle Mädchen wären mein.*

*Wenn alle Mädchen wären mein,  
so tauschte ich brav Zucker ein.  
Die, welche mir am liebsten wär',  
der gäb' ich gleich den Zucker her.*

*Und küßte sie mich zärtlich dann,  
wär' sie mein Weib und ich ihr Mann.*

*Sie schlief' an meiner Seite ein,  
ich wiegte wie ein Kind sie ein.*

I'm the bird-catcher, who's always happy!  
Heigh ho!  
I'm known all over by young and old.  
I know how to whistle every sound,  
and I know all the birdcalls.

That's why I can be merry and happy,  
because all the birds are mine.

I'd like to have a net to catch  
girls by the dozens.

I would lock them safely at home  
so that they'd all be mine.

When they'd be mine,  
I'd give them sugar,  
but I'd give sugar right away  
to the one I love most.

Then if she would kiss me tenderly,  
it would be as if we were husband and wife.

She would sleep beside me,  
and I would rock her like a baby.

Soy el cazador de pájaros, que siempre está  
feliz. ¡Sí señor!  
Me conocen por todas partes, jóvenes y viejos.  
Sé silbar cada sonido,  
y conozco todos los cantos de los pájaros.

Por eso puedo estar alegre y feliz,  
porque todos los pájaros son míos.

Me gustaría tener una red para atrapar  
chicas por docenas.

Las tendría bajo llave en casa  
para que todas fueran mías.

Cuando fueran mías,  
yo les daría azúcar,  
pero le daría azúcar primero  
a la que más yo amara.

Entonces si ella me besara tiernamente,  
sería como si fuéramos marido y mujer.

Ella dormiría a mi lado,  
y yo la mecería como a un bebé.

*Non più andrai, farfallone amoroso,  
notte e giorno d'intorno girando;  
delle belle turbando il riposo  
Narcisetto, Adoncino d'amor.*

*Non più avrai questi bei pennacchini,  
quel cappello leggero e galante,  
quella chioma, quell'aria brillante,  
quel vermiglio donnesco color.*

*Tra guerrieri, poffar Bacco!  
Gran mustacchi, stretto sacco.  
Schioppo in spalla, sciabla al fianco,  
collo dritto, muso franco, un gran casco,  
o un gran turbante, molto onor, poco contante!*

*Ed invece del fandango,  
una marcia per il fango.  
Per montagne, per valloni,  
con le nevi e i solliani.*

*Al concerto di tromboni,  
di bombarde, di cannoni,  
che le palle in tutti i tuoni  
all'orecchio fan fischiar.  
Cherubino alla vittoria: alla gloria militar.*

You'll no longer be fluttering around  
night and day like an amorous butterfly  
troubling all the sleeping beauties,  
little Narcissus, little loving Adonis.

Ya no estarás revoloteando  
noche y día como una mariposa enamorada  
preocupando a todas las bellas durmientes,  
Narcisito amoroso, pequeño Adonis.

You'll no longer have those pretty feathers,  
that light and gallant hat,  
that head of hair, that sparkling air,  
and those rosy cheeks.

Ya no tendrás esas lindas plumas,  
ese sombrero ligero y galante,  
esa cabellera, ese aire chispeante,  
y esas mejillas sonrosadas.

Among soldiers, by Jupiter,  
you'll have a large mustache, bushy whiskers,  
and a short tunic: on your shoulders a gun,  
a sword at your side, and a big helmet  
and large turban. Much honor but little  
money.

Entre soldados, por Júpiter,  
tendrás un gran bigote, bigotes tupidos,  
y una túnica corta: sobre tus hombros una  
pistola, una espada a tu costado, un gran casco  
y un gran turbante. Mucho honor pero poco  
dinero.

Instead of the fandango,  
a nice march through mud,  
climbing mountains, crossing valleys,  
now through the snow, and then in the heat.

En lugar del fandango,  
una bonita marcha por el lodo,  
escalando montañas, cruzando valles,  
ahora a través de la nieve y luego en el calor.

You'll hear many sounds in your ears:  
bugles, explosions, cannons, and shells  
hissing and whizzing by.  
Cherubino, rush to victory  
and a soldier's glory.

Escucharás muchos sonidos en tus oídos:  
cornetas, explosiones, cañones y proyectiles  
silbando y zumbando.  
Cherubino, a la victoria  
y la gloria de un soldado.

*Porgi, amor,  
qualche ristoro al mio duolo,  
a' miei sospir.  
O mi rendi il mio tesoro,  
o mi lascia almen morir.*

Cupid, love,  
give me consolation,  
to my pain and sorrows.  
Restore my treasured love,  
or if not, at least leave me to die.

Cupido, amor,  
dame consuelo  
para mis dolores y tristezas.  
Restaura mi preciado amor,  
o si no, al menos déjame morir.

*Voi che sapete  
che cosa è amor,  
donne, vedete  
s'io l'ho nel cor.*

*Quello ch'io provo  
viridirò,  
è per me nuovo,  
capir nol so.*

*Sento un affetto  
pien di desir,  
ch'ora è diletto,  
ch'ora è martir.*

*Gelo e poi sento  
l'alma avvampar,  
e in un momento  
torno a gelar.*

*Ricerco un bene  
fuori di me,  
non so chi'l tiene,  
non so cos'è.*

*Sospiro e gemo  
senza voler,  
palpito e tremo  
senza saper.*

*Non trovo pace  
notte né di,  
Ma pur mi piace  
languir così.*

*Voi che sapete  
che cosa è amor,  
donne, vedete  
s'io l'ho nel cor.*

You indeed know what love is.  
Look ladies, if I have it in my heart.  
I'll tell you what I feel.  
It's all new to me.  
I don't understand it.

I feel a passion that is full of desire,  
at times I feel torment, at times delight  
And then I feel frozen, then on fire.  
And in an instant, frozen again.  
I seek happiness from another,  
I don't know who has it, or what it is.

I sigh and suffer without knowing.  
I throb and tremble without knowing why.  
I find no peace night or day,  
Yet I am pleased to languish this way.

Ustedes que saben lo que es el amor,  
vean, señoritas, si lo tengo en el corazón.  
Les diré lo que siento.  
Todo es nuevo para mí.  
No lo entiendo.

Siento una pasión llena de deseo,  
a veces tormento, a veces deleite,  
y luego me siento helar, después arder.  
Y rápidamente, me vuelvo a helar.  
Busco la felicidad en alguien,  
no sé quién la tiene, ni qué es.

Suspiro y sufro sin saberlo.  
Palpito y tiemblo sin saber por qué.  
No encuentro paz ni de noche ni de día,  
pero me gusta languidecer así.

LA CONTESSA: "Canzonetta sull'aria."  
SUSANNA: "Sull'aria..."

LA CONTESSA: "Che soave zeffiretto..."  
SUSANNA: "Zeffiretto..."

LA CONTESSA: "Questa sera spirerà..."  
SUSANNA: "Questa sera spirerà..."

LA CONTESSA: "Sotto i pini del boschetto."  
SUSANNA: "Sotto i pini..."

LA CONTESSA: "Sotto i pini del boschetto."  
SUSANNA: "Sotto i pini...del boschetto..."

DUE: *Ei già il resto capirà. Certo, certo il capirà.*

COUNTESS: "Song of the Zephyr."  
SUSANNA: (writing) "of the Zephyr."  
COUNTESS: "How gentle the zephyr..."  
SUSANNA: "Zephyr..."

COUNTESS: "The night will inspire..."  
SUSANNA: "The night will inspire..."  
COUNTESS: "Under the pine groves."  
SUSANNA: "Under the pines..."

COUNTESS: "Under the pine groves."  
SUSANNA: "Under the pines...groves..."

BOTH: Certainly, he'll understand the  
remainder. Certainly, certainly he'll understand.

CONDESA: "Canción del Céfiro".  
SUSANNA: (escribiendo) "del Céfiro".  
CONDESA: "Qué suave el céfiro..."  
SUSANNA: "Céfiro..."  
CONDESA: "La noche inspirará..."  
SUSANNA: "La noche inspirará..."  
CONDESA: "Bajo los pinares".  
SUSANNA: "Bajo los pinos..."  
CONDESA: "Bajo los pinares".  
SUSANNA: "Bajo los pinos...pinares..."  
AMBAS: Ciertamente entenderá  
el resto. Ciertamente, ciertamente lo entenderá.

*Deh, vieni, non tardar, oh gioia bella,  
viene ove amore per goder t'appella,  
finché non splende in ciel notturna face,  
finché l'aria è ancor bruna e il mondo tace.*

*Qui mormora il ruscel, qui scherza l'aura,  
che col dolce sussurro il cor ristaura,  
qui ridono i fioretti e l'erba è fresca,  
ai piaceri d'amor qui tutto adesca.  
Vieni, ben mio, tra queste piante ascose,  
ti vo' la fronte incoronar di rose.*

Then come, do not delay, my dearest jewel.  
Come where love invites your pleasure.  
Come, while the stars of night shine in the sky,  
darkness reigns, and the world is wrapped in  
silence.

The brook murmurs, the zephyrs play,  
and their sweet sounds comfort the heart.  
Here little flowers seem to smile,  
and the fresh grass invites us all to love.  
Oh, come, my love, and I will encircle your head  
with roses.

Entonces ven, no tardes, mi joya más querida.  
Ven donde el amor invita a tu placer.  
Ven, mientras las estrellas brillan en el cielo,  
la oscuridad reina, y el mundo se envuelve en  
silencio.

El arroyo murmura, los céfiros juegan,  
y sus dulces sonidos reconfortan el corazón.  
Aquí las pequeñas flores parecen sonreír  
y la hierba fresca nos invita a todos a amar.  
Oh, ven, amor mío, y rodearé tu cabeza  
de rosas.

“Torna di Tito a lato” from *La clemenza di Tito*

Annie Pennies

*Torna di Tito a lato;  
Torna, e l'error passato  
Con replicate emenda  
Prove di fedelta.*

*L'acerbo tuo dolore  
E segno manifesto,  
Che di virtu nel core  
L'immagine ti sta.*

Return to Titus's side;  
return, and make amends  
for past error  
with repeated proofs of loyalty.

Your bitter grief  
is an obvious sign  
that the image of virtue  
remains in your heart.

Vuelve al lado de Tito;  
regresa, y enmienda  
por errores pasados  
con repetidas pruebas de lealtad.

Tu amargo dolor  
es un signo evidente  
de que la imagen de la virtud  
permanece en tu corazón.

“Soave sia il vento” trio from *Così fan tutte*

Cherry Duke & Levi Hernandez & Odalis Aguirre

*Soave sia il vento,  
tranquilla sia l'onda,  
ed ogni elemento  
benigno risponda  
ai nostri/vostri desir.*

May the wind be gentle,  
may the sea be calm,  
may all the elements  
respond favorably  
to our/your wishes.

Que el viento sea suave,  
que el mar esté en calma,  
que todos los elementos  
respondan favorablemente  
a nuestros/tus deseos.

"Ich baue ganz auf deine Stärke" from *Die Entführung aus dem Serail*

Brian Downen

*Ich baue ganz auf deine Stärke,  
Vertrau' o Liebe! deiner Macht!  
Denn, ach! was wurden nicht für Werke  
Schon oft durch dich zu Stand gebracht!  
Was aller Welt unmöglich scheint,  
Wird durch die Liebe doch vereint.*

I build upon your strength,  
Grant me, o Love, your power;  
For ah! What deeds cannot be achieved  
Through your might!  
What seems impossible to all the world  
Can be accomplished through love.

Yo construyo sobre tu fuerza,  
Concédeme, oh Amor, tu poder;  
Porque ¡ah! Qué hazañas no se pueden lograr  
con tu poder.  
Lo que le parece imposible a todo el mundo  
se puede lograr a través del amor.

Act IV Finale of *Le nozze di Figaro* ("Contessa perdono")

Tutti

IL CONTE: *Contessa, perdono!*  
LA CONTESSA: *Più docile io sono,  
e dico di sì.*

TUTTI: *Ah, tutti contenti saremo così.  
Questo giorno di tormenti,  
di capricci, e di follia,  
in contenti e in allegria  
solo amor può terminar.*

*Sposi, amici, al ballo, al gioco,  
alle mine date foco!  
Ed al suon di lieta marcia  
corriam tutti a festeggiar!*

COUNT: Countess, forgive me!  
COUNTESS: I forgive you again.  
I can't say no to you.

CONDE: ¡Condesa, perdóname!  
CONDE: Te perdono de nuevo.  
No puedo decirte que no.

ALL: And so we are all content.  
This tumultuous day  
of caprices and folly,  
and full of joy,  
can only end with love.

Y así estamos todos contentos.  
Este día tumultuoso  
de caprichos y locuras,  
y lleno de alegría,  
sólo puede terminar con amor.

Spouses, friends, to the ball, to fun,  
and to the fires of passion!  
Let's march to the happy beat  
and the sounds of celebration!

¡Esposos, amigos, al baile, a la diversión,  
y al fuego de la pasión!  
¡Marchemos al alegre compás  
y los sonidos de la celebración!



MOZART  
— BY —  
MOONLIGHT