



Love Conquers Impossible Love

SPANISH BAROQUE ZARZUELA

Music by **Sebastián Durón**

 **ORCHESTRA OF
NEW SPAIN**
GROVER WILKINS 3d | ARTISTIC DIRECTOR

Love Conquers Impossible Love

Orchestra of New Spain

Grover Wilkins 3d
artistic director

Federico Figueroa
stage director

Antonio Bartolo
set & costume designer

Jaime Puente
choreographer

This production will be approximately with intermission
2 hours 20 minutes





Our staging proposal is based on the same process of aesthetic renewal by which *Love Conquers Impossible Love* was presented to the public in Madrid in 1710. The encounter of various traditions, ranging from the conventions of mythological drama all the way to the new musical models from Italy can be perceived both in the text and the music you will hear. Correspondingly, 310 years after that premiere, we decided that for the first stage performance of this wonderful zarzuela in the Americas we should work on a concept where the Baroque theater tradition meets and overlaps with current trends. In the absence of realistic stage settings, as was customary in the musical theater of the eighteenth century, we added video projections from engravings of sets from that time. Volumes, shapes and meanings of different ways of doing theater are interwoven in the costumes, as well as in the choreographies, the lighting design and the gestures of the actors.

Notes from the Stage Director

Federico Figueroa



Notes from the Maestro

Grover Wilkins 3d

Since 1989 The Orchestra of New Spain has been at the forefront of the rediscovery of the much-neglected Spanish music of 18th century. The culmination of that work has been staged in Dallas Moody Performance Hall over the past 8 years in its five operatic and three dance productions, all on scores that have been recovered from major Spanish Archives. Sebastián Durón's *Love Conquers Impossible Love*, is just the latest of these ground-breaking productions, bringing to Dallas the very best historically oriented Spanish production team and artists from Spain, Mexico and Dallas.

Impossible Love takes the mythological fascination of the baroque audience and gives in the favored treatment for Spanish audiences: a rich and well-known story of a specific moment in the lives of the gods, interpreted by mortals who speak and gods who sing, whose on-stage actions reflect their role between those two worlds, the conflicts of which are the stuff of the drama of the time, and so familiar to those audiences.

Durón's role in the development of baroque music is at the top of Spain's musical history as the link between the historically musically rich theatrical life of the fabled Spanish Golden Age and the coming international Italian influenced high baroque that developed during the reign of the Bourbon Felipe V.

Synopsis

Act one

The squadron of Lisidante shipwrecks in a storm and he is saved along with aides Celauro and Triton. They're arrived in Phoenicia, the land of his arch-enemy King Acrisio and his daughter Danae, whom Lisidante wants to conquer-in love. Disguised as a soldier, he says that Lisidante perished in the wreck. In King Acrisio's retinue are Danae, Filida (who falls in love at first sight with Lisidante) and his lieutenant Polidectes (who is also in love with Danae). The gods Jupiter and Amor (Cupid) appear, jealously challenging each other's preeminence leading to a fight. Amor wins, his arrow leaving Jupiter wounded-with love for Danae. Jupiter has a wife, the goddess Juno, and Danae becomes furious on discovering that their suitor is married. Lisidante overhears this and believes the references is to himself. He declares his love for Danae but is rejected. Meanwhile, Juno informs Acrisio and the people of Phoenicia that Danae's beauty has offended the Heavens. As punishment for her fault, she is be imprisoned in a tower from which she can never escape unless it- Impossibly- rains gold.



Synopsis

Act two

Jupiter discovers that Danae is to be imprisoned. Juno sees how he is hopelessly in love with Danae. But Jupiter gives in to Amor, who promises to make the Impossible rain of gold. For her part, Juno promises to make the plan of the god Amor impossible. Lisidante, Celauro and Triton appear at the tower disguised as soldiers. They propose to open the tower from the inside and rescue Danae. But Jupiter appears as well, accompanied by Amor, who with music and herbs puts the guards to sleep. They go in to take Danae. Lisidante awakens and heads the army to rescue Danae. At this moment, some marvellous music is heard and there is a shower of gold. Jupiter, Danae and Amor affirm that the Impossible has been realized. In the end, they all corroborate that "Love Conquers Impossible Love!".





Orchestra of New Spain

The Orchestra of New Spain is a professional period-instrument baroque orchestra and chorus specializing in, but not limited to, the music of Spain and its sphere of New Worlds influence. It was created in 1989 for as the Hispanic offering for the opening of the Meyerson Symphony Center and to celebrate the Hispanic orientation of the Guadalupe Cathedral in the life of the aborning Dallas Arts District. Seeking to serve the Hispanic community it began its continuing educational activities in West Dallas with in-school concerts in 1996. The Orchestra is perhaps the most significant purveyor of Spanish baroque musical masterworks in the world, with two CDs to its credit and its national and international influence assured through the tours it has been invited to undertake: 2007 to Santa Fe, NM, to represent the Spanish Ministry of Culture; 2012, to the Festival of Early Music in Santa Cruz, Bolivia; and the Cervantino Festival in Mexico; 2008, Washington DC, National Portrait Gallery and the US State Department as the event for the 50th anniversary of the International Fulbright Program in Spain.

The Orchestra's staged productions of Spanish theatrical and musical works began in the opening season of the City Performance Hall in 2013: a series of annual staged performances of zarzuela (Spanish operetta) that have inspired a Renaissance of the same repertory in Madrid's theaters. They have brought to Dallas major international Spanish and Hispanic theater artists to work alongside its extraordinary team of Dallas musicians—instrumentalists and singers—actors and dancers to produce modern premières of major works that have lain dormant for three centuries.





Grover Wilkins 3d

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 was knighted by the King of Spain in 2017 with the Cruz of Officer of the Order of Isabel the Catholic.



Federico Figueroa

stage director

Mr. Figueroa has developed an active career as stage director, playwright and music critic in Spain and major cities of the Americas. Since his debut with *Lucia di Lammermoor* in Gijón in 2004, he has continued to gather commissions directing plays, operas, zarzuelas, and even musicals (*A man's a man at the Fringe* Festival 2011 of Edinburgh) He directed the "pasticcio" *Sumisión y sortilegios* in Bogotá (2012), *La travesía* at Gran Teatro in Havana (2012) and *Rodin: the volumes of mankind* in Mexico City (2013), a new production of *La traviata* in Bogotá (2015) and *La bohème* for the Opera Festival in Oaxaca (2016). Other lyrical works include *Rigoletto*, *Turandot*, *Don Giovanni*, *Cavalleria rusticana*, *Amahl and the night visitors* by Menotti, *Pepita Jiménez* of Albéniz, and *Die lustige Witwe* by Lehár. Theatrical productions include *Händel*, *King of Baroque Opera* and *A tribute to Albéniz*. In 2016 he directed the zarzuela *La Corte de Faraón* in Bogotá and *Gianni Schicchi*, for the National Opera of Mexico, followed in 2018 with the premier of *Farinelli Vs Carestini* in Alcalá de Henares and *Carmen* and *Luisa Fernanda* at the Lyric Art Season of Bogotá.



Antonio Bartolo

set & costume designer

He debuted as a set and costume designer in 2012 by Gustavo Tambascio in the show *Viva Verdi*, at the Fernán Gómez theater in Madrid. In 2013 he worked as designer in the production of baroque zarzuela *Nuevas Armas de Amor* (Sebastián Durón) recovered in the city of Dallas (USA) direction stage by Gustavo Tambascio and musical by Grover Wilkins. In 2014 he worked as a set designer in the musical *Pinocchio the Great Musical*, also directed by Gustavo Tambascio, in Theater Festival (Naples, Italy), etc ... He subsequently worked in Dallas in 2015 *Villa y Corte*, 2016 *Iphigenia en Tracia* 2018 *Achille in Sciro* and 2020 *El imposible mayor en amor le vence Amor*. He has worked for the Teatro de la Zarzuela in 2015 as a set designer in *El Sapo enamorado* (music by Pablo Luna) and *El corregidor y la molinera* (music by Manuel de Falla) and in 2017 in *Mozart and Salieri* (Rimski-Kórsakov).

He has also participated as a set and costume designer in other repertoire works such as *Falstaff* de Verdi in 2016 directed by Alberto Zedda, *Don Giovanni* (Mozart) directed by Federico Figueroa and the zarzuela *El Chaleco Blanco*, by Federico Chueca, at the Teatros del Canal in 2017. He has also participated in lyric-theater shows such as *Reina y Mujer, las tudor en opera*, premiered in Mexico in 2018 and *Farinielli vs Carestini* premiered in Aranjuez in 2019.



Jaime Puente

choreographer

Mr. Puente studied Spanish Dance in the Royal Professional Conservatory of dance of Madrid. He performs with numerous companies of Spanish dance and flamenco, including: Ibérica de Danza, Ballet Folclórico de Madrid. He studied Italian Renaissance and French and Spanish Baroque dance and belongs to the following companies: "*Esquivel*", "*La Española*", "*Ordo*", "*Xuriach*". He has collaborated with other European companies. Under the direction of Gustavo Tambascio he participated in *El Burgués gentilhomme*, in zarzuelas and in the baroque opera *La Partenope*. He has developed choreographic works for companies like Ballet Español. This is Mr. Puente's fourth appearance with the Orchestra, in which he also acts as Assistant Stage Director.

Costume design



Costume design

The costume design for this work was conceptualized considering the fashion of the time, but trying to find a more updated aesthetic.

The era is reflected in the volumes of the characters, using skeletons, which remind us of the eighteenth century, but with a more modernized eclectic aesthetic, using present materials and fabrics.

It is also important to differentiate between the different characters, for that, we divided in three different groups. Gods and deities with a more decorated costumes, where golden colors and scarlet colors predominate, as well as feathers and other ornaments for characters such as Jupiter, Juno or Love.

Another group would be integrated by characters from royalty, such as Acrisio, Lisidante or Danae, for them we chose for a more sober dress with a differentiated color spectrum. And a third group represented by the comic characters, where it is intended to give a closer and funny touch, that reminds us of nature, using plant elements and flowers, as with Selvaggio and Siringa.



Júpiter



Juno



Amor



Siringa



Selvajio



Danae



Filida



Acrisio



Lisidante



Celauro



Polidectes



Tritñon



Female chour



Male Chour



Amorcillo



Dancer

















Stage design

Stage design

The concept for the scenic space also has a relationship of eclecticism, using painted fabrics, as was the case in the scenographies of the 18th century, combined with projections.

Projections are an important part as they help us locate the action in the different spaces described in the original libretto.

These projections are made from engravings of scenographies of the eighteenth century, on which are made some small animation of the elements to break with the static image and generate a minimum rhythm.

The color is important as we chose a desaturated image, as we decided to use the color at some specific moments to accompany the action. With this we try to create a clean and evocative environment that gives importance and enhances the characters.

















Big Love

The Orchestra of New Spain presented Sebastián Durón's 18th century zarzuela *Love Conquers Impossible Love*, its first performance in the Americas.

by Richard Oliver
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ARTS ENTERTAINMENT • PERFORMING ARTS

Orchestra of New Spain presents a vividly staged zarzuela, but the singing disappointed

Sebastián Durón's 'Love Conquers Impossible Love' mixed infatuations human and divine.



Juliana Emanski (left) performs as Amor and Carla Lopez Speziale performs as Jupiter during a dress rehearsal of Orchestra of New Spain's production of Sebastian Durón's "Love Conquers Impossible Love" on Feb. 19, 2020, at Moody Performance Hall in Dallas. (Ashley Landis / Staff Photographer)

By Scott Cantrell
3:52 PM on Feb 22, 2020



There was much to enjoy in the vividly staged zarzuela presented Friday night by the Orchestra of New Spain. With one reservation, the relative intimacy of the 750-seat Moody Performance Hall proved ideal for Sebastián Durón's 1771 *El imposible mayor en amor lo vence amor*, here rendered as

Costume design



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