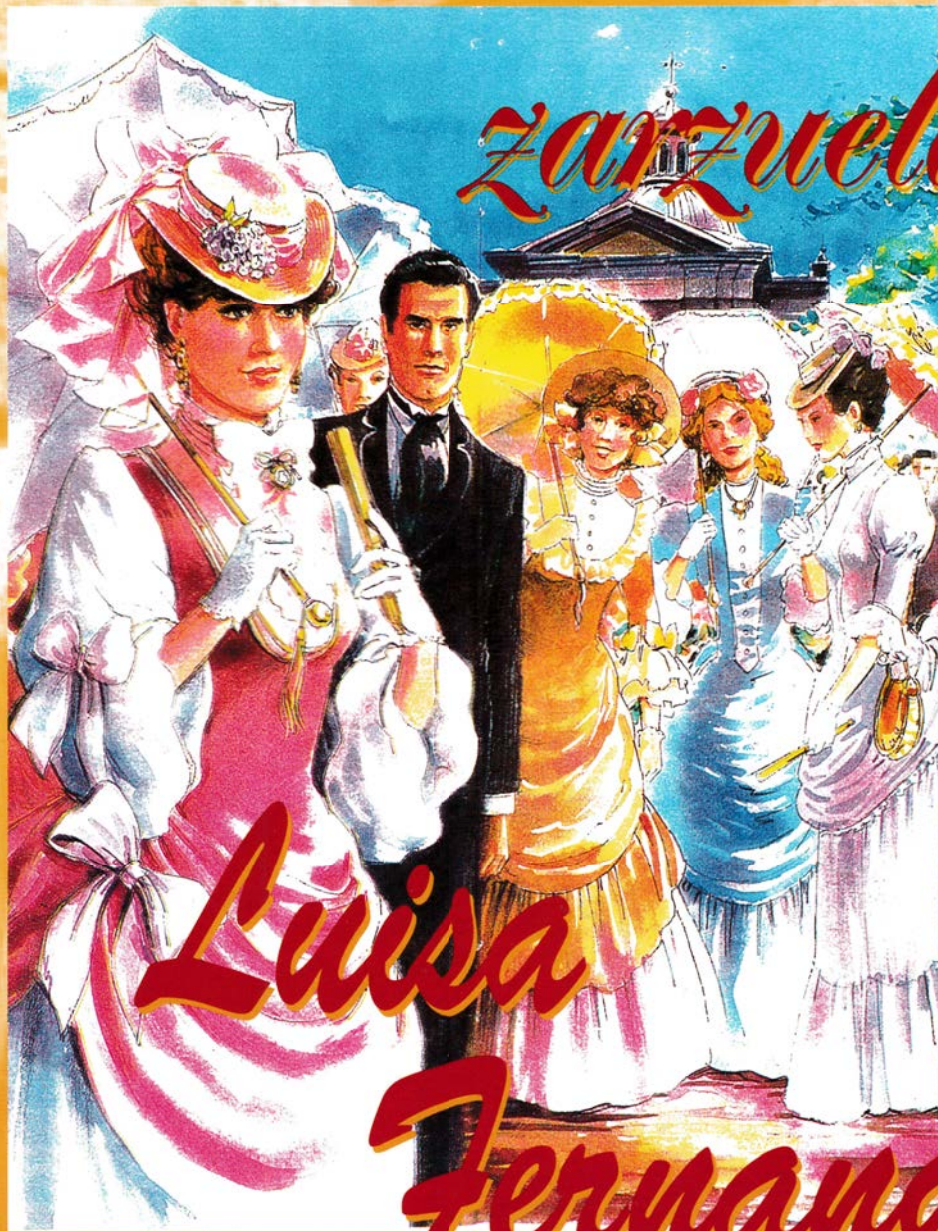


JARVIS CONSERVATORY



*Zarzuela!*

*Luisa*

*Fernanda*

A LYRIC COMEDY IN THREE ACTS

JUNE 13, 14 & 15, 1997

S T A G E B I L L

# from your hosts



William and Leticia Jarvis

A *Zarzuela* is a classic Spanish musical—not unlike some of our Broadway musicals, except the music is more opera-like, and is always sung by opera singers. The word *zarza* means a thorny blackberry bush like those surrounding the summer palace of King Philip IV where the *Zarzuela* art form originated, in the mid 1600's.

Considered one of the finest of the 20th-century *Zarzuelas*, *Luisa Fernanda* has been one of the *Zarzuela* repertory's greatest successes, receiving more than 1,000 performances before the Spanish Civil War. It was highly recommended to the Jarvises by Marta Domingo, whose husband Plácido Domingo has sung both the baritone and the tenor roles.

*Luisa Fernanda* was composed in 1932, taking its setting from the final years of the reign of Queen Isabel II. Isabel II never enjoyed a particularly popular monarchy. She became queen at the age of three, with her mother ruling as Regent on her behalf until she came of age. At the time of this story, in 1868, there was an unusual surge of revolutionary movements.

But this story is not about the Queen, nor is it about the Republican revolutionaries. The story is about *Luisa Fernanda*, who is being courted by Vidal (baritone), a rich landowner from Extremadura, but she is still in love with Javier (tenor) her first love, a love born when Javier was just a stable boy before he had risen to be colonel in the Royal Hussars.

Highlights of the score are the Act I duet of Javier and Carolina, the Act II Mazurka, *Dance of the Parasols*, the arias of Vidal and the final duet *Subir, subir*.



The Jarvis Conservatory's activities take place in a three-building complex centered in downtown Napa in the Old Lisbon Winery built by Joseph Mathews in 1882 from stone quarried in nearby Soda Canyon. The 221-seat theater, an acoustic jewel from the very start, contains state-of-the-art sound and lighting amenities.

# directors



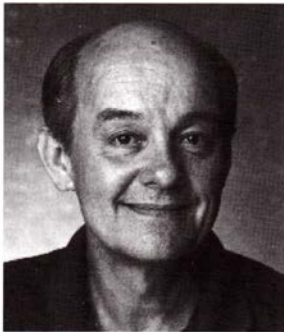
*Pablo Zinger, Conductor*

Uruguyan-born conductor, pianist and writer **Pablo Zinger** is considered a leading authority on the music of Spain and Latin America. His critically acclaimed CD's include "Tango Apasionado" (Piazzolla), "Las Puertas de la Mañana" (Guastavino), two volumes of Carlos Suriñach and a soon-to-be-released album with Paquito D'Rivera and Gustavo Tavares. Mr. Zinger has lectured for the New York and Brooklyn Philharmonics and written for The New York Times and Opera News. He has conducted numerous *Zarzuelas* as Musical Director of Repertorio Español of New York, the International Zarzuela Festival in El Paso, Texas and Zarzuela at UTEP (El Paso).

**Daniel Helfgot**, a native of Argentina, is Opera San Jose's Director of Production and Resident Stage Director. His credits include productions in Germany, Argentina, Mexico, Canada and the US. His repertoire of over 130 productions spans from the Baroque to Mozart; the Bel Canto to Verdi, Wagner and Puccini; as well as the 20th Century, including several world premieres. He frequently translates libretti from the Italian, German and French as well as from the Spanish for opera supertitles. He is the author of the book "The Third Line: the Opera Performer as Interpreter" that has been published by Schirmer Books. Mr. Helfgot teaches and lectures on Acting Techniques for singers in such places as the Musikhochschule in Vienna, the Boston Conservatory, the Music Academy of the West, Instituto Superior de Arte at the Teatro Colón in Buenos Aires, etc.



*Daniel Helfgot  
Stage Director*



*Carlos Carvajal  
Choreographer*

**Carlos Carvajal**, an internationally-known choreographer of more than 200 works for ballet, opera and television, has served as dance and movement instructor for the Jarvis Conservatory Zarzuela Workshop and choreographer for our performances. In Europe, he danced with the International Ballet of the Marquis de Cuevas as soloist for six years and served as principal dancer and choreographer in Bremen, Bordeaux and Caracas. He returned to his native San Francisco where he was Ballet Master and Associate Choreographer to Lew Christensen at the San Francisco Ballet. He is the founder and Artistic Director of San Francisco Spectrum.

SET DESIGNER  
**Peter Crompton**

LIGHTING DESIGNER  
**Joan Arhelger**

PRODUCER/ARTISTIC DIRECTOR  
**William Jarvis**

COSTUMER  
**Janice Carleton**

WIGS/MAKEUP  
**Lisa Marie Garbin**

COACH ACCOMPANIST  
**Carol S. Anderson**

STAGE MANAGER  
**Jonathan Tracy**

TECHNICAL DIRECTOR  
**Michael Barney**

COACH ACCOMPANIST  
**Marilyn Thompson**

**Yamaha is the official piano of the Jarvis Conservatory**

# synopsis

## ACT I

This three-act *Zarzuela* opens in San Javier Square in Madrid in front of an inn. Luisa Fernanda and her father, Don Florito, live in the inn, which is owned by the very motherly innkeeper, Mariana. The house next door with its lovely flower balcony belongs to Duchess Carolina, a Monarchist, and a coquette!

Setting the tone of the play the *Saboyano*, a blind singer appears with his traditional hand-cranked *organillo*. His song is about a soldier going off to war and being untrue to his childhood sweetheart. It is a hauntingly prophetic song for this play. (A larger *organillo* is displayed in the lobby.)

This morning, after Luisa Fernanda has left for Mass, Javier arrives and is scolded by Mariana for not being more attentive to Luisa Fernanda; but Javier in his famous aria, *De este apacible rincón de Madrid* ("From this part of Madrid"), maintains his loyalty to his homeland and to Luisa Fernanda. But Luisa Fernanda returns from Mass to find Vidal, the rich landowner. Luisa Fernanda listens to his compliments in his moving aria, *En mi tierra extremeña* ("In my home in Extremadura"), but persists that she is bound by her love for someone else. Vidal does not let himself be discouraged.

Javier returns to the inn where Carolina, the wily duchess, coquettishly invites him to her balcony with a very romantic aria, *Caballero de alto plumero*. This aria and the duet that follows is one of the truly beautiful parts of the play.

When Luisa Fernanda hears Carolina and Javier sing their passionate duet and then sees them leave together, she is devastated and decides to encourage Vidal.

## ACT II

At the Chapel of Saint Anthony a charitable event is taking place. The atmosphere is festive. Strollers, street musicians and vendors come and go. Young ladies appear with delightful costumes and parasols; following tradition they come to the chapel to ask the Saint for husbands. And then a group of young men appear and sing, "Here we are!" The most delightful *Dance of the Parasols* ensues. Javier and Carolina, enjoying their romantic, political idyll, appear among the chorus and sing the famous *Mazurca*.

Duchess Carolina seizes the moment to speak to Vidal privately and flagrantly offers to buy his support for the Monarchy. Vidal, surprised by the offer, declines and matches wits with her in their famous

duet *Para comprar un hombre* ("To buy a man").

Then Carolina, noticing the small amount collected for the church from the pilgrimage, proposes an auction. The winner gets to dance with her. In a tense scene, Vidal grossly outbids Javier but then gives him the dance, to Javier's humiliation.

Vidal has up to now been a non-political landowner but when he learns that Javier is once again a staunch Monarchist, he says "Whatever Javier is, I will be the opposite, so I am on the side of the Republicans."

The stage setting changes dramatically from the peaceful celebration setting to a battle scene at a Republican stronghold where the wounded are being brought in. Vidal himself arrives and sings in his notable aria *Por el amor de una mujer*, that he fights, not for political ideas, but "for the love of a woman" (Luisa Fernanda, of course).

## ACT III

Between Act II and Act III, the revolution has finally succeeded. The Republicans have defeated the Monarchists and Javier is reported to be missing in battle. Luisa Fernanda, her father, Mariana and Aníbal have taken refuge in Vidal's country estate where Vidal is preparing for their wedding. There follows the lovely *Chorus of the Vareadores*. Vidal sings along with his workers repeating the musical theme from his earlier aria, singing of his ranch and the beauty of his *Morena* (Luisa Fernanda).

As arranged by Aníbal, Luisa Fernanda consents to secretly meet Javier one last time. The duet which follows, between Luisa Fernanda and Javier is a most memorable one. In one of the truly beautiful moments of the *Zarzuela*, Javier sings *Subir, subir y luego caer* ("To rise, to rise and then to fall").

Vidal organizes a *fiesta* in honor of his young fiancée and a beautiful rural folk dance follows—the lovely dance of the *Cerandero*. The "pole beaters" dance with the poles that are used to harvest the acorns.

In the final scene, Javier appears to claim Luisa Fernanda. Vidal closes the act with his final poignant aria *Sin mi morena* ("Without my dark beauty").

William Jarvis

# Luisa Fernanda

A Zarzuela in Three Acts by F. Moreno Torroba

Libretto by Romero Shaw with English translation and adaptation by William Jarvis

Supertitles by Daniel Helfgot

## CAST

LUISA FERNANDA	Appealing young girl whose first love was Javier	Carter Scott	Mezzo Soprano
JAVIER	Hussar officer, in the service of the Queen	Stephen Guggenheim	Tenor
VIDAL	Rancher, who also pursues Luisa Fernanda	Luis Ledesma	Baritone
CAROLINA	Duchess, aide to the Queen	Marnie Breckenridge/ Susan Mello	Soprano Soprano
MARIANA	Owner of the Inn	Virginia Vulgaris	Mezzo Soprano
SABOYANO	Blind <i>organillo</i> player	Andrés Andrade/ Javier Nuñez	Tenor Lyric Tenor
ROSITA	Seamstress	Camille Zamora	Soprano
DON FLORITO	Father of Luisa Fernanda	Andrew Moore	Tenor
ANÍBAL	Dishwasher at the Inn, Revolutionist	Roderick Gomez	Baritone
NOGALES	Self-styled chief of Revolutionists	Ramón Perez	Tenor
STREET VENDOR	Sells crockery, sells fans	Javier Nuñez/ Andrés Andrade	Lyric Tenor Tenor
STREET VENDOR	Woman selling coconuts	Candace Zaiden	Soprano
CAPITÁN	Officer of the Queen's Hussars	Javier Nuñez/ Andrés Andrade	Lyric Tenor Tenor

## ENSEMBLE – MEN

Andrés Andrade	Tenor
Roderick Gomez	Baritone
William Gorton	Tenor
Andrew Moore	Tenor
Javier Nuñez	Lyric Tenor
Ramón Perez	Tenor

## ENSEMBLE – WOMEN

Iris Brunner	Mezzo Soprano
Rachel Lopez	Soprano
Christine Matovich-Sarrau	Soprano
Rebecca Salazar	Soprano
Candace Zaiden	Soprano
Camille Zamora	Soprano

Music By The Jarvis Conservatory 30 -Piece Orchestra



# meet the cast

The performers listed below (in alphabetical order) come from all over the country—especially from the New York area, our country's Mecca of the arts—to join a very talented group from the San Francisco Bay Area, as well as exceptional performers from other regions. Auditions were held in January in both New York and San Francisco.



**Andrés Andrade**  
TENOR

Andrés Andrade is a Florida native and is of Spanish and Cuban descent. He holds degrees in Vocal Performance from the New England Conservatory and the University of South Florida and currently teaches voice in New York and Boston.



**Stephen Guggenheim**  
TENOR

Stephen Guggenheim was a 1992-93 Adler fellow with the San Francisco Opera Center and last year joined Opera de Lyon as one of its leading tenors. He is a graduate of San Jose State and the San Francisco Conservatory and is an accomplished Cantor.



**Marnie Breckenridge**  
SOPRANO

Marnie Breckenridge holds her Master's degree from the San Francisco Conservatory and has performed extensively around the Bay Area. She won Best Actress for the 1996 Bay Area Theatre Critics Circle Award and recently made her San Francisco Opera debut as Ida in *Die Fledermaus*.



**Luis Ledesma**  
BARITONE

Luis Ledesma was a member of the San Francisco Opera's Merola program and was a world finalist in the 1995 Pavarotti Competition. Luis was born in Mexico City, debuted as Don Pasquale at Ireland's Wexford Festival and *The Magic Flute* under the baton of Maestro Bonyngre for the Minnesota Opera.



**Iris Brunner**  
MEZZO SOPRANO

Iris Brunner is a native of Germany and now lives in New York City where she has presented several recitals of song and opera. She recently graduated from the Manhattan School of Music and looks forward to an audition tour of Europe.



**Rachel Lopez**  
SOPRANO

Rachel Lopez holds a B.A. in English from the University of California, Berkeley. She has studied voice both here and in Italy. Her first significant role was in 1985 as the shepherd boy in *Tosca* with the San Francisco Opera.



**Roderick Gomez**  
BARITONE

Roderick Gomez is a Bay Area resident with a Master's degree from the San Francisco Conservatory of Music. A performer of opera throughout the United States and a native of the Philippines, he enjoys Filipino folk dancing which he finds akin to *Zarzuela*.



**Christine Matovich-Sarrau**  
SOPRANO

Christine Matovich-Sarrau from San Francisco has performed with the Rome Opera Festival and with the Lamplighters as well as numerous solo and operatic performances. Fluent in Italian and French, she is an SFSU graduate in language and vocal studies.



**William Gorton**  
TENOR

William Gorton is a Napan originally from Bellevue, Washington with a Master's degree from Westminster Choir College. He has served in the apprentice program of the Santa Fe Opera and enjoys good food, gardening and his cat.



**Susan Mello**  
SOPRANO

Susan Mello is a native of Fall River, Massachusetts and lives in Astoria, New York. She is a graduate of both the Juilliard School and the Hartt School of Music and is pleased to add *Zarzuela* to her performance background.



**Andrew Moore**  
TENOR

Andrew Moore is from Hawaii and now resides in San Francisco. A graduate of the Hartt School of Music, he performs in operas and musicals and last appeared in *La Bohème* with Opera San José. He is thrilled to return to the Jarvis Conservatory for his fourth *Zarzuela* production.



**Carter Scott**  
MEZZO SOPRANO

Carter Scott holds her degree in music from the North Carolina School of the Arts. She is currently a fellow at Opera Theater Music International in Newark and was a finalist in the 1995 Pavarotti Vocal Competition. Ms. Scott is the recipient of the 1996 Sullivan Foundation grant.



**Javier Nuñez**  
LYRIC TENOR

Javier Nuñez was born in Granada, Nicaragua and now resides in Millbrae. He was educated in the Bay Area and enjoys singing Italian arias, *Zarzuela* and Neapolitan songs and has performed both opera and recitals. He studies with mezzo-soprano Mildred Owen.



**Virginia Voulgaris**  
MEZZO SOPRANO

Virginia Voulgaris came to the United States from Greece as a Fulbright Scholar. She earned her Master's degree in Vocal Performance at the University of Washington, Seattle where she recently produced, directed and performed in the *Zarzuela, El Duo de la Africana*.



**Ramón Perez**  
TENOR

Ramón Perez is an attorney practicing in the Sacramento area. He is a native of Temaca, Mexico and studied voice at Humboldt State University. This is his second year at the Jarvis Conservatory's *Zarzuela* Workshop and Festival.



**Candace Zaiden**  
SOPRANO

Candace Zaiden attends Boston University where she is working on her Master's degree in Vocal Performance. She is a member of the graduate opera program and is a recitalist and soloist in the Boston area.



**Rebecca Salazar**  
SOPRANO

Rebecca Salazar just received her Master's degree from the Manhattan School of Music and holds degrees in Political Science and German from Williams College. She was a finalist for a Fulbright Scholarship and is active in New York area outreach programs.



**Camille Zamora**  
SOPRANO

Camille Zamora is an honors graduate of the Eastman School of Music currently residing in New York City. She has performed internationally in England, Scotland and Italy and was recently featured in a gala concert of opera and *Zarzuela* arias televised nationally in Mexico.



*the* JARVIS CONSERVATORY

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