



Cavalleria Rusticana

Pietro Mascagni

Pagliacci

Ruggiero Leoncavallo

Fundraiser Performances
June 7-9, 2024



Our 17th season of operatic fundraiser performances for 51 Walden.

Music Director: **Alan Yost**
Stage Director: **Phil Lauriat**
Chorus Master: **Holly Druckman**
Co-Producers: **Carole Wayland, David Siktberg**

Cavalleria Rusticana

Santuzza - **Margretta Beaty** (cover: Sara Eakman)
Turiddu - **Lucas Hickman** (Adam Russell)
Lucia - **Vanessa Moya** (Stephanie Mann)
Alfio - **James C S Liu** (Carlo Bunyi)
Lola - **Jessica Bloch** (Rachel Stigers)

Pagliacci

Canio - **David Rivera Bozón** (Adam Russell)
Nedda - **Julia Pottinger** (Margaret Felice)
Tonio - **James C S Liu** (Carlo Bunyi)
Beppe - **Leo Balkovetz** (Sean Parr)
Silvio - **Scott Ballantine**

Chorus

Soprano: Ann Ferentz, Alexandra Ghiz, Keiko Nakagawa, Laura Weiss
Alto: Terri Carotenuto, Janice Hegeman, Isabel Molettieri, Aimee Yermish
Tenor: Randall Glidden, Frank Harrigan, Terry Hayes, Lance Levine, Sam Pilato
Bass: Paul Barrett, Chris Loschen, Larry Millner
Priest (Cavalleria): Michael Jay

Major funding provided by:

Alexandra Bowers & James C S Liu, Philip Drew, David Siktberg & Jennifer Christian, Carole Wayland, and Alan Yost.

Orchestra

Violin I: Siri Smedvig * *Concertmaster*, Jill Good, Loretta Tramon-
tozzi *#, Carole Wayland *, Poliana Yee *#, Ingrid Yen

Violin II: Caroline Drozdiak, Jacob Bergman *#, Subaiou Zhang
Carter #, Lana Crosson, Sharon Lamprect *, Irene Leamon

Viola: John Glenn #, Mary Barba, Cathy Gates, Claire Arikaki *#

Cello: Julie Durrell #, Erica Klein, Marsha Turin

Bass: Ed Marshall #, Lynn Sa #

Flute: Sarah Tomasek, Keith Anderson *

Oboe: Sandy Ayres

Clarinet: Jerry Vabulus *#!, Elizabeth Connors

Bassoon: Steve Malionek

Horn: Cam Owen *#!, Michael Boyle #

Trumpet: Margaret Romero #, Ralph Metcalf

Trombone: Douglas Weeks

Timpani / Percussion: Frank Kumiega #, Shane O'Donohoe, Emma
Terrell

Keyboard: Susan Minor *#

* = Concord Orchestra

= Carlisle Chamber Orchestra

! = Concord Band

Rehearsal Accompanists

Kathleen Forgac, Seolyeong Jeong, James Hayes

Fundraiser Performances: Net proceeds of Opera51 productions are used by 51 Walden for maintenance of the facility. We run on a tiny budget, and most participants are either volunteers or paid very modest stipends. Nonetheless Opera51 has contributed roughly \$100,000 to 51 Walden in the past 17 seasons. Please consider making an extra donation to this worthy cause!

Production Team

Costumes: Donna Roessler, Tracy Wall, Gail Penrod

Props: Charlotte Kelley, Cheri Fletcher

Set Design: Phil Drew

Set Construction: Phil Drew, Bill Douvris, Poliana Yee

Surtitles Content: Laura Prichard, Phil Lauriat

Surtitles Setup and Operation: Joe McIlwain, Ev Tate, David Siktberg

Sound: David Siktberg

Lighting Design: Rick Shamel

Lighting Setup and Operation: Susan Tucker

Stage Manager: Ben Pixley

Graphic Design, Website: David Siktberg

Program: David Siktberg, Phil Lauriat

Video and Audio Recording: David Siktberg

Ticket Sales and Publicity: Carole Wayland

Intermission Refreshments: Bill Douvris

Front of House: 51 Walden Board

Special Thanks!!

We rely heavily on the generous assistance of several organizations and their members, and are most grateful for their help.

Concord Players on all aspects of the production.

Sudbury Savoyards for costumes.

Newbury Court for rehearsal space and financial support.

Savoyard Light Opera Company (SLOC) for set components.

Concord Band and **Concord Orchestra** for musical support.

Additional Program Details On-Line: for further information including cast bios see www.opera51.org/cavpag24/program.

Cavalleria Rusticana - Pietro Mascagni - 1890

The action takes place in a Sicilian village, c. 1840, early on Easter morning.

During the overture Turiddu serenades his former love, Lola, who became the wife of the wine carter Alfio while Turiddu was off at war (*O Lola*). As dawn comes and the town stirs, Santuzza, Turiddu's now-neglected sweetheart, comes looking for him at his mother Lucia's tavern (*Dite, Mamma Lucia*). Mamma Lucia says he was off to another village for wine, but Santuzza tells her that he was seen in this village during the night. Santuzza reveals to Mamma Lucia that she has been excommunicated, but before she can explain why, Alfio comes in, boasting about his great job and pretty young wife (*Il cavallo scalpita*). Alfio says he saw Turiddu near his home early that morning.

A religious procession fills the square singing the great Easter Hymn and enters the church for mass (*Regina coeli . . . Inneggiamo Signor*). Santuzza stays to tell Mamma Lucia that she is carrying Turiddu's child, but Turiddu has taken up with Lola again (*Voi lo sapete*). Mamma Lucia enters the church, promising to pray for her. Santuzza confronts Turiddu with his betrayal, which he denies (*Tu qui Santuzza?*). Lola passes through, and Turiddu follows her into church. Santuzza hurls a curse after him, then, in a jealous rage, tells Alfio of Lola's infidelity (*O! Il Signore vi manda*). Santuzza immediately feels remorse, but the damage is done.

When the mass ends the villagers return to the square (*A casa*), Turiddu invites the villagers to enjoy his mother's wine (*Viva il vino spumeggiante*). Alfio enters, and when Turiddu offers him some wine he scornfully refuses, saying it would turn into poison (*A voi tutti salute*). The two men agree to a duel nearby in the orchard (*Compar Alfio*).

Turiddu begs his mother to take care of Santuzza if he does not return (*Mamma, quel vino e generoso*). As Mamma Lucia and Santuzza wait anxiously, shouts rise in the distance. A woman comes in crying Turiddu has been killed.

I Pagliacci - Ruggiero Leoncavallo - 1892

Before the opera begins, the clown Tonio steps before the curtain to say that the author has written a slice of real life, and the actors have the same passions and breathe the same air as the rest of us. (*Si puo? Si puo?*)

Southern Italy, around 1840.

Excited villagers are led to a small theatrical troupe at the outskirts of an Italian town (*Son qua! Son qua!*). Canio, head of the troupe, describes that night's performance, and when someone jokingly suggests that the hunchback Tonio is after his young wife, Canio warns he will tolerate no flirting with Nedda. The theater and life are not the same thing, he says. (*Un tal gioco*).

As vesper bells call the villagers to church, the men go to the tavern, leaving Nedda alone. Disturbed by her husband's outcry, she envies the freedom of the birds flying by (*Stridono lassù*). Tonio appears and indeed makes a move for her, but she scorns him. Enraged, he grabs her, and she drives him away. Nedda's actual lover, the villager Silvio, arrives and persuades her to run away with him at midnight (*Silvio! A quest'ora?*). But Tonio, who has seen them, hurries off to tell Canio. Before long the jealous husband bursts in on the guilty pair. Silvio escapes. Beppe, the other player, has to restrain Canio, and Tonio advises him to wait until evening to catch Nedda's lover. Alone, Canio sobs that he must play the clown though his heart is breaking (*Recitar! . . . Vesti la giubba*).

The performance (*Pagliaccio mio marito*). In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Beppe) (*O Columbina*). Her buffoonish servant, Taddeo (Tonio), tries to profess his love for her (*Dei, come e bella!*), but she tells him not to bother her. Beppe chases Taddeo off, and Taddeo blesses the young couple. The sweethearts plot to drug Pagliaccio, who soon arrives (*Versa il filtro*). Pagliacci sees two places, and asks Colombina who was with her. With pointed malice, Taddeo assures Pagliaccio of his wife's innocence, firing Canio's real-life jealousy. Forgetting the script, he demands that Nedda reveal her lover's name (*No, Pagliaccio non son*). She tries to continue with the play. Maddened by her defiance, Canio stabs Nedda and then Silvio, who has rushed forward from the crowd to help her. Tonio announces that the comedy is ended.