



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

SEASON FINALE



MUSIC OF SPAIN: THE ART OF ZARZUELA

Friday, June 7, 2024 - 7:00 pm

Immaculate Heart of Retreat Center, Santa Fe

Sunday, June 9, 2024 ~ 5:30 pm

Hope in the Desert Episcopal Church, Albuquerque

Sponsored by David and Megan Van Winkle (Santa Fe),
Dean Yannias (Albuquerque); Esther Moses and André García-Nuthmann's
performances sponsored by Peter Merrill and Ruth Wallack

NEW MEXICO PERFORMING ARTS SOCIETY

Season Finale

Friday, June 7, 2024 ~ 7:00 pm ~ Santa Fe

Sunday, June 9, 2022 ~ 5:30 pm ~ Albuquerque

¡VIVA ZARZUELA!

LA VERBENA DE LA PALOMA

Tomás BRETÓN
(1850-1923)

Por ser la Virgen de la Paloma

Company

LUISA FERNÁNDA

Federico Moreno TORROBA
(1891-1982)

En mi tierra extremeña
Caballero del alto plumero
Luche la fe
Cállate Corazón
El Cerandero se ha muerto

Esther & Javier
Jennifer & André
Javier
Esther & André
Company

MARINA

Emilio ARRIETA
(1821-1894)

Tango: Dichoso aquél que tiene
Pensar en én

José & Men's Trio
Jennifer

EL GUITARRICO

Agustín Pérez SORIANO
(1846-1907)

Serenata, sueñaoguitarrico

Javier

EL BARBARILLO DE LAVAPIÉS

Francisco Asenjo BARBIERI
(1823-1894)

Canción de Paloma
El sombrero hasta las cejas

Esther
Jennifer, Esther, André & Javier

Intermission

DON GIL DE ALCALÁ

Manuel PENELLA
(1880-1939)

Habanera, canta y no llores

Company

LA TABERNA DEL PUERTO

Pablo SOROZÁBAL
(1897-1988)

Despierta negro
No puede ser

Javier & Company
André

LOS DIAMANTES DE LA CORONA	Francisco Asenjo BARBIERI
Niñas que vendeis flores	Jennifer & Esther
EL TRUST DE LOS TENORIOS	José SERRANO (1873-1941)
Te quiero morena	André
LA DEL MANOJO DE ROSAS	Pablo SOROZÁBAL
Habanera, Que tiempos aquellos	Jennifer & Javier
KATIUSKA	Pablo SOROZÁBAL
Noche hermosa	Esther
LA DOLOROSA	José SERRANO
Duetto Cómico	Jennifer & André
LA VERBENA DE LA PALOMA	Tomás BRETÓN
Coplas de Don Hilarion	José
CECILIA VALDÉS	Gonzalo ROIG (1890-1970)
Salida de Cecilia Valdés	Jennifer & Company

Franz Vote, Artistic Director & Pianist

Jennifer Perez, *soprano*
 Esther Moses, *soprano*
 André Garcia-Nuthmann, *tenor*
 José Apodaca, *baritone*
 Javier Ortiz, *bass*
 Carmen Acosta, *narrator*



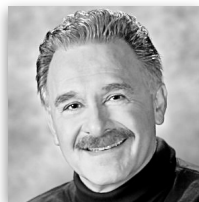
This project is supported in part by the City of Santa Fe
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THE ARTISTS



Co-founder of ¡Viva Zarzuela!, a professional touring company, **Carmen Acosta** has performed opera, musical comedy and zarzuela, and has sung recitals and leading roles in new works by New Mexican composers. She has appeared with Opera Southwest, Albuquerque Little Theater, and La Compañía de Teatro de Albuquerque. She has taught voice and designed costumes at her Creative Arts studio. An alumna of UNM with a BA in Theater, she enjoys singing a variety of musical styles from classical to jazz.

José Daniel Apodaca has performed in zarzuela productions with Teatro Nuevo México at the Hispanic National Cultural Center in Albuquerque, Opera Southwest, the Chamizal National Zarzuela festival in El Paso, Texas and the Latino Cultural Center in Dallas. Repertoire: *La Dolorosa*, *La Verbena de La Paloma*, *El Barberillo de Lavapiés*, *El Barbero de Sevilla*, *La Corte del Faraon*, *La Tabernera del Puerto*, *La del Manojito de Rosas*, and *Luisa Fernanda*. He holds a BA in music from Stanford University, and an MA in voice from the University of New Mexico.



André García-Nuthmann has sung with BachWorks in Manhattan, NY, and has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Symphony, Santa Fe Opera Outreach Program, the UNM Opera Studio, and New Mexico Bach Society. In 2009 he sang in Haydn's *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. He received a DMA in vocal performance at Arizona State University. He is chair of the Visual and Performing Arts program at Highland University in Las Vegas, New Mexico.

Esther Moses holds performance and music education degrees from the University of New Mexico and an MM from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland, and Opera Southwest.

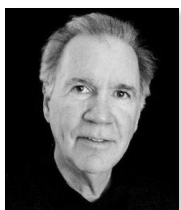


Javier Ortiz has performed with the Amsterdam Concertgebouw, Netherlands Opera, Amsterdam Symphony Orchestra, Opera Studio Nederland, and the Chicago Arts Orchestra on tour in Mexico. He has appeared in an off-broadway version of *Nabucco*, and as Aeneas in the film versions of the American Baroque Opera Company's *Dido and Aeneas* and Alidoro in Opera Playground's *La Cenerentola*. Recent performances include Opera Southwest, Opera North, the North American premiere of Marais' *Alcyone* with the American Baroque Opera Company.

Jennifer Perez holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, and MacMillan's *Seven Last Words from the Cross*. She has performed with the Oregon Bach Festival, Santa Fe Desert Chorale, and New Mexico Philharmonic, and is a member of New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.



FRANZ VOTE, ARTISTIC DIRECTOR



A native of Los Angeles, **FRANZ VOTE** studied at California State University Northridge and served on the faculties of the Aspen Music Festival and the Eastman School of Music. His first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, Germany. He also conducted in Aachen, at the Gaertnerplatz Theater in Munich and the Theater des Westens in Berlin. These experiences in German opera houses led to an engagement as Assistant Conductor to Daniel Barenboim and James Levine at the Bayreuth Festival. James

Levine then invited him to join the Metropolitan Opera conducting staff for many performances including the 1996 New Year's Eve Gala. Plácido Domingo invited him to lead Tokyo's Kanagawa Orchestra for the *Operalia* Vocal Competition. Maestro Vote's international prominence, especially in German music, led to his appointment as musical director of Wagner's *Ring der Nibelungen* in Seattle in 2001, which performances were lauded by the New York Times and many other important media outlets.

LINDA MARIANIELLO, EXECUTIVE DIRECTOR



A native of Delaware, **LINDA MARIANIELLO** Her solo career includes concerto appearances with the Bavarian Radio Orchestra, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, and the Mercury Ensemble, among others. She has played recitals in Bayreuth, Salzburg, Potsdam-Sans Souci, Elba, and Graz. She has appeared in live broadcasts in Berlin, Spanish National Television, Austrian National Television, and on radio for WNYC-New York and many PBS stations.

Linda is featured on numerous CDs for the Bavarian Radio Studios and the MSR record label, including a commissioned CD for the American Music Research Center at the University of Colorado. She has also founded chamber music groups in Munich (the Con Brio Chamber Ensemble), Chicago (The Chicago Fine Arts Chamber Players), and the New England Trio. She has taught and performed at many universities (Yale, Cornell, Wisconsin, Illinois, and the Xinghai Conservatory of Music in Guangzhou, China, among others) as a guest artist in residence. Linda is Executive Director of the NMPPerforming Arts Society, the umbrella organization of Santa Fe Flute Immersion, the New Mexico Bach Society, and the Chapel Series at Immaculate Heart. She received her BA from Yale University, and an MA from the City University of New York–Brooklyn College.

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ABOUT THE PROGRAM

In 1657, King Philip IV and his court is said to have attended a performance of a new comedy by Pedro Calderón de la Barca, with music by Juan de Hidalgo, at the Palace of Zarzuela, one of many royal hunting lodges, named after the *zarzas* (brambles) that grew in its location. The genre that evolved from this entertainment became known as "zarzuela." The zarzuela reached its Golden Age in the second half of the nineteenth century, with works by Barbieri, Bretón, and their contemporaries. The spirit, sights and sounds of Madrid pervade nearly all the great zarzuelas, which continued to flourish through the first half of the twentieth century, in the works of Sorozábal, Torroba, and others.

TOMÁS BRETÓN, born in Salamanca, at age sixteen moved to Madrid, where he played in zarzuela theaters as a member of the orchestra. He received first prize for composition at the Royal Conservatory, and with a grant from the Academy of Fine Arts of San Fernando he pursued studies in Rome, Milan, Vienna, and Paris. Bretón gained renown with the success of the one-act zarzuela *La verbena de la Paloma*, which premiered on February 17, 1894, in Madrid's Teatro Apolo. The libretto was written by Ricardo de la Vega (1839-1910), a native of Madrid and son of an opera singer. Paloma is a street in Madrid, which became a pilgrimage site because of a statuette of the Virgin of Solitude, displayed in the entrance hall of a house on Calle Paloma, believed to have performed miracles. Since 1798, the neighborhood has celebrated an annual *verbená*—a local religious festival during which the statuette is paraded in a procession. The action of the zarzuela takes place during this religious-folk celebration that included dancing and street carnival revelry. Held around August 15, the event is now known as The Festival of la Paloma.

One of the foremost zarzuela and guitar composers, FEDERICO MORENO TORROBA helped introduce the zarzuela to international audiences. The most popular of his zarzuelas, *Luisa Fernanda*, a romantic zarzuela in three acts with a libretto by Federico Romero (1886-1976) and Guillermo Fernández-Shaw (1893-1965), was first performed at the Teatro Calderón in Madrid on March 26, 1932. In 1946 Torroba formed a zarzuela company with his close friends, singers Plácido Domingo Ferrer and Pepita Embil, the parents of Plácido Domingo. The company toured Latin America for two years, becoming particularly popular in Mexico.

EMILIO ARRIETA, son of a country landowner, was born in Puente la Reina, Navarra, in northern Spain along the French border. Several adventurous trips to Italy resulted in an extended period of study at the Milan Conservatory (1841-45). Upon his return to Madrid in 1846, he became a favorite of Queen Isabel II, who appointed him to a succession of posts, culminating in his investiture as Composer Director for the Teatro Real in December 1849. He taught at the Madrid Conservatory from 1857, and became its director after the Glorious Revolution of 1868, which led to the exile of the Queen to Paris, where she spent her last days at the Palacio Castilla. Many of Arrieta's zarzuelas are written in a more Italianate style than those of his contemporaries. *Marina*, his zarzuela in two acts with a libretto by Francisco Camprodón (1816-1870), was premiered on September 21, 1855 at the Teatro Circo in Madrid. It was revised and expanded into three acts by Miguel Ramos Carrión (1848-1915), which had its premiere on March 16, 1871, at the Teatro Real.

AGUSTÍN PÉREZ SORIANO, also born in Navarra, began his musical studies with his father, an organist and guitarist. After studying in Pamplona and the Madrid Conseratory, he settled in Zaragoza in northeastern Spain, where he founded the Concerts Society group and the School of Music. *El Guitarrico* premiered at Teatro de la Zarzuela in Madrid on October 10, 1900. The libretto was written by Manuel Fernández de la Puente (?1860-1925) and Luis Pascual Frutos (1870-1939). In one act and three scenes, *El Guitarrico* achieved great success and remained on the stage for a long time.

Composer and musicologist FRANCISCO ASENJO BARBIERI studied at the Madrid Conservatory and wrote extensively about the evolution and history of the zarzuela. He worked tirelessly to elevate the status of the genre. Much of his work, including *El barberillo de Lavapiés* (*The Barber of Lavapiés*), has a distinct political character. With a libretto by Luis Mariano de Larra (1830-1901), the work was first performed at the Teatro de la Zarzuela in Madrid on December 18, 1874. The action is set in the humble and neglected area of the Spanish capital called Lavapiés during the reign of Carlos III (1759-1788). The work was particularly admired by Manuel de Falla, who described it as one of Barbieri's most outstanding theatrical works.

The libretto of Barbieri's *Los diamantes de la corona* (*The Crown Diamonds*) by Francisco Camprodón (1816-1870) is an adaptation of the original French libretto by Eugène Scribe and Jules-Henri Vernoy de Saint-Georges, which was set to music by Daniel Auber in 1841. Barbieri's work was first performed

at the Teatro del Circo in Madrid on September 15, 1854. The action takes place in 1777 in Coimbra and Lisbon, Portugal. To alleviate the poverty of the people, Queen Maria of Portugal sells the jewels of the Royal collection after secretly replacing the real jewels with fake ones.

FRANCISCO ASENJO BARBIERI studied at the Madrid Conservatory. He was also a musicologist who wrote extensively about the evolution and history of the zarzuela, and worked tirelessly to elevate the status of the genre. There is a distinct political character to much of his work, including *El barberillo de Lavapiés*. With a libretto by Luis Mariano de Larra (1830-1901), the work's first performance took place at the Teatro de la Zarzuela in Madrid on December 18, 1874. Translated as *The Little Barber of Lavapiés*, the title refers to the occupation of one of the main characters and the humble and neglected area of the Spanish capital called Lavapiés where it is set. The work was particularly admired by Manuel de Falla, who described it as one of Barbieri's most outstanding theatrical works. The action takes place in Lavapiés, in lively downtown Madrid, during the reign of Carlos III (1759-1788).

Barbieri's *Los diamantes de la corona* has a libretto by Francisco Camprodón (1816-1870), adapted from the original French libretto by Eugène Scribe and Jules-Henri Vernoy de Saint-Georges, and set to music by Daniel Auber in 1841. Barbieri's work was first performed at the Teatro del Circo in Madrid on September 15, 1854. The action takes place in Portugal during 1777, in and around Coimbra in the first two acts and in Lisbon in the final act. Queen Maria of Portugal (Catalina) has not yet come of age and the Conde de Campomayor is therefore her regent. To alleviate the poverty of the people, the queen decides to use the jewels of the royal collection to change into money, but secretly swapping the real jewels for fakes.

MANUEL PENELLA, born in Valencia, spent much of his working life with zarzuela and opera companies abroad, notably in Latin America, Cuba, the United States, and Mexico. His greatest and most lasting musical triumph, *Don Gil de Alcalá*, premiered in Barcelona at the Teatro Novedades on October 27, 1932. It is a light pastiche of 18th-century musical manners. While supervising the music during the filming of *Don Gil* in Cuernavaca, Mexico, Penella died suddenly on January 29, 1939.

PABLO SOROZÁBAL was born to a working-class family in San Sebastián, close to the French border. He was trained in San Sebastián, Madrid, Leipzig, and Berlin. Sorozábal's liberal sympathies left him somewhat isolated after the Spanish Civil War, and many of his later zarzuelas were first seen outside

the capital or in less prestigious Madrid theatres. With his death in Madrid on December 29, 1988, the last chapter in the creative history of the romantic zarzuela came to an end. Sorozábal wrote a trio of memorable works written in the early 1930s: *Katiuska*, *La del manojo de Rosas*, and *La taberna del puerto*.

Katiuska, his first zarzuela, with a libretto by Emilio González del Castillo (1882–1940) and Manuel Martí Alonso (1885–1962), premiered on January 27, 1931, at the Teatro Victoria in Barcelona. The plot takes place during the Russian Revolution, featuring communists and Tsarist supporters. In Act Two, Katiuska, a Russian princess, sings *Noche hermosa* (Beautiful Night), a song in praise of the beautiful Ukrainian night. *La taberna del puerto* (The Port Tavern, also known as *Romance Marinero*) with a libretto by Federico Romero (1886–1976) and Guillermo Fernández-Shaw (1893–1965), premiered at the Teatro Tívoli in Barcelona on April 6, 1936. It is the most operatic in scope of Sorozábal's zarzuelas, and remains the most popular. *La del manojo de Rosas* (literally "She with an armful of roses") is a lyrical farce in two acts and six scenes, with lyrics by Anselmo C. Carreño (1896–1952) and Francisco Ramos de Castro (1890–1963).

The influence of Giacomo Puccini and Italian *verismo* is evident in many of the works of JOSÉ SERRANO, born in Valencia. *El trust de los tenorios* (The Gang of Tricksters), with a libretto by Carlos Arniches (1866–1943) and Enrique García Álvarez (1873–1931), is a comic twist on the Don Juan legend that takes place in Madrid, Paris, Venice and India. The premiere at the Teatro Apolo in Madrid on December 3, 1910, was attended by King Alfonso XIII. Serrano's last zarzuela, *La Dolorosa* (The Virgin of Sorrows) premiered at the Teatro Apolo in Valencia on May 23, 1930. The libretto was written by Juan José Lorente (1880–1931).

GONZALO ROIG was born and died in Havana. The libretto of his two-act zarzuela, *Cecilia Valdés*, written by Agustín Rodríguez (1885–1957) and José Sánchez-Arcilla (1903–1965), was based on the novel *Cecilia Valdés, o la Loma del Ángel* by Cirilo Villaverde (1812–1894). Regarded as the best Cuban novel of the nineteenth century, it is a tragic story of interracial love in class- and race-conscious colonial Cuba around 1830. The world premiere took place in Havana's Teatro de la Martí in 1932. On January 24, 2020, *Cecilia Valdés* was the first non-Spanish zarzuela presented by the Teatro de la Zarzuela during its 163 years of history.

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 The Plaza Hotel (Las Vegas, NM)
 David G. Ponder**
 James S. Rubin
 John Sadd
 St. Michael & All Angels Episcopal Church
 Gail Samota*
 Santa Fe Institute's 2019 InterPlanetary Festival
 The Santa Fe New Mexican
 John Serkin
 Ken & Martha Simonsen*
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 Nadine F. Stafford
 Elliot Stern**
 Drew Stewart
 Total Wine & More
 True Kids 1
 United Church of Santa Fe
 David Van Winkle**
 Franz Vote**
 Tim Willson

* Guild Member

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NMPAS TWELFTH SEASON 2023-2024

ZARZUELA AT THE PLAZA BALLROOM

Sunday, October 15, 2023 at 4 pm ~ The Historic Plaza Hotel, Las Vegas, NM

(Sponsored by New Mexico Highlands University Foundation and NMPAS)

WINTER SOLSTICE CONCERTS

Music of J.S. Bach, Cherubini, Holst, Gibbons, Haydn, Liszt and Reichardt

Friday, Nov. 24, 2023 at 7:00 pm ~ Santa Fe

Sunday, January 7, 2024 at 6:00 pm ~ Albuquerque

(Sponsored by Bernhard Holzapfel in Memory of Barbara Holzapfel. Additional support from the Santa Fe Community Foundation and New Mexico Arts. Tim Willson's performances sponsored by Peter Merrill & Ruth Wallack)

CANTATA SERIES I

BWV 23 Du wahrer Gott und Davids Sohn

BWV 114 Ach, lieben Christen, seid getrost

Sunday, Jan. 28, 2024 at 5:30 pm ~ Santa Fe

(Sponsored by Norman & Suzanne George and New Mexico Arts)

CHAMBER CONCERT I with period instruments

Music of Blavet, Geminiani, Handel, and Quantz

Saturday, Mar. 2, 2024 at 7:30 pm ~ Hosted by BWV Albuquerque

Sunday, Mar. 3, 2024 at 5:30 pm ~ Santa Fe

(Sponsored by NMPAS Board of Directors and New Mexico Arts)

DOOX OF YALE SPRING TOUR TO NEW MEXICO

Monday, March 11, through Friday, March 15, 2024 in Taos, Santa Fe, Clovis and Albuquerque *(Sponsored by Richard and Sophia Skolnik. Artist housing & tour support by the Yale Association of New Mexico and Clovis Community College.)*

CHAMBER CONCERT II

Music of Amy Beach, Mozart & Brahms for flute, clarinet, and strings

Sunday, Apr. 7, 2024 at 5:30 pm ~ Santa Fe

(Sponsored by Lester, Steven & Diane Speiser and the Santa Arts and Culture Department)

CANTATA SERIES II

BWV 21 Ich hatte viel Bekümmernis / Highlights ~ St. John Passion, BWV 245

Sunday, Apr 28, 2024 at 5:30 pm ~ Santa Fe

ANNUAL NEW MEXICO BACH SOCIETY CONCERTS

St. John Passion, BWV 245

Friday, May 10, 2024 at 6:00 pm ~ Santa Fe

Saturday, May 11, 2024 at 6:00 pm ~ Albuquerque

(Sponsored by Aaron Alter, Norman and Suzanne George, Bernhard Holzapfel, Peter Merrill and Ruth Wallack, Michael Middleton, and the Santa Fe Arts & Culture Department)

SEASON FINALE OPERETTA

Music of Spain and the Art of Zarzuela

Friday, June 7, 2024 at 7:00 pm ~ Santa Fe *(Sponsored by David & Megan Van Winkle)*

Sunday, June 9, 2024 at 5:30 pm ~ Albuquerque *(Sponsored by Dean Yannias)*

Please watch the NMPAS website for updates: nmpas.org

EMMANUEL
MUSIC

Ryan Turner, Artistic Director

BachFest in Boston

Bachfest Leipzig Sendoff Concert

June 5, 2024 | 7:00 PM | Emmanuel Church

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This project is supported in part by New Mexico Arts, a division of
the Department of Cultural Affairs,
and by the National Endowment for the Arts.

Saturday, May 4, 2024

(Venue TBA) 4:00 p.m.

Sunday, May 5, 2024

(Venue TBA) 4:00 p.m.

Tickets at the Door or Online

\$25 Adults - at the door

\$20 Adults - advance (online)

\$10 College Students

Free 18 & Under

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