

EL PASO OPERA PRESENTS

SONDHEIM'S

# SUNDAY *in the* PARK *with* GEORGE



EL  
PASO  
OPERA

MAY 17-18, 2024 ABRAHAM CHAVEZ  
THEATRE AT 7:30PM

MUSIC AND LYRICS BY STEPHEN SONDHEIM | BOOK BY JAMES LAPINE  
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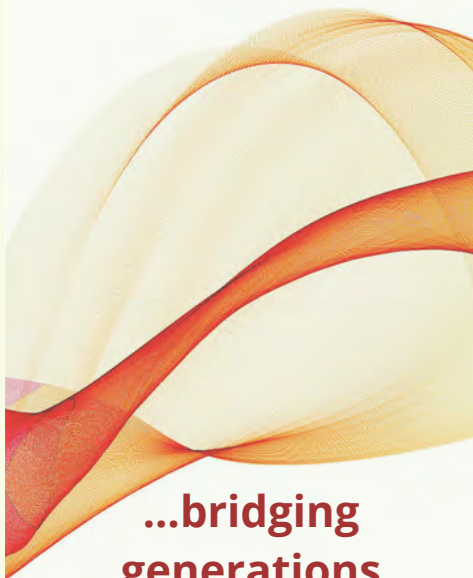
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## Message from the President

Welcome to El Paso Opera's 2024 production of Stephen Sondheim's brilliant ***Sunday in the Park with George!***

I first became involved with El Paso Opera in 2016 when I was hired to stage the violence in that season's production of ***Carmen***. While I was delighted to be included, my first impression was of a disjointed and disorganized company that might well fade away. Eight years later, El Paso Opera is a vibrant pillar of our city's thriving performance art scene! The survival and growth of this company is a tribute to the leadership that took the reins in 2017.

Under the inspired Artistic Directorship of Justin Lucero and the unwavering financial guidance of Executive Director, Arianne Marcee, we have watched a stumbling organization flourish and provide us with fabulous productions like 2020's ***Pagliacci***, the ***Frida*** of 2022, and last year's stirring ***La Traviata***. Even through the pandemic, these two worked tirelessly to preserve and expand the reach of this important performing arts company.

I would be remiss if I did not mention the exemplary leadership of my two predecessors: Stacey Hunt Spier and Chelsea Lamego. As I take over as the new President of the Board, I am delighted to have inherited a community organization that is healthy, creative, and inspired. As I look to the future of the organization, it is my sincere intention to follow their example: the creation of forward-thinking opera that is available and accessible to all of El Paso.

On behalf of the Board of Trustees, thank you for your support and enjoy ***Sunday in the Park with George!***

Jay Stratton

President, Board of Trustees



¡Bienvenidos a la producción del 2024 de El Paso Opera acerca de la brillante obra de Stephen Sondheim, ***Domingo en el Parque con George!***

Mi primer involucramiento con El Paso Opera fue en el 2016 cuando fui contratado para organizar las escenas de violencia en la producción de esa temporada, ***Carmen***. Aunque me alegró ser incluido, mi primera impresión fue de una compañía desarticulada y desorganizada que bien podría desaparecer. ¡Ocho años después, El Paso Opera es un pilar vibrante de la escena artística de nuestra próspera ciudad! La supervivencia y el crecimiento de esta compañía son un tributo al liderazgo que tomó las riendas en 2017.

Bajo la inspirada dirección artística de Justin Lucero y la inquebrantable guía financiera de la Directora Ejecutiva, Arianne Marcee, hemos visto a esta tambaleante organización florecer y brindarnos fabulosas producciones como ***Pagliacci*** en 2020, ***Frida*** en 2022 y la conmovedora ***La Traviata*** del año pasado. Incluso a través de la pandemia, ambos trabajaron incansablemente para preservar y ampliar el alcance de esta importante compañía de artes escénicas.

Sería negligente si no mencionara el liderazgo ejemplar de mis dos predecesoras: Stacey Hunt Spier y Chelsea Lamego. Al asumir el cargo como nuevo Presidente de la Junta, me complace haber heredado una organización comunitaria que está saludable, creativa e inspirada. Al mirar hacia el futuro de esta organización, es mi sincera intención seguir su ejemplo: la creación de ópera visionaria que esté disponible y accesible para todos en El Paso.

¡En nombre de la Junta Directiva, gracias por su apoyo y disfruten de ***Domingo en el Parque con George!***

## Jay Stratton

President, Board of Trustees



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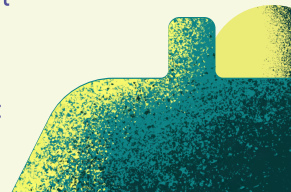


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# A Message from the Executive Director

Welcome to ***Sunday in the Park with George!*** Stephen Sondheim is a musical theater icon for a reason and we are thrilled to bring his masterpiece to the stage. This is the final piece of our 30th Anniversary Season and it feels like a great reason to celebrate.

El Paso Opera began in the 1993-1994 season and over the past 30 years we have presented some beautiful, unique, innovative and breathtaking performances. To put this long span of time into perspective let's think back for a moment.

The 1993-1994 season in pop culture included:  
 Bill Clinton as President;  
***Seinfeld*** was the top TV show-Friends hadn't even premiered yet!  
***Schindler's List*** swept the Oscars;  
 The blockbuster of the summer was ***Forest Gump***;  
 The ***George Foreman*** grill was released;  
 Nirvana frontman ***Kurt Cobain*** died;  
 And OJ Simpson's white bronco drove down the LA freeway while the world watched.

All of that feels like a lifetime ago and yet it also was the beginning of El Paso Opera! For 30 years El Pasoans have shown up for our shows, applauded the tremendous talent on stage and felt immersed in the world of opera—if even for only a few hours.

In honor of such a commitment, we knew our 30th Anniversary offering had to be worthy of such an anniversary! Many of you joined us in September when ***Mozart by Moonlight*** captivated an almost sold out crowd at McKelligon Canyon Amphitheatre. Talented singers backed by an orchestra under the moon and stars. What a wonderful way for us to share this beautiful artform together!

Tonight the Abraham Chavez Theatre stage transforms into a canvas as we watch renowned composer Stephen Sondheim take us on a journey as an iconic piece of visual art is created. We have embraced the technology available to us—technology not available in 1994 nor in 1984 when this piece was written. You will be delighted with the visual spectacle of projections as you watch this artwork come to life on stage. These projections mixed with Sondheim's music and meaningful lyrics and you are definitely in for a treat!

I would like to express my sincere appreciation to our Board of Trustees, President Jay Stratton, Artistic Director Justin Lucero, staff members Holly, Alejandra & Adrian and Artistic Associate Cherry Duke for their steadfast dedication to El Paso Opera. What a great group of people to work with! And we would all like to thank John Colquitt, this season's Maestro Award winner. We literally couldn't do this without you!

Curious what comes next? Check out our announcements about next season in this very program book!

Thank you for joining us tonight! Thank you for joining us for 30 years! Cheers to 30 more!

Arianne Marcee  
 Executive Director

¡Bienvenidos a **Domingo en el Parque con George!** Stephen Sondheim es un ícono del teatro musical por una razón y estamos emocionados de llevar su obra maestra al escenario. Esta es la pieza final de nuestra Temporada del 30° Aniversario y se siente como una gran razón para celebrar.

El Paso Opera comenzó en la temporada de 1993-1994 y durante los últimos 30 años hemos presentado interpretaciones hermosas, únicas, innovadoras e impresionantes. Para poner este largo período de tiempo en perspectiva, pensemos por un momento.

La temporada 1993-1994 en la cultura popular incluyó:  
Bill Clinton como presidente;  
**Seinfeld** era el programa de televisión más popular. ¡**Friends** ni siquiera se había estrenado todavía!  
**La lista de Schindler** arrasó en los premios Óscar;  
El éxito del verano fue **Forrest Gump**;  
Salió a la venta la parrilla **George Foreman**;  
Murió el líder del grupo Nirvana, **Kurt Cobain**;  
Y la camioneta blanca de OJ Simpson recorrió la autopista de Los Ángeles mientras el mundo observaba.

¡Todo eso parece una vida atrás y sin embargo, también fue el comienzo de El Paso Opera! Durante 30 años, los habitantes de El Paso han asistido a nuestros espectáculos, aplaudido el tremendo talento en el escenario y se han sumergido en el mundo de la ópera, aunque solo sea por unas pocas horas.

¡En honor a tal compromiso, sabíamos que nuestro programa del 30° Aniversario debía ser digno de tal aniversario! Muchos de ustedes nos acompañaron en Septiembre cuando nuestro evento de **Mozart by Moonlight** cautivó a una multitud de personas en el anfiteatro (casi lleno a

capacidad) del cañón de McKelligon. ¡Talentosos cantantes, respaldados por una orquesta bajo la luna y las estrellas, fueron una maravillosa manera de compartir juntos esta hermosa forma de arte!

Esta noche, el escenario del Teatro Abraham Chavez se transforma en un lienzo mientras observamos al renombrado compositor Stephen Sondheim llevarnos en una travesía mientras una pieza icónica de arte visual es creada. Hemos utilizado la tecnología disponible para nosotros, tecnología que no estaba disponible en 1994 ni en 1984 cuando se escribió esta pieza. ¡Quedarán encantados con el espectáculo visual de las proyecciones mientras ven cómo esta obra de arte cobra vida en el escenario! ¡Estas proyecciones, mezcladas con la música y letras significativas de Sondheim, definitivamente les prometen una delicia!

Me gustaría expresar mi sincero agradecimiento a nuestra Junta Directiva, al Presidente Jay Stratton, al Director Artístico Justin Lucero, a los miembros del equipo de El Paso Opera: Holly, Alejandra y Adrian, y a la Asociada Artística Cherry Duke por su dedicación constante a nuestra organización. ¡Qué gran grupo de personas con las cuales trabajar! De parte de todos nosotros, nos gustaría agradecer a John Colquitt, ganador del Premio Maestro de esta temporada. ¡Literalmente no podríamos hacer esto sin usted!

¿Curiosos de lo que viene después?  
¡Miren nuestros anuncios sobre la próxima temporada en este mismo programa!

¡Gracias por acompañarnos esta noche!  
¡Gracias por acompañarnos durante 30 años! ¡Salud a 30 años más!

Arianne Marcee  
Directora Ejecutiva

## The Art of Connection

Welcome to our production of ***Sunday in the Park with George***, marking our milestone 30th anniversary season. This masterpiece musical by Stephen Sondheim and James Lapine transports us into the world of Georges Seurat, the pioneering artist renowned for his innovative pointillist technique. Set against the creation of Seurat's masterwork "A Sunday Afternoon on the Island of La Grande Jatte," this piece delves into the complexities of artistic vision, relationships, and the universal desire for connection.

At its core, ***Sunday in the Park with George*** explores the demands of artistic vision and the sacrifices artists make in pursuit of their craft. Brilliantly portrayed by homegrown opera luminary Luis Orozco, Georges grapples with the impacts of his relentless devotion to art on his personal relationships. The dynamic between him and his muse, Dot, magnificently portrayed by Avery Boettcher, serves as the emotional centerpiece of the narrative, reflecting the universal struggle to balance passion with intimacy, ambition with vulnerability. As a director and arts leader I have always been drawn to the theme of the artist's struggle to balance creative ambition with human connection, a dilemma that resonates across disciplines and generations (as do Seurat's iconic painting and Sondheim's iconic musical).

As a director and researcher I am also squarely interested in metatheatrics. Our production aims to illuminate the interplay of art and life, blurring the lines between the musical's characters, the painting's subjects, and even the individuals bringing the art to life on stage. Plus, what can be more metatheatrical than a work of art about a work of art presented as a work of art? And when we're experiencing a world through an artist's eyes (particularly a genre-defying artist like Sondheim, inspired by a genre-defying artist like Seurat), we experience a world where colors blend, emotions swirl, and the act of creation becomes a metaphor for existence itself.

As the narrative unfolds across generations, we witness the legacy of Georges Seurat echoing through time. Our production particularly plays up this parallel narrative, one that invites us to contemplate the timeless relevance of art and its capacity to transcend temporal and spatial boundaries.

Perfect for an opera company, Sondheim's score—with its intricate music and poignant, poetic lyrics—elevates the emotional palette of the individual character situations and the larger work as a whole. Each of Sondheim's notes is much like a brushstroke of Seurat's: every one painstakingly paid attention to, and every one generating layers, depth, interest, and wonder. We hope to honor Sondheim's (like Seurat's) innovative spirit while celebrating the enduring power of his work to inspire and provoke. We hope to embrace both the avant-garde elements and the timeless themes that resonate. Sondheim's and Seurat's fusing of innovation with tradition is coupled with the other major theme of musical: the very human quest to leave a lasting imprint. These are particularly perfect for an opera company celebrating a major anniversary milestone.

For this milestone moment, we've taken this opportunity to zoom out and seek a better understanding of why companies like El Paso Opera exist, asking big questions such as How does art shape our understanding of the world? and What sacrifices are we willing to make in pursuit of our creative passions? Thank you for joining us on this journey, both this evening and for the past 30 seasons. May what we've put together inspire you to embrace your own creative vision and cherish the profound beauty of human connection.

Justin Lucero  
Stage Director



## El Arte de la Conexión

Bienvenidos a nuestra producción de "Domingo en el parque con George" que marca nuestra temporada del 30º aniversario. Esta obra maestra musical de Stephen Sondheim y James Lapine nos transporta al mundo de Georges Seurat, el artista pionero conocido por su innovadora técnica puntillista. Ambientada en la creación de la obra maestra de Seurat "Una tarde de domingo en la isla de La Grande Jatte", esta pieza profundiza en las complejidades de la visión artística, las relaciones y el deseo universal de conexión.

En su núcleo, "Domingo en el parque con George" explora las demandas de la visión artística y los sacrificios que los artistas hacen en busca de su oficio. Brillantemente interpretado por la luminaria de la ópera local que es Luis Orozco, Georges lidia con los impactos de su incansable devoción por el arte en sus relaciones personales. La dinámica entre él y su musa, Dot, magníficamente interpretada por Avery Boettcher, sirve como el centro emocional de la narrativa, reflejando la lucha universal por equilibrar la pasión con la intimidad y la ambición con la vulnerabilidad. Como director y líder artístico, siempre me he sentido atraído por el tema de la lucha del artista para equilibrar su ambición creativa y su conexión humana, un dilema que resuena a través de varias disciplinas y generaciones (como la icónica pintura de Seurat y el musical icónico de Sondheim).

Como director e investigador, también estoy firmemente interesado en la metateatralidad. Nuestra producción tiene como objetivo iluminar la interacción entre el arte y la vida, difuminando las líneas entre los personajes del musical, los sujetos de la pintura e incluso las personas que dan vida al arte en el escenario. Además, ¿qué puede ser más metateatral que una obra de arte sobre una obra de arte presentada como una obra de arte? Cuando experimentamos un mundo a través de los ojos de un artista (especialmente un artista que desafía géneros como Sondheim, inspirado por un artista que desafía géneros como Seurat),

experimentamos un mundo donde los colores se mezclan, las emociones giran y el acto de creación se convierte en una metáfora de la existencia misma. A medida que la narrativa se desarrolla a lo largo de las generaciones, presenciamos el legado de Georges Seurat resonando a través del tiempo. Nuestra producción resalta especialmente esta narrativa paralela, una que nos invita a contemplar la relevancia eterna del arte y su capacidad para trascender los límites temporales y espaciales.

La pintura de Sondheim con su música intrincada y letras poéticas y conmovedoras, perfecta para una compañía de ópera, eleva la paleta emocional de las situaciones de los personajes individuales y de la obra en su conjunto. Cada una de las notas de Sondheim es como un trazo de pincel de Seurat: cada una presta atención meticulosa y genera capas, profundidad, interés y maravilla. Esperamos honrar el espíritu innovador de Sondheim (como el de Seurat), mientras celebramos el poder perdurable de su obra para inspirar y provocar. Esperamos abrazar tanto los elementos vanguardistas como los temas atemporales que resuenan. La fusión de la innovación y lo tradicional de Sondheim y Seurat se unen para otro gran tema del musical: la búsqueda humana de dejar huella. Estos temas son especialmente perfectos para una compañía de ópera que celebra un hito importante en su aniversario.

Debido a este significativo acontecimiento, hemos aprovechado esta oportunidad para ampliar la perspectiva y tener un mejor entendimiento de la razón por la cual existen compañías como El Paso Opera. Planteamos grandes preguntas como: ¿Cómo moldea el arte nuestra comprensión del mundo? y ¿Qué sacrificios estamos dispuestos a hacer en busca de nuestras pasiones creativas? Gracias por acompañarnos en este viaje, tanto esta noche como durante nuestras últimas 30 temporadas. Esperamos que lo que hemos creado les inspire a abrazar su propia visión creativa y a apreciar la profunda belleza de la conexión humana.

Justin Lucero  
Director de Escena

SONDHEIM'S  
**SUNDAY** *in the* PARK  
*with* GEORGE

**Role**

George  
 Dot/Marie  
 Old Lady/Blair Daniels  
 Jules/Lee Randolph  
 Yvonne/Naomi Eisen  
 Soldier/Charles Redmond  
 Boatman/Bob Greenberg  
 Nurse/Elaine  
 Mrs./Betty  
 Franz  
 Celeste #1/Billy  
 Celeste #2 Harriet Pawling  
 Frieda  
 Louis/Dennis  
 Mr./Alex  
 Louise

**Artist**

Luis Orozco  
 Avery Boettcher  
 Cherry Duke  
 Adam Zarowski  
 Annie Pennies  
 Antonio Motta  
 Daniel Maciel  
 Holly Kara Mesarch  
 Josey Pickett  
 Carlos Barraza Treviño  
 Sarah Neely  
 Samantha Dávalos  
 Selena Diaz  
 William Gilbert  
 Zaid Ricarte  
 Miller K. Colquitt  
  
 Dr. Matthew Mailman  
 Justin Lucero  
 Afsaneh Aayani  
 Adam J. Thompson  
 Nita Mendoza  
 ArianMarie Moye  
 Adrian Salas  
 Dr. Elisa Fraser Wilson  
 Megan McQueen  
 Karina Ortega  
 Malori Cade  
 Roy Lockhart  
 Enrique Morales Gomez  
 Olivia Fuentes  
 Paul Kim  
 Genesis Tanner  
 Maria Espinoza

**Underwriter**

Wilma Salzman  
 Bob & Sara Shiloff  
 Drs. Fay Ia Fon & Robert Postma  
 Dr. Jeff & DeeDee Spier  
 Jonny & Lory Rogers  
 Bernice Williams  
 Dr. Jeff & DeeDee Spier  
 Gloria Lavis  
  
 Stacey Hunt Spier & Peter Spier  
  
 Jonny & Lory Rogers  
  
 John Colquitt  
  
 John Colquitt  
  
 Stacey Hunt Spier & Peter Spier

Conductor/Music Director  
 Stage Director  
 Scenic Designer  
 Video Designer/Operator  
 Lighting Designer  
 Costume Designer  
 Production Manager  
 Chorus Master  
 Asst. Director/Cast Swing  
 Stage Manager  
 Assistant Stage Manager  
 Technical Director  
 Set Construction Team

Original artwork by  
 Anne Mundell

ABRAHAM CHAVEZ THEATRE FRIDAY MAY 17 & SATURDAY MAY 18, 2024

SUNDAY IN THE PARK WITH GEORGE RUNS APPROXIMATELY 2 HOURS AND 45 MINUTES WITH A SINGLE 20 MINUTE INTERMISSION.

Role	Artist	Underwriter
Rehearsal Pianist	Guillermo de la Garza	Kitty Schild
Costumers	Carlos de la Garza-Garcia	
Makeup Designer	Luis Eddie Wilson	Margie Melby
Assistant Lighting Designer	Ivan Cano	
Director of Video Content	Maria Espinoza	
Supertitles Creator	Will Seyffert	
	Antonio Motta	
	Alejandra Nuñez Vargas	
Production Assistants	Ashley Rae Franco	
	Sara Lopez	
	Javier Loya	
	Millennia Perez	
Supertitles Operator	Edgar Reyes	
Scenic Assistant	Preston Griffith	
Stagehands & Crew	Bryan Nelson Moses	
	South Coast Audio	

# SUNDAY *in the* PARK

## *with* GEORGE ORCHESTRA

Instrument	Artist	Underwriter
Concertmaster/Violin I	Stephanie Meyers	Deborah Hamlyn
Violin II	Roberto Jurado	
Viola	Susan Hernandez	
Cello/Librarian	Michael Way	
Bass	Darrel Downey	
Percussion	Leandro Valenzuela	
French Horn	Richard Lambrecht	
Clarinet/Bass Clarinet	Raul Olivas	
Flute/Piccolo	Joy Zalkind	
Alto Sax/Clarinet	Jason Ford	
English Horn/Oboe	Katherine Lundy	Kitty Schild
Keys I	Guillermo de la Garza	
Keys II	Cody Ritchey	
Keys III	Carlos Barba	





# 14 Synopsis for *Sunday in the Park with George*

Setting: an American museum. 1984. Sunday.

## ACT I

Georges, on a Sunday afternoon on the island known as La Grande Jatte in Paris, 1884, sketches studies for his latest painting. Dot, his mistress and muse, models for him in spite of her discomfort (“Sunday in the Park with George”). Meanwhile, an Old Lady bemoans to her Nurse how Paris is changing. Fleetinglly, we are in a gallery with one of Georges’ paintings on display, about which Jules (Georges’ friend and a successful painter) and his wife Yvonne discuss how the work is lacking (“No Life”); then back on the island, Jules and Yvonne have a short discussion with Georges and depart with their coachman Franz, interrupting his rendezvous with the Nurse. Dot, who has grown tired of standing still in the early morning sunlight, leaves the park mollified after Georges promises to take her to the Follies. Georges approaches the Old Lady, revealed to be his mother, and asks to draw her, but she bluntly refuses.

Later at Georges’ studio, he paints obsessively while Dot prepares for their date at her vanity (“Color and Light”). Georges upsets Dot by choosing to continue painting instead of going to the Follies with her.

The scene shifts to the island park on a later Sunday where Georges sketches a cantankerous Boatman to the disapproval of an observing Jules. Dot appears on the arm of Louis, a baker; two shop girls, both named Celeste, see her with her new fellow and discuss the situation (“Gossip”). Dot sits in the park working on her grammar lessons. When Louise (Jules and Yvonne’s daughter) attempts to pet the Boatman’s dog, he shouts at her, then lashes out at Georges and storms off. Georges draws two dogs and envisions what they take pleasure in doing (“The Day Off”), during which Jules and Yvonne criticize his novel approach to painting and reject a proposal to have his work included in the next Impressionists joint show. Georges continues sketching the denizens of the park: the Celestes try to attract the

good-looking Soldier and his companion; Franz and his wife Frieda squabble with Louise; the Nurse hides from the Old Lady and attempts to attract Franz’s attention; a pair of wealthy American tourists pass by, hating everything about Paris but the pastries; Jules lectures Georges on his artistic shortcomings but is invited to see his newest painting; the Boatman returns and rebukes the pompous attitude of artists. Dot explains why she chose Louis over Georges (“Everybody Loves Louis”). As the park empties for the evening, Georges pines for Dot and contemplates how his process alienates him from those important to him (“Finishing the Hat”).

Time has passed, and a heavily pregnant Dot visits Georges’ studio to tell him that she and Louis are getting married and leaving for America. She requests a painting he made of her but he refuses to relinquish it. Jules and Yvonne arrive to see Georges’ nearly finished painting. In conversation, Yvonne and Dot realize they have both felt neglected by an artist; meanwhile, Jules and Georges talk about the work in progress. Jules is unenthusiastic about Georges’ new methods. Jules and Yvonne depart, leaving Dot and Georges to return to their discussion wherein they eventually recognize their unsuccessful relationship (“We Do Not Belong Together”).

On another Sunday in the park, Georges sketches his mother and they reminisce (“Beautiful”). The American tourists arrive with Louis and Dot, who holds her newborn daughter, Marie, whom Georges refuses to acknowledge as his child, offering that Louis will be able to care for her in a way that he cannot. The Celestes and the Soldier argue noisily over their respective breakups while Jules and Frieda sneak in to have a tryst; Louise tells her mother about her father’s affair and an argument erupts. In no time all the characters are quarreling feverishly, until the Old Lady yells, “Remember, Georges!” Georges regains control of the subjects, arranging everyone into the final tableau of his completed painting (“Sunday”).

# Synopsis for *Sunday in the Park with George*

## ACT II

The subjects—still in the tableau—lament being stuck in the painting (“It’s Hot Up Here”). They present short eulogies for Georges, who passed away unexpectedly at age 31.

It is now 1984. George and Dot’s great-grandson, also an artist named George, is at a museum unveiling his latest work, a reflection on Seurat’s painting in the form of a light “sculpture” (“Chromolume #7”). George presents the work, grounding its connection to the painting by inviting his grandmother, Marie, to help him introduce it. She shares her family history, describing how her mother informed her on her deathbed that she was Seurat’s daughter, insisting to skeptical George that the notes in Dot’s grammar book are proof. After a brief technical failure, the Chromolume is unveiled. A reception follows where various patrons and curators congratulate George on his work while he flits among them, commenting on the difficulties of producing modern art (“Putting It Together”); although, he finds he cannot ignore the comments of the art critic, Blair Daniels, who advises him that he is repeating himself and wasting his gifts. Once the patrons leave, Marie speaks to her mother’s image and looks back on her legacy with George (“Children and Art”). Everyone now gone, George realizes he is lacking connection.

A few weeks pass. Marie has died. George and his technician friend, Dennis, have traveled to the Island of La Grande Jatte by invitation from the French government to present the Chromolume there. George reveals to Dennis that he has turned down his next commission. Feeling adrift and unsure, George reads from the grammar book he inherited from his grandmother and ponders the similarities between himself and his great-grandfather (“Lesson #8”). Dot appears in a vision and talks with

George as if he were the Georges she knew. He confides his doubts to her; she advises him to not worry about his critics nor about whether his choices are right and simply make them (“Move On”). While looking through the book, George discovers some words written in the back. According to Dot, they are the words Georges often muttered while he worked. As he reads them aloud the characters from the painting fill the space and recreate their tableau (“Sunday”). George is left alone in a space resembling a blank page or canvas; left alone with “so many possibilities.”



# 16 Sinopsis *de Sunday in the Park with George*

Ambientación: un domingo en un museo estadounidense en 1984.

## ACTO I

En una tarde de domingo de 1884, en la isla conocida como La Grande Jatte en París, Georges realiza bocetos para su última pintura. Dot, su amante y musa, posa para él a pesar de su incomodidad ("Domingo en el Parque con George"). Mientras tanto, una Anciana se queja con su Enfermera de cómo París está cambiando. Brevemente, estamos en una galería con una de las pinturas de Georges en exhibición, sobre la cual Jules (amigo de Georges y pintor exitoso) y su esposa Yvonne discuten cómo la obra carece de vida ("Sin Vida"); luego volvemos a la isla, donde Jules e Yvonne tienen una breve discusión con Georges y se van con su cochero Franz, interrumpiendo su encuentro con la Enfermera. Dot, que se ha cansado de estar de pie bajo la luz del sol de la mañana, calmadamente deja el parque después de que Georges le promete llevarla a los Follies. Georges se acerca a la Anciana, revelada como su madre, y le pide dibujarla, pero ella rechaza rotundamente.

Más tarde, en el estudio de Georges, él pinta obsesivamente mientras Dot se prepara para su cita frente a su tocador ("Color y Luz"). Georges enfada a Dot al elegir seguir pintando en lugar de ir a los Follies con ella.

La escena cambia al parque de la isla en un domingo posterior donde Georges dibuja a un Barquero cascarrabias a la desaprobación de un Jules observador. Dot aparece en brazos de Louis, un panadero; dos chicas de tienda, ambas llamadas Celeste, la ven con su nuevo compañero y discuten la situación ("Chismes"). Dot se sienta en el parque trabajando en sus lecciones de gramática. Cuando Louise (la hija de Jules e Yvonne) intenta acariciar al perro del Barquero, él le grita, luego arremete contra Georges y se va enfurecido. Georges dibuja a dos perros y visualiza lo que les gusta hacer ("El Día Libre"), mientras que Jules e Yvonne critican su novedoso enfoque para la pintura y rechazan una propuesta para incluir su obra en la próxima exhibición conjunta de impresionistas. Georges continúa dibujando a los habitantes del parque: las Celestes intentan atraer al

apuesto Soldado y a su compañero; Franz y su esposa Frieda discuten con Louise; la Enfermera se esconde de la Anciana e intenta atraer la atención de Franz; unos turistas estadounidenses adinerados pasan, odiando todo de París excepto la repostería; Jules sermonea a Georges sobre sus deficiencias artísticas pero es invitado a ver su nueva pintura; el Barquero regresa y reprende la actitud pomposa de los artistas. Dot explica por qué eligió a Louis sobre Georges ("Todo el Mundo Ama a Louis"). A medida que el parque se vacía al caer la tarde, Georges añora a Dot y contempla cómo su proceso lo aleja de aquellos importantes para él ("Terminando el Sombrero").

Ha pasado el tiempo, y una Dot muy embarazada visita el estudio de Georges para decirle que ella y Louis se van a casar y partirán hacia América. Ella solicita una pintura que él hizo de ella pero él se niega a cederla. Jules e Yvonne llegan para ver la pintura de Georges casi terminada. En la conversación, Yvonne y Dot se dan cuenta de que ambas se han sentido descuidadas por un artista; mientras tanto, Jules y Georges hablan sobre la obra en progreso. Jules no está entusiasmado con los nuevos métodos de Georges. Jules e Yvonne se van, dejando a Dot y a Georges para que continúen su discusión en la que finalmente reconocen su relación fallida ("No Pertenecemos Juntos").

En otro domingo en el parque, Georges dibuja a su madre y recuerda viejos tiempos ("Hermoso"). Los turistas americanos llegan con Louis y Dot, quienes sostienen a su hija recién nacida, Marie, a quien Georges se niega a reconocer como su hija, ofreciendo que Louis podrá cuidarla de una manera que él no puede. Las Celestes y el Soldado discuten ruidosamente sobre sus respectivas rupturas mientras Jules y Frieda se escabullen para tener un romance secreto; Louise le cuenta a su madre sobre la aventura de su padre y estalla una discusión. En poco tiempo todos los personajes están peleando frenéticamente, hasta que la Anciana grita: "¡Recuerda, Georges!". Georges recupera el control de los sujetos, organizándolos en el último cuadro de su pintura completada ("Domingo").



## ACTO II

Los sujetos, aún en el cuadro, lamentan estar atrapados en la pintura ("Hace Calor Aquí Arriba"). Ellos presentan breves elogios para Georges, quien falleció inesperadamente a los 31 años.

Ahora es 1984. El bisnieto de George y Dot, también un artista llamado George, está en un museo presentando su última obra, una reflexión sobre la pintura de Seurat en forma de una "escultura" de luz ("Cromolúmen #7"). George presenta la obra, fundamentando su conexión con la pintura al invitar a su abuela, Marie, a ayudarlo a presentar la obra. Marie comparte la historia de su familia, describiendo cómo su madre le informó en su lecho de muerte que era hija de Seurat, insistiendo ante el escéptico de George que las notas en el libro de gramática de Dot son prueba. Después de un breve fallo técnico, se revela el Cromolúmen. En la recepción, varios patrocinadores y curadores felicitan a George por su trabajo mientras él revolotea entre ellos, comentando sobre las dificultades de producir arte moderno ("Reuniéndolo Todo"); aunque encuentra que no puede ignorar los comentarios del crítico de arte, Blair Daniels, quien le advierte que se está repitiendo a sí mismo y desperdiciando sus talentos. Una vez que los patrocinadores se van, Marie habla con la imagen de su madre y reflexiona sobre su legado con George ("Niños y Arte"). Ahora que todos se han ido, George se da cuenta de que le falta conexión.

Han pasado unas semanas. Marie ha fallecido. George y su amigo técnico, Dennis, han viajado a la Isla de La Grande Jatte por invitación del gobierno francés para presentar el Cromolúmen allí. George le revela a Dennis que ha rechazado su próxima comisión. Sintiendo a la deriva

e inseguro, George lee el libro de gramática que heredó de su abuela y reflexiona sobre las similitudes entre él y su bisabuelo ("Lección #8"). Dot aparece en una visión y habla con George como si fuera el George que ella conocía. Él le confía sus dudas; ella le aconseja que no se preocupe por sus críticos ni sobre si sus elecciones son correctas, y que simplemente las haga ("Sigue adelante"). Mientras hojea el libro, George descubre algunas palabras escritas al final. Según Dot, son las palabras que George solía murmurar mientras trabajaba. Mientras las lee en voz alta, los personajes del cuadro llenan el espacio y recrean su cuadro ("Domingo"). George se queda solo en un espacio que se asemeja a una página o un lienzo en blanco; solo, con "tantas posibilidades".



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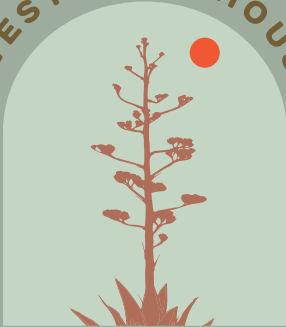
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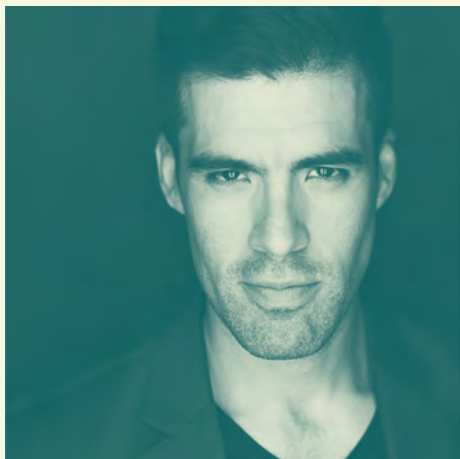


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## Luis Orozco

GEORGES/GEORGE

An El Paso Texas native, Mexican-American baritone Luis Orozco has been praised for his “voluminous baritone and beautiful legato.” Mr. Orozco’s 2023-2024 season begins with Opera Omaha, singing Malatesta in *Don Pasquale*. He then returns to Nashville Opera for one of his signature roles, Riolobo in *Florenzia en el Amazonas*, and appears with Madison Opera as Maximilian in *Candide*. Last season, the baritone returned to the Metropolitan Opera as a Flemish Deputy in *Don Carlos*. He also joined Nashville Opera, singing Marcello in *La bohème*, Gulfshore Opera as the title role in *Don Giovanni*, and Wichita Grand Opera as Figaro in *Il barbiere di Siviglia*. Mr. Orozco made his Metropolitan Opera debut in the 2021-2022 season, singing the Prime Minister in their English version of *Cendrillon*. He also curated and sang in a Hispanic Heritage Concert with Fort Worth Opera, followed by his debut with Virginia Opera as Marcello in a

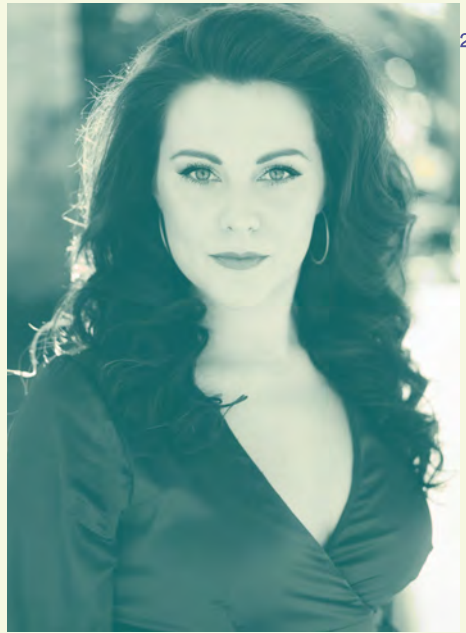
condensed, one-act version of *La bohème*. He then returned to Opéra de Lyon to remount *Maria de Buenos Aires* on their mainstage, singing El Payador, joined Intermountain Opera as the Count in *Le nozze di Figaro*, and appeared with Minnesota Opera in a gala concert.

Recently Mr. Orozco made his Swiss debut as Riolobo in *Florenzia en el Amazonas* with Theater St. Gallen, performed Escamillo in *Carmen* with Pensacola Opera, and joined the Nuits de Fourvière Festival to sing El Payador in collaboration with Opéra de Lyon, appeared in recital with Opera Saratoga, and collaborated with More Than Musical to create a filmed production of *La bohème*, singing Marcello.

Other engagements include: Fort Worth Opera, Virginia Opera, Intermountain Opera, Florentine Opera, Syracuse Opera, Opera Santa Barbara, Michigan Opera Theater, Opera in Williamsburg, Lyric Opera Baltimore, Opera Grand Rapids, Austin Lyric Opera, Washington National Opera, San Diego Opera, Pensacola Opera, Arizona Opera, Anchorage Opera, Opera Roanoke, Opera Theater of St. Louis, Opera Naples, Opera Western Reserve, Kentucky Opera, Florida Grand Opera, Cincinnati Opera, the Aspen Music Festival, New Orleans Opera, and Mill City Summer Opera; as well as regularly symphony and recital appearances such as with Wichita Symphony Orchestra, Las Vegas Philharmonic, and a tour across Russia in a concert honoring Leonard Bernstein. Mr. Orozco is known as the leading interpreter in the United States for the role of El Payador in Piazzolla’s *Maria de Buenos Aires*.

# Avery Boettcher

DOT / MARIE



27

Soprano Avery Boettcher has been deemed “a formidable talent”, praised for her captivating stage presence and dramatic vocal expressivity. During the 2023/24 season, Ms. Boettcher reprises the role of Donna Elvira in **Don Giovanni** with Sociedad Artística del Tec & Teatro Graticello in Monterrey, Mexico, along with making several role and company debuts, including the role of Rosalinde in **Die Fledermaus** with Pacific Opera Project, Gretel in **Hänsel & Gretel** with Opera Tampa, and Dot/Marie in Sondheim’s **Sunday in the Park with George** with El Paso Opera. Ms. Boettcher also joins the Panama City Symphony Orchestra as the featured soloist for the symphony’s Viva Italia! Gala. Highlights from the 2022-2023 season include performing Adina in **L’elisir d’amore** with Vero Beach Opera, Violetta Valéry in **La Traviata** in concert with Panama City Symphony Orchestra, a concert of “Opera Classics” with the Washington Opera Society at the French Embassy in Washington D.C., and Donna

Elvira in **Don Giovanni** with Gulfshore Opera. Ms. Boettcher was also invited by the American Friends of the Donizetti Opera Festival to perform in an exclusive masterclass event with tenor extraordinaire Javier Camarena.

Ms. Boettcher has been a young artist with Santa Fe Opera, Palm Beach Opera, Opera Theatre of St. Louis, and Detroit Opera. She has won 3rd place in the Metropolitan Opera Laffont Competition Midwest Region, 1st place in the MIOpera Competition, 1st Place in the National Society of Arts and Letters Competition, 3rd place in the Premiere Opera Foundation International Vocal Competition, 3rd place in the Opera Birmingham Competition, and was a finalist in both the Belvedere International Vocal Competition and the Giulio Gari Vocal Competition. Ms. Boettcher holds a bachelor’s from Viterbo University and attended Indiana University Jacobs School of Music for a masters.



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# Cherry Duke

OLD LADY / BLAIR DANIELS

Mezzo-soprano Cherry Duke has performed over 60 principal roles in opera and musical theatre throughout the US and abroad, including the world premiere, tour, and original cast album of the acclaimed 2012 opera, ***Dog Days***. For ten years, she was a regular principal artist with New York City Opera and covered the roles of Jo March in ***Little Women*** and Suzuki in ***Madama Butterfly*** on their landmark tour to Japan. In 2021, Duke was a soloist with the El Paso Symphony Orchestra in the world premiere of the ***El Paso Requiem***. For El Paso Opera, she played Flora in ***La Traviata***, Julia Child in ***Bon Appétit!***, Hänsel in

***Hänsel & Gretel***, Third Lady in ***The Magic Flute***, and Tisbe in ***La Cenerentola***. In 2019, she portrayed Dolly Levi in the UTEP Dinner Theatre's production of ***Hello, Dolly!***. As an Artistic Associate with El Paso Opera, she served as Assistant Director for EPO's production of Robert Xavier Rodríguez's opera, ***Frida***. Ms. Duke has served on the voice faculty and as the Director of Opera at the University of Texas at El Paso since 2015. This summer, she will debut at Central City Opera as Olga Olsen in ***Street Scene***.

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

# Adam Walter Zarowski

JULES / LEE RANDOLPH



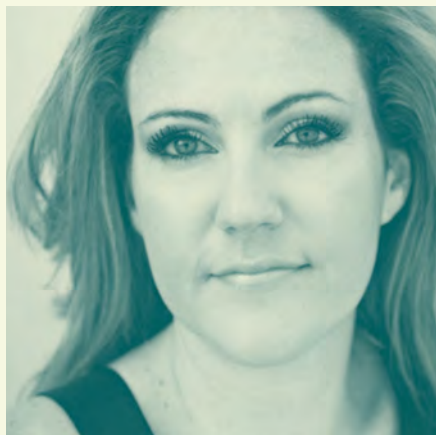
Adam Walter Zarowski is a professional actor, director and producer with a BFA and MFA in Acting. Most recently Mr. Zarowski was seen in Teatro Neplanta's production of, ***The MotherF#cker With the Hat***, as Jackie and in Madeline Park Shakespeare's production of Twelfth Night, as both Duke Orsino and Malvolio. Adam has acted and directed over a hundred productions all around the country and was a member of the American Shakespeare Center national touring company right before COVID disrupted the world. Adam is also a private acting coach, professor, adjudicator, massage therapist and the founder & artistic director for El Paso's newest theatre, Teatro Neplanta: Home of the Borderland Players. He most recently directed their production of ***Romeo and Juliet*** to conclude their inaugural season. In the spring of 2024, Mr. Zarowski will be directing the productions ***Dream House & Julius***

***Caesar*** for Teatro Neplanta, while also acting in the El Paso Opera's production of ***Sunday in the Park with George*** and in Teatro Neplanta's summer production of John Proctor is the ***Villian***. Mr. Zarowski also loves to perform improv, write and act in commercials and films. This past fall Mr. Zarowski was an actor in the ***Film Race***, a reality show that followed local Borderland film makers as they made short films for a grand prize of ten thousand dollars. Lastly, he dedicates a lot of his time to adjudicating Texas U.I.L One Act Play contests and hosting acting and directing workshops for many schools all over the state of Texas. He would most of all like to thank his family & friends, without you, none of this would be possible. Also, thank you to everyone who continues to support Teatro Neplanta & Borderland Theatre & the Arts!

# Annie Pennies

YVONNE / NAOMI EISEN

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. Ms. Pennies 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.

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# Antonio Motta

SOLDIER / CHARLES REDMOND

Antonio Motta, baritone, is a proud *fronterizo*, UTEP alumnus, and Resident Artist with El Paso Opera. He is a data analyst by profession, however, he continues to perform locally at any opportunity he gets. Most recently, Antonio performed as a soloist singer in El Paso Opera's **Mozart by Moonlight** and in the chorus of **La Traviata**. He also performed in El Paso Symphony Orchestra'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 **La Traviata**, **Pagliacci**, **Madama Butterfly**, and **West Side Story**.



# Carlos Elias Barraza Treviño

FRANZ

Carlos Elias Barraza Treviño, a Mexican tenor from Chihuahua, holds a bachelor's degree in music education (voice emphasis) from the University of Texas at El Paso. He recently earned a master's degree in Voice Performance & Pedagogy and currently serves as a graduate teaching assistant at Arizona State University, pursuing a doctoral degree in Vocal Performance. He excels in art song, particularly in German and Spanish, and has received several awards and voice scholarships. Beyond performing, he teaches voice as a teaching assistant at Arizona State University and is dedicated to elevating vocal artistry and education.





# Daniel Adrian Maciel

BOATMAN / BOB GREENBERG

Daniel Adrian Maciel, baritone, is a performer, teacher, and conductor born and raised in El Paso Texas. Mr. Maciel has worked as a choir teacher for the Socorro Independent School district for both middle school and high school. He has worked as a music director for Kids-N-Co and Paso del Norte Fine Arts Academy. He recently debuted as a director for the Gilbert and Sullivan Company of El Paso's 2023 winter production of **A Gilbert and Sullivan Christmas Carol**. He also educates aspiring musicians through his private voice studio. Mr. Maciel received his bachelor's degree in Music Education and his master's in Conducting from the University of Texas at El Paso. He has performed in a variety of productions with the

UTEP Dinner Theatre, Opera UTEP, El Paso Opera, The Gilbert & Sullivan Company of El Paso, and EPCC's The Forum. He was a young artist for El Paso Opera for the 20th Season for which he was an understudy for the role of Alcindoro in the production of **La bohème** and also performed the role for the **Novella Bohème** rendition of the opera. Other roles include Luiz in **The Gondoliers**, Pooh-Bah in **The Mikado**, Anthony in **Sweeney Todd**, Joey Primo in **Rock of Ages**, Joey Secondo in **Speed Dating Tonight**, Joey in **Sister Act: The Musical**, Teddy Roosevelt in **Newsies**, Father in **Children of Eden**, Charles Lightoller in **Titanic the Musical**, and Riff Raff in **The Rocky Horror Show**.

# Holly Kara Mesarch

NURSE/ELAINE



Holly Kara Mesarch, soprano, holds a Bachelor of Music in Vocal Performance. She is a first-place winner at regional NATS competitions and, recipient of the NATS Rio Grande chapter's "Most Promising Singer" award. Ms. Mesarch 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 was proclaimed a "show stealer" in her most recent role of Mother Abbess in *The Sound of Music*, under the

direction of Norman Lewis. She has been a Chamber Choir singer in El Paso Choral Society, and the director/choral director for El Paso's community presentation of Handel's *Messiah*. She is currently a Resident Artist for El Paso Opera. She regularly gives recitals and appears as a guest soloist with choirs and local churches. Holly 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.

# 36 Josey Pickett

MRS./BETTY



Josey Pickett, Ph.D. is a native El Pasoan, mother, interdisciplinary artist, researcher, and educator. She is currently the Theatre and Dance Facilitator for the Socorro Independent School District. Recent credits include assistant director/choreographer for El Paso Opera's *La Traviata*, director/choreographer for the UTEP Dinner Theatre's production of *Matilda*, and as The Witch in the UTEP Dinner Theatre's Production of Sondheim's *Into the Woods*. She has worked as a guest stage director, assistant director, choreographer and

performer for El Paso Opera, Opera UTEP, UTEP Dinner Theatre, UTEP Department of Theatre and Dance, NMSU Department of Theatre Arts, Abilene Christian University, Gilbert and Sullivan Company of El Paso, Mountain Movement Dance Company, Zilker Theatrical Productions, and Broadway by the Bay. She has acted as a professional development facilitator and consultant for: Actorspace, Region 19 Education Service Center, El Paso ISD, Socorro ISD, and Ysleta ISD Arts Alliance. [Joseypickett.com](http://Joseypickett.com).

# Miller K. Colquitt

LOUISE

Miller K. Colquitt is in 6th grade at St. Clement's Parish School. She began her vocal studies five years ago with Youth Opera of El Paso. During that time, Ms. Colquitt has appeared in numerous productions, including singing the role of the Sparrow in **Brundibár** (El Paso; Fairbanks, Alaska), and soloing with the El Paso Symphony. Ms. Colquitt is also a proud member of the 2024 NMACDA All-State Choir. In addition to singing,



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she loves acting, playing piano, violin, and volleyball. She is also a member of Student Council and is on the A-Honor Roll.

# Samantha Dávalos

CELESTE #2 / HARRIET PAWLING

Samantha Dávalos is a Mexican-American soprano from the west Texas city of El Paso. Ms. Dávalos obtained her BM from The University of Texas at El Paso in Vocal Performance and her MM from Arizona State University in Voice, Musical Theatre, and Opera Performance. Some of her favorite performed roles are the title role in Puccini's **Suor Angelica**, Anna Maurant in **Street Scene**, Linda Morales in **Hometown to the World**, and Harriett Beecher Stowe in **The Infinite Energy of Ada Lovelace**. As a versatile artist, she has performed musical theater as well as solo works such as Richard Strauss' Four Last



Songs and has premiered works both in the United States and England. In 2021 Ms. Dávalos joined El Paso Opera as a Resident Artist. Since joining the El Paso Opera, she has performed the role of Calavera in **Frida**, was a chorus member in **La Traviata**, and most recently was a soloist in the concert, **Mozart by Moonlight**. When she is off of the opera stage she enjoys crocheting, dancing, and laughing loudly.



# Sarah Neely

CELESTE #1 / BILLY WEBSTER

Sarah Neely is Visiting Assistant Professor of Voice at New Mexico State University. A native of El Paso, Ms. Neely received her Bachelor of Music from West Texas A&M in Canyon, TX and her Master of Music in Voice Performance and Pedagogy from The University of Texas at San Antonio in 2018, where she studied applied voice with Diana Allan and pedagogy with John Nix. In addition to her faculty position at NMSU, she is a Resident Artist with El Paso Opera and has been active in opera, operetta, musical theater, theater, and independent film, performing such roles as Helen in **Fun Home** and



Annelle in **Steel Magnolias**. At NMSU, Ms. Neely teaches applied voice, ear training/sight singing, class voice, supervised studio teaching, and directs the opera workshop. In spring 2023, she directed and starred in a world premiere one-act opera, **Burden of Love**.



# Selena Faith Diaz

FRIEDA

Selena Faith Diaz is a Mexican-American soprano from the Southwest region. She obtained her Bachelor of Arts

degree in Vocal Performance at the University of Texas at El Paso and currently works for the non-profit organization, Boys & Girls Clubs of El Paso. She has sung in many choral projects with the El Paso Symphony Orchestra, traveled with the UTEP Chamber Singers to perform in Leeds, England; and has performed scenes in Puccini's hometown of Lucca, Italy. Her early music education consisted of rigorous instrumental practice and performance on the French horn and other brass instruments. She has diverse stage experience that includes roles like Lady 1 in Mozart's **Die Zauberflöte**; various solo and ensemble roles in Sondheim's **Sweeney Todd**; Duchess Carolina in the zarzuela **Luisa Fernanda**; the Countess in Mozart's **Le nozze di Figaro**; Sister Angelica in Puccini's **Suor Angelica** and Anna Maurant in Kurt Weill's **Street Scene**.

# William Gilbert

LOUIS/DENNIS

William Gilbert, tenor, is thrilled to be returning to the El Paso Opera stage. During his time at the University of Texas at El Paso, Mr. Gilbert was a frequent performer with both the UTEP Dinner Theatre in addition to El Paso Opera where he spent three seasons as a member of the Young Artist Program (2010-2012). Mr. Gilbert was last seen in the UTEP Dinner Theatre production of *Fiddler on the Roof* in 2016 before relocating to Austin where he remains an active



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performer. Other roles include Robert in *Company*, Freddie in Chess and Nicely Nicely *Guys and Dolls*. Previous El Paso Opera productions: *Madama Butterfly*, *The Desert Song*, *West Side Story*, *The Marriage of Figaro*, and *Die Fledermaus*.



# Zaid Ricarte

ALEX

Zaid Ricarte is making his professional debut in this show in his hometown of El Paso, Texas. He is beyond excited to be able to tell this story and share the stage with many of his mentors and teachers. He would like to especially thank Justin for this opportunity and also the cast, especially his scene partner, Josey! Mr. Ricarte holds a Bachelor of Multidisciplinary Studies in Theatre, Musical Theatre and Dance from the University of Texas at El Paso. Past

credits include: Cinderella's Prince in *Into the Woods*, Trent in The Prom, Eddie in *The Rocky Horror Show* (UTEP Dinner Theatre). He has also served as the Assistant Choreographer for *Matilda the Musical* and Dance Captain for *Head Over Heels* (The UTEP Dinner Theatre). He would like to thank his friends and family for their love and support. He would also like to dedicate this performance to his mom. Te amo, Mami!



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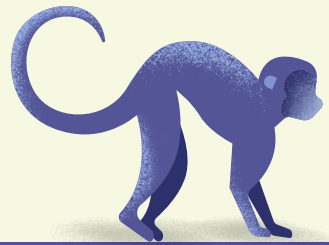
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## Dr. Matthew *Mailman*

MUSIC DIRECTOR / CONDUCTOR

Matthew Mailman (Musical Director) is Professor of Conducting in the Wanda L Bass School of Music at Oklahoma City University, a position he has held since 1995. He serves as a Music Director for the Oklahoma Opera and Music Theater Company and Music Director of OCU's Wind Ensemble and Wind Philharmonic. At OCU, Dr. Mailman has conducted fifty-five operas and musicals and has led the Wind Philharmonic in seventeen world premieres, on five tours, at two OK Mozart Festivals, and at nine convention performances. He teaches graduate and undergraduate conducting and coordinates OCU's Masters in Conducting program. Dr. Mailman served as Conductor in Residence at Opera in the Ozarks in 2007 and 2008. He is the recipient of the 2023 BroadwayWorld Oklahoma Best Music Direction/Orchestra Performance award for OCU's production of *Sweeney Todd*, was a finalist for the 2023 Warsaw Wind Band Conducting Competition, and has been a finalist five times for the American Prize in both Musical Theater and Opera Conducting.

Dr. Mailman teaches graduate and undergraduate conducting and coordinates OCU's Masters in Conducting program. He has led the Wind Philharmonic in seventeen world premieres, on five tours, at two OK Mozart Festivals, and at nine convention performances. This past December, he was

a finalist for the 2023 Warsaw Wind Band Conducting Competition in Warsaw, Poland and one of 10 conducting fellows selected for the 2014 Baltimore Chamber Orchestra Summer Conducting Seminar with Markand Thakar and Henry Fogel. He is a frequent convention clinician and recently presented a clinic, "Conductors....What the Heck Are We Doing?!" at several conventions, including the 2016 Texas Music Educators Association and the 2016 Oklahoma Bandmasters Association. Dr. Mailman has been an associate conductor with the Oklahoma Youth Orchestras, Inc. since 1997, and is the Music Director of the Oklahoma Youth Winds, which he founded in 2004. For five years, Dr. Mailman hosted a weekly radio program, "No Strings Attached" on 90.1 FM KCSC Edmond-Oklahoma City/ 91.9 KBCW McAlester during which time he wrote and produced 180 new shows.

Dr. Mailman is a native of Denton, Texas. He earned his bachelor of music and master of music degrees from Northwestern University where he studied with John P. Paynter. He earned his doctorate in conducting at the University of North Texas where he studied with Eugene Corporon and Anshel Brusilow.



## Justin Lucero

STAGE DIRECTOR

Regarded as a leader of the theater field and in theater education, Mr. Lucero serves as Artistic Director of the award-winning musical theater company, Theater Latté Da, in Minneapolis. Previously he was a tenure-track member of faculty at Carnegie Mellon University's School of Drama as a Professor of Directing for The John Wells Directing Program, of which he was also Associate Chair. Previous to CMU, he enjoyed a two-year residency with the University of Houston as the inaugural Cynthia Woods Mitchell Fellow in Directing & Theatre Studies; he also has a long-standing relationship as Artist-in-Residence and guest director with the University of Texas at El Paso. Mr. Lucero has served as Artistic Director for six of his thirteen seasons with El Paso Opera. He 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 the 2023 Tony Award winner for Excellence in Theatre Education, and continues to be a grants evaluator for the Texas Commission on the Arts, the National Alliance for Musical Theatre, 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 identifies and develops "leaders who will move opera forward for years to come." Mr. Lucero London-trained at the top-ranked East 15 Acting School, where he earned an MFA in Directing with Distinction. His work is at the intersections of the performing arts, education, community building, and the championing of underrepresented voices. His art and teaching aim to normalize the voices of the historically marginalized, including the championing of inclusion and interculturalism. As a theatre-maker, he explores the performer-spectator dynamic and exploits an audience's necessary role in theatrical creation.



## Elisa *Fraser Wilson*

CHORUS MASTER

Elisa Fraser Wilson is director of Choral Activities at The University of Texas at El Paso, where she coordinates the Choral/Voice Area, conducts the Concert Chorale and Chamber Singers, and teaches graduate choral conducting, pedagogy and literature. Formerly the director of the UTEP Opera Workshop, she was chorusmaster and director of the Young Artist Program for El Paso Opera 2009-2013; currently, she is the director of the UTEP Children's Choir and acts as chorusmaster for the El Paso Symphony Orchestra and El Paso Opera.

Dr. Wilson's creative activities and pedagogy center on community engagement, culture of care, commissioning works for choir and trombones and works by student and regional composers and applying concepts of Viewpoints acting training to choral rehearsal and performance.

She has coordinated and directed choruses for UTEP performance residencies in the kingdom of Bhutan (Opera Bhutan) and Leeds, England, and her choirs have been invited to perform at the Big 12 Trombone Conference and the TMEA Annual Clinic/Convention. Dr. Wilson completed degrees in Choral Music Education, Voice Performance, and Choral Conducting and Literature from the University of Illinois at Urbana/Champaign (BS and DMA) and the Wichita State University (MM). Dr. Wilson has conducted numerous collegiate, secondary, and community choirs, including children's, jazz and show choirs, and is a regular clinician/adjudicator for local and regional festivals. She and her husband, Steve, are frequent musical collaborators, outdoor adventure enthusiasts, and proud parents of Conor, Ethan, and Katrina.





## Afsaneh Aayani

SCENIC DESIGNER

Afsaneh Aayani is an Iranian multidisciplinary artist. Select credits: **English** (The Old Globe), **English** (Alliance Theatre), **King Lear** (Houston Shakespeare), **Alabaster** (Trinity Rep), **Turn of the Screw**, **Innominate** (Catastrophic Theatre), Alley All New Festival, **A Christmas Carol** (Alley Theatre), **Roe**, **Black Superhero Magic Mama** (Stages), **Disgraced** (American Stage), **Frida** (El Paso Opera), **Romeo and Juliet** (Two River Theater), **Big Swim**, **Puffed Up Prima Donna**, **Pastry Prince** (Houston Grand Opera), **Finding Nemo the Musical** (Theatre of the Republic), **Blueberry's Clubhouse** (PBS Arkansas), **Little Shop of Horrors** (Moores Opera). Education: BFA, Puppetry, Tehran University of Art; MFA, Scenic Design, University of Houston. [afsanehaayani.com](http://afsanehaayani.com)

## Adam J. Thompson

PROJECTION DESIGNER

Adam J. Thompson is the recipient of the 2023 USITT and Live Design Rising Star Award, recognizing early career excellence, innovation, and artistic achievement in the field of design. He is a New York City-based creative director, creative producer, and multimedia designer working in theatre, opera, cinema, television, installation, events, and digital narratives, and he is the Founding Artistic Director of The Deconstructive Theatre Project, a not-for-profit multimedia storytelling and arts education studio which he created and led from 2006-2016. In 2024, he was appointed Resident Projection Designer at Palm Beach Dramaworks. He has worked off-Broadway, off off-Broadway, and across the U.S. and his work has been recognized with awards from the National Endowment for the Arts, the NYC Department of Cultural Affairs, The Jerome Robbins



Foundation, and The Robert Rauschenberg Foundation. He holds a BA in directing and dramaturgy from Emerson College and an MFA in Video & Media Design from Carnegie Mellon University, and is a member of USITT and IATSE United Scenic Artists Local 829.

[www.adamjacobthompson.com](http://www.adamjacobthompson.com)

# Nita Mendoza

LIGHTING DESIGNER

Nita Mendoza is a Chicana lighting designer based out of Los Angeles, CA and is blessed to collaborate with this brilliant team as a native El Pasoan. Recent design credits include: **Water by the Spoonful** (Colorado Springs Fine Arts Center), **Everybody** (Pomona College), **Winter Lights** (Discovery Cube, Orange County), **Fourth Planet** (Fullerton College, Fullerton), **Hedwig and the Angry Inch** (Perseverance Theatre, Alaska), **The Half Life of Marie Curie** (TheatreSilco, Colorado), **Sanctuary City** (TheatreSquared, Arkansas), **Keely and Du** (CalStateLA, Los Angeles), **Pericles** (New Swan Shakespeare Festival, California), and



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**Guadalupe in the Guest Room** (Colorado Springs Fine Arts Center, Colorado Springs). She is also Visiting Professor of Lighting Design at Pomona College and is a lighting design supervisor for Octopus Theatricals.



# ArianMarie Moyer

COSTUME DESIGNER

ArianMarie Moyer is delighted to be making her debut with El Paso Opera. She is a Las Vegas-based costume designer for stage and film. Recent/favorite credits include **Hamlet**, **Raisin in the Sun** with Utah Shakespeare Festival, **A Christmas at Prime Rib Playhouse** with Oregon Cabaret Theatre, Disney's **Beauty and the Beast**, **La bohème** with BayView Music Festival and **Choir Boy**. On **Golden Pond** with Vegas Theatre Company. She has an MFA in Design/Technology with an emphasis in Costume Design from the University of Nevada Las Vegas. You can see more of Ms.

Moyer's work at [arianmarie86.myportfolio.com/welcome](http://arianmarie86.myportfolio.com/welcome)



## Megan McQueen

ASSISTANT STAGE DIRECTOR & SWING

Megan McQueen became a Sondheim devotee while singing “I’m Still Here” in her high school’s production of *Follies*. Thirty years later, she’s portrayed The Witch in *Into the Woods*, Fosca in *Passion*, and an ensemble member in *Assassins*. While earning a Bachelor of Music in Vocal Performance at New Mexico State University, her roles ranged from Cherubino in *The Marriage of Figaro* to Sally Bowles in *Cabaret*. She’s performed, produced, directed, or music directed countless shows between New Mexico, Pennsylvania, Massachusetts, Missouri, and Texas. Learn more about her work as a teacher of painting, history, performance, and various other ways to explore “what it is to be a human being” (Wilde) by searching “Stands the Test of Rhyme.”



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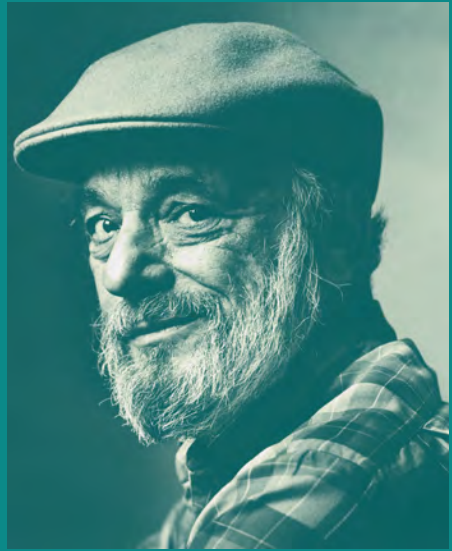
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# Stephen Sondheim

MUSIC & LYRICS

Stephen Sondheim (1930-2021) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994), *Road Show* (2008), and *Here We Are* (2023) as well as the lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear a Waltz?* (1965), and additional lyrics for *Candide* (1973). *Side By Side By Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99), *Moving On* (2001) and *Sondheim By Sondheim* (2010) are anthologies of his work as composer and lyricist. His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made a Hat* (2011). He was awarded the Pulitzer Prize for Drama in



1985, the Kennedy Center Honors in 1993, the National Medal of Arts in 1996, the MacDowell Medal in 2013, and the Presidential Medal of Freedom in 2015. A Broadway and a West End theater are named in his honor as a result of a career that garnered eight Tony Awards, a Lifetime Achievement Tony Award, an Academy Award, eight Grammy Awards, and an Olivier Award.

# James Lapine

BOOK



James Lapine also worked with Stephen Sondheim on *Sunday in the Park With George* and *Passion*. He conceived and directed the musical review *Sondheim on Sondheim*. With William Finn he created *Falsettos*, *Little Miss Sunshine* and directed Finn's The 25th Annual Putnam County Spelling Bee. Other Broadway credits include his play based on Moss Hart's memoir *Act One* and *Flying Over Sunset*. He has written the plays *Table Settings*, *Twelve Dreams*, *The Moment When*, *Fran's Bed* and *Mrs. Miller Does Her Thing*. Lapine has been the recipient of three Tony Awards, the Pulitzer Prize, SDC's Mr. Abbott Award for Lifetime Achievement in the Theatre, and was inducted into the Theater Hall of Fame. His book *Putting It Together: How Stephen Sondheim and I Created Sunday in the Park With George* made the New York Times bestseller list.



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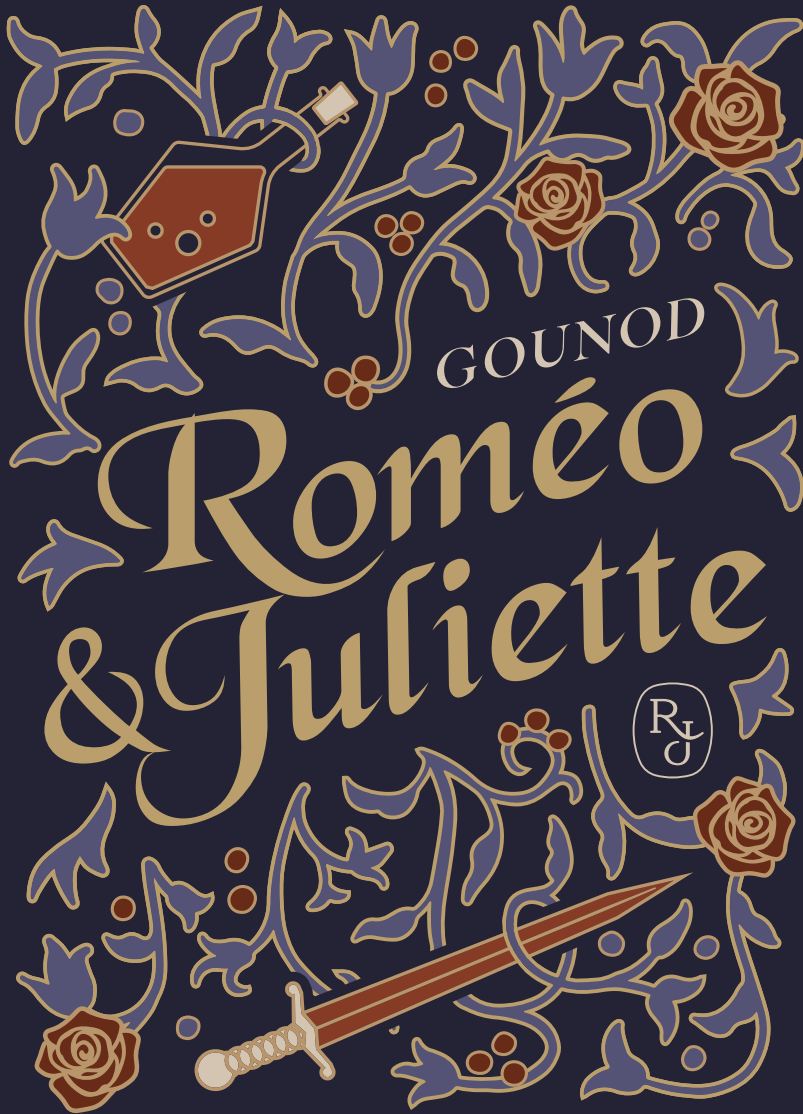
Robert & Sara Shiloff have been long standing and committed supporters of El Paso Opera. Sara's love of the artform brought them to us but Bob embraced it once he was here! While she loved the performances, Bob was most interested in what went on behind the scenes. He enjoyed discussing the business side of things and recognized the obstacles non-profit arts organizations face! A visit with the Shiloffs meant discussing in depth details of what happened on stage at the most recent performance but also what it all meant for the bottom line.

Bob's talent as a businessman made his trust in our organization all the more meaningful! We are so very grateful for his years of support and trust.

Our hearts and thoughts are with the entire Shiloff family as they mourn his passing. Bob, you will be missed!



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