

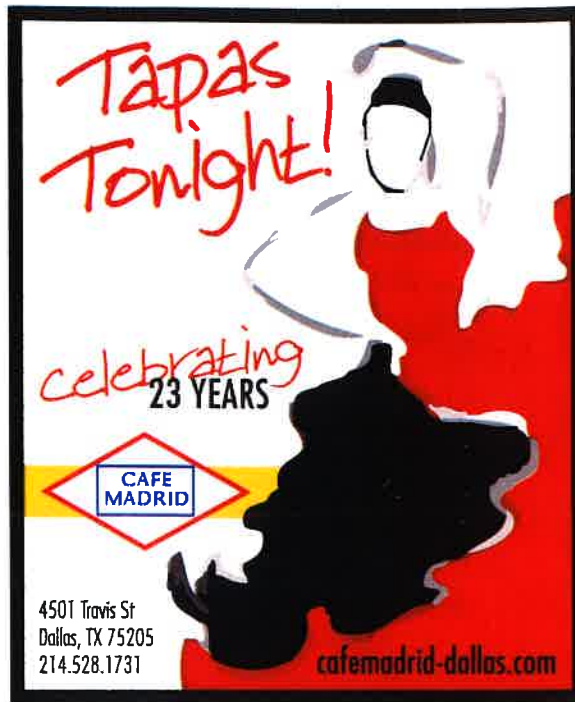
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Orchestra of New Spain presents...

Cupid's New Weapons of Love



(Las Nuevas armas de amor)

*Composed by Sebastián Durón,
Libretto by José de Cañizares*

**Music Director, Grover Wilkins 3d
Stage Director, Gustavo Tambascio
Editor & Translator, Dr. Gordon Hart**

**February 14 & 16, 2013, 7:30 pm
City Performance Hall, Dallas, TX**

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"Cupid's New Weapons
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Notes on this production

The work you will see tonight is the most faithful possible reproduction of the style and performing practices of Spanish baroque, both in Court theatres and Corrales de Comedia, from 1650 ca. to 1720.

The distinctive features of Spanish baroque zarzuela are the spoken parts and the dances, the latter derived from the wealth of popular and noble dance traditions of Spain and its colonies. The serious parts are of the standard practice in Europe, as summarized by Perrucci in his famous treatise *Dell'arte drammatica*.

The central plot—featuring gods, goddesses and noblemen—derives its aesthetics from the rhetoric and gestures indicated for all of opera seria characters in baroque Italy, France, England and Germany.

The main ideological sources come from the old Roman rhetoric of Cicero and Quintilian, practised by Jesuits after the counter reformation; and the philosophical treatise by Descartes, *Les passions de l'Ame* (The Passions of the Soul) aimed at bringing conviction by moving the listeners through its main affections, or affetti of the soul: love, hatred, anger, jealousy etc. To an untrained eye, this may look very much a static, sculptural position.

I have worked extensively in the style, together with my choreographers, Jaime Puente and Yolanda Granado. In *Nuevas armas* the principals act and move according to the codes established by Perucci and *The art of speaking with the hands* of Spanish Jesuit Requeno y Vives.

They prescribe fixed positions of the arms, waist, chest, legs, head torso and hands according to each situation. The characters stay in them while they are in that *afecto* or passion, being only allowed to move in furious, raging or fighting scenes. The painted scenery drops, by Nicolás Boni, reproduce the forest and temple conventions of the day, stemming from the *trompe l'oeil*. The placement of each character on stage is also strongly set, based on its place in the hierarchy.

The commoners, comic characters, are allowed to move freely and indulge in coarse and vulgar humor, to further emphasize the difference with the noble characters. This derives from both the long comic Spanish tradition in the short plays by Lope, Calderon, Quevedo, Quiñones de Benavente, and the Italian *commedia dell'arte*.

Between the acts of the zarzuela, it was mandatory to present a comic intermission—*entremes*—with separate plot, in this case *La Escuela de Danzar*, by Navarrete y Ribera, a famous wit of the baroque. The choreography in this work is faithfully reproduced step by step from the treatises by Juan de Esquivel, the greatest dance master in Spain and one of the greatest in Europe. Hence we will see dancers perform the old dances: Villano, Jácara, Canario, Españoleta, and Folia, scrupulously adhering to his indications, often palyed to the accompaniment of castanets.

Gustavo Tambascio
Stage Director

Cupid's New Weapons of Love

Las Nuevas Armas de Amor

Zarzuela in two acts – Libretto by José de Cañizares – Music by Sebastián Durón

Act I

- Scene i.....Islanders hear Jupiter's plan to restore order
Scene ii.....Jupiter engages Cupid and seizes his arrows
Scene iii.....Diana and Cupid join forces at her palace
Scene iv.....Islanders entwined by love in the forest
Scene v.....Cupid confronts Jupiter and the islanders with his New Arrows

Intermission program (See below): *La Escuela de danzar*

Act II

- Scene i.....Cupid gains Anteo's loyalty with the promise of Astrea's love
Scene ii.....Diana enforces the terms of her gift to Cupid
Scene iii.....Islanders interrupt Jupiter's ploys for Astrea's love
Scene iv.....Cupid defeats Jupiter in a final battle to restore order

La Escuela de danzar

- Dance One.....Villano
Dance Two.....Españoleta
Dance Three.....Jacara
Dance Four.....Canario
Dance Five.....Folia

Cast

Cupid's New Weapons of Love/*La Escuela de danzar* (In order of appearance)

Palemón, <i>Dance Master</i>Dennis Raveneau	Cupid.....Carla López Speziale
Zéfiro, <i>Servant</i>Jakeem Powell	Jupiter.....Anna Popov
Astrea.....Nicole Berastequi	Diana.....Irasema Terrazas
Sirene, <i>Olvido</i>Anastasia Muñoz	Despair, <i>Nymph, Lady</i>Miller Pyke
Anteo.....Tyler Crim	Dancer.....Jaime Puente
Silvio, <i>Silvio</i>Jeffrey Colangelo	Dancer, Soldier, <i>Villano</i>Fernando Hernandez
Enareta, <i>Nymph, Fineza</i>Jendi Tarde	Dancer, <i>Nymph, Widow</i>Delilah Buitron
Titere, <i>Barber</i>Ivan Jasso	Dancer, <i>Bread Seller</i>Yolanda Granados

Orchestra

<i>violin</i>	<i>harpsicord</i>	<i>guitar</i>	<i>chorus</i>
Kristin Van Cleve	Brad Bennight	Aaron Gallego	Heidi Klein, <i>soprano</i>
Ellen Lovelace			Katrina Kledas, <i>mezzo</i>
Melissa Joessaar	<i>bass</i>	<i>teorbo</i>	Susan Baez, <i>alto</i>
	Gudrun Raschen	Gregory Hamilton	Patrick Gnage, <i>tenor</i>
<i>cello</i>	<i>flute</i>	<i>trumpet</i>	<i>percussion</i>
Eric Smith	Lee Lattimore	Adam Gordon	Efren Guzman

Production Team

Gustavo Tambascio <i>Stage Director</i>	Jaime Puente <i>Choreographer</i>	Dane Tuttle <i>Carpenter</i>
Nicolas Boní <i>Set Designer</i>	Brian McDonald <i>Production & Stage Manager</i>	Kari Heyne <i>Makeup Artist</i>
Antonio Bartolo <i>Costumer Designer</i>	Brad Cawyer <i>Assistant Stage Manager</i>	Adam Chamberlin <i>Lighting Designer</i>
Yolanda Granados <i>Choreographer</i>	Michael Robinson <i>Costume Construction</i>	Jeffrey Colangelo <i>Combat Choreographer</i>

Synopsis

LAS NUEVAS ARMAS DE AMOR

Zarzuela in two acts – Libretto by José de Cañizares – Music by Sebastián Durón
First performance: 1711, Madrid

Scenario: The action takes place in mythological times on the island of Cyprus.

Act I Scene i: Outside the walls of Jupiter's temple. The islanders assemble in response to a call from Palemón (high priest of Jupiter) to come to the temple, where he narrates how Cupid has created chaos among the islanders, and summons them to the temple to announce Jupiter's decision to intervene and to restore law and order. The "mortal" characters are introduced: Anteo (a shipwrecked prince); Zéfiro (a shepherd); the *damas*, Astrea and Sirene; the *graciosos*; Silvio and his wife, Enareta, who introduce the comic relief sub-theme of marital infidelity which also involves the third *gracioso*, Titere. The scene ends with a chorus and dance, accompanied by castanets, to express general rejoicing at the news.

Act I, Scene ii: Jupiter orders Cupid to surrender his arms; he refuses and a struggle ensues, during which he is overpowered by Jupiter's superior strength. He swears vengeance and declares his intention to seek help from Diana.

Act I, Scene iii: Cupid is welcomed by Diana and her armed nymphs. She pledges her support to Cupid by presenting him with new arrows, each one having a symbolic significance: disillusion, suspicion, knowledge, and oblivion.

Act I, Scene iv: The scene changes to a forest in which Enareta (the *graciosa*) appears, bemoaning Cupid's demise and affirming her faith in love with a song in a lively folk rhythm. She realize that she is being followed by Titere, who engages her in flirtatious banter. Enareta plays along, and just as they are about to embrace, her husband, Silvio,

appears. In an attempt to avoid a compromising situation, she introduces Titere as her long-lost cousin. Unconvinced by this explanation, the enraged Silvio chases Enareta off wielding his belt. Titere tries to follow her, but is intercepted by Anteo who confesses that he has falling in love with the beautiful Astrea. He is interrupted by the arrival of the islanders, who enter with a cart bearing a statue of Jupiter, while Jupiter himself, disguised as a commoner, mingles with the crowd.

Act I, Scene v: The scene changes to the temple where the islanders sing Jupiter's praises and dance around his statue. As they all go inside the temple, the disguised Jupiter blocks Astrea's way. However, it is only after he declares his love for her in song that she realizes that he is a deity because of the "sweet language which only the gods use". He escorts Astrea into the temple, but not before Cupid appears in the background swearing revenge. He then calls to Diana, who promptly comes to observe as he shoots his new arrows indiscriminately in all directions. The earth trembles. Sirene runs out of the temple after being struck by an arrow. She is followed by a mystified Zéfiro, who can't understand why she scorns him. Then, Astrea, who has suffered a similar fate, declares to Anteo that her feelings have changed drastically, while Cupid observes the effect his "new" arrows are having on people's behavior. Finally, Enareta rages against Silvio and Titere. When Jupiter emerges looking for Astrea, he is surprised to encounter Cupid. The act ends with a trio in canon-form with a martial-sounding accompaniment in which Cupid and Diana declare war on Jupiter.

Act II, Scene i: The action takes place in a forest at night. Cupid enters wearing a mask and carrying a

lantern. He is followed by a bemused Anteo, who only realizes his identity when the latter sings. Cupid explains his plan whereby Anteo would regain Astrea's affections in exchange for infiltrating the ranks of the people of Cyprus and helping to restore his reputation in their eyes.

Act II, Scene ii: A throne of clouds and a large moon appear. Diana sits on the throne while an allegorical figure of Beauty kneels before her, in chains and weeping. Figures representing Despair and Oblivion stand at each extremity of the moon holding the chains, which they move in time. Cupid agrees to the terms imposed by Diana for the use of her arrows.

Act II, Scene iii: The scene changes to another part of forest where Astrea and Sirene enter in a highly confused state and try to explain their feelings to Palemón. His diagnosis is that the only solution to their ailment is death, since, by foolishly rejecting Cupid's arrows of love and happiness, they have obliged him to use arrows of hate and revenge. Astrea is surprised on hearing the word "love" sung by Jupiter as he descends on an eagle. Just as Astrea begins to succumb to Jupiter's "sweet and pleasant cadences", Cupid appears again, observing the proceedings from his hiding-place and "dove-tailing" his sung asides with Jupiter's persistent declarations of love for Astrea. Offstage drums and bugles sound a call to arms. Anteo, supported by the people, confronts the lascivious god and openly challenges him over the terrified Astrea. Jupiter mockingly

reminds him that he is a mere mortal, but Cupid steps forward and takes up the challenge on Anteo's behalf. They leave to settle the matter offstage. Anteo accuses Astrea of abandoning him for another, but she directs Sirene to hold back the jealous suitor as she storms off. At that moment, Zéfiro enters to find Sirene in Anteo's arms, and, jumping to the wrong conclusion, remonstrates with her. In the general mayhem, the *graciosos* appear on the scene and mock each other in song, as a piece of light relief before the final climax.

Act II, Scene iv: Jupiter and Cupid meet in the temple for the final showdown. They engage in combat, but on this occasion, Cupid gains the upper hand, with the aid of "the sacred arrows of Diana". Palemón and the islanders enter the temple to witness Jupiter's final humiliation at the hand of Cupid, who is once again hailed by the people of Cyprus. Foiled in his attempts to impose his authority and to win the hand of Astrea, Jupiter returns to his throne on high. Diana descends into an abyss to the underworld and Cupid ascends into the clouds. Palemón decrees that Cupid's own love-darts should be returned to him, and that Anteo and Zéfiro should be joined in matrimony with Astrea and Sirene, respectively, while Silvio wonders why, if the gods can change everything, he cannot "unmarry" Enareta. The work ends with a chorus in praise of Cupid and his "New Arms of Love".

Gordon Hart, 11.07.06

LA ESCUELA DE DANZAR

This interlude parodies long-gone social types: dancing masters with Jewish ancestors, ignorant peasants, impudent market women, pretentious ladies, country barbers, who in addition to shaving and cutting hair, were bone-setters, blood-letters, and tooth-extractors. In this *entremés* it is a widows in her grim, nun-like clothing, who is the target of satire. This widow is on the lookout for a new husband and wears over-the-top mourning weeds that she throws off as she dances. These days, only specialists are familiar with the amazing number, variety, and musical characteristics of Spanish 17th century dances, which are the excuse for the interlude. As it was expected in the time, some contemporary humor has been introduced, to keep alive the tradition of bringing the comic play, closer to the local audience.

Biography

Gustavo Tambascio, Stage Director – Mr. Tambascio developed his early artistic career in Venezuela where he was Director of the multicomplex Ateneo de Caracas until 1988. He subsequently built a prolific career directing theatre, opera and musicals in Europe, the United States and South America. Based in Madrid, he has worked at the major theatres and festivals of the country (Teatro Real, Liceo de Barcelona, Teatro de la Zarzuela, Centro Dramático Nacional, Teatro Maestranza, festivals of Almagro, Mérida, and Madrid, to name just a few). In 2007, he took on Coordination of the National Center for Historic Music and Performing Arts in Leon, where he co-produced with San Carlo Opera, Naples, the forgotten masterpiece by Leonardo Vinci *La Partenope*, unanimously acclaimed by European critics and awarded critic's prize for best opera presented in Spain in 2009. Among his current engagements are included, the bilingual play *Pulcinella contro Juan Rana*, an Italian-Spanish co-production, Alban Berg's *Lulu* in Manaus, Brazil; Offenbach's *Orpheus in the Underworld* in La Plata, and O'Neill's *Emperor Jones*, with Afro-American actor Clarence Gilyard in Chicago and Las Vegas. He has worked as stage director along with Maestro Wilkins in the long running Madrid production of *Man of La Mancha*, and *La Discreta Enamorada* at SMU Theatre Department in 2006.

Carla López Speziale, Cupid – Recognized for her "beautiful, warm voice with a secure and soft top and a powerful low register" (*Basler Landschaftszeitung*, Switzerland), mezzosoprano Carla López-Speziale has enjoyed a distinguished career in opera, zarzuela and as a concert artist throughout the United States, Mexico, France, Switzerland and China, on stages such as Carnegie Hall, New York City Opera, Caramoor Opera, Bellas Artes Opera, and the Grand Théâtre de Genève. Her most notable roles are Carmen, followed by Dalila (*Samson et Dalila*), Mitrena (Vivaldi's *Montezuma*), Orfeo (*Orfeo ed Euridice*) among others. Equally comfortable in oratorio and chamber music, she has performed works of Mahler, Vivaldi, Soler, Nebra, Prokofiev, Beethoven,

Handel and Bach with major Mexican orchestras, *I sonatori della gioiosa marca*, the Shanghai Philharmonic and the Orchestra of New Spain. A winner of competitions among which are Vincenzo Bellini in Italy and Carlo Morelli in Mexico, she studied at the National Conservatory in Mexico and as a Fulbright fellow, received Master and Doctor in Musical Arts from the Manhattan School of Music. She first appeared with the Orchestra of New Spain in 1992. She is a current beneficiary of the program "Creadores Escénicos" ("Scenic Authors") with artistic career (2013-2015) National Fund for Culture and the Arts (FONCA, México).

Irasema Terrazas, Diana – Soprano Irasema Terrazas has a stage experience that comprises quite a diverse range of over thirty roles including some international premiers. She has sung in Mexico, USA, Switzerland, Germany and France. Awards/distinctions: 'Carlo Morelli' and 'Francisco Araiza' singing contests; Theatre Journalist Group, Gabino Barreda Medal, Theatre and Music Journalists Union, National Endowment for the Arts.

Anna Fredericka Popova, Jupiter – Hailed by the Dallas Morning News as a "power house soprano", Anna Fredericka Popova is a new voice in the baroque world and this marks her opera debut. Born in Saarbrücken, Germany to mother and teacher Dramatic Soprano Charlotte Ellsaesser, Anna is an avid chorister and soloist with many local ensembles including the Cathedral Chorale with Brian Bentley, The Arts District Chorale, La Novella Baroque and the Dallas Bach Society. Most recently Anna was a featured soloist with The Orchestra of New Spain in the 40th International Cervantino Music Festival in Mexico and the International Baroque Music Festival in Bolivia. Ms. Popova wants to teach and inspire young musicians to follow their musical passions.

Nicolás Boni, set designer – Graduated cum laude in Fine Arts in the National University of Rosario (Argentina), he obtained a scholarship from

Spain's National Institute for the Historic Performing Arts and the Music to attend the seminar on baroque mise en scene dictated by Maestro Gustavo Tambascio in the city of León. He has been working for more than ten years as an operatic set designer in the main theaters of South America. Among the many titles he designed are The Barber of Seville, Don Carlo, Lucia di Lammermoor, Le Nozze di Figaro, Don Giovanni, The tales of Hoffmann, Manon, Cavalleria Rusticana, Pagliacci, la Boheme, Madama Butterfly, Macbeth and Carmen. Forthcoming projects for 2013 include The turn of the Screw and Falstaff in Brazil, Lucrezia Borgia in Argentina and Tannhäuser in Colombia under the baton of star conductor Gustavo Dudamel.

Yolanda Granado, choreographer – Trained in Spanish dance and corporal techniques, she teaches flamenco and dance at Saint Louis University campus in Madrid. She specializes in Historical Dance, collaborating with the *Compañía Nacional de Teatro Clásico*, in programs for television and cinema (*Lope*), and in productions of Spanish baroque opera. As a choreographer she has created and danced in zarzuelas like *Luisa Fernanda*, *El huésped del sevillano*, *El Barberillo de Lavapiés*, and in operas: *Un ballo in maschera*, *Julio Caesar* and *Parténope*. Her works include creation of multimedia for the exhibition Sound Landscapes and *La Tonadilla escénica* in Madrid.

Jaime Puente, choreographer – Studied Spanish Dance in the Royal Professional Conservatory of Dance of Madrid. He performs with numerous companies of Spanish dance and flamenco, such as: *Ibérica de Danza*, *Ballet Foclórico de Madrid*. He studied *Italian Renaissance* and *French and Spanish Baroque dance* and belongs to the following companies: “*Esquivel*”, “*La Española*”, “*Orfeo*”, “*Xuriach*”. He has collaborated with other European companies. Under the direction of Gustavo Tambascio he participated in “*El Burgués gentilhomme*”, in zarzuelas like “*El huésped del sevillano*” and “*El Barberillo de Lavapiés*”, and in the baroque opera “*Parténope*”. He has developed choreographic works for companies like *Ballet Español*.

Antonio Bartolo, costume designer – Bachelor in Fine Arts at the Complutense University of Madrid, Master in Design at the Complutense University of Madrid (specialized in Performing Arts, set and costume design) and PhD at the University Complutense of Madrid. His research focuses on Spanish and European baroque Performing Arts and costume design. He has also attended

numerous courses and seminars concerning about this subject at the Teatro Real of Madrid, Prado Museum of Madrid and the National Center for the Performing Arts and Historical Music. In February 2012, he participated in the development and assembly of the *Clemeza de Tito* opera, directed by Ursel y Karl-Ernst Hermmann at the Teatro Real of Madrid. Recently, he has worked as set designer and costume designer of *Viva Verdi* directed by Gustavo Tambascio at the Teatro Fernando Fernán Gomez of Madrid in September 2012.

Gordon Hart, editor/translator – Dr. Hart studied Spanish, Music and Linguistics at the University of Newcastle upon Tyne, UK (BA, MLitt) and at the University of Reading, UK (MA, PhD). He has taught at the University of the West Indies, Barbados, University of Salford, UK, University of Northumbria, UK, Queen's University, Canada (International Study Centre, Herstmonceux, UK), and is an Emeritus Professor of the Universidad de Oriente, Venezuela. He recently participated in the International Conference “*Sebastián Durón y la música de su tiempo*”, held at the Universidad de Castilla La Mancha, Ciudad Real, Spain, to mark the 300th anniversary of the composer's birth, the proceedings of which are to be published later this year. He is currently working on a study of Durón's theater music and libretti, and is also compiling an inventory of manuscripts by the composer from libraries in Spain, Portugal and the Americas.

Grover Wilkins, Music Director – Mr. Wilkins is a specialist in music of the Spanish 18th century and Music Director of the Spanish orchestra Madrid Barroco, as well as the Orchestra of New Spain. In addition to his conducting duties, Mr. Wilkins has done major primary source research in numerous Spanish court and cathedral archives reviving dozens of unknown works representing the best composers of the Spanish 18th century. His critical editions are the basis for the concerts of both these orchestras. He has recorded selections of this repertory with Madrid Barroco and with the Orquesta y Coro de Radiotelevisión Español, and in Dallas for the Dorian/Sonoluminus label. With two Fulbright Senior Research Fellowships to his credit, Mr. Wilkins and the Orchestra of New Spain presented a concert in Washington, D.C. the 50th anniversary of the Fulbright Program in Spain. He is working to make the Orchestra an internationally known group.

History of the Orchestra

The Orchestra of New Spain is a period-instrument baroque orchestra and chorus specializing in, but not limited to, the music of Spain and its sphere of New World influence. The fully professional Orchestra is based in Dallas, but appears regularly on international tour.

The repertory features works from the court of 18th-century Bourbon kings of Spain, from the cathedrals and monasteries of that epoch, and from the popular theaters of Madrid. The breadth of the Orchestra's repertory and outreach is surprising. While many expect somber and heavy works from Catholic Spain, and others nothing less than *flamenco*, the reality is a repertory with the best of European 18th-century musical practices: a mixture of Spanish, Italian and Moorish influences that offer a tantalizing variety of musical styles and always great musical entertainment. Its programs include early Spanish polyphony, Mexican liturgical works, full-blown, courtly mass settings for orchestra and chorus, *zarzuela*, and productions of Golden Age plays with SMU and Booker T. Washington.

After founding the Orchestra in 1989 for the opening concert for The Meyerson Symphony Center, Music Director Grover Wilkins has devoted his career to research and performance of the little known Spanish Baroque. His search in court and cathedral libraries in Paris and Spain led to the unveiling of the trove of music that has become the central object of the Orchestra during its 24 years of existence.

The Orchestra's educational outreach is exemplified by its annual bilingual in-school concert programs. It offers as well a Summer Strings Camp with the DISD. Cross-border outreach includes in recent years, master classes with talented Bolivian youth in Santa Cruz, Bolivia. This season includes a school performance of Cupid's New Weapons of Love for select DISD schools at City Performance Hall.

The 2012-13 season has included invitations to prestigious music festivals 'south of the border', in the Cervantino Festival of Mexico, and the International Baroque Music Festival of Chiquitania, Bolivia, the largest on the continent.

Several Orchestra of New Spain works have been recorded on the prestigious Dorian label, including: *Francisco Courcelle: Masses for Celebration*. 'Early Music America' reviewed the recording as “thrilling music” and “captivatingly performed.”

Cupid's New Weapons of Love (*Las Nuevas Armas de Amor*)” has been in the works for two years, its revival inspired by concert versions performed in 2008. Wilkins felt only a full-scale production would do justice to the lost baroque art of the Spanish zarzuela. As the Orchestra continues its tradition of pioneering lost works, this is the first Hispanic opera of this genre performed in its original 18th Century grandeur.

For more information, find us online!

www.OrchestraOfNewSpain.org

Facebook.com/OrchNewSpain or Twitter: @OrchofNewSpain

Coming up...

Boccherini and his Two Cellos
Saturday, April 6, 7:00 pm
Zion Lutheran Church

Featuring our very own Eric Smith playing work of the internationally known 18th Century phenomenon, Luigi Boccherini, from the Spanish Court Palace at Aranjuez.

Home and Garden Concert II
Friday, May 3, 6:30 pm
Venue info with ticket purchase

Enjoy wine and tapas at a Dallas home as we close the season with a gala concert looking forward to the Orchestra's upcoming 25th Silver Anniversary Season.

For information or to purchase tickets, please visit our website (www.OrchestraOfNewSpain.org) or call our office at (214) 750-1492.

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