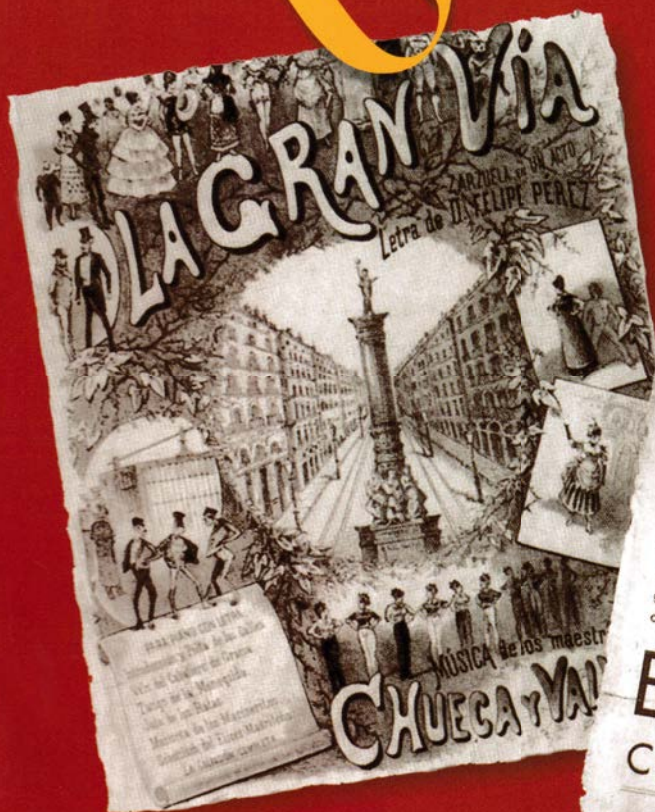


JARVIS CONSERVATORY

1996 FESTIVAL  
OF THE

# FarZuela



A vintage poster for the zarzuela 'LA DOLOROSA'. The title is at the top in large letters. Below it is a black and white photograph of a man in a white robe looking upwards, with a woman's face visible in a circular frame above him. Text on the poster includes: 'Ha sido magníficamente impresionada por sus geniales creadores', 'EMILIO VENDRELL y CORA RAGA en discos', and the 'Odeon' logo. At the bottom, it lists 'LA DOLOROSA (Serrano y Lorente)', 'Orquesta - Dirección: Mtro. Romero', and a price of '10 pesetas'. The poster is torn at the edges.

Ha sido magníficamente impresionada por sus geniales creadores

EMILIO VENDRELL  
y  
CORA RAGA  
en discos

**Odeon**

LA DOLOROSA  
(Serrano y Lorente)  
Orquesta - Dirección: Mtro. Romero

Marrón 30 cm.  
121.145 a. Romanza de Rafael..... Ten. Emilio Vendrell.  
b. Dúo de Rafael y Dolores..... Ten. E. Vendrell y Tip. Cora Raga.

10 pesetas

STAGEBILL

# *from the director*

Most of the Jarvis Conservatory's endeavors take place in a multi-week workshop format culminating in public performances in the theater. This year's Zarzuela production was preceded by a four-week workshop during which our audition finalist singers studied with the five superb conservatory coaches. These fine singers—selected from across the country—improved not only their singing, but also their dancing and acting abilities during the workshop. The Conservatory achieved the enviable result of a superb ensemble of singer/dancer/actors that makes for a lively evening of *zarzuelas*, plus added precious extra talents to the workshop participants.



The Jarvis Conservatory's activities take place in a three-building complex centered 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 with its every

square inch used to maximum efficiency for the conservatory's unique productions.

In addition to the old stone winery, there is an administration building with a small conference/classroom and the Annex across Main Street which houses a large dance rehearsal area, costume and wardrobe shop and storage, plus a set design and construction shop. The Conservatory productions and facilities are all overseen by our administrator, Jay Goetting.

Our cast of twenty-five performers and thirty musicians join Leticia Jarvis and myself in welcoming you to a lovely performance.

*William Jarvis*

# Zarzuela!

In the musical world, the word *zarzuela* means simply a Spanish opera. The Spanish *zarzuela* has developed along with Italian, French and German operas, but the *zarzuelas* have remained more or less regionalized in Spanish-speaking countries, to the great loss of the other countries.

More than 8,000 *zarzuelas* have been composed, mainly in the last 150 years, and, of these, several hundred have survived in today's repertory. There are full-length *zarzuelas*, called *género grande*, and short *zarzuelas*, *género chico*. Some English-speaking people casually refer to the *género chico* as "operettas." Those Spanish who love the *zarzuela* avoid the use of the word "operetta," since it stereotypes the *zarzuela* in an unfeeling way and in particular doesn't do justice to either the very serious short *zarzuelas* or the longer *zarzuelas* that are more like Italian grand opera. *La Gran Vía* and *La Dolorosa* are both *género chico* *zarzuelas*.

The *género chico* (small work) appeared about 1868. It opened the doors of the *zarzuela* to composers that might not have undertaken the arduous task of composing longer works of three or four acts such as those in style at the beginning of the modern period of the *zarzuela* and which related to French comic opera. This undoubtedly was the case of the composer of *La Gran Vía*, Federico Chueca, primarily a composer of waltzes and songs, pianist and erstwhile orchestra conductor, but lacking in the dedication required for large-scale compositions.

Federico Chueca, who was very familiar with lyric theater as conductor in the Teatro de Variedades, became interested in taking part in these short works but always by collaborating with someone on the instrumentation. This process didn't effect the inventiveness of the composer since the melodies are still his own. Only the instrumentation was carried out by his long-time collaborator, Joaquín Valverde, and, in this way, Chueca was able to reach the public of Madrid with numerous and attractive examples of his genius.

The Jarvis Conservatory production of *La Gran Vía* includes a street scene with an authentic Spanish *organillo*. These were instruments popular during the early part of this century. The *organillos* were programmed to play popular Spanish music, mostly from the *zarzuelas* of the time.

Whenever Serrano, the composer of *La Dolorosa*, spoke of his music, he was always careful to point out how much he was interested in and inspired by folk music. At the time that Serrano was beginning to consider Lorente's text, he suffered a tremendous tragedy that must have affected him greatly: the death of his son Lohengrin, the first of the two sons that he would see die before his own death in 1941. Possibly the somewhat somber atmosphere of desperation of *La Dolorosa* can be attributed to this sad event.

*La Dolorosa* was to be Serrano's last work for the theater.

## *synopsis - la dolorosa*

**T**he story takes place in the surroundings and the interior of a Carthusian Monastery in the Spanish region of Aragon (about 1930). Rafael has taken refuge in the monastery following an unhappy love affair. He is there as a novice, who has yet to take his vows to become a brother of the order.

The story opens just outside the monastery building. The beautiful music of the monks' choir is coming from inside. Rafael (tenor) comes out of the monastery with his helper Perico (comic tenor), sets up his easel and continues his work on his painting of *La Dolorosa*—the Virgin Mary pictured at the time of the crucifixion. Perico admires the painting and comments on its extreme realism.

The Prior of the congregation (bass) comes out accompanied by one of the monks, Friar Lucas (baritone). Friar Lucas shows his character by being openly critical of the novice and his overly realistic *Dolorosa* painting, but the Prior is willing to hear Rafael's story. In his famous aria, "The Cold Rock of the Calvary," Rafael narrates the emotions he is trying to capture in his painting.

A delightful comic scene follows between Perico and his girlfriend Nicásia. While they are frolicking around, they are surprised by Nicásia's father Bienvenido, and suddenly Perico realizes he has become engaged without planning it that way.

José and Juana, Perico's parents, find an exhausted mother (Dolores, mezzo-soprano) with her child by the roadside and offer her their total help. They are fascinated with the beauty of the child and would be willing to adopt it. Like every other character in the *zarzuela*, José and Juana are made to be real-life people. Their dialog describes in a charming manner their attitudes toward life. Dolores recovers from her exhaustion, asks for her son and sings her famous lullaby, "Duerme mi Tesoro" (Sleep, My Treasure).

Perico (the comic tenor) sees Dolores and notices her striking resemblance to the *Dolorosa* painting of Rafael. The coincidence of the arrival of Dolores at the monastery has revealed the reason behind the realism of Rafael's painting which shows the features of his former love, whose very name, Dolores, is suggestive of the Saint.

When Rafael sees Dolores again in her present sad predicament he has conflicting emotions. He is reminded that Dolores had gone with another man, had a child and then been rejected by him. Rafael pretends to have no further feeling for Dolores, but at the same time feels protective for her little boy. He contemplates anew his life's commitment. The serene monastery life is suggested by the monks' choir, but the music from the townspeople beckons him back to secular life.

# *la dolorosa*

MUSIC José Serrano  
LIBRETTO Juan José Lorente  
ENGLISH TRANSLATION William Jarvis  
ENGLISH TITLES TRANSLATION Daniel Helfgot

FIRST PERFORMANCE  
Teatro Apolo, Valencia — April 6, 1930

DOLORES	Karen Carle Sally Mouzon (6/20)	<i>Mezzo-Soprano</i>	Subject of Rafael's painting
RAFAEL	Jorge Gomez	<i>Tenor</i>	Novice in a monastery (painter)
PERICO	Ross Halper	<i>Comic Tenor</i>	Farm worker and a helper of Rafael at the monastery
PRIOR	Juan Sánchez-Lozano	<i>Baritone</i>	Head of the monastery
FRIAR LUCAS	Roderick Gomez	<i>Bass</i>	A monk
NICÁSIA	Suzanne Lustgarten	<i>Soprano</i>	Girl friend of Perico
BIENVENIDO	Ramón Perez	<i>Spoken Role</i>	Father of Nicásia
JOSÉ	Michael Mautner	<i>Spoken Role</i>	Father of Perico
JUANA	Judith Barnes Kerrigan	<i>Spoken Role</i>	Mother of Perico
TENOR	William Gorton	<i>Tenor</i>	Sings off stage with the street chorus (Rondalla)

## MONKS' CHOIR

Andrew Andrade	Abraham Aviles	Benito Galindo
Roderick Gomez	Andrew Moore	Ramón Perez
Martin Philip	Yuri Porras	

## DANCERS

Lizette Amado	Andrew Moore
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## TOWNSPEOPLE'S ENSEMBLE

Lizette Amado	Angela Cadelago	Ellen Cowan	William Gorton
Márta Johansen	Judith Barnes Kerrigan	Natalia Llarena	Sally Mouzon
Sarah Rosemond	Marina Torres	Virginia Voulgaris	

## *synopsis - la gran vía*

**I**ncited by the announcement of the creation of a Grand Boulevard in the center of the old urban area, the streets and plazas of Madrid are congregating. In the first musical number, the streets identify themselves and ask why such a boulevard is needed and who would possibly go to a new street that has such a name.

In the first solo number of the score, the Caballero de Gracia enters boasting of his amorous affairs that popular legend has attributed to him. The rest of the characters express their judgement of this pompous fellow. Then the discussion about the urban reform in Madrid brings into play many jokes based on the street names involved.

The maid Menegilda enters and sings her famous tango. (Since the premiere of *La Gran Vía*, maids in Madrid and other Spanish cities have been called *menegildas*.) Menegilda explains how she got the idea to get ahead in life and make more than her poor servant's salary, by filching. Although her mistress threw her out in the end, she sings that she has continued working, and she can't really complain about her new position: "I'm in the service of a grandfather, and the poor guy is a little senile, and thus I'm the one in charge...", her mistress, Doña Virtudes, then has her say.

Three pickpockets enter boasting about the comforts and profitability of their profession. While they sing their famous Jota de los Ratas, two Guards enter and position a type of enormous mousetrap so as to capture the pickpocket Rats who they shove in through the front door of the cage. When this door closes, the Rats merely exit on the opposite side as if nothing had happened.

An Organillo Player comes on stage pushing the little hand-operated music maker. As the Organillo Player plays a popular tune, the Caballero de Gracia and the Stroller come over to watch her play. Then, as the tune is played a second time, they all join to sing. They give a coin to the Organillo Player.

A groan is heard: it's the Fountain lamenting that they intend to remove her because she gets in the way of the construction. The Fountain reminds everyone how her many services added to the conveniences of city life. Always a popular number, the chorus of Little Sailors (Marineritos) comes on singing about life at sea.

The Caballero and the Stroller see the Elíseo Madrileño arrive. She represents a place where the maids and ordinary working people like to dance. All join in singing the last solo number in *La Gran Vía*, the splendid "Chotís del Elíseo," which describes the music as a dance of servants and store clerks.

The number of the Sergeants is presented in the form of an ironical and satirical march. This is followed by the waltz of the Security Police which underscores the arbitrariness and the recklessness of the police who were previously discretely made fun of by the girls' chorus.

In the last scene, the (male) Midwife runs in to announce the imminent birth of the Gran Vía, the latest offspring of the Municipality, and shows a vision of the future.

# *la gran vía*

MUSIC Frederico Chueca  
ORCHESTRATION Joaquín Valverde  
LIBRETTO Felipe Pérez González  
ENGLISH TRANSLATION William Jarvis  
ENGLISH TITLES TRANSLATION Daniel Helfgot

STROLLER Andrew Moore  
CABALLERO DE GRACIA (A street in Madrid, a man about town) Martin Philip  
MIDWIFE (male, in this case) Abraham Aviles  
MENEGILDA (maid) Ellen Cowan (Sally Mouzon - June 22)  
VIRTUDES (Menegilda's employer) Virginia Voulgaris  
INJURIES (A neighborhood) Sarah Rosemond

RAT I William Gorton      RAT II Andrew Andrade      RAT III Ross Halper  
COP I Roderick Gomez      COP II Benito Galindo  
FOUNTAIN Sarah Rosemond      ORGANILLO PLAYER Lizette Amado

## THE MARINERITOS (Chorus of little sailors)

Sally Mouzon	Suzanne Lustgarten	Lizette Amado
Ellen Cowan	Marina Torres	Angela Cadelago
Natalia Llarena	Virginia Voulgaris	Marta Johansen

ELÍSEO Judith Barnes-Kerrigan      POLICEMAN Roderick Gomez

## SERGEANTS

Benito Galindo	Roderick Gomez	Ramón Perez
Yuri Porras	Abraham Aviles	Andrew Andrade

## STREETS AND PLAZAS

MAIN STREET	Virginia Voulgaris	CANDLE STREET	Marina Torres
FRYING PAN STREET	Suzanne Lustgarten	BROAD STREET	Judith Barnes Kerrigan
LIBERTY STREET	Marta Johansen	BARLEY PLAZA	Angela Cadelago
TOLEDO STREET	Lizette Amado	STREET OF INSULTS	Sarah Rosemond
SEVILLE STREET	Natalia Llarena		

# meet the artists



**Karen Carle** SOPRANO  
Karen is a native Californian who gained a Master's degree from the San Francisco Conservatory of Music. She has made numerous appearances throughout the Bay Area, including with the Napa Valley Symphony.



**Jorge Gomez** TENOR  
Born in Santiago, Chile, Jorge now resides in Chicago where he is a member of the Chicago Lyric Opera Center for American Artists. He earned a Bachelor's at Catholic University of Chile and a Master's from the San Francisco Conservatory of Music. He looks forward to performing with the Deutsche Opera Berlin as a recipient of the Berlin Opera Foundation Scholarship.



**Suzanne Lustgarten** LYRIC COLORATURA  
From Arizona, residing now in San Francisco, Suzanne received her Bachelor's degree in Italian and French and more recently, her Master of Music from the San Francisco Conservatory of Music. She says she is "thrilled to be a part of this international group of performers and learn so much about *zarzuela* and Latin music."



**Sally Mouzon** MEZZO SOPRANO  
From Alexandria, Virginia, Sally lives now in Mountain View, California. She has her Bachelor of Arts from the University of Virginia in American History and Russian and has received private training in voice, dance and acting. She extends her love and thanks and adds, "mezzos have more fun!"



**Juan Sánchez-Lozano** BASSO CANTANTE  
From Mexico City, Juan now lives in Tujunga, California. He studied at the National School of Music in Mexico City and is a former student of Georgio Tozzi. He says, "I feel very happy being a part of this group and getting to know all these wonderful people."

**Lizette Amado** SOPRANO  
A New Jersey native and currently a New Yorker, Lizette graduated from Fordham University. She studied acting with Lee Strasberg and voice with Vivian Mordo. Ms. Amado says she is very pleased to be working with such a talented cast and crew.

**Andrew Andrade** TENOR  
Originally from Florida, now a resident of Boston, Andrew received his Master of Music from The New England Conservatory last year. Besides his many performances, Andrew is a full-time voice teacher, and his students have performed throughout the U.S., Europe and Asia.

**Abraham Aviles** TENOR  
This native Californian received voice training at the Community Music Center in San Francisco and was trained in Social Work at UCSF. He is grateful to those who have supported him and wishes them "*paz y amor*."

**Angela Cadelago** COLORATURA SOPRANO  
Our youngest Workshop participant is a native Napan and daughter of the Napa High School Music Director. Angela has studied voice with Carolyn Bisel and piano with Marian Long. She states "I am very blessed to have this opportunity right in my own backyard."

**Benito Galindo** BARITONE  
Benito is a Los Angeles resident and has received his Bachelor's degree in music from Cal State Northridge and his Master of Music from the San Francisco Conservatory of Music. He loves body boarding and is a basketball fan. His passion for Filipino folk dancing has led him to the conclusion that it has many similarities with *zarzuela*.

**William Gorton** TENOR  
This Napan is originally from Bellevue, Washington. He has a Master of Music in voice performance and pedagogy from Westminster Choir College and has been in the apprentice program of the Santa Fe Opera. He loves all aspects of music making and lists other interests as cats, good food, movies, reading, girls, driving fast and the Muses.

**Marta Johansen** SOPRANO  
Marta is a native of Eugene, Oregon and currently makes her home in Davis, California. She earned her music degree at San Francisco State University. She says she is enjoying her introduction to Spanish music and dance and looks forward to learning more.



**Judith Barnes Kerrigan** MEZZO SOPRANO

Judith was born in London, England and now lives in New York. She received her degree in vocal performance at Indiana University. She founded a recital series in New York and looks forward to a recital appearance later this year in the Dame Myra Hess Series in Chicago which will be broadcast nationally.

**Natalia Llarena** SOPRANO

Born in Barcelona, Spain, and now a New York resident, Natalia earned her degree in voice performance at Queens College and performs regularly in the Empire State. She quotes John Ruskin, "The highest reward for a person's toil is not what they get for it, but what they become by it."

**Michael Mautner** ACTOR

Michael is a Boston native, now living in Napa. He is a practicing attorney in Sonoma in the office of Len Tillem. He is a frequent presence on the local stage for Dreamweavers and other theater groups.

**Ramón Perez** TENOR

A native of Temaca, Mexico, now an attorney in Sacramento, Ramón attended Humboldt State University majoring in English literature and minoring in vocal performance. He earned his J.D. at UC Berkeley.

He was a vocal student of Jacqueline Victorino and is thrilled to be a part of the Jarvis Conservatory's *zarzuela* productions.

**Yuri Porras** TENOR

Yuri is a Colombian native and current resident of Rohnert Park, having just graduated from Sonoma State University. He majored in both music and Spanish literature.

**Sarah Rosemond** SOPRANO

Sarah is a fully bilingual singer-actress. While concentrating on her opera studies for the last three years, she has enjoyed listening to and performing popular world music. She has been a lead performer in several *zarzuela* productions.

**Marina Torres** SOPRANO

Born in Southern California, Marina now lives in San Ramon. She has a Master's degree from the San Francisco Conservatory of Music and earlier earned her Bachelor's in Human Biology at Stanford. A veteran of the Aspen Music Festival and Opera Theater Center, she applauded the Jarvis faculty and staff, adding, "I'm very happy to get to work with such a talented group of singers."

**Ellen Cowan** MEZZO SOPRANO

From San Francisco, Ellen earned her BA at Yale and Master's from the San Francisco Conservatory of Music. She has studied with Lilli Chookasien and Jerrold Siena and looks forward to her third summer at the Bay Area Summer Opera Theater Institute. She praises the Jarvis Conservatory faculty and its *zarzuela* productions, noting, "this has been a truly exceptional experience."



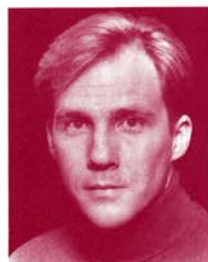
**Ross Halper** TENOR

Ross is a Hibbing, Minnesota native and now a resident of San Francisco. He is a graduate of Brandeis University near Boston. Ross is a veteran of performances with Monroe Kanouse and Daniel Helfgot and notes he's "delighted to sing at the Jarvis Conservatory with his old colleagues."



**Andrew Moore** BARITONE

Originally from Honolulu, Andrew now lives in St. Helena, California. This Napa Valley resident has his Master of Music from Hartt School of Music, University of Hartford. He will next appear in Orff's *Die Kluge* with the Oakland Lyric Opera. He says he "enjoys teaching and sharing the joy of music and theater."



**Martin Philip** BARITONE

From Fayetteville, Arkansas, now living in San Jose. Martin received his Bachelor's at Oberlin College Conservatory, studied language in Rome and trained at the American Conservatory Theater in San Francisco. He appears at the Jarvis Conservatory courtesy of Opera San José where he is an Associate Artist in Residence. When not singing, he enjoys good food, wine and companionship.



**Virginia Voulgaris** SOPRANO

Born in Athens, Greece, she now lives in Seattle. Virginia earned her Master's in voice performance and is currently pursuing a Doctorate at the University of Washington, during which she plans to produce a *zarzuela*. She expresses her appreciation for participation in the workshop and performances, adding, "The program has been excellent—and very inspiring."



# coaches

**Monroe Kanouse** has been the principal conductor of the Sacramento Opera Association since its formation in 1981. He also was principal conductor of the Oakland Opera from 1981 to 1986. In addition, he has conducted for many other companies in the U.S. including San Diego Opera, Florentine Opera of Milwaukee, Baltimore Opera, Lake George Opera and West Bay Opera. He frequently conducts for the Lamplighters, and in the summer of 1995, he led their production of

Princess Ida to a first prize win at the International Gilbert and Sullivan Festival in Buxton, England. A faculty member of the San Francisco Conservatory of Music since 1992, he conducts its annual opera production. Holder of a master's degree in Theory and Composition from UC Berkeley, he has performed as an accompanist through the U.S., Canada, Australia and Europe.



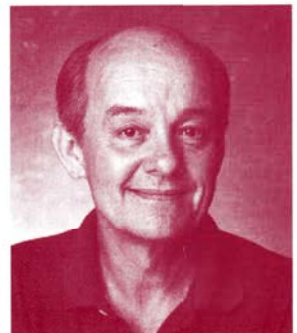
As musical advisor to the festival, New York-based **Pablo Zinger** is an expert in Latin American and Spanish music and a well-known recording artist. He is Musical Director of the International Zarzuela Festival in El Paso, Texas. Last September he performed a tribute to Raul Julia in the Hispanic Heritage Awards ceremony in Washington, D.C. with soprano Angelina Reaux and actor Edward James Olmos which was broadcast on national television. While in Napa, Mr. Zinger helped with the musical preparation of the casts for the two zarzuela productions, and gave master classes on style, diction and interpretation of the Spanish vocal repertoire. "The study and performance of Hispanic music" he says, "is not only a culturally worthy enterprise, but also a rapidly growing field with new opportunities available for American musicians."

**Sara Jobin** is an Assistant Conductor for Opera San José and the Palo Alto Philharmonic, and has guest conducted the Dayton and Toledo Symphony Orchestras in Ohio, as well as the Women's Philharmonic of San Francisco. She has won particular acclaim for hosting educational programs, and she conducts annual Young People's Concerts series on both coasts. Ms. Jobin has played rehearsal piano for numerous opera productions and speaks Spanish, among other languages. Known for her thoroughness and rigor, she prepared singers for *La Gran Vía* and *La Dolorosa* performances, as well as worked individually with workshop participants.



**Daniel Helfgot** joined the Opera San José in 1982 and has served as Director of Production and Resident Stage Manager since 1988. His credits include productions in Germany, Argentina, Mexico City, Italy and Israel. Mr. Helfgot made his American debut with the Baltimore Opera and also worked extensively for the San Francisco Opera. His work with the Opera San José spans from the Baroque to Mozart, to Donizetti, Verdi, Bizet and Puccini, as well as the 20th century works of Britten, Barber, Menotti, Mechem and Mollicone. He frequently translates opera libretti from the Italian, German and French, and has produced Spanish titles as well. Lecturing and frequently judging competitions throughout California, he is a recipient of the 1991 Koret Israel Award. His recent book, *The Third Line: The Opera Performer as Interpreter*, has been published by Schirmer Books.

**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 Dance Spectrum.



# credits

CONDUCTOR  
Monroe Kanouse

STAGE DIRECTOR  
Daniel Helfgot

PRODUCER AND ARTISTIC DIRECTOR  
William Jarvis

SET DESIGNER  
Peter Crompton

LIGHTING DESIGNER  
Joan Arhelger

COSTUMER  
Jaque McNeil

ASSISTANT COSTUMER  
Pat Pepper

TECHNICAL DIRECTOR  
Lawrence Bluhm

CHOREOGRAPHER  
Carlos Carvajal

MUSICAL ADVISOR  
Pablo Zinger

MUSICAL PREPARATION  
Sara Jobin

STAGE MANAGER  
Corie Harbison

STAGE CREW  
Glen Clements  
Dave Badella  
Robert Baugh  
Tres Goetting



*The Cast of Millions*

## Jarvis Conservatory Zarzuela Orchestra

VIOLIN  
Yasushi Ogura,  
Concertmaster

Ellen Gronningen  
Carla Picchi  
Vivian Warkentin  
Sharon Calonico  
Kathryn Marshall  
Peggy Brady  
Dale Chao

VIOLA  
Kurt Rohde  
Meg Titchener  
Rebecca Gemmer-Sebring

CELO  
Paul Hale  
Jeff Watson

BASS  
Patrick McCarthy

TIMPANI  
Scott Bleaken

PERCUSSION  
Allen Biggs

GUITAR  
Greg Barnett

MANDOLIN  
Anthony Kaye  
John Tenney

FLUTE  
Susan Waller

PICCOLO  
Michelle Caimotto

CLARINET  
Diane Maltester

CLARINET/BASS CLARINET  
Bob Calonico

OBOE  
Denis Harper

BASSOON  
Robert Hughes

TRUMPET  
Brian Anderson  
Jim Rodseth

TROMBONE  
Hall Goff

FRENCH HORN  
Terry Richards  
Phil Richardson

HARP  
Natalie Cox

Yamaha is the official piano for the Jarvis Conservatory.



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