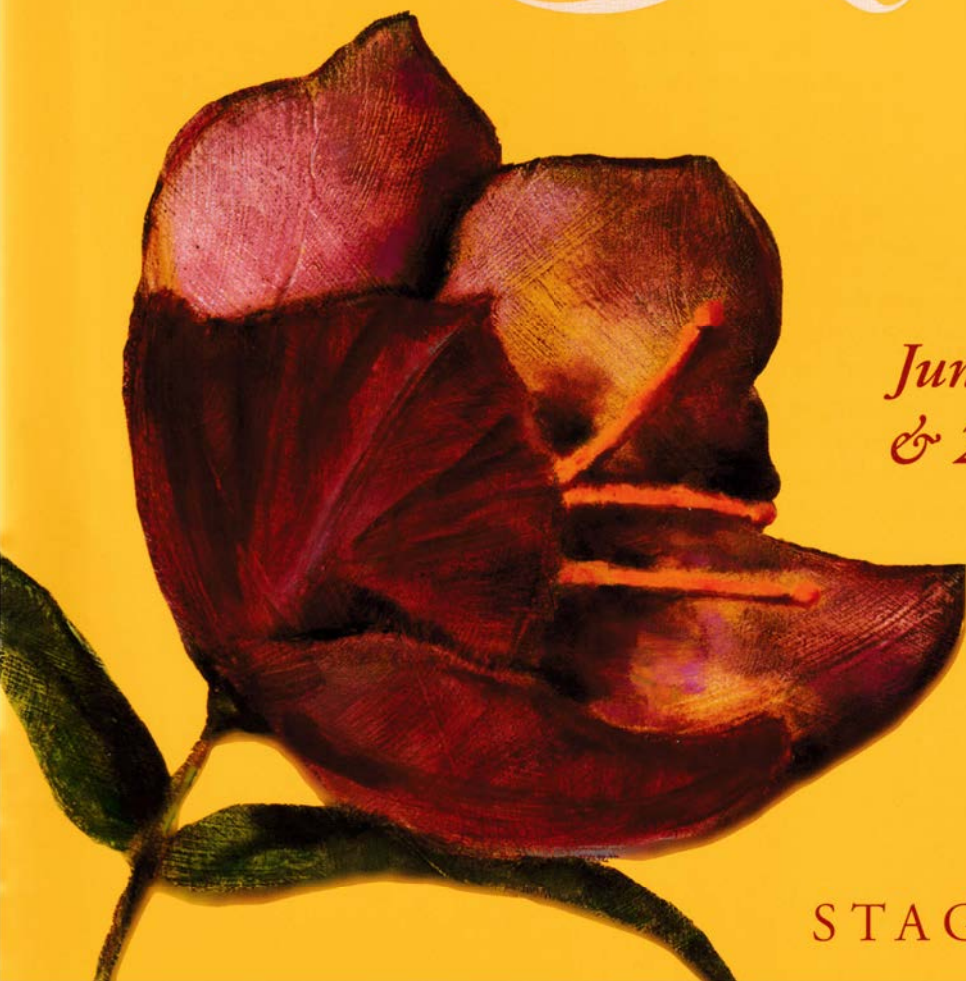


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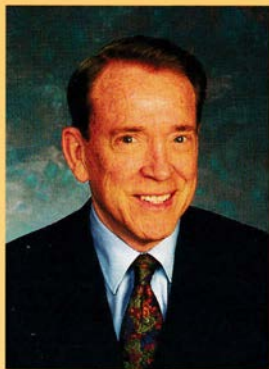
the *Farzuela!*
Saffron *Rose*

*June 25, 26
& 27, 1999*



STAGEBILL

From the Director



“*The Saffron Rose*” marks our sixth Zarzuela in our four years as a Conservatory. The growth in popularity of the Zarzuela during these four years is a testimony to its inherent worth as an art form as well as the care given in our productions.

The chance that our community may continue over the long term to enjoy this type of work from the Conservatory was greatly improved this year by an increase in community involvement. During the year our Conservatory membership has grown from 0 to a total of 60 valued members and our number of sponsors has grown to 16. Each sponsor hosts one or more of our performers during the period of our workshop.

In fact, Brian and Margaret Kelly are hosting three of our wonderful singers at their home, while Judge Thomas and Lorrain Kongsgaard are hosting two singers (one of whom is our lead baritone) at their guest house. Other Sponsors whose names are noted on the back page of this program are hosting at least one of our performers or are donating the sum needed for their lodging. We also have a marvelous group of volunteers which helps with the ushering and hosting of our several events. This increased community involvement gives us hope that the Conservatory will be a continuing force in the artistic life of Napa.

Considering the near future, I have already made a nice start on the translations and adaptations for the two Zarzuelas planned for the year 2000.

Some people look upon the Jarvis Conservatory as a place with a nice theater. But a theater is only as good as its presentations. There are two classes of presentations, those acts that you just hire in and those that you create in-house. The Jarvis Conservatory has made its mark in the latter category as a “producer” of works of art. This is an infinitely greater task than just serving as a “presenter” which of course is valuable in its own right. Being a producer brings long term artists and artisans to the community and creates an infrastructure that stays here and supports more and better productions in the future.

This year’s Zarzuela is a prime example. It is the product of the artistic endeavors of 19 singers, 6 dancers, 29 musicians, seven coaches and directors, and about 37 technical assistants, a total of 91 creative individuals. My wife, Leticia, and I hope you will enjoy today’s production.

William Jarvis

Synopsis

The Saffron Rose

(*La Rosa Del Azafrán*)

Act I

The place is La Mancha, in Spain in the early 1900's in a country setting before a large farm house where the farm laborers live.

Today is the birthday of the unmarried mistress of the house, Sagrario. She is an attractive woman but has always remained single; men seem afraid to court her because she is too proud.

Juan Pedro, an impressive worker, sings a verse dedicated to Catalina, a young serving maid of the household. But Catalina has also another suitor: Moniquito.

Among the actors figures a colorful character: Don Generoso, an elderly man who went insane years earlier at the loss of his only son. In his mental unbalance, Don Generoso is convinced he leads an army of soldiers, when in reality he leads a troop of children armed with wooden shovels and paper chains.

Juan Pedro, the worker, highlights the scene with a touching song to proclaim his joy at the coming planting time. It is a song of great sincerity and beauty which portrays the overall theme of the piece.

Catalina, the maid, confesses to her mistress, Sagrario, that Juan Pedro has requested to start meeting her privately. Sagrario, who herself is attracted to the young man, says it would not be proper for fiances to sleep under the same roof and therefore orders Juan Pedro to leave.

Sagrario explains her decision to Juan Pedro while at the same time revealing herself

as an unfulfilled woman asking him to tell her how men understand love, and she drops a hint. But Juan Pedro, basically a simple, kindhearted worker, doesn't get it. However, Catalina, who has heard part of the conversation, does get it. When the mistress leaves, Juan Pedro declares himself to the maid but she refuses his amorous advances out of loyalty to Sagrario who obviously loves Juan Pedro.

In another scene, all are working with the saffron roses. Sagrario sings a romantic song about the saffron flower, how it is so fragile and how they remove the outer petals to obtain the precious spice from the stigmas inside.

Traditionally, it is the women who do this time consuming work but they are aided by their suitors. Sagrario works alone since no one is courting her. When Juan Pedro offers to help her, Sagrario feels that she is being made fun of and she orders everyone to stop working.

Act II

Juan Pedro has left the village but he returns because Carlos' wife has died and he will help in giving him condolences and also in selecting a new wife for Carlos to take care of his five kids. This selecting of a wife turns into a comic highlight!

Juan Pedro is uneasy as he speaks with Custodia who is famous for being a local

matchmaker. (She will later come up with an ingenious plan!) Juan Pedro now loves Sagrario but knows that his inferior social class will make it impossible for him to marry her.

Upon encountering Catalina, Juan Pedro suggests his love for her anew, but suddenly Sagrario appears and Juan Pedro impulsively confesses the secret passion she has always inspired in him. Sagrario realizes that she loves him as well, but their different class requires that he leave the village and try to forget her.

Meanwhile Custodia, ever the resourceful woman, knows that it is best in matters of love to get natural lovers together. She hatches her ingenious plan. Juan Pedro will discover that he is the long lost son of Don Generoso, the mentally unbalanced gentleman.

After seriously questioning the plan Juan Pedro agrees and when the old gentleman is informed, he weeps as he embraces his "son". A totally unforeseen result: something clicks in Don Generoso's mind and he becomes his former rational self.

The mistress can now accept Juan Pedro. Even though she knows it's all a strategy it is enough to satisfy social imperatives.

A delightful rural scene involves a female ensemble of gleaners and a male ensemble of reapers.

At the same time that Juan Pedro and Sagrario are getting together, Catalina, the maid, decides that Moniquito will never be a serious breadwinner and she surprises Moniquito and all the others by marrying Carlos with his five kids, thus bringing the play to its comic ending

The Saffron Rose and its Spice

It is interesting to reflect that Saffron is

still the most expensive spice in the world, worth more than its weight in gold.

Originating in China, Saffron has been considered over the years as not only a spice but also a stimulant and a dye, used on many auspicious occasions. Ever since the death of Buddha, Saffron has been the official color for the robes of Buddhist priests.

The cultivation of Saffron was introduced into Spain by the Arabs in 961 A.D. The harvest was always done by hand, picking the saffron stigmas from the center of the flower, and spreading them on drying trays. Just one ounce of Saffron represents 5,000 flowers!

The Composer - Jacinto Guerrero

Jacinto Guerrero, Spanish composer 1895-1951, began his musical education as a chorister in his hometown at the Cathedral in Toledo, Spain. In his following intensive musical education in Madrid he specialized in the Zarzuela which was the music of his youth.

The composer's genius exalts the routine of country life into something beautiful and even sacred. His compositions of two regional jotas capture the feeling of La Mancha, the land of Don Quixote. The composer captures in music and dance the simple joys of life on a farm. The music makes something beautiful out of the most basic of farm chores, the planting of the grain, the gleaning of the last bits of grain from the fields, and the delicate gathering of saffron powder. Against this rural setting he portrays the life of the people, the family honor involved and finally telling the touching stories of how the women choose their mates!

Cast

La Rosa Del Azafrán

Zarzuela in two acts

Music by *Jacinto Guerrero* Libretto by *Romero and F. Shaw*
 First Performance: Madrid, Teatro Calderón, March 14, 1930
 Translation and adaptation by *William Jarvis*

Role	Description	Cast Member	
<i>Sagrario</i>	Mistress of the house	Donna Sadlicka	<i>Soprano</i>
<i>Juan Pedro</i>	Dedicated laborer	Roderick Gomez	<i>Baritone</i>
<i>Moniquito</i>	Suitor to Catalina	Andrew Moore	<i>Tenor</i>
<i>Catalina</i>	Household maid	Angela del Moral	<i>Comic Mezzo -Soprano</i>
<i>Custodia</i>	Famous local matchmaker	Susan Lane	<i>Actor</i>
<i>Don Generoso</i>	Mentally askewed gentleman	Joe Lewis	<i>Actor</i>
<i>Carlos</i>	Widower with five kids	Martin Philip	<i>Baritone</i>
<i>Miguel</i>	Brother of Sagrario	Leonardo Domínguez	<i>Tenor</i>
<i>Micael</i>	Foreman	Romel Jarin	<i>Baritone</i>
<i>Lorenza</i>	Farm worker	Diane Squires	<i>Soprano</i>
<i>Shepherd</i>		Plácido Garcia	<i>Baritone</i>
<i>Quilino</i>	Field worker	Miguel Angelo	<i>Tenor</i>
<i>Begger</i>		Miguel Angelo	<i>Tenor</i>
<i>Carmelo</i>	Field worker	Sergei Seleznioff	<i>Tenor</i>
<i>Francisco</i>	Field worker	Claudio Santomé	<i>Tenor</i>
<i>Domestic worker</i>		Susan Mello	<i>Soprano</i>
<i>Domestic worker</i>		Marilyn Andrews Nims	<i>Mezzo-Soprano</i>
<i>Domestic worker</i>		Ann Simmons	<i>Mezzo-Soprano</i>
<i>La Clementa</i>	Potential Bride	Kamala Stroup	<i>Soprano</i>
<i>La Juliana</i>	Potential Bride	Siobhan Mahoney	<i>Soprano</i>
<i>La Calista</i>	Potential Bride	Virginia Walsh	<i>Soprano</i>
<i>La Jacoba</i>	Potential Bride	La Mora	<i>Dancer</i>

Female Dancers

Alicia Adame Wendy Biale
 Suzanne Mendieta La Mora

Male Dancers

Juan del Valle Aldo Ruiz

Young Female Dancers

Hannah Beach Jenna Willems

Meet the Cast

(in alphabetical order)

Alicia Adame
Dancer



Alicia Adame holds a degree in ballet from Texas Christian University. She began flamenco studies with Conté de Loyo and classical Spanish dance with Sara de Luis. As a soloist with the José Greco Spanish Dance Company, she toured the U.S., Canada and Puerto Rico. She recently returned from six months of study in Spain. In San Francisco, Alicia studies with Yaelisa and is a member of her company, Caminos Flamencos.

Miguel Angelo
Tenor



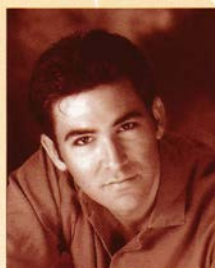
Miguel Angelo makes his home on the East Coast. He has his Bachelor's degree in Voice Performance from the University of Michigan and a Master's from Boston University. He has been a part of the Artist in Residence program at Opera Carolina Theater where he has performed in several productions including most recently, *The Magic Flute* and *Aida*.

Wendy Biale
Dancer



Napan Wendy Biale, a classically trained ballet dancer, is a principal dancer for *The Eleventh Hour Dance Company* of Santa Rosa. She teaches ballet, modern and jazz for the Royal Academy of Ballet in Napa under the direction of Connie Vaughan.

Juan del Valle
Dancer



Juan del Valle is a fifth generation Californian and has trained internationally in classical, folk and flamenco dance. He has toured nationally as a guest choreographer with Neva Russian Dance Ensemble and as a dancer with Romería Flamenca of New York. He is a founding member of Brisas de España Dance Company and can be seen at Barcelona Restaurant in San Francisco. This is Juan's second production at the Jarvis Conservatory, having appeared in last year's production of *A Night in Madrid*.

Leonardo Domínguez
Tenor



Leonardo Ernesto Domínguez, originally from Mexico City, has been studying opera for fourteen years and gained his Bachelor of Arts at the Institute of Liturgy, Music and Art, Cardinal Miranda in Mexico. The Florida resident is currently studying with Richard Owens, former director of the Orlando Opera Company. When he completes his stay in Napa, he leaves for Rome where he will sing the role of Octavio in *Don Giovanni*.

Plácido Garcia
Baritone



Plácido Garcia is a Calistoga resident and a regular performer at the Jarvis Conservatory's Saturday Opera Night. He began singing in his native Mexico and is largely self-taught. He studied briefly with Zarzuela master Hernan Pelayo in Hollywood. Plácido is the vineyard foreman for Chateau Montelena and performs around the North Bay area with his group, Quarteto Madrigal.

Roderick Gomez
Baritone



Roderick Gomez has a Master's Degree from the San Francisco Conservatory of Music. He performs opera throughout the United States. Being a native of the Philippines, he enjoys Filipino folk dancing which he finds akin to Zarzuela. Mr. Gomez appeared in the Jarvis Conservatory's first production, *La Gran Via*, and has been a singer at several of the Conservatory's Saturday Opera Nights.

Romel Jarín
Baritone



Romel Jarín has excelled academically at San Francisco State University where he holds a degree in International Relations as well as at the San Francisco Conservatory of Music where he just received his second Bachelor's degree. Besides his opera work, Romel has appeared in musical theater productions including the role of Billy Bigelow in *Carousel* and Sky Masterson in *Gypsy* and *Dolls*. He currently studies voice with Herman LeRoux.

Cast

Susan Lane
Actress



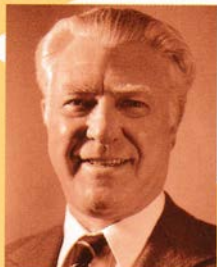
Susan Lane is making her second Jarvis Conservatory appearance, having played in *Cabernet Jarvis* in 1997. She studied performing arts at San Francisco State College and with the Performing Arts Academy in Walnut Creek. She has made numerous North Bay theater appearances and was awarded Best Actress of the Season for her work in *The Butler Did It*.

Suzanne Mendieta
Dancer



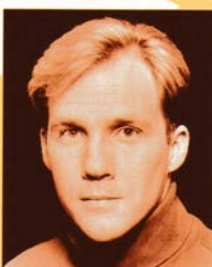
Suzanne Mendieta returns to the Jarvis Conservatory after appearing in last year's *A Night in Madrid*. She has performed with Rosa Montoya's Bales Flamencos, the Arabesque Dance Company and in Michael Smuin's Dances With Songs. Her flamenco skills were showcased in the San Francisco Opera's production of *La Traviata*. She holds a degree in Health Science and graduated Magna Cum Laude from San Francisco State University.

Joe Lewis
Actor



Actor Joe Lewis has appeared in a number of Jarvis Conservatory productions, both Zarzuela and Baroque Ballet. A Napan, active in Dreamweavers Theater, he began his interest in theater in Buffalo, New York. He joined the U.S. Navy where he remained for 32 years, always active in community theater and Armed Forces Radio and TV.

Andrew Moore
Tenor



Andrew Moore has appeared in every Zarzuela performance at the Jarvis Conservatory (which he believes qualifies him for veteran status!); his previous roles include Don Hilarion (*La Verbena de la Paloma*), Don Florito (*Luisa Fernanda*) and El Paseante (*La Gran Via*). An established Bay Area performer and teacher, his local credits include productions with Opera San Jose, Pocket Opera, the White Barn and Bear Valley Music Festival.

Siobhan Mahoney
Soprano



Siobhan Mahoney returns to the Jarvis Conservatory after her appearance in the 1998 production of *La Verbena de la Paloma*. A recent role of her's was Barbarina in *The Marriage of Figaro* in the Slovak Republic. Originally from Seattle, she received her musical training at Arizona State University and now resides in Tempe.

La Mora
Dancer



La Mora began her Flamenco and classical Spanish dance training with master Rosa Montoya. She continued her studies in Madrid learning the folkloric Jota dances under master Pedro Azorin. She has performed, choreographed and taught in Spain, Japan and the Czech Republic and has worked with BBC Television and Madrid TV. Besides dance, she is trained musically, speaks five languages and writes poetry.

Susan Mello
Soprano



Susan Mello is a native of Fall River, Massachusetts and is a Jarvis Conservatory returnee, having starred as the Duchess Carolina in the 1997 production of *Luisa Fernanda*. She is a graduate of both the Juilliard School and the Hartt School of Music. She currently resides in Astoria, New York.

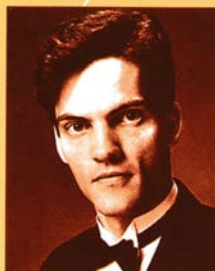
Marilyn Andrews Nims
Mezzo-Soprano



Ms. Nims is Associate Professor of Music at Ohio Wesleyan University in Delaware, Ohio. She holds degrees from Boston University and the Ohio State University and has studied in Vienna, Austria and Madrid. She has been soloist with many orchestral and choral organizations, and her solo recitals regularly feature the vocal literature of Spain and Latin America.

Cast

Martin Philip
Baritone



Martin Philip returns to Napa after his first appearance here as the Caballero de Gracia in the Jarvis Conservatory's inaugural season production of *La Gran Via*. Recent roles include *Don Giovanni*, Sharpless in *Madama Butterfly*, Lescant in *Manon* and Schaunard in *La Boheme*. Martin studied language in Rome and trained at the American Conservatory Theater in San Francisco. He is currently a resident of San Jose.

Aldo Ruiz
Dancer



Aldo Ruiz danced and sang in last year's Zarzuela production of *A Night in Madrid*. He began his training with Patri Nader in Capitola and has performed with Theater Flamenco in San Francisco and appeared in the San Francisco Opera's production of *La Traviata*. He has studied extensively in Spain.

Donna Sadlicka
Soprano



Donna returns to the Conservatory after performing last year as Señora Rita in *La Verbena de la Paloma*. As first place winner of Sergio Franchi Award, she performed in Washington D.C. for President Clinton. She has sung featured roles with the Tulsa Opera and the Hawaii Opera Theater. She is a regular performer with The Opera Factory in Chicago where she has sung lead roles in 13 Zarzuelas.

Claudio Santomé
Tenor



Claudio Santomé was born in Argentina where he was trained as a music teacher. In Buenos Aires, he studied with the teachers of the Teatro Colón and performed as a soloist in Bach's *Magnificat*, sang the role of Don Ottavio in *Don Giovanni* and performed numerous oratorios and opera concerts. He participated in the Bach Academy International conducted by Helmuth Rilling and Thomas Quasthoff.

Sergei Seleznioff
Tenor



A regular at the Jarvis Conservatory's Saturday Opera Night, Sergei Seleznioff received his education in Moscow's Tchaikowsky State Conservatory and in Italy, where he studied with Maestro Carlo Bergonzi. He has performed with several opera companies since coming to California. His recitals were broadcast on Moscow TV as well as Bay Area stations. He will make his Los Angeles concert debut in August 1999.

Ann Simmons
Mezzo Soprano



Ann Simmons has appeared throughout the New York area in opera and oratorio. She returns to the Jarvis Conservatory after appearing in last year's production of *La Verbena de la Paloma*. Also in 1998, she made her New York City theater debut as Gila in *One for the Road* and appeared in Harold Pinter's *Night*. She recently appeared as Miss Mossie in Sean O'Casey's *Bedtime Story* at Lincoln Center.

Diane Squires
Soprano



Diane Squires, with a B.A. from the New England Conservatory of Music, has earned praise in opera roles ranging from Susanna (*Marriage of Figaro*) to the Queen of the Night (*Magic Flute*) to Flora in Britten's *The Turn of the Screw*. Ms. Squires has sung with West Bay Opera, Livermore Valley Opera, Festival Opera of Walnut Creek and the New West Symphony Orchestra in featured roles.

Kamala Stroup
Soprano



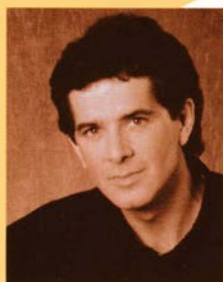
With two language degrees, Kamala came to the San Francisco Bay Area where she has continued her musical studies. Past roles include Sister Constance in *Dialogue of the Carmelites*, Monica in *The Medium*, and Gretel in *Hansel and Gretel*. Kamala comes to this Zarzuela straight from Offenbach's *Paris* where, as Cupid, she has been known to dance the can-can.

Virginia Walsh
Soprano



Virginia Walsh has studied with many prominent voice teachers including Richard Cassily, formerly of the Metropolitan Opera. Ms. Walsh's singing has taken her to Japan and Eastern Europe. Her opera roles include Fiordiligi from *Così Fan Tutte*, Mimi in *La Bohème*, Suzel in *L'Amico Fritz*, Nella in *Gianni Schicci* and Rosalinda in *Die Fledermaus*.

Directors



Pascual Olivera
Stage Director, Choreographer
at the Jarvis Conservatory
Workshop

After four years of intensive training with the great masters of the Spanish dance, Pascual Olivera

became the first American to receive a license to dance in Spain. He joined the world famous Jose Gréco Spanish Ballet as leading dancer and toured the world extensively.

As a director/choreographer Pascual did an original musical, *Capture the Spirit*, at the Medinah Temple in Chicago. Other works he directed include *We Love America*, an original musical performed at monument park in Washington D.C. for an audience of 250,000, the *Statue of Liberty Celebration* at Madison Square Garden and the first *Grand World Peace Culture Festival* at the Rosemont Horizon stadium in Chicago. He did an original version of the opera *La Vida Breve*, with the Chicago Opera Factory which got rave reviews. It was there he was discovered by William and Leticia Jarvis. At the Jarvis Conservatory he has directed and performed in *Cabernet Jarvis*, *La Verbena de la Paloma* and *A Night in Madrid*.

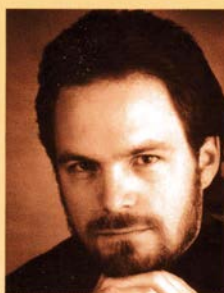


Angela del Moral
Performer
Co-choreographer at the
Jarvis Conservatory
Workshop

Angela del Moral has been dancing professionally since she was three years old. At 13, the Spanish government sent her to Agrigento, Italy for the International Dance Competitions from which she emerged with the first prize. She soon became a prima ballerina with Antonio's famous Ballets de Madrid.

Ms. Del Moral has made six movies in Spain, appeared on Spanish television and toured the world with the Royal National Spanish Ballet of Spain at the request of the Spanish government.

She is returning to the Jarvis Conservatory with husband, Pascual Olivera, after several appearances as an actress, singer and co-choreographer. Truly a star of stage and screen, Angela has been praised as one of the finest female Spanish dancers.



Philip J. Bauman
Conductor
Music Director at the
Jarvis Conservatory
Workshop

Mr. Bauman is music director and conductor of the

La Porte County (IN) Symphony Orchestra and The Opera Factory in Chicago, associate conductor of the Elgin Symphony Orchestra and Chicago Opera Theater, and Artist-in-Residence with the Camerata Youth Orchestra in Indiana.

Mr. Bauman holds a Master's degree in orchestral conducting from Northwestern University and a Bachelor's degree in music theory from Western Michigan University. He made his podium debut with Chicago Opera Theater in 1989 on five minutes notice and has continued to conduct to critical acclaim.

Artistic Director	<i>William Jarvis</i>
Set Designer	<i>Peter Crompton</i>
Lighting Designer	<i>Joan Arhelger</i>
Costumer	<i>Melody Anderson</i>
Wigs/Makeup	<i>Lisa Patnoe</i>
Voice Coach/ Répétiteur	<i>John Ballerino</i>
Coach	<i>Fran Fanelli</i>
Accompanist	<i>Marilyn Thompson</i>
	<i>Svetlana Gorzhevskaya</i>
Stage Manager	<i>Jonathan Tracy</i>
Properties	<i>Casey Dacanay</i>
Technical Director	<i>Michael Barney</i>

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Yasushi Ogura
Concertmaster
Sharon Calonico
Jim Shallenberger
Ellen Gronningen

Violin II

Carla Picchi
Vivian Warkentin
Alice Kennelly

Viola

Meg Titchener
Lenora Gilbert

Cello

Wanda Warkentin
Elizabeth Struble
Double Bass
Patrick McCarthy
Flute/Piccolo
Michelle Caimotto

Flute

Susan Waller
Oboe
Denis Harper
Clarinet I
Larry London

Clarinet II

Bob Calonico
Bassoon
Robert Hughes

Horn I

Terry Richards

Horn II

Meredith Brown

Trumpet I

James Rodseth

Trumpet II

Brian Anderson

Trombone I

Bruce Chrisp

Trombone II

Dean Hubbard

Bass Trombone

Kurt Patzner

Timpani

Victor Avdienko

Percussion I

Don Baker

Percussion II

David Carlisle

Harp

Wendy Tamis

Yamaha is the official piano of the Jarvis Conservatory



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