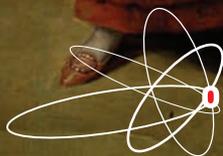
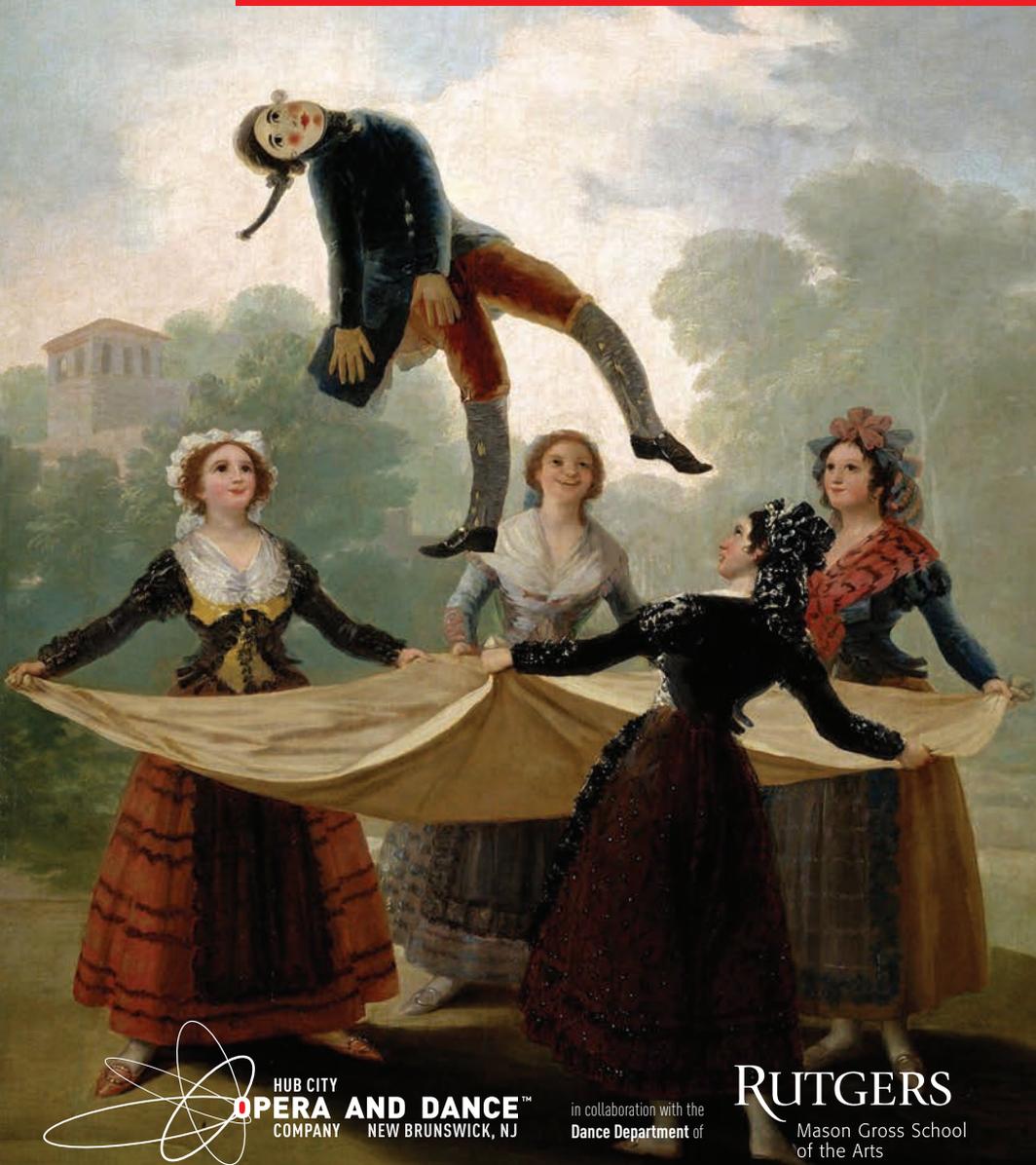


Enrique Granados

# GOYESCAS

**DANCE:** EXCERPTS FROM THE PIANO SUITES  
**BOCETOS** (1912) AND **GOYESCAS** (1911)

**OPERA:** **GOYESCAS** (1915)



HUB CITY  
**OPERA AND DANCE**<sup>™</sup>  
COMPANY NEW BRUNSWICK, NJ

in collaboration with the  
Dance Department of

**RUTGERS**

Mason Gross School  
of the Arts

Cover:  
Francisco de Goya  
"El Pelele" (The straw manikin)



Set Design (Opera): Rand Angelicola

## Hub City Opera and Dance Company

Music Director: Benjamin T. Berman

Artistic Director: Géza G. Schenk

in collaboration with

**Mason Gross Dance Department** and the

**Highland Park Community Chorus**

presents

Enrique Granados 1867-1916

# GOYESCAS

**DANCE** and **OPERA**

**Friday, May 10, 2019 – 7:30 p.m.**

**Saturday, May 11, 2019 – 2:00 p.m.**

Loree Dance Theater

Douglass Campus

Rutgers, The State University of New Jersey

## PROGRAM CAST AND CREW

Part 1

# GOYESCAS DANCE

Excerpts from the Piano Suites BOCETOS (1912)  
and GOYESCAS (1911)

Music: **Enrique Granados**

Piano: **Enriqueta Somarriba**

Choreography, Costumes and Set: **Elena Notkina**

### I Interlude

Music: BOCETOS opus 12  
*Despertar del Cazador*

### II Rose

Music: BOCETOS opus 12  
*El Hada y el Niño*  
Dancer: Tamara Leigh

### III Three Graces

Music  
BOCETOS opus 12  
Vals muy lento  
Dancers: Tamara Leigh  
Elizabeth Malone  
Elena Notkina  
Ariana Speight

### IV Interlude

Music: BOCETOS opus 12  
*La Campana de la Tarde*

### V Interlude

Music: GOYESCAS (opera)  
*Intermezzo*

### VI The Wicked House

inspired by The House Of Bernarda Alba  
by Federico García Lorca

Music: GOYESCAS opus 11  
*Coloquio en la Reja*

Dancers: Elena Notkina - Mother  
Elizabeth Malone - Older Daughter  
Ariana Speigh - Middle Daughter  
Tamara Leigh - Youngest Daughter

### VII Interlude

Music: GOYESCAS opus 11  
*El Fandango de Candil*

### VIII Girl and the Death

Music: GOYESCAS opus 11  
*Quejas ó la Maja y el Ruiseñor*  
Dancers: Tamara Leigh, Octave Parfait

**INTERMISSION** between part 1 (DANCE) and part 2 (OPERA)

### USHERS

Mireille Ibrahim, Jesse Ibrahim, Joseph Nitti

Part 2

# GOYESCAS OPERA

Opera in One Act and Three Tableaux (1915)  
Libretto by Fernando Periquet Zuaznabar

Music: **Enrique Granados**

Conductor and Chorus Master: **Benjamin T. Berman**

Stage Director: **Annamaria Stefanelli**

Set Design: **Rand Angelicola**

Arrangement for Chamber Orchestra: Martin Sedek

Choreography: Christine Capio

Costume Designer and Prop Master: Maria Balboa

Lighting and Projection Designer: Attilio Rigotti

Assistant Lighting and Projection Designer: Karina Hyland

Charge Scenic: Rory Angelicola

Stage Manager: Danielle Ranno

Assistant Stage Manager: Megan Crawford

### SINGERS

Rosario, A Highborn Lady: **Rebecca Achtenberg** *Soprano*

Pepa, A Young Girl and Paquiro's Sweetheart: **Laura Zahn** *Mezzo*

Fernando - A Young Officer, Rosario's Lover: **Theron Cromer** *Tenor*

Paquiro - A Toreador: **Jake Stamatis** *Baritone*

### ENSEMBLE SINGERS

*Majas and majos*

*Sopranos:* Josephine Giaimo, Judith Johnston, Logan Laudenslager,

Sara Walker *Altos:* Maria Balboa, Sarah Geiger, Gražina Strolia

*Tenors:* Adrian Gillerman, Gwen Greenberg, Marcia Olander

*Basses:* Jon Dawson, Jerry Metz, Hartmut Rausch, Rick Weidmann

### ENSEMBLE DANCERS

Christine Capio, Rajani Karuturi, Sharon Rozario

### ORCHESTRA

Violin 1: Terry Shin | Violin 2: Angelica Teng

Viola: Shane Barker | Cello: Ezgi Yargici

Flute: I-Yun Tu | Clarinet: Giuseppe Fusco

Percussion: Carlos Vazquez | Piano: Ji Hea Hwang

### SUPERNUMERARIES

Joe Zedeny, Joseph Nitti



## NOTES GRANADOS' GOYESCAS

### Musical Considerations in Goyescas

by Benjamin T. Berman

Enrique (Enríc) Granados y Campiña was born in Lérida, Spain on July 27, 1867. He was Catalán by birth, as the alternate spelling of his first name suggests, but not by ancestry. After 1874 his family moved to the regional capital, Barcelona, which became their permanent home. A pianist, composer, and pedagogue, Granados was essentially self-taught, though he spent some time under the tutelage of Felipe Pedrell (a Catalán nationalist composer), and was an auditeur at the Paris Conservatoire for 2 years. His first major recital was at the Teatre Lírico on April 20, 1890, but it wasn't until 1898 that he established any national fame as a composer, with the premiere of *María del Carmen* in Madrid.

Granados experimented with *modernisme*, an artistic and architectural movement that became popular in Spain just before the turn of the 20<sup>th</sup> century. A branch of this was tied up with Catalán nationalism, although Granados mainly composed in a cosmopolitan, European style. He identified with the so-called Generation of '98, which sought to invent or re-discover a Spanish nationalist style in the wake of humiliating defeat in the Spanish-American war. Along with the writers Miguel de Unamuno and José Martínez Ruiz (known as "Azorín") the composer believed in Castile as the "region in which the pure and authentic spirit of the country resided" and claimed that this region of Spain was its "spiritual core, center of past imperial glories, and culture home of renowned classical poets, painters, and statesmen" (Clark). This belief came to be known as *Casticismo* (or Castilianism) and its impact on culture and politics can still be felt today with tensions surrounding reactions to Catalán separatists, who as recently as 2017 voted in a disputed referendum to separate from Spain. Granados never ventured far from his Catalán roots in actual practice: by founding the Academia Granados in 1901, he became seminal in the establishment of a distinctly Catalanian piano performance tradition. He wrote pedagogical texts for his students, and further developed pedal technique. Despite his cosmopolitan, European style, many of his pieces capture the regional flavor and culture of Catalonia, including his operas in the Catalán language. But the overwhelming majority of his output is inspired by the renaissance of Castile after 1898. His devotion to *Casticismo* also led him to idolize the great symbol of Spanish culture: Francisco Goya.

Francisco Goya (1746-1828) is commonly referred to as the last of the Great Masters, and the first of the moderns. Born in Aragon, he became court painter to the Spanish Crown in 1786, for which he produced portraits of the aristocracy and Rococo-style tapestry cartoons. Goya suffered a severe and undiagnosed illness in 1793 which left him completely deaf. After this his style became dark and pessimistic, and reflected a bleak outlook on personal, social, and political levels.

Moreover, he was affected mentally and physically by the catastrophic invasion of Spain by Napoleon Bonaparte in 1807. Works like *Caprichos*, *Los Disparates*, and the *Disasters of War* series feature insanity, mental asylums, witches, fantastical creatures, and religious and political corruption. His late period culminated with the so-called "Black Paintings" of 1819-1823, which were painted on the plaster walls of his house. He eventually abandoned Spain to live in Bordeaux with his paramour, where he had a stroke and died.

Despite the darkness of his later works, Goya had a brilliant sense of humor, and some of his pieces convey a strong sense of optimism and fun. One of Goya's greatest accomplishments was his portrayal of the flamboyant, elegant styles of Madrid at the turn of the 19<sup>th</sup> century. His exposure to the aristocracy during his appointment at court allowed him to become intimately aware of trends in the lower classes that the nobility imitated. What is obvious in paintings such as *El pelele* and *El baile de San Antonio de la Florida*, and the music of Granados that was inspired by them, is that

the bohemian character of the *majo* and the *maja* captivated Goya and his admirers, and dominated the highly romanticized image of old Madrid embraced by Granados and his contemporaries, a fascination known as *majismo*. The real-life *majo* cut a dashing figure, with his large wig, lace-trimmed cape, velvet vest, silk stockings, hat, and sash in which he carried a knife. The *maja*, his female counterpoint, was brazen and streetwise. She worked at lower-class jobs, as a servant, perhaps, or a vendor. She also carried a knife, hidden under her skirt.

Although in Goya's day the *Ilustrados* (upper-class adherents of the Enlightenment) looked down their noses at *majismo*, lower-class taste in fashion and pastimes became all the rage in the circles of the nobility, who were otherwise bored with the formalities and routine of court life. [Clark]

*La maja desnuda* was influenced by Velázquez and the portrait of Charles IV and his family. These and other paintings of the fun-loving, sexually liberated lower-class known as the *majas* and *majos* inspired Enrique Granados to realize their spirit in a series of piano pieces called *Goyescas*.

The **piano suite** bearing that title premiered in 1911 in Barcelona. Standing at the pinnacle of Granados' life and achievement, "*Goyescas* represents a rapprochement of different styles which can be found throughout his music, and is notable for its infusion of Scarlattian ornamentation, which pervades the

entire luxuriant texture" (New Grove). Granados' output is the fusion of his typical *Casticismo* style with musical influences from the far reaches of Spain and other European countries through white-hot inspiration. Often he composed music right at the piano, and did very little planning and sketching. Not only was he regionally diverse, but he was also historically aware: "the chromaticism, ornamentation, and sequencing in *Goyescas* harken back to the rococo style that prevailed for so long in Spain, and particularly to Scarlatti, several of whose sonatas Granados arranged for piano" (Clark). Just as Goya was the exemplar for Spanish art, the composer Domenico Scarlatti (1685-1757) represented the pinnacle of achievement in Spanish keyboard music. As such, *Goyescas* is an intersection of several art forms, where music and art, flowing from the greatest sources, are expressed in the succinct and inspired musical language of the composer.

Many, but not all, of Granados' piano works derive the rhythmic impetus from Spanish folk dances, although his experience as a young pianist in salons accounts for his use of mazurkas, waltzes, and marches as well. These elements are all present in *Goyescas*, as in *Bocetos*, another of Granados' piano collections, which bear the imprint of Schumann in their Romantic literary and programmatic affectation, harmonic language in the proliferation of secondary dominants and diminished sevenths, and a prevailing pianistic conception (New Grove). In fact the pianistic conception of *Goyescas* made it rather difficult to adapt the music to poetry.

The librettist Granados chose for this arduous task is Fernando Periquet Zuaznábar. He was a poet, author, and customs officer born in Valencia in 1873. He moved to Barcelona in 1879, but it was in Madrid where he met Granados, with whom he had a tumultuous life-long working relationship. A dedicated journalist, he founded the periodical *La Satire* as a teenager, and wrote for *El Clamor* in Madrid after 1889. Later on he was a theater critic for *El Liberal*.

Periquet's play for *Goyescas* is naturalistic, contemporary, and mundane in its subject matter and setting, rather than heroic and legendary, which means it is veristic in a classical sense. This is not to be confused with *verismo*, the contemporary trend in Italian opera which embraced *realism* for the stage and often also ended in bloody murder and glorified lower-class people, as *Goyescas* does. It was fashionable, even before Granados' opera, to reproduce Goya's paintings as *tableaux vivants*, but it was not until this collaboration with Periquet that an opera was produced out of the subject matter of the great master painter. The music for the opera was almost completely adapted from the piano suite, with some additions, including music derived from the zarzuela *Ovillejos*.

*Goyescas*, the **opera**, is laid out in three *cuadros*, or tableaux, all within what is technically one act, lasting barely one hour. These tableaux are divided into scenes that coincide with modulations in a relatively traditional key scheme except for the last two scenes, which depart from traditional functional harmony.

## NOTES GRANADOS' GOYESCAS

At the beginning of the **first tableau**, there is a brief and brilliant introduction in the key of D in which the chorus participates. And through an abrupt transition to the key of B-flat Granados throws us into the first scene, entitled "*El Pelele*," or "*The Straw Man*."

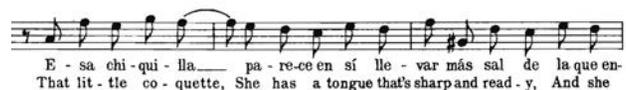
As the *majas* toss the straw man in the air, the chorus sings in short and fierce exclamations. Granados' melodic language at the outset is pithy, like the miniature size of the opera itself: phrases are at most only one measure long. In fact, a long phrase is not sung until Paquiro, the baritone, makes his entrance: first for three measures, and then a longer phrase that is five measures long. His melody is cast over a wide range with large leaps of sevenths, fifths, and fourths, a bravado appropriate to his character. Upon hearing Paquiro, elsewhere phrases become longer and more substantial. At its base, the chorus is earthy, sensual, concerned with lightness and their carefree attitude. They invariably return to their fragmentary melodic language after the eloquent whims of the main characters pass away. Walter Clark writes that "intricacies in rhythm, texture, and harmony even suggest the tracery of latticework and lace." The *majas'* and *majos'* focus is not on the substantial or significant considerations of the human condition but rather the decorative and delicate fineries of beauty and pleasure, the vacuity of which is symbolized by frivolous clothing and the straw-man. But this does not make them devoid of substance: the *majas* and *majos* call out in rollicking tones, rejecting the stringent Catholic social mores and the restrictive attitudes of the Castilian nobility. Those are replaced by a more Bacchanalian approach to life.

The piece displays a rhythmic vitality couched in a deliberate and forceful sense of meter. The vast majority of the opera is in  $\frac{3}{4}$  meter. There are occasional syncopations amid ubiquitous hard down-beat pulses from the opening lines of the chorus. There is a growth in this metrical concept through the opera: as the first tableau progresses there is a crescendo of syncopated rhythms that serve to gradually amplify Granados' rhythmic deliberateness. The shortest notes are more for texture than rhythmic precision or melodic content. Grace notes, trills, turns, and many written-out quintuplets decorate the piece with shimmering frills and blazonry. Clark compares Granados' ornaments with "impasto applied to the canvas with a palette knife," which draws a brilliant comparison between the composer's mechanical technique and Goya the painter. Even when, metrically and emotionally, the energy of the piece turns darker and heavier, as in the galliard at the beginning of the second tableau, fast ornamentation, in this case sixteenth note triplets, are used to great effect, imparting intensity to melancholy. As with Goya's paintings, there are brilliant contrasts of light and touches of humor, even in the darkest subject matter.

The characters in the chorus live for immediate gratification, reacting corporately to whatever sights or sounds are before them. In the morning they wake up and throw on the most attractive clothing they have and sit by the Manzanares River. If there is a flask of wine, they drink it. If there is food, they eat it.

They are instinctual and reactive. This lack of restraint is precisely what the Spanish aristocracy in the late 18<sup>th</sup> century envied about *majismo* culture. Granados gives the *majos* and *majas* rather unsubstantial melodic content except when they are reacting to and borrowing from the music of main characters. In the introduction, barely a complete phrase is sung, barely a complete sentence uttered. Later on the voices of the chorus are orchestrally conceived and they produce instrumental threads which are blended into the fabric of the accompaniment.

There are exceptions to this rule. One of the longest and most disjunct melodies in the first tableau is inspired by Pepa in scene two, after a bright transition from E-flat back to D major. The tenors sing a four-bar phrase which begins with a leap of a sixth and features a string of upper neighbor tones. Excited, syllabic, and brisk, these could be described as *superjections* (devices which express hyperbole) in the field of rhetoric, and they contribute to the feeling inspired by the lovely *manola* (a type of working-class city girl), Pepa. The *majos'* exaggerated gestures are passionate and full of joy, and stand in stark relief with Pepa's soothing melody.



The melody of Pepa herself, a mezzo-soprano, is easy, stepwise, lightly decorated, and descending. It is falsely ostentatious, and self-consciously so – a double negative so characteristic of the *majas* who were emulated by the nobility, but were loath to think of themselves as noble in any way. Here the chorus imitates her playful condescension, passing her tune to the sopranos and then to the basses. Then they sing an ode to Pepa as if she were the queen of the world. Before long, though, the choral phrases transform into an ostinato pattern as they join the orchestra in the accompanimental texture.

Paquiro anticipates Rosario in the transition to scene three in two verbose and breathless phrases of contrasting character, which betray his adolescent-like passion for the noble soprano. He is supported by the chorus and orchestra in a full, fecund texture. There is one syllable per eighth note, expressed in chatty skips over a moody and fast harmonic rhythm. His energy here is bubbly, gregarious, and excitable like a teenager in the throes of a first crush.

Rosario enters in the third scene at a transition to E-flat major, a soft landing for a gentle lady. Fernando, the tenor, joins the action shortly thereafter. He is singing the song of the people, in the first utterance of the *tonadilla popular*

## NOTES GRANADOS' GOYESCAS

which represents the true music of the *majas* and the *majos*. A moment later, it is sung by the entire cast. Fernando is an army captain, but he carries an air of affectation which makes one immediately suspect any genuineness of feeling he may have for Rosario. This is later confirmed when it is made clear he is more concerned with upholding his honor than showing love for her. Like the nobility of 18<sup>th</sup>-century Castile, Fernando's style is an affected imitation of the *majos*. When he and Rosario finally sing together, though, it is in unison, and their melody is ascending and stepwise. This is antithetical to Pepa's previous false-ostentatious melody. Rosario and Fernando, foils to Pepa and Paquiro, represent a more noble love, which is also more spiritual (Rosario exclaims, "Fernando del alma mia," which refers to her soul) and less physical than the love of the *majas* and the *majos*.

The instrumental and rhythmic quality of the chorus is magnified by the acceleration at the conclusion of the first tableau. Sixteenth notes are again used for textural reasons rather than melodic; the sopranos and altos spin out a seemingly-endless stream of text. All of this chaos is amplified by the rhythmic forcefulness of the crescendo of syncopations. This is followed immediately by an Intermezzo in B-flat which closes the first tableau.

The **second tableau** is illuminated by the fire of a lantern-lighted ball and of the fullest passion of *majismo*, set in a contrastingly portentous D minor. Pepa is preceded and anticipated by the chorus, which sings a melody evocative of the noblesse of Rosario's character, a genuine admiration of "una gran dama gentil" (a great gentle lady). The intense Spanish-flavored melancholy of the sixteenth note triplets give voice to Granados' own instruction that the scene is to be "sung and danced slowly and rhythmically." What is notable about this movement is that individual grace notes within ornamental figures often receive their own syllables of text, which is a unique convention. Normally, syllabification occurs with the main melody and ornaments are added at a later stage, as in Mozart or Verdi. *Goyescas* is a special case since the text came later to the music, which was already composed, hence the strange and wonderful textualization of ornaments here. The effect is one of adding fire to the already passionate declamation of the language.

y vio, que en un bai-le de candil se me bent, That to a lanternlight-ed ball once she

y vió, que en un bai-le de candil se me bent, That to a lanternlight-ed ball once she

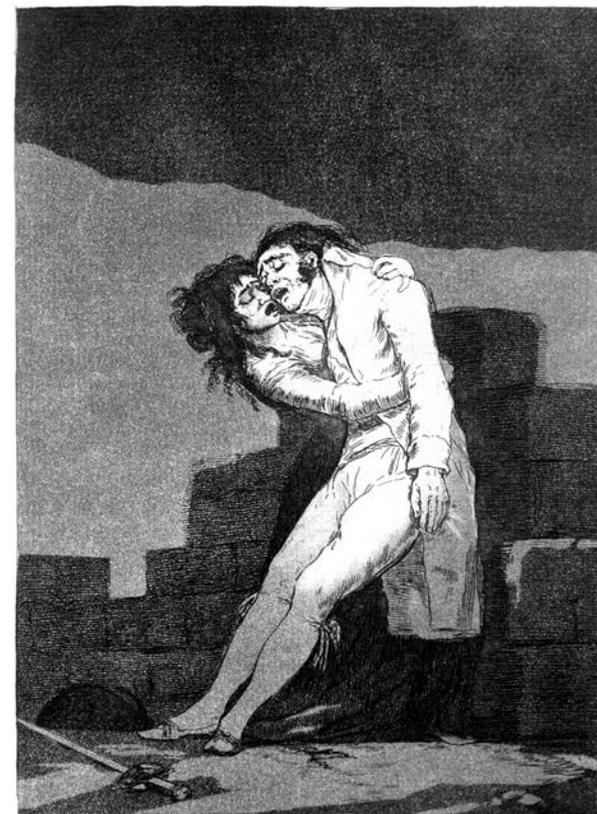
y vió, que en un bai-le de candil se me bent, That to a lanternlight-ed ball once she

In scene two, there is a significant recall of material from the Intermezzo. Here the chorus joins with the soloists as equal voices in a tapestry of interwoven and complex lines. The atmospheric quality of the music is of agitation: no one character's individual line is notable from a dramatic perspective, but the entire cast seems to be caught up in the frustration of Fernando, who is blindly subservient to his concept of honor that prevents him from expressing pure love for Rosario and prevents the rest from dancing.

The final scene of the second tableau is presented with a D major introduction to a Fandango in G major. In this exciting dance scene, occasionally the downbeat is deliberately obscured, which imparts a sense of awkwardness under a text proclaiming the libertine lifestyle of the *maja*.

According to the poet, a *maja* must know only three things: to pull hair, to make love, and to forget the man who forgets her. The chorus interjects ironically in praise of gracefulness ("Viva la gracia! Olé!") of the *maja*, adding a touch of humor.

The **third tableau** begins with *La Maja y el Ruisenor*, perhaps the most famous part of *Goyescas*. Chromaticism and jagged augmented seconds portray the torment of Rosario's soul, faced with the inevitable death of her lover and therefore her ability to sing, as the legend of the nightingale goes. *La Maja y el Ruisenor* is one of only a few pieces to use a real folk song. It features characteristic melismas of Andalusian song with intensely Arab associations, intensified by



Francisco de Goya:  
"Love and death"  
from "Los caprichos"

## NOTES GRANADOS' GOYESCAS

Phrygian harmony (New Grove). Granados uses rhythm in the form of grace notes and triplets to capture the essence of the nightingale's song in the high register of the flute. His harmonic language is in a quintessentially Romantic idiom, with diminished seventh chords, and strings of dominant sevenths which propel one along the emotional roller coaster of the circle of fifths. In this opera, this movement represents the best example of his use of this tool, although it happens elsewhere to similar effect.

He uses the mystical augmented chord to great effect during the mutation of F# minor to major when Rosario sings "amor." This highlights the spiritual type of love that Rosario embodies, and the transcendent quality of the relationship between her and the hapless Fernando. The ethereality of the augmented chord also foreshadows the mysterious dichotomy between love and death in the final scene.

In the second scene, *Duo de Amor en la Reja*, and the final scene, *El Amor y la Muerte*, there is no established key. Instead there is a tangible oscillation between the remote keys of B and B-flat. This highlights the tension between love and death. The finale is a tour de force for the soprano, with a melody characterized by a huge range of more than 2 octaves, tremendous and successive leaps, and a thick, Wagnerian orchestral fabric underneath. By contrast, Fernando, who is dying, is limited in his vocal range to three notes.

Rosario

*ff* *ten.*

¡Oh! \_\_\_\_\_ ¡mis - te - rio!  
Oh! \_\_\_\_\_ mys - ter - y!

Fernando

*pp*

(como un quejido)  
(moaning as he struggles with the spectre, death)

Ya la sien - to for - ce -  
Now I feel the strug - gle

Maureen Buja calls this one of Granados' greatest compositions, in which, according to the composer, "all of the themes of *Goyescas* are united...converting the drama into sweet gentle sorrow...the final chords represent the renunciation of happiness." Ultimately, the opera resolves to G, and one of Rosario's final words is "amor," a thematic recall from her aria at the beginning of this tableau. Fernando is dead and happiness is abandoned but love, cast in the brassy glow of G major, is eternal.

*Goyescas* opened in New York to mixed reviews on January 28, 1916. It was the first time an opera had been performed in Spanish at the Metropolitan Opera, and Granados received a bronze wreath during his curtain call on the stage. Listeners were laudatory about the Spanish passion embodied by Granados' style, his rich harmonic language, and the subtlety and depth of Periquet's poetry. Criticized for muddy orchestration, unfavorably compared to Carmen, and visibly under-rehearsed, it was not as great a success as it should have been. Moreover, "In general, Granados' works for the stage lack dramatic realism, a fact that bedeviled his theatrical career, though this has less to do with the stilted poetic narrative of his librettos than with his miniaturist conception of each work as a series of self-contained cameos" (New Grove). The composer could not ultimately deliver what the New York audience hoped for in an operatic production. According to the New York Times review published the next day, "the dramatic quality of *Goyescas* is not of outstanding value. The drama is scarcely more than a sketch; there is little action; the development of motive is inadequate, hardly more than indicated." Nevertheless, Granados was invited to play at the White House by President Woodrow Wilson due to his unique position as the first Spanish composer to visit the United States. This change of travel plans would, if indirectly, be the cause of his untimely demise.

After concluding his tour of the United States, Granados booked passage back to Europe on the USS Sussex. Unfortunately, the timing of his voyage put him on board the ship when it was struck by a torpedo launched by a U-boat in the English Channel. The ship did not sink, but the impact of the blast threw several passengers overboard, including Granados and his wife Amparo. Granados was picked up by a life raft, but, seeing Amparo struggling in the water, he left the safety of the boat in an attempt to save her. In a turn of events that exemplifies the Romantic relationship between love, heroism, and death, Granados and Amparo died together as a result of the attack. Whether this fate is preferable to the one Rosario and Fernando suffered is left to the reader.

## Dance is more than a combination of movements

by Elena Notkina

Dance relates a story told in a choreographic language, which contains a conflict developing along dramatic rules. It is therefore very important to me to see not just dancers but different characters, each one with his or her own life and development. These characters should not exist in isolation, but be intertwined in relationships. During rehearsals I pay a great deal of attention to acting, not just technique.

Creating an interesting and complex choreographic texture is an inalienable part of my profession; nevertheless, I do not consider a dance movement as the only tool of expression. Set design, costumes and props – all of these components serve the embodiment of the guiding overall concept of a performance. And as a big fan of Mats Ek and Pina Bausch I often use theatrical methods: One expressive gesture can often tell more than a big dance combination.

The genre of my work is "dance theatre," a conjunction of thought and emotion, inspired by theatre, literature, cinematography and visual arts. Understanding that, as opposed to theatre, dance is closer to fine arts, but not to literature, I do not aspire to a literal retelling. I am trying to create an associative array which could help the audience to perceive information on a subconscious level. In my opinion, a dance movement should not only represent a performer's technique, but also convey meaning and emotion. My goal is to create a theatrical action which would induce the audience to feel compassionate towards the characters and make them recognize their own life. I believe that aside from its aesthetic function, dance should also convey a philosophical idea. My artistic ideas and methods as explained above were implemented in the dances for Granados' Piano Suite as well.

Inspired by the wonderful music of Enrique Granados, I created my own choreographic interpretation of the piano pieces, independently of *Goyescas*, the opera, despite the fact that some pieces are presented in both works. It's like opening two windows onto one landscape. Enrique Granados composed *Goyescas*, the piano suite as well as the opera, as a response to the paintings of Francisco Goya, who is regarded as the most important Spanish artist of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries and whose innovative works inspired numerous future artists around the world.

Looking at Goya's paintings and engravings I was impressed by their expressiveness, dynamics and emotional intensity and I was trying to implement these features in my choreography.



Dance Rehearsal  
April 4, 2019

Elena Notkina  
Tamara Leigh  
Elizabeth Malone  
Ariana Speight



## NOTES GOYESCAS DANCE

The image of the *majas*, represented in many of Goya's works, caught my particular attention. *Majas* were women from the lower classes of Spanish society, especially in Madrid, who distinguished themselves by their elaborate outfits and sense of style in dress and manners, as well as by their cheeky behavior.

I asked myself, what would the *majas* look like now and how would they behave? I started choreographing *majas* but my concept soon transformed into a series of stories about women in general, women in their different guises: strong and weak, sensual and powerful, cold and passionate, gentle and furious, loving and hating at the same time.

This varied palette of emotions and temperaments is also reflected in the music of the outstanding Spanish composer Enrique Granados.

## NOTES GOYESCAS OPERA

### Bringing Out The Story of Goyescas

by Annamaria Stefanelli

Upon first look, Enrique Granados' opera *Goyescas* poses a dramaturgical challenge. Granados created the music first, taken directly from his *Piano Suite* of the same name and gave his work a dramatic format before its libretto was created by Fernando Periquet. A review in the New York Times after its premiere at the Metropolitan Opera in 1916 praised the music but added, "The dramatic quality of *Goyescas* is not of dramatic value. The drama is scarcely more than a sketch; there is little action." Douglas Riva notes that its strength lies in the freshness and romantic flavor of Granados' music but lacks sustained emotional drama (Grove).

Francisco de Goya:  
"Three *majos* and three *majas* dancing "



## NOTES GOYESCAS OPERA

In staging *Goyescas*, the opera, the opportunity that arose was to use all production elements to deepen the storyline and provide depth to the main characters. We drew on Spain's history as an important factor in highlighting character motivations and displaying certain characteristics that lead the principals in the story to act as they do. References to Goya's own works and his use of colors also help convey the moods and underlying tones of the opera and Granados' music provides further clues to what is happening with the characters.

Set design played an important part in conveying the nature of the action on stage. The theme of primary colors yellow, red and blue was to foreshadow the impending doom in the story. Each tableau alters from a wide open, yellow, bright, illuminated space in the beginning of the opera to a closed, darker mood by the end of the opera when the tragic end is presented.

Our set designer, Rand Angelicola, also incorporated the colors of Goya's style of painting to deepen the atmospheric mood of each tableau. Our first color palette of yellow denotes the open-aired spaces of Goya's early cartoon tapestry paintings. The second tableau creates a more ominous feeling conveyed by streaks of red and darkness found in Goya's later paintings. By the end of the opera, we get a final darker, more closed-in space, highlighted by night blues and foreshadowing the ending tragedy.

Different aspects of the principal characters are more deeply defined using costume choices. Our costume designer, Maria Balboa, reinforces these themes of colors and characteristic styles for each tableau.

The opera is suffused with Romantic symbolism. The nightingale, for example, is a popular romantic symbol and appears in the last tableau. Human emotions play an important part in the opera, and, during the age of Romanticism, were more expressive of the human condition than human rational faculties. Much like the Romantics reacted to the Enlightenment and conventions of the 18<sup>th</sup> century, so do the *majas* and the *majos* reject the rigid mores of the nobility.

The more subtle nuances of the characters' actions are revealed when examining the historical issues of the time. This particular history was important to Granados, who was inspired by Goya's works at the Prado Museum in 1898. In addition, the opera's dramatic action reflects the historical storyline that was inspired by the paintings of Goya. In fact, both Granados and Periquet were avid lovers of Goya's paintings, and the deep nationalistic pride that they held for the painter made the story for the opera all that more reflective of life in Madrid during Goya's time. For example, in 1800, despite looking down on "*majismo*," (the movement the *majas* and the *majos* came to represent, bohemian in attitude and in direct opposition to conventional and foreign influences of the time) the Spanish nobility became fascinated with lower-class tastes and fashion, being



### Opera Rehearsals April 11 and 18, 2019

Anna Stefanelli  
Ji Hea Hwang  
Laura Zahn

Maria Balboa  
Sarah Geiger

Jon Dawson  
Josephine Giaimo  
Adrian Gillerman  
Judith Johnston  
Logan Laudenslager  
Jerry Metz

Marcia Olander  
Hartmut Rausch  
Gražina Strolia  
Sara Walker  
Rick Weidmann

bored with court life (Journal of the Center for Iberian and Latin American Music, 2015). Thus, Rosario's attending a lantern-lit ball could simply be a sign of a noblewoman bored with her life at court. Yet this mistake (an unaccompanied noblewoman attending a lower-class event) becomes the impetus for the tragedy to unfold. One mistake creates a series of events that propel the characters forward and human jealousy and emotion overtake any sense of reason.

Fernando, as the captain of the royal guard, displays a jealous obsession, which may hide a deeper insecurity. Historically, this need to prove one's honor can be likened to a sense of weakness being experienced when Spain was ruled by a weak King, Charles IV, who chose to allow his wife, Maria Luisa, and his prime minister (first the Count of Floridablanca and then Manuel Godoy) to rule the country. Some critics have noted this comment on the weakness of the King in Goya's painting of the royal family, where the king is placed off center and the queen's illegitimate children are included in the portrait while a dark figure representing Goya, in the background, paints. Another reference to this weakness can be found in Goya's tapestry cartoon of the throwing of the Pelele, which hung in King Charles IV's mill. What is it like to be thrown in the air like a puppet by these women? Though not specifically defined by Goya to have a cynical meaning, the painting allows for such an interpretation.

Part of the intrigue of this opera is a lack of true definition of power. Each of the principal characters goes through his or her own search for potency: Pacquiro, though seemingly carefree, becomes obsessed with Rosario; Pepa, who appears strong and challenging in the beginning of the opera, ultimately follows Pacquiro furtively when it is time to duel Fernando (per the direction in the score); Fernando, who cannot forgive Rosario's attendance of a candle-lit ball, sets himself up for defeat; Rosario, pulled in different directions by Fernando yet always professing her love, furnishes the final picture, reminiscent of Goya's painting, "Love and Death." Fernando dying in her arms expresses the final tragedy of being human in such times and circumstances, of the cost of violence, pride and human misunderstanding, and unchecked passion.

*Goyescas* gives the audience many levels from which to experience the story: from the beautiful sounds of Spanish music, to dances displaying the passion of the *majas*, to traditional musical structures such as the fugue in the second tableau or the love duet near the end of the opera. It also presents an opportunity to show a greater depth of character in the protagonists. Much like Goya created a depth in his paintings that below the surface revealed a more complicated world, so too does Granados give us a story that is woven on many levels, all inside the palette of Spanish history that was so dear to his heart.

### First Tableau

The *majos* and *majas* are enjoying perfect weather out of doors. The fun loving troupe spend their time dancing, feasting, and playing a traditional game known as the Pelele. This game involves a human replication made of straw being thrown up in the air by a group using a stretched out sheet. As they flirt and chatter, Paquiro enters, surrounded by women. He calls all the ladies unique garden flowers, and they swoon for him, but all of them know that he (supposedly) belongs to Pepa. Pepa enters the scene and the men crowd around her excitedly, as she thanks them for making her feel welcome. Suddenly, the attention is on two richly dressed lackeys bearing a sedan-chair, and in which the high born lady Rosario is waiting for her lover, Fernando.

Francisco de Goya  
Detail from "El Pelele" (The straw manikin)



## SYNOPSIS GOYESCAS OPERA

Paquiro wastes no time approaching Rosario. He recalls a time when she appeared at one of their lantern-lit balls, and invites her again that very night. Rosario ignores him, but her indifference goes unnoticed by her lover, Fernando, captain of the royal guard, who was hiding away and spying on her. Fernando assumes that she was flirting, and although she flatly denies it, he does not trust her. They continue arguing while Pepa and other *majas* mock them. Fernando decides that Rosario must accept the invitation, but that he will accompany her. They leave promptly, and after sharing their plans to ruin the lovers, Pepa and Paquiro leave.

### Second Tableau

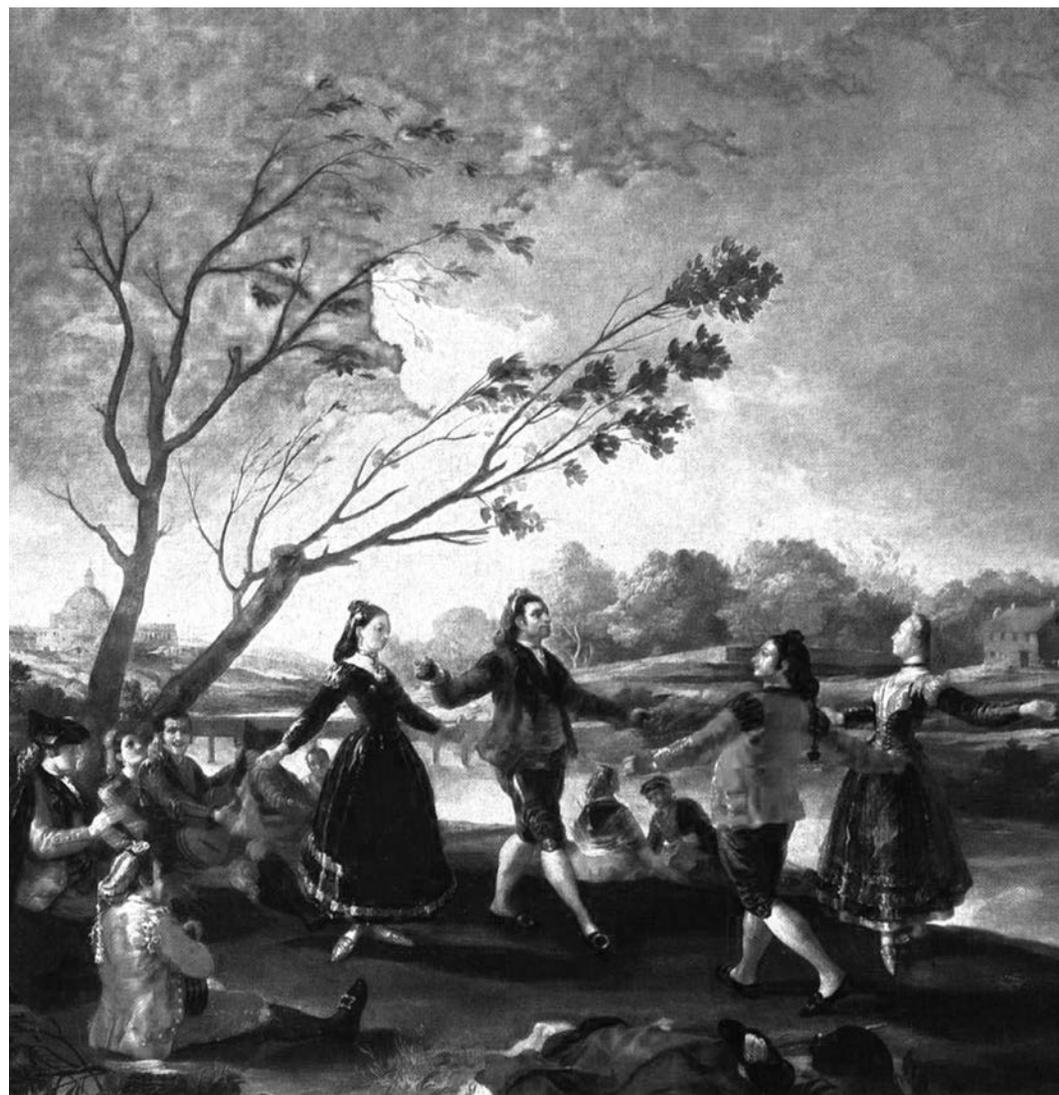
At the ball that night, *majas* are dancing as others eagerly watch and compliment them. Fernando enters dragging Rosario, whom Pepa proceeds to make fun of the minute she walks through the door. Fernando assures Rosario that he will defend her honor. Upon this, Paquiro makes a spectacle of asking Rosario to dance, and Pepa questions his motives jealously. Fernando insults Paquiro's honor, while Rosario protests. Paquiro suggests a duel to prove his valor. A brawl begins, the women holding back Paquiro and the men from rushing Fernando, and Rosario faints in the excitement. After setting the time and place of the duel, Fernando leaves with Rosario. Pepa, returning to the center of attention, engages the crowd in a fandango.

### Third Tableau

Later that night, Rosario sits on a bench in the palace garden, listening to the sad song of a nightingale under the light of the moon. As she moves to go inside, Fernando approaches the house, calling to her. She responds sorrowfully, but always lovingly, and he doubts her claims of total devotion.

They share a loving moment, ruined by the presence of Paquiro, who is dressed in a black cloak with Pepa trailing furtively. Fernando makes ready to leave, and Rosario clings to him, begging him to stay. Fernando tears himself away, promising to return victorious, and leaves. Rosario follows, and the duel begins. Two screams signal the end of the duel, one by Fernando being mortally wounded, the other by Rosario. Paquiro flees, dragging his cloak behind him. Rosario drags the mortally wounded Fernando to the bench where they had just shared their tender moment. She holds him against her bosom, and they share one last kiss before he dies in her arms.

Francisco de Goya:  
"Dance of the *majas* at the banks of the Manzanares river"



**REBECCA ACHTENBERG | Rosario | Soprano** Rebecca is thrilled to be a part of Hub City Opera and Dance Company's production of *Goyescas*. Rebecca is a graduate of Oberlin College and Conservatory of Music, with a double degree in Voice Performance and Comparative Literature and received a master's degree in Voice Performance and Pedagogy from Westminster Choir College. Recent engagements include appearances as Older Alyce in Tom Cipullo's *Glory Denied* with Tri-Cities Opera and the High Priestess in Verdi's *Aida* with Boheme Opera of New Jersey. In May, she will sing Lia in Debussy's *L'Enfant prodigue* with Garden State Opera, and in June, Annina in Verdi's *La Traviata* with New Rochelle Opera. Past performances include 1<sup>st</sup> Lady in Mozart's *Die Zauberflöte* with CoOPERAative Opera, Marenka in Smetana's *Bartered Bride*, along with Mimi in scenes from Puccini's *La Bohème*, La Princesse in Ravel's *L'Enfant et les Sortilèges*, and Manon in scenes from Massenet's *Manon* all with Westminster Opera Theater. During her time at Oberlin, Rebecca sang the title role in Mozart's *La finta giardiniera*, Das Taumännchen in Humperinck's *Hänsel und Gretel*, and 1<sup>st</sup> Nursemaid in Weill's *Street Scene*. She was also involved in many premieres of new works, including a production of Lewis Nielson's Opera *NOVA* with Cleveland's Real Time Opera.

**RAND ANGELICOLA | Set Design** Rand received his degree in Fine Art from the Pratt Institute and The Studio and Forum of Stage Design under Director Lester Polakov. He is a member of the United Scenic Artists local 829 since 1983, working on television, Broadway and feature films. He was assistant designer to Clarke Dunham/Hal Prince Productions on Broadway (*Candide* and *Grind*), regional opera and City Opera. He has also worked as assistant designer to Clarke Dunham for over 30 years on various projects, including providing model train layouts for museums (one such project was the largest "S" scale model train layout in the United States for the Cincinnati Museum) and numerous organizations (e.g., Citicorp Train Show). He was set designer for Florham Opera (*La Traviata*, *Aida*, *La Bohème*, *Rigoletto*, *Il Trovatore*), and Rockland Opera (*Lo Speciale*, *Tosca*, *Il Signor Bruscino* and recently *A Certain Quiet*). He was resident designer for the County College of Morris from 1986-1994. He has also painted scenery for the Metropolitan Opera. As a scenic artist he has worked on Broadway, television and feature films for the last 37 years. Angelicola has worked in over 40 major films, including *Meet the Parents*, *Cider House Rules*, *A League of Their Own*, *Departed*, *It's Complicated*, *A Chorus Line*, *War of the Worlds*, *Unfaithful*, *The Good Son*, *One Fine Day*, *Anger Management*, *Doubt*, *Money Pit* and *Ocean's 8*. His TV work includes *The Good Wife*, *Madam Secretary*, *Law and Order*, *Saturday Night Live*, *HBO Specials* (*Mildred Pierce*, *The Ring* and others) and many others. He is currently in his third season of *The Marvelous Mrs. Maisel* (camera scenic second season). Angelicola has designed numerous backdrops for Robin Horneff PAC and designed and painted sets for Hudson Vagabond Puppets (life-sized puppets). Angelicola teaches classes for the scenic artist apprentice program (a 3-year training program in scene painting for artists to become qualified to work in the TV/motion picture industry).

**MARIA BALBOA | Costume Designer and Prop Master** Maria is an accomplished production manager, spanning a wide variety of industries. She has a BA in Theater from Kean University School of Visual and Performing Arts and began her career working as a production stage manager in NYC for various Off-Broadway productions. Her pursuit in management and technical direction led her to a production manager position servicing the Broadway industry, where she spent 13 plus years providing custom props and scenery to hundreds of Broadway musicals and national tours. Maria currently works as a Senior Account Manager at Dimensional Worldwide, producing custom exhibits and displays for clients throughout the country. She is a founding member of Hub City Opera and Dance Company. Maria is truly inspired to be part of this amazingly talented team and organization, which embodies two of her greatest passions: music and artistic collaboration.

**BENJAMIN T. BERMAN | Conductor and Music Director** Ben is alumnus of Mason Gross School of the Arts, the Music Director of First Reformed Church of New Brunswick, the conductor of the Highland Park Community Chorus, and co-director of the Joyful Noise Choir, the joint children's choir of Christ Church and First Reformed Church. Benjamin is on the faculty of the Mason Gross extension division, where he teaches private lessons and chamber music. He plays harpsichord with the Bucks County period instrument ensemble, La Fiocco. He frequently sings with the West Jersey Chamber Music Society and also has sung with the Choral Arts Society of New Jersey, and for the past two years he has sung with the Opera Philadelphia chorus. Benjamin is active as a recitalist, conductor, teacher, harpsichordist, and organist in Central New Jersey, with a special interest in singing Czech and Jewish music. He is also Music Director and Vice President of the Hub City Opera and Dance Company, which made its debut performance at Nicholas Music Center last year with Carl Orff's opera *Der Mond*. Ben is a member of the American Choral Directors' Association, the National Association of Teachers of Singing, and the New York Singing Teachers Association, for whom he is currently serving his second term as secretary on the board of directors. Visit [www.benjaminberman.com](http://www.benjaminberman.com) for updates and more information, including his recent and successful *Moravian Synagogues Project*.

**CHRISTINE CAPIO | Choreography Opera, Second Tableau** Christine is a NJ resident who has studied dance at the Arthur Murray and Brandis Dance Theater dance studios. She is the president of the Infinitely Off Broadway Players, and has also worked with the Mighty Oaks Players and the North Brunswick Adult Drama Group. Capio has also performed as a dancer with numerous local community theaters. She also provides her talents to the Saint Ambrose School (choreographer, pianist, vocal arranger, costumer) and recently served as assistant musical director for Thinkery and Verse Productions. A doctor of internal medicine, she is the proud mother of four beautiful daughters.

**MEGHAN CRAWFORD | Assistant Stage Manager** Meghan is currently in her second year as a BFA Stage Manager at Mason Gross School of the Arts. Her previous Rutgers Opera credits include: *Der Mond* (ASM), *Reflections on the American Dream* (ASM), *Gianni Schichhi/Il Tabarro* (ASM), and *Albert Herring* (PSM). Rutgers Theater Company credits include: *Faust* (PA) and *My Town* (ASM). Meghan has also worked as an ASM at Brevard Music Center, including productions of *Opera's Greatest Hits*, *Madama Butterfly*, and *Sondheim on Sondheim*.

**THERON CROMER | Fernando | Tenor** Theron has performed lead roles in various operas such as *Il Cambiale di Matrimonio*, *Dialogues of the Carmelites*, *Albert Herring*, *Il Giovedì Grasso*, *The Abduction from the Seraglio*, *Nabucco* and *Norma*. In Summer 2017, Theron was invited to perform the role of Don Ottavio for Music Academy International's production of *Don Giovanni* in Fiera di Primiero, Italy. In May 2019, he will perform the tenor solo in *Carmina Burana* at NJPAC with the NJYS. Fernando marks Theron's debut with Hub City Opera and Dance Company. His concert work includes various art song based recitals and oratorio including tenor solos in *Mozart's Coronation Mass*, *Mozart's Requiem*, Haydn's *The Creation* and Mendelssohn's *Elijah*. He received his Bachelor's of Music in Voice Performance from Montclair State University. He currently resides in Leonia, NJ.

**JEFF FRIEDMAN | Choreography Mentor (Dance Part)** Jeff is an associate professor of dance studies at Mason Gross School of the Arts, where he is the graduate director of the MFA in Dance degree. He holds a professional B. Arch. degree (Cornell/Oregon) and was a working dance artist in San Francisco from 1979 to 1997, touring nationally and internationally with Oberlin Dance Collective and solo as LOCUS Solo Dance. After teaching at Sonoma State University, Friedman earned a PhD in dance history and theory from University of California-Riverside. He has created over 40 performance works, including his solo work *Muscle Memory*, based on *Legacy*, his oral history archive for performing artists at risk for life-threatening illnesses, including HIV/AIDS, held at the San Francisco Museum of Performance & Design (1988-present). His publications include book chapters on oral history theory, method, and practice for Oxford, Routledge, Palgrave, and Epodium Press in Germany, where he was a Senior Teaching and Researching Fulbright Fellow in 2010, and refereed articles in the United States, United Kingdom, Korea, Germany, Spain, and New Zealand, where he was a visiting lecturer in the Dance Studies Programme at the University of Auckland. His book chapter on a new topic area of dance philosophy and aesthetics is forthcoming in 2019. He has received Fulbright Senior Scholar and Teaching and Jacob K. Javits fellowships, the California Arts Council's individual choreography fellowship, and numerous National Endowment for the Arts grants to support his research. Friedman is the director of the Rutgers Dance and Parkinson's Program and recently received the Clement A. Price Human Dignity Award for his academic and service work advancing equality, equity, and inclusion for underserved populations.

### **KARINA HYLAND | Assistant Lighting and Projection Designer**

Karina is a Chilean designer. Her multiple interests have led her to collaborate with several disciplines, from scientific outreach to data visualization and live performances. These collaborations have been exhibited in several venues, including the Museo de Arte Contemporáneo of Santiago, Chile and other international festivals. In the past years she has focused on stage and lighting design for bands, theatre and dance works. She is currently pursuing a graduate degree at the Interactive Telecommunications Program (Tisch School of Arts, NYU). karinahy.com

**TAMARA LEIGH | Dancer** Tamara is excited to be joining Hub City Opera for *Goyescas*. Tamara graduated with a BFA from Point Park University where she was able to perform pieces of Stefanie Batten-Bland, David Norsworthy, Gregory Dolbashian, and other artists. Since moving to New York she has been dancing with companies such as Soluq Dance Theater, Bitedown Collective, the Movement Playground, Bodystories, Nimbus 2, along with other projects. She has truly enjoyed Elena's process and can't wait to present this work with all of the collaborators.

**ELIZABETH MALONE | Dancer** Elizabeth is a first year MFA Dance student and Part-time Lecturer at Mason Gross School of the Arts at Rutgers University. Originally from Bellingham, WA, she studied ballet, modern, flamenco, tap, hip-hop and jazz and began to take interest in teaching and choreography in high school. She completed the Teacher's Summer Seminar at Canada's Royal Winnipeg Ballet in 2004. Elizabeth graduated with a BFA in Dance from Cornish College of the Arts of Seattle, WA where she focused on performing, teaching, and choreography. Elizabeth danced for ARC Dance Company in Seattle for two seasons before moving to Washington, DC where she continued to dance, teach, and choreograph for ReVision dance company before making her way to Rutgers.

**ELENA NOTKINA | Choreographer and Dancer** Elena is a Russian born dancer and choreographer, winner of several choreographic competitions. She graduated from the St. Petersburg State Conservatory with Bachelor's and Master's degrees in dance performance and choreography. Elena has performed with various dance companies in Russia and the United States. She has choreographed numerous dance pieces as well as musicals, theater shows and gala events. Her works were presented in festivals including Making Moves Dance Festival, WAXworks showcase, NimbusPRESENTS: Offline, Dance Canvas Performance Series and others. Elena was recently featured in the Off-Broadway show *Raskolnikov and The Pawnbroker*. A Love Story. Ms. Notkina is a first-year Rutgers University MFA Dance student.

**OCTAVE PARFAIT | Dancer** Octave is a native of France where he trained in Trampoline and Acrobatic Gymnastics at an international level and dance from age 6. At 17, his professional dance training continued at the Centre International de Danse Jazz Rick Odums in Paris while performing with the Junior Jazz Ballet and the Junior Modern Ballet divisions. In 2016, Octave moved to New York to study at the Martha Graham School and was immediately invited to join Graham 2. In 2018, he joined the Martha Graham Dance Company and danced with them at the Paris Opera Garnier Theatre. He has also worked with Rioult Dance NY and is also currently a member of ARIM Dance with whom he performed in Las Vegas in March 2019. Octave is excited to be a part of the *Goyescas* project with HCODC.

**DANIELLE RANNO | Stage Manager** Danielle is excited to be working with Hub City Opera and Dance Company on *Goyescas* after doing *Der Mond* with them last spring. Opera credits include: *Hydrogen Jukebox*, *La Traviata* (Tri-Cities Opera), *South Pacific*, *Sweeney Todd* (Opera Roanoke), *Falling Angel* (World Premiere), *Candide*, *A Midsummer Night's Dream*, *La Cenerentola* and Kurt Weill's *Street Scene* (The Brevard Music Center), *Orpheus & Eurydice* (Opera Grand Rapids), *L'Heure Espagnole*, *Don Giovanni*, *Scalia/Ginsburg* (World Premiere), and *Otello* (The Castleton Festival). Danielle will be graduating this May from Mason Gross School of the Arts with her MFA in Stage Management. She has a busy summer season stage managing at the International Summer Festival of Morelia, Brevard Music Center, and Lakes Area Music Festival. She is a proud member of the Actors Equity Association (AEA) and the American Guild of Musical Arts (AGMA).

**ATTILIO RIGOTTI | Lighting and Projection Designer** Attilio is a Chilean performer, technology artist, video game designer, and teacher. His work explores the intersection between video games, interactive technologies, and live performance. He is an Associate Artist with experimental theater company Theater Mitu, where he has performed in, and developed, productions like *Hamlet/UR-Hamlet*, the national and international tour of *Juárez: A Documentary Mythology*, the company's sold-out production of *Death of a Salesman* at BAM, and their newest piece, *Remnant*, at their brand-new space in Gowanus, Brooklyn. Attilio has performed, researched, and taught around the world, including countries such as Poland, Egypt, Lebanon, India, Japan, Italy, Cuba, Djibouti, Indonesia, the UAE and the US. As a technologist, he has headed video design for shows with the American Conservatory Theater (ACT), The Juilliard School, and Phoenix Theater Ensemble, and currently leads NYU Tisch's Innovation Lab, exploring new interactive technologies in the theater.

**GÉZA G. SCHENK | Artistic Director** Géza studied marketing, management, Slavic studies, and linguistics in Berlin, Germany. Since childhood, he has been enthusiastic about music (his mother was a piano teacher and his paternal grandparents had been opera singers), but he first chose a different career path. After graduating from Freie Universität Berlin with a master's degree in business, he worked for renowned advertising agencies before he started his own agency in Berlin. As head of marketing communications for MAN Diesel in Augsburg, he designed, developed, and managed large-scale trade-show appearances and events all over the world. Following his passion for music, opera, drama, and staging, he eventually started to work in the dramaturgy department of the Bavarian Theatre Academy in Munich (Mozart's *Don Giovanni* and Bernstein's *On the Town*), before he relocated to the United States. Carl Orff's *Der Mond* was his Hub City Opera and Dance Company debut as stage director and set designer. Géza is a resident of Highland Park, New Jersey, where he runs a graphic design agency. He also teaches visual communication in Rutgers University's Department of Landscape Architecture and has been singing with the Highland Park Community Chorus since 2008.

Géza G. Schenk is president and artistic director of Hub City Opera and Dance Company that he started together with Benjamin T. Berman in 2017.

**ENRIQUETA SOMMARRIBA | Piano** Spanish pianist Enriqueta Somarriba has been praised by the New York Concert Review for her "aplomb" and her "natural, individual interpretation." Her repertoire ranges from the Baroque to the 21st century with focus on Spanish, Latin American and contemporary music, premiering works by living composers, such as Roberto Sierra, Jesus Torres and Robert Aldridge. Ms. Somarriba performs internationally in prestigious halls in the US and Europe including Carnegie Hall, Cervantes Institute of New York, State Theatre of New Jersey and Auditorio Nacional de Música (Madrid, Spain). She has performed as soloist with the Andres Segovia Orchestra in the presence of Queen Sofia of Spain and with the Rutgers Symphony, Brunensi Virtuosi and Forum Musicae Orchestras. She has also been recorded for RNE (Spanish National Radio), 98.7 WFMT Chicago, 89.1 WWFM radio and MSR Classics label. Ms. Somarriba studied at the Madrid Royal Conservatory (B.M.), Chicago College of Performing Arts (M.M.) and Manhattan School of Music (P.S.) and is currently a DMA candidate at Rutgers University, where she serves as Lecturer. A dedicated educator, she has performed and delivered lectures at Manhattan School of Music and Cornell University.

**ANRIANA SPEIGH | Dancer** Anriana is a third-year BFA Dance major in the Mason Gross School of the Arts program at Rutgers University - New Brunswick from Los Angeles, California. She recently completed a semester abroad at the Jerusalem Academy of Music and Dance where she had the opportunity to train in Gaga technique with former Batsheva company members and learned repertory from the Vertigo Dance Company. She has had the opportunity to train in many other styles in her dance career including ballet, contemporary, contact improvisation, modern, and jazz.

**JAKE STAMATIS | Paquiro | Baritone** Jake, born and raised in Tunkhannock, Pennsylvania, has performed a variety of roles on the operatic stage. His repertoire includes Papageno in *Die Zauberflöte* (Mozart), Schaunard in *La Bohème* (Puccini), Figaro in *Le Nozze di Figaro* (Mozart), Leporello in *Don Giovanni* (Mozart), Ko-Ko in *The Mikado* (Gilbert & Sullivan), and Anthony in *Sweeney Todd* (Sondheim). Jake has been a fellow at the Music Academy of the West, a resident artist with Tri-Cities Opera Company, a professional fellow with the Hawaii Performing Arts Festival, a guest artist with Opera Ithaca and Hub City Opera and Dance, a fellow with the CoOPERative Program, and has performed abroad in Croatia and Japan. Jake received his Bachelor's Degree in Vocal Performance at Susquehanna University, and his Master's Degree in Opera at Binghamton University. He will spend this summer as a vocal fellow with the Seagle Music Colony where he will perform as Juan Peron in *Evita* (Lloyd-Webber), The Secretary of Defense in *The Manchurian Candidate* (Kevin Puts), and Escamillo in *La Tragedie de Carmen* (Bizet/Constant). For the 2019-20 season Jake will be a company artist at Opera Memphis where he will perform as Guglielmo in *Così fan Tutte* (Mozart) and Betto in *Gianni Schicchi* (Puccini).

**ANNAMARIA STEFANELLI | Stage Director** Annamaria received a Bachelor of Arts in both Drama and English from Franklin and Marshall College and a Masters from New York University in English and American literature. She is currently studying for a Bachelors degree in Opera Studies from Rose Bruford College of Performing Arts in England. Stefanelli, who is also a professional opera singer, has studied operatic movement, staging, and interpretation with Ira Schiff, Elaine Malbin and Richard Crittenden, and with Maestro Vincent La Selva at the Juilliard School of Music. She was assistant director to the Green Room Theater production of "Loot!" in Lancaster, Pennsylvania, where she also directed "Waiting for Godot." Stefanelli is also the creator and director of the children's musical theater group, "The Magic Black Box Players," as well as owning two companies, A&R Artists and A&R Music Education. She has directed musical theater and opera for La Bella Voce Opera Ensemble as well as for her own company, A&R Artists. Stefanelli recently directed and produced Hub City Opera's children's opera, "We're Building a City," as well as co-wrote and produced the recent Opera in the Park program at Highland Park, NJ. She is also the creator

and principal artist of an opera program for children, Opera Fun, which she has presented to over a thousand children in the NJ school system as well as a lecture performance series for adults entitled, "A Short History of Italian Opera."

**LAURA ZAHN | Pepa | Mezzo-Soprano** Laura, a Philadelphia native, is quickly garnering acclaim for her "warm, voluptuous" voice "clearly destined for Puccini and Verdi." She was most recently seen as Mother (Amahl and the *Night Visitors*) with Shakespeare Opera Theater, Flora Bervoix (*La Traviata*) with Pacific Opera Project, and Olga (*The Merry Widow*) at Opera Saratoga. Future engagements include Marcellina (*Le Nozze di Figaro*) with Bel Cantanti Opera and Dorabella (*Così fan Tutte*) with Light Opera of New Jersey. Other notable roles include Siebel (*Faust*), Mrs. Segstrom (*A Little Night Music*), La Frugola (*Il Tabarro*), Florence Pike (Albert Herring), Cherubino (*Le Nozze di Figaro*) and Mother Goose (*The Rake's Progress*). She has also covered Mother (*The Consul*), Mistress Quickly (*Falstaff*), Moll (*The Cradle will Rock*), Minskwoman (*Flight*) and La Zia Principessa (*Suor Angelica*). In addition to these roles, Ms. Zahn has been an Apprentice Artist with Opera Saratoga for both the 2017 and 2018 seasons, a Festival Artist at The Savannah Voice Festival in 2018 and performed with The Boston Lyric Opera and Los Angeles Opera. Laura holds a Master's of Music in Vocal Performance from The Boston Conservatory and obtained her Bachelor's of Music in Vocal Performance from Indiana University while also completing a Bachelor's of the Arts in International Studies.

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Ms. Melissa Pauls  
Ms. Marsha Rosenthal & Mr. Michael Buchman  
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Mr. Adrian Schreiber  
Mr. Ralph C. Stefanelli

### \$100-\$249 (continued)

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Ms. Tonya & Dr. David Tulloch  
Ms. June Elizabeth Verderosa  
Ms. Judy & Mr. Karl von Loewe  
Ms. Kelly L. Wieand & Mr. Charles R. Keeton II

**...and a heartfelt THANK YOU to  
our many friends, who supported  
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## SPECIAL THANKS

Thank you to **Chris Schneider** and **Ryan Powers** (owners) of Shipwrecked in Brooklyn, NY for hosting a fundraiser and donating all proceeds to our production of *Goyescas*.



Thank you to **Emiliano Pares** (owner) and Loren Mochari (project manager) of BB Props for providing props.



**Front to Back Prop Services**  
973-837-6305



Thank you to **Javier Gonzalez** for assisting with construction of *maja* costumes.

**If you want to learn more about our work, please go to [hubcityopera.org](http://hubcityopera.org).**

**Please consider a tax-deductible donation to our non-profit. Just click DONATE on our web page.**

## SET DESIGN OPERA

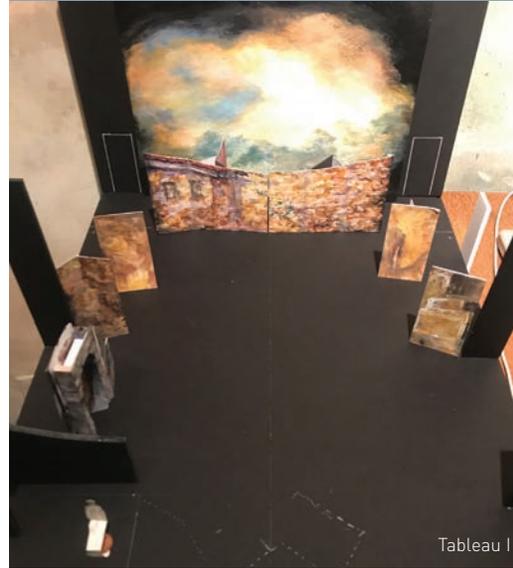


Tableau I



Tableau II



Tableau III

Set Design: Rand Angelicola  
Charge Scenic: Rory Angelicola

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Concept and Design of program notes



in collaboration with the  
Dance Department of

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