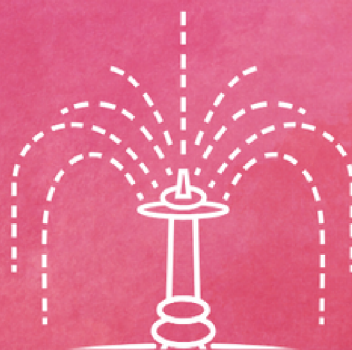




DYAO PRESENTS



colorado symphony
association affiliate

MILE HIGH COLLABORATIVE

Fountain of Youth

SUNDAY, SEPT. 24, 2023 | 2:30 PM

BOETTCHER CONCERT HALL

THE

YOUNG ARTISTS ORCHESTRA

IN COLLABORATION WITH

CENTRAL CITY OPERA AND PERFORMING ARTS ACADEMY

BERNSTEIN | HIGDON | PUCCINI | RESPIGHI | VERDI

CENTRAL CITY
OPERA



SUPPORTED BY



MILE HIGH COLLABORATIVE
FOUNTAIN OF YOUTH
YOUNG ARTISTS ORCHESTRA
CENTRAL CITY OPERA
PERFORMING ARTISTS
&
PERFORMING ARTS ACADEMY
FESTIVAL CHORUS

Cold Mountain Suite

DYAO Co-Commission & Denver Premiere

Jennifer Higdon

Fontane di Roma

Ottorino Respighi

- I. La fontana di Valle Giulia all'alba
- II. La fontana del Tritone al mattino
- III. La fontana di Trevi al meriggio
- IV. La fontana di Villa Medici al tramonto

There will be a 15 Minute Intermission

"Va pensiero" from *Nabucco*

Giuseppe Verdi

**"Polovetsian Dance & Chorus"
from *Prince Igor***

Alexander Borodin

"Habanera" from *Carmen*

Georges Bizet

**"Humming Chorus"
from *Madama Butterfly***

Giacomo Puccini

**Selections from *La bohème*
"Che gelida manina"
"Mi chiamano Mimì"**

Giacomo Puccini

**Selections from *Les Misérables*
"At the End of the Day"
"I Dreamed a Dream"
"Bring Him Home"
"One Day More"**

Boublil & Schönberg

**"Make Our Garden Grow"
from *Candide***

Leonard Bernstein



CENTRAL CITY OPERA

FOUNDED IN 1932, CENTRAL CITY OPERA IS THE FIFTH OLDEST PROFESSIONAL OPERA COMPANY IN THE COUNTRY AND IS RENOWNED FOR EXQUISITE WORLD-CLASS PRODUCTIONS, A ROBUST YOUNG ARTIST TRAINING PROGRAM, CREATIVE EDUCATION ACTIVITIES AND COMMUNITY ENGAGEMENT. OUR ANNUAL SUMMER OPERA FESTIVAL TAKES PLACE AT 8,500 FEET ABOVE SEA LEVEL IN THE COLORADO MOUNTAIN TOWN OF CENTRAL CITY, ONLY 35 MILES WEST OF DENVER, WHERE THE COMPANY OWNS AND MAINTAINS 27 VICTORIAN-ERA PROPERTIES, INCLUDING THE INTIMATE 550-SEAT JEWEL BOX OPERA HOUSE BUILT IN 1878.

Interim Artistic Director

John Baril

Principal Soloists

Christie Conover, Soprano*
Kim Stanish, Mezzo-soprano*
Eric Botto, Tenor

Featured Soloists

Chelsea Grace, Soprano
Logan Contreras, Mezzo
Danny McDonnall, Tenor*
Armando Contreras, Baritone*+
Michael Leyte-Vidal, Bass-Baritone
Oliver Poveda, Bass*+

Pianist/Associate Choral Conductor

Sara Parkinson*

Central City Opera Chorus

Lauren Black, Soprano
Lauren Lestage, Soprano*
Maria Fabara, Soprano*
Megan Pryor, Soprano
Kacie Kenton, Soprano
Layla Edwards, Mezzo
Jill Skinner, Mezzo*
Emily Anderson, Mezzo*
Natacha Córdor, Mezzo*
John Murray, Tenor*
Alejandro Izurieta, Tenor
Alexis Haro, Tenor*
Liam Dooley, Baritone*
Luke North, Bass*
Mark Winston, Bass



Christie Conover



Kim Stanish



Eric Botto

*CCO Touring Artist

+Bonfils-Stanton Foundation Artists Training Program Alumni

GUEST ARTIST BIOS

Christie Conover, Soprano

Soprano Christie Conover fuses a rich, warm sound, personal grace, and dramatic sincerity to create what has been called a standout performer. Recently, Christie made her role and company debut in the title character of *Rusalka* with Opera Steamboat. She also sings concerts with the Longmont Symphony, the Littleton Symphony, the Jefferson Symphony Orchestra, Denver Philharmonic and several house concerts with the Fine Tuned Society of Colorado which she co-founded and in its sixth season. Recent seasons include lead roles with Komische Oper Berlin, Minnesota Opera, Opera Colorado, Opera San Jose, and concerts with the Colorado Symphony, Colorado Music Festival, Colorado Springs Philharmonic, Boulder Chamber Orchestra, and Altius Quartet. Ms. Conover has placed at numerous competitions, including the top prizes with the Denver Lyric Opera Guild Competition and the National Federation of Music Clubs Young Artist Competition and placing in the Metropolitan Opera National Council Auditions (Rocky Mountain Region), the Irene Dalis Competition, the Loren L. Zachary National Vocal Competition, and the Grand Junction Symphony Young Artist Competition. She was proud to represent her home state of Montana as a contestant in the 2007 Miss America Pageant and traveled extensively speaking to students on a platform close to her heart: "Music Makes the Difference." Read and hear more at www.ChristieConover.com.

Kim Stanish, Mezzo-Soprano

Kim Stanish, mezzo-soprano, is a native of Denver, Colorado. Her recent engagements include the title role in Rossini's *La Cenerentola* and *Tisbe* (cover) with Mediterranean Opera Studio and concert performances as a Guest Artist with Fort Collins Opera. In 2022, she performed the partial role of Hansel in *Hansel and Gretel* and the title role in *Carmen*, both with Miami Classical Music Festival, and as the Alto Soloist in Handel's *Messiah* with the Boulder Messiah Chorale. She has performed the roles of Frida Kahlo and Alicia in *Frida Kahlo* and the *Bravest Girl in the World* with Central City Opera's Touring Company since 2022. Her 2021 engagements included performing *La Bergère*, *La Chatte*, and *L'Écureuil* in Boulder Opera Company's *L'Enfant et les Sortilèges*, Nancy in *Albert Herring* at Miami Classical Music Festival, and *Dritte Dame* in *Die Zauberflöte* at the University of Denver. She was featured as Isabella (*L'Italiana in Algeri*) in "An Evening of Italian Opera Scenes" and Ježibaba (*Rusalka*) in "A Night at the Opera" at the University of Denver, and as Lupe Marin/Mrs. Rockefeller in *Frida* (2019 Opera Artist Institute, Opera Steamboat). Miss Stanish holds a Master of Music in Vocal Performance from the University of Denver, a Bachelor of Music in Vocal Performance and a Bachelor of Arts in Environmental Policy, both from Western Washington University.

Eric Botto, Tenor

Mexican-American tenor Eric Botto is best known for his vocal and dramatic versatility onstage. He has triumphed in roles such as Rodolfo (*La bohème*), Gennaro (*Lucrezia Borgia*), Alfredo (*La traviata*), Roméo (*Roméo et Juliette*), and Nadir (*Les pêcheurs de perles*). 2023 provided Eric with multiple house and role debuts as Gennaro (*Lucrezia Borgia*) with New Amsterdam Opera, Satyavān (*Sāvitrī*) and Toby (*The Medium*) with First Coast Opera, Benvolio (*Roméo et Juliette*) with Opera San Antonio, and joined the Grant Park Music Festival as the tenor fellow in their Inclusion Fellowship. This October, Eric will join Opera on the James as a Tyler Young Artist, performing the roles of Gobin and Adolfo while covering the role of Prunier in *La Rondine*. Eric has received accolades from various competitions in recent years, including 1st place in the National Association of Teachers of Singing (West Central Region), 2nd place in Lyra New York's International Vocal Competition, the Career Advancement Award from Pikes Peak Opera League, and was deemed a finalist the 2023 Schuyler Foundation for Career Bridges Grant Awards, and in the nationally recognized 2022 Lotte Lenya Competition, hosted by the Kurt Weill Foundation. Eric holds an Artist Diploma at the University of Colorado and music degrees from Colorado State University and the University of Mobile.

PERFORMING ARTS ACADEMY

THE PERFORMING ARTS ACADEMY (PAA) IS A NONPROFIT ORGANIZATION THAT CREATES COMMUNITY, BUILDS CHARACTER AND INSPIRES EXCELLENCE THROUGH PERFORMING ARTS EDUCATION BY BRINGING THE TRANSFORMATIVE POWER OF PERFORMING ARTS TO ALL. BASED IN HIGHLANDS RANCH, PAA IS AN INCLUSIVE COMMUNITY THAT PROVIDES PERFORMING ARTS OPPORTUNITIES FOR STUDENTS AGES 3 TO YOUNG ADULTS IN THE SOUTH DENVER METRO AREA. AN ADDITIONAL FOCUS INCLUDES BEFORE AND AFTER SCHOOL OUTREACH PROGRAMMING AT TITLE 1 ELEMENTARY SCHOOLS IN DOUGLAS AND ARAPAHOE COUNTIES. THROUGH HIGH QUALITY CLASSES, CAMPS, WORKSHOPS, AND PRODUCTIONS, PAA FOCUSES ON BUILDING A STUDENT'S SELF-CONFIDENCE AND SELF-ESTEEM WHILE FOSTERING A COMMUNITY THAT VALUES INDIVIDUAL DIFFERENCES AND KINDNESS. FOR MORE INFORMATION, TICKETS OR TO REGISTER, PLEASE VISIT PAACOLORADO.ORG.

PAA Festival Chorus

Dr. James Ramsey, Director
Chris Adams
Anna Benevento
Ava Burke
Ella Cho
Cullen Kayser Cochran
Sophie Drake
Adriana Etchepare
Emily Feanks
Claire Gershen
Sophia Hartsfield
Zavianna Houser
Mattie Jeffries
Emily Leesem
Milo Lindner
Payton Malburg
Isabella McCrary
Jenna North
Josie O'Meara
Petra Ross
Samson Star
Logan Streeter
Teagan Willie

Student Soloists

Samson Star
Jenna North
Milo Lindner



CENTRAL CITY
OPERA
PRESENTS
Amahl and the Night Visitors
A holiday event for audiences of all ages

DECEMBER 23 at 11AM & 1PM
DECEMBER 24 at 1PM

Central Presbyterian Church
1660 Sherman St, Denver, CO 80203



Get 25% off tickets for the 11AM performance on Dec 23 using the code FOY23 at checkout!

ADULTS: \$42 KIDS: (18 AND UNDER) \$12
Tickets: centralcityopera.org/amahl & 303-292-6700

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series

Jennifer Higdon ***Cold Mountain Suite***

While creating this suite, it was a wonderful challenge to determine which music to feature in order to create a dynamic and engaging orchestral work. Because *Cold Mountain* is about love, war, and death (imagine that in an opera!) there was a lot of dramatic music from which to pick. I chose various arias, duets, and quintets, with the idea that they would be arranged not in story order, but in a manner to create the greatest contrast for the listener. The beginning and end of the suite come from the opening of Act 2 and the closing of Act 1—purely for its style of ramping up. It then quickly moves into the *Storm Music*; followed by the quintet, *I Should Be Crying*; the duet, *Orion* (which I calculated would need two weeks to write, but in an amazing fit of inspiration, came to me in one day—the very thing creative types dream about); the fiddling duet, *Bless You Ruby*; Ada's contemplative aria, *I Feel Sorry For You*; then music from the scene where Inman and Ada finally get together after 4 years of his being away at war; and finally to the music that ends Act 1 to close out the suite. After taking 28 months to write this opera, and having lived with the characters so deeply in my heart and soul, it is truly a privilege to share this music with you. Thank you for joining us on this journey through *Cold Mountain*.

***Program Note provided by the composer.**

Ottorino Respighi ***Fontane di Roma (Fountains of Rome)***

Before *The Pines of Rome* (1924), there was *The Fountains of Rome* (1917) by Ottorino Respighi (1879 - 1936). Here, rather than woodlands and Roman legions, Respighi offered visions of four of the Eternal City's famed fountains, each at a specific time of day. Most of his Italian colleagues were busy with operas or sacred music. Respighi wrote both, though he put his greatest energy into orchestral music. After all, here was a man who learned composition from Nicolai Rimsky-Korsakov (1844 - 1907) of *Scheherazade* fame! The first movement, *Fountain of Valle Giulia at Dawn*, is imagined by Respighi as a pastoral scene with cattle passing by through the dawn mists. Birdcall-like effects appear from the woodwinds, bell-like details from the celesta, and gently flowing themes from all. The boisterous second movement, *Fountain of Triton in Morning* depicts mythical sprites dancing in the waters. Heroic horns launch the action with dance-like themes to follow, punctuated by more determined contrasting themes. The third movement brings listeners to the *Trevi Fountain at Midday*. All begins peacefully, though bolder passages will soon follow to suggest the statue's imagery of Neptune and his chariot. Last comes *Fountain of the Villa Medici at Evening*, suggesting a sunset scene. Birds warble in the woodwinds and bells toll before settling into the stillness of the evening.

Giuseppe Verdi ***"Va pensiero" from Nabucco***

The third opera of Giuseppe Verdi (1813 - 1901), *Nabucco* was his first big hit, an instant success from the moment of its premiere March 9, 1842, at Milan's La Scala. As the opera tells it, Nebuchadnezzar, King of Assyria, has besieged Jerusalem and imprisoned his Jewish captives. The beloved chorus "Va pensiero" (Go, thought) is sung by the prisoners as they dream of their lost homeland and imagine that their thoughts can fly there "on golden wings." The text derives from Psalm 137: "By the Waters of Babylon." It became a patriotic anthem for the northern Italians, who, wishing to be rid of their Austrian overlords, would sing it in the streets, much to the irritation of Austrian authorities. That it did not subsequently become the Italian national anthem was due to Verdi modestly turning down the proffered honor.

Alexander Borodin ***"Polovetsian Dance & Chorus" from Prince Igor***

The tune is that of "Strangers in Paradise" from the Broadway musical *Kismet*. However, Russian composer Alexander Borodin (1833 - 1887), who died long before *Kismet*, wrote the music for a very different scene. It's from Borodin's opera *Prince Igor*. In this scene from Act One, the Prince's armies, being at war with the tribal Polovetsian people, have captured a group of Polovetsian women whom they are holding prisoner. The women sing of their longing for the homeland while the soldiers sing of the glory of their prince, setting up a marvelous musical contrast between the wistful and the warlike.

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series

Georges Bizet **"Habanera" from *Carmen***

With this aria, Georges Bizet (1838 - 1875) introduces the title character of his most famous opera. Carmen, said to be of the Romany people, saunters seductively onto the stage to sing of love. Ah, but she is not singing of a particular love interest! She is singing of her attitude toward love, that love is "a rebellious bird," one not to be caged, but determined to fly free. As she declares to her male listeners, "If I love you, watch out!"

Giacomo Puccini **"Humming Chorus" from *Madama Butterfly***

In this scene from the opera *Madama Butterfly* (1904) by Giacomo Puccini (1858 - 1924), it is evening in Nagasaki. The title character has been awaiting the arrival of her long absent husband, the US naval officer Pinkerton. His ship has been sighted in the harbor, but he has not appeared at their home, decked with flowers in welcome. Butterfly waits in vigil as the smoothly flowing lines Puccini crafted for the chorus suggest her timeless patience.

Giacomo Puccini **"Che gelida manina" and "Mi chiamano Mimì" from *La bohème***

Even scanning the whole history of opera, one would be hard-pressed to name a more perfect love scene. In Act One of Puccini's *La bohème*, Rodolfo and Mimi are getting acquainted. He tells her of his life and hopes, becoming increasingly impassioned. She goes next, and she, too, starts out tenderly, then builds to ardent dreams. By the end of the scene, they are not merely smitten: they are whole-heartedly in love! Puccini composed countless love scenes, but this one is possibly the most familiar, and most beloved.

Alain Boublil & Claude-Michel Schönberg **Selections from *Les Misérables***

The Victor Hugo novel debuted in 1862; the Boublil & Schönberg musical in 1980. A vivid tale of love and revolution, *Les Misérables* captures the attention even of those who, somehow, have never quite managed to see it on stage or on the silver screen. Four selections from the stage work bring us glimpses of the lyric beauty and power of Schönberg's work. Incidentally, he is no relation to the early 20th century Austrian composer of similar name. In "Bring Him Home," Valjean prays that God will protect a student revolutionary, caught up in the tide of events. Fantine's "I Dreamed a Dream" is a tender character exploration, filling out her personality for the listener. "At the End of the Day" is a busy crowd scene for Fantine and the other factory workers: restless, driven, and more than a bit angry. With "One Day More," Schönberg sets his cast to musing on hopes, blending their many points of view - contrasting, sometimes conflicting - into a single musical tapestry.

Leonard Bernstein **"Make Our Garden Grow" from *Candide***

Inspired by Voltaire's 1759 novella, *Candide*, a so-called "comic operetta" by Leonard Bernstein (1918 - 1990), is a reflection on what the composer himself called "phony moralism, inquisitory attacks on the individual" and much else. Judgements are made and lives changed in this politically charged work. However, perhaps there is hope for the future. As a closing scene, there is a magnificent choral finale, "Make Our Garden Grow." "We're neither pure, nor wise, nor good; we'll do the best we know." It may not be a triumphant closing, but it is surely a hopeful one.

YOUNG ARTISTS ORCHESTRA

Violin I

Ming Song, concertmaster
Ella Bygrave, asst. concertmaster
Giovanna Golan
Joseph Kim
Mariel Bochner
Akshaye Sankholkar
Luciana Lee-Cheng
Josette Wu
Vittoria Pugina
Isabella Chang-Nunley
Audrey Shia
Sierra Plowman
Aidan Hodges

Violin II

Sam Hardman, principal
Austin Zhang, asst. principal
Brooke Ma
Maggie Bevans
Ginevra Strasser
Jordan Scoville
Sadie Han
Lydia Hagerman
Charles Hutchings
Jason Hwang
Madeline Hadley
Elliana White
Lisa Park

Viola

Jane Hanselman, principal
Sebastian Saiz-Harrison, asst. principal
Nava Goldstein
Lily Brustkern
Benjamin Reichler

Cello

Alexander Peterson, principal
Eva Bochner, asst. principal
Sawyer Payne
Saverio Strasser
Isabelle Howard
Hannah Gruis
Zoe Keith
Will Fitzpatrick
Madeline Herring
Alaya Vaughan
Charlotte Gelwick

Double Bass

Claire Koch, principal
Micaela Delgado-Cheers, asst. principal
Jenna Baillargeon
Charlotte Cochran

Flute

Lily Dinsmore
Josh Rascon
Nova Rognerud

Oboe

Thomas Goodwin
Nathan Lessard
Ellie Parsons

Clarinet

Caitlin Dong
Kaitlyn Nohara *
Cole Quint

Bassoon

Ian Gair
David Guy
Alexander Zhao

Horn

Katelyn Marsh
Finn Moore
Zach Regin *
Joseph Rupprecht
Delaney Sutherland *

Trumpet

Davey Aguilera
Mariella Franklin
Rebecca Ortiz +

Trombone

Fatima Bahraini
Timothy Dombrowski
Micah Newquist

Tuba

Fiona Stever

Percussion

Aidan Lenski
Gabby Overholt
Ella Zimmermann
Cameron Davison +

Harp

Lucy Sotak

Piano/Celeste

Barbara Noyes

Keyboard

Sara Parkinson

* Denotes DYAO Peer Mentor

+ Denotes Substitute Musician

