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2023 Fundraiser Performances

Giacomo Puccini

Tosca

*Costumed and staged with
full orchestra, English surtitles.*

Reserved seat tickets \$30.



Friday June 9th - 8 PM

Saturday June 10th - 2 & 8 PM

Sunday June 11th - 2 PM

Details and Tickets: **www.opera51.org** 978-369-7911



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Opera51

Presents

Tosca

A tragic opera in three acts

Music by **Giacomo Puccini**

Scenario by **Luigi Illica**

Libretto by **Giuseppe Giacosa**

First performed in Rome, January 1900

Alan Yost, conductor

Laura Stanfield Prichard, stage director

Kathleen Southworth, rehearsal pianist

Carole Wayland, David Siktberg, producers

Robin Farnsley, costume designer

Philip Drew, set designer

Holly Druckman, chorus master

Pamela Wolfe, vocal coach

Friday, 9 June 2023, 8pm

Saturday, 10 June 2023, 2pm & 8pm

Sunday, 11 June 2023, 2pm

The Performing Arts Center @51 Walden

51 Walden Street, Concord, MA

Sung in Italian, with English surtitles

Welcome to Opera51

On behalf of the dedicated, talented, and hardworking company members of Opera51, we welcome you to this performance of Puccini's masterpiece *Tosca*. This production marks the sixteenth year of operatic performances staged by volunteer artists to raise needed funds for operation of the Performing Arts Center at 51 Walden, and we are grateful for your help in accomplishing that mission.

Our productions have steadily grown in artistic richness over the years, and we are heartened by the palpable enthusiasm in the entire company to seize upon these relatively rare opportunities to perform great repertoire in a fully costumed and staged format. We hope you will return to our productions in future years, but most importantly, we hope you find today's performance of this beautiful and powerful music both thrilling and memorable. Thank you for joining us, and for your support of 51 Walden!

—*The Opera51 Executive Committee*

Welcome to 51 Walden

The Performing Arts Center at 51 Walden is the historic venue for music, drama, and dance performances in Concord, Massachusetts. The resident groups are The Concord Band, The Concord Orchestra, and The Concord Players. There is also a dance studio where instructors teach a wide variety of classes to students of all ages.

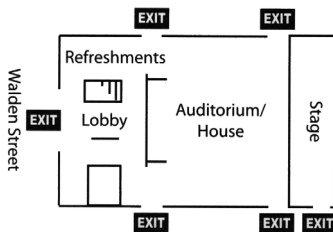
51 Walden is a treasured resource for the greater Concord community. Contributions toward operation of the building are an essential part of our finances, and your donation is both welcome and tax deductible. Please make your check payable to 51 Walden, and mail it to P.O. Box 251, Concord, MA 01742. You may also contribute online at www.51walden.org.

Welcome to *Tosca*

Running time for the opera is about 2 hours, plus two intermissions. Refreshments are available for purchase in the lobby during intermission.

Restrooms are on the lower level, at the bottom of the lobby staircase. There is an accessible restroom on the main level.

As you prepare to enjoy the performance, please note the locations of the emergency exits— and please silence all devices.



Opera51 is most grateful for the generous support of our sponsors:

David Siktberg, Carole Wayland, Laura Weiss, Alan Yost



The Concord Players 2023 - 2024 Season

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Paul Murphy
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Kathryn Denney



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*Inspiration, perspiration, and dedication
from so many to accomplish so much.*

Jennifer Christian MD MPH

Wayland, MA

David Siktberg

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Principal Cast (in order of appearance)

Cesare Angelotti, former Roman consul	Carlo Miguel C. Bunyi Chris Loschen (Cover) Max Rydqvist
Sacristan of Sant'Andrea della Valle	Ethan Bremner (8pm Fri)
Mario Cavaradossi, patrician painter	David Bozon (2pm) Lucas Hickman (8pm Sat)
Floria Tosca, celebrated singer	Margretta Beaty (8pm) Ashley Becker (2pm) Allyson Bennett (Cover)
Baron Scarpia, chief of police	Michael Prichard (8pm) James C. S. Liu (2pm)
Spoletta, head police agent	Kartik Ayyasola (8pm) Len Giambrone (2pm) Jay Hutzler (Cover)
Sciarrone, police sergeant	Christopher T. Loschen
Roberti, police officer	Lance Levine
Vizzini, police officer	Len Giambrone (8pm)
Roman Shepherd	Alana McDermott
Jailer of the Castel Sant Angelo	Christopher T. Loschen Lance Levine (Cover)

Principal Choristers

Lauren Evans	Janice Hegeman	Pranith Jey
Susan Ketteringham	Lance Levine	Chris Loschen
Lyza Morss	Keiko Nakagawa	Katie Nguyen
Kristen Nguyen	Sam Pilato	Julia Poirier
David Siktberg	Jocelyn Tracy	Laura Weiss

Additional Act II Offstage Cantata Choristers

Pedro Diaz Solkowski	Betsy Draper	Len Giambrone
James Liu	George Pereli	Laura Prichard
Michael Prichard	Max Rydqvist	Mariflor Salas

Orchestra

Violin I

Siri Smedvig *

(Concertmaster)

Jill Good

Loretta Tramontozzi

Carole Wayland*

Poliana Yee*‡

Violin II

Judy Takata ‡

Jacob Bergman

Lana Crosson

Jim Van Sciver

Sharon Lamprecht

Deborah Peirce

Viola

John Glenn ‡

Cathy Gates*

Claire Arikaki

Henry Houh

Cello

Julie Durrell ‡

Jiyh Kim

Carl Witthoft

Marsha Turin ‡

Bass

Lynn Sa

Member of:

† Concord Band

* Concord Orchestra

‡ Carlisle Chamber Orchestra

Flute

Sarah Tomasek

Keith Anderson

Oboe

Sandra Ayres

Carol Louik

Clarinet/Bass Clarinet

Jerry Vabulus

Elizabeth Conners

Jane Bailey

Michelle Markus

Bassoon

David Halpert

Dawn Kumiega

Horn

Cam Owen †‡

Erik Svenson

Trumpet

Margaret Romero *

Jim Dolham ‡

Trombone

Douglas Weeks

Percussion

Frank Kumiega

Jeremy Lang

Beth Munn Griffin

Celeste/Organ

Susan Minor

SPECIAL THANKS to: Carlisle Historical Society,
Concord Players, Savoyard Light Opera Company, Pamela Wolfe

Production Staff

Producers: David Siktberg, Carole Wayland

Stage Director: Laura Stanfield Prichard

Conductor: Alan Yost

Stage Director, Assistant: Margretta Beaty

Rehearsal Pianist, Principal: Kathleen Southworth

Rehearsal Pianists, Assistant: Susan Minor, Laura Stanfield Prichard

Vocal Coach: Pamela Wolfe, Brandeis University Voice Department

Chorus Master: Holly Druckman

Set Design & Construction chief: Philip Drew

Costume Design & Construction: Robin Farnsley

Stage Manager: Jasmine Wiese

Principal Production Assistant: Sam Morris

Stage Manager, Assistant: Xochimilco Cortez

Audio Recording: David Siktberg

Costume & Makeup Mavens: Margretta Beaty, Sam Morris,
Lyza Morss, Zachary Myers, Keiko Nakagawa

Front of House: David Atwood, Bill Douvris, Linda Menkis,
Nick Miller, Sean Patterson, Gail Penrod, Steve Wright

Lighting Board Operators: Ev Tate, Susan Tucker, Jasmine Wiese

Lighting Designer: Rick Shamel

Lobby Decor: Carole Wayland, Bill Douvris

Music Study Aids: Sam Pilato

Poster and graphic design: David Siktberg

Program/Properties: Laura Stanfield Prichard

Publicity: James Liu, Laura Prichard, David Siktberg, Carole Wayland

Rehearsal space: Newbury Court, Concord, MA

Set Construction & Painting: Philip Drew, Julius Feinleib, Susan
Ketteringham, Kurt Lanza, Sam Morris, Michael Prichard, Laura
Prichard, Jasmine Wiese, John Woolcott

Social Media: James Liu, Zachary Myers, Jasmine Wiese

Sound Design, Setup, & Operation: Paul Gill, David Siktberg

Surtitles Setup & Operation: Joe McIlwain, David Siktberg

Surtitles - English translation: Laura Stanfield Prichard

Ticket Sales: Carole Wayland

Videography: Sam Morris, Alexia Prichard

Website: David Siktberg

Synopsis

Act One

June 14, 1800, afternoon

Church of Sant'Andrea della Valle, Rome

Cesare Angelotti, a former Consul of Rome, is on the run from the police. His sister has left him a key somewhere in Rome's Church of Sant' Andrea della Valle: if he finds it, he can hide in the Attavanti Chapel.

The Church Sacristan assists patrician painter Mario Cavaradossi, who is working on a portrait of Mary Magdalene ("Recondita armonia"). Angelotti emerges from the chapel and pleads for help.

They are interrupted by Floria Tosca, a celebrated singer new to Rome. She accuses Cavaradossi of cheating on her, but is soothed by his gentle words and generous heart. Angelotti escapes the church with Cavaradossi's help.

Canons sound: it is the first day of the Battle of Marengo. Reports have reached Rome of Napoleon's defeat. The Sacristan and Chapel Choir rejoice.

Baron Scarpia, Rome's royalist police chief, enters the church. He commands his officers Spoletta, Sciarrone, and Roberti to search for the fugitive politician Angelotti.

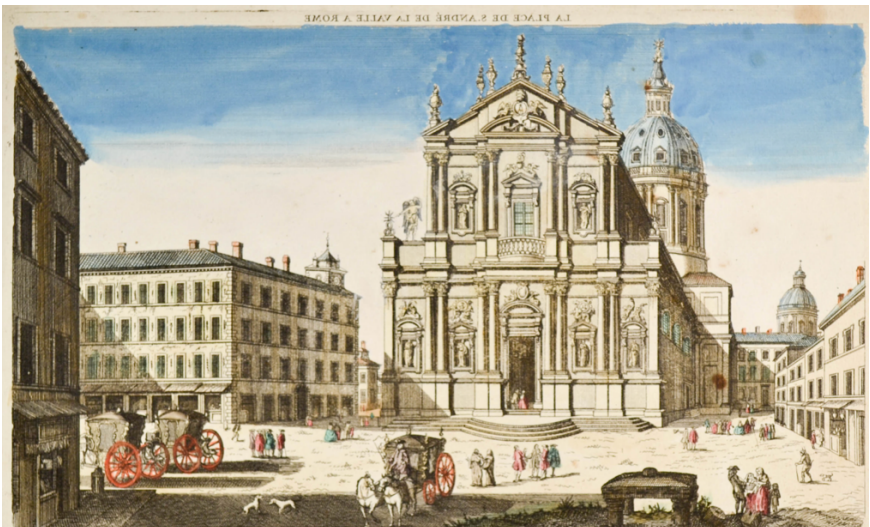
Tosca returns, and Scarpia plays on her natural jealousy, producing a woman's fan from the Attavanti chapel. He desires Tosca for her piety, beauty, and fame, and plots to imprison Angelotti and Cavaradossi.

Warning: recorded sound effects for cannon fire will be played during Act One over the sound system.



The Battle of Marengo by Louis-François Lejeune
depicting June 14, 1800

Sant'Andrea della Valle, Rome from a 1799 postcard



Synopsis

Act Two

later the same day

Farnese Palace, Rome

Baron Scarpia muses on his possible conquest of Tosca (“Ha più forte sapore,”) and discusses his plans to capture Angelotti with Spoletta and Sciarrone. They begin to interrogate Cavaradossi to compel him to give up Angelotti’s location.

In a distant room of the palace, we hear Tosca and the Church Choir performing a new cantata celebrating the Austrian/Roman coalition’s victory over Napoleon at Marengo.

Tosca arrives at Scarpia’s office just in time to see Cavaradossi hauled away to a nearby torture chamber by Spoletta, Sciarrone, and Roberti. His screams eventually persuade Tosca to reveal Angelotti’s location.

News arrives that the Battle of Marengo has continued, and Napoleon’s forces have defeated the Austrian-Roman royalists coalition led by General Melas. Cavaradossi mocks Scarpia with shouts of “Victory!” His refusal to bow to Scarpia’s demands ends in his removal to death row in the Castel Sant Angelo.

Tosca strikes a deal with Scarpia: in exchange for faking Cavaradossi’s execution at dawn, and writing a letter of safe conduct for the lovers, she will surrender to him.

As Scarpia composes the letter, Tosca sings her famous “Vissi d’arte,” describing the sacrifices she has made for art, music, and love. She receives the letter, fights off Scarpia’s advances, and stabs him.

Synopsis

Act Three

June 15, 1800, 4am

Castel Sant Angelo Fortress

As the day dawns slowly over Rome, we hear the sweet lament of a shepherd. Cavaradossi has been waiting all night in a dark prison cell, deep in the fortress of the Castel Sant' Angelo. He manages to bribe his jailer in order to have a last moment of freedom, and writes Tosca a letter of farewell ("E lucevan le stelle").

Tosca arrives at the prison with the letter of safe conduct. She tells Cavaradossi that Scarpia promised to fake the execution, and she coaches him to make it look real, so they can escape.

After the gunshot, she runs to him, only to find that Scarpia has betrayed them. As the police close in on her, Tosca leaps from the top of the Castel to her death.

Warning: recorded sound effects for gunshots will be played during Act Three over the sound system.



Finding Meaning in Melodrama

by Laura Stanfield Prichard, Stage Director

Composer Giacomo Puccini (1858-1924) based his *Tosca* on the 1889 play *La Tosca* by Victorien Sardou. He had seen a performance of it while working on *Manon Lescaut* (even Verdi was interested in it!) and was taken with the thriller.

He began work in earnest in 1896, after asking his publisher Giulio Ricordi to wrangle the rights for Sardou's play from Alberto Franchetti, another composer who worked with librettist Luigi Illica. A tempestuous tale of seduction, cruelty, and deception, this opera presents a fierce battle of wills set against the backdrop of the Napoleonic Wars. Conductor James Levine has described it as "Puccini's glorious musical inspiration [combined] with the melodramatic vitality of one of the great Hitchcock films."

The creative team that Puccini and his publisher put together was superb: Luigi Illica created the scenario and Giuseppe Giacosa created the poetic language of the libretto. This trio had worked together on *La Bohème*, and in 1904, would later produce *Madama Butterfly*. Puccini was attracted to the ironic contrasts in the play: Cavaradossi is tortured, but doesn't confess (Tosca does); Angelotti survives by disguising himself; "sweet and innocent hands" kill Scarpia; and the execution we witness in Act III was meant to be faked.

Over the course of three acts, the creators combined heart-pounding tension and suspense with portraits of devotion and courage. We are presented with three questions:
How far would you go to protect a friend or colleague?
What would you do to save someone you love?
How would you choose when law and personal integrity collide?

Puccini visited playwright Victorien Sardou twice in Paris (in April 1898 and January 1899) to discuss the adaptation, but he demanded two big changes to Act III. Sardou gave in on the first point and allowed Puccini to replace Cavaradossi's (original) patriotic hymn with a love song.

Sardou did not acquiesce on the second matter: he wanted an abrupt, thundering finale, while Puccini preferred a more extended musical setting of Tosca's death (think Mimi).

The completed libretto takes a realistic approach to the passage of time and leans toward the *verismo* style: it includes scenes of physical and psychological torture, and most of the conflicts are between individuals (singing duets), rather than monumental forces.

In *Bohème* the villain was fate (Mimi's illness and death), and the characters progressed inexorably through their bohemian lives (devoted to art and love) toward the tragic conclusion. In *Tosca*, both villains and heroes struggle physically and mentally on stage, and you may expect a *coup de théâtre* at any moment.

Puccini loved the operas of Richard Wagner. He incorporated *Leitmotifs* into his own style, shifting quickly between emotions and musical keys, with memorable themes for Baron Scarpia and places of refuge (like the hidden well in Cavaradossi's garden):

The opening bars of *Tosca*, Scarpia's theme



A musical score snippet for the 'Nel pozzo nel giardino' motif from Tosca. It is a four-part setting for Violin (Vial.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The tempo is marked 'Allegro vivace' and the mood is 'violento'. The dynamics are 'ff' and 'secco'. The motif is characterized by a series of descending and ascending eighth and sixteenth notes, creating a sense of tension and drama.

"Nel pozzo nel giardino"
("the well in the garden") motif

Puccini grew up in Lucca, north of Rome, but wanted *Tosca* to sound as Roman as possible. He researched not only when church bells were likely to have rung, but also how the exact bells of all the churches surrounding the Castel Sant Angelo sounded. We hear them in Act I to announce the Angelus, they continue under prayerful singing, and they even provide counterpoint to Scarpia's main musical theme.

In Act II, Puccini's includes a distant drum roll, reminding us of the French invasion of Rome and threatening Cavaradossi's execution.

Act III begins with the sounds of distant bells from the countryside, eventually drowned out by Roman city bells signaling the beginning of day in the city.

Productions and singers

Tosca was first performed on January 14, 1900 at the Teatro Constanzi in Rome. Recent productions include outdoor performances at Caracalla (the archaeological site of the Roman baths) and director Luc Bondy's much-booded co-production by the Metropolitan Opera (NYC), Teatro alla Scala (Milan), and Bayerische Staatsoper (Munich). Most directors prefer to include some references to the original Roman locations Puccini scouted while composing.

The title role is a celebrated opera singer, and Floria Tosca must be considered a height of any soprano's career. Although female sopranos were banned in Rome until 1798, women did perform during Carnival and private theatres. Tosca may pray in church, but not sing there! Leading Toscas include the contemporary soprano Karita Mattila (Finland) and historical divas Maria Callas, Maria Caniglia, and Maria Jeritza.

The idealistic artist Mario Cavaradossi has featured tenors such as Brian Jagde, Jonas Kaufman, and Luciano Pavarotti. Cesare Angelotti, the political prisoner who has escaped from the Bonapartist government appears in the first act; notable performers of this role include basses Jamie Offenbach and Antonio Zerbini.

The corrupt police chief and church official Baron Scarpia (baritone) dominates the action of the first two acts. Leading singers of this role include George Gagnidze (featured on Met broadcasts), Thomas Hampson, Ingvar Wixell, and Ruggero Raimondi. Tito Gobbi played Scarpia opposite Maria Callas in *Tosca*: during Act II in one performance, she came too near the candles burning on Scarpia's desk and ignited her wig. Gobbi immediately jumped on Tosca, embraced her, and extinguished the flames. Tosca rejected

him with disgust, but then whispered him a “Thank you, Tito,” just before stabbing him. His unique interview with advice for playing Scarpia is preserved on YouTube.

Also memorable is Placido Domingo’s headlong fall while rushing down from scaffolding during Act I in live television in Rome: he crashed into the fence of the real Cappella Attavanti, giving a definite hint of realism to the broadcast.

In 1995, tenor Fabio Armiliato was actually shot in Act III after the pistol was overloaded with powder. Five days later, he returned to perform (on crutches), but fell during his Act II entrance, breaking his other leg. Apocryphal stories include a Tosca bouncing back up in the air after her Act III leap, and the soldiers following her off the parapet (after being told to “exit with the principals”).

Musical highlights

The two biggest hit arias from *Tosca* are easy to recognize, as Puccini brings his swirling action to a halt for them: in Act II, as Tosca is being blackmailed by Scarpia, she sings “Vissi d’arte,” [I’ve lived for art] saying that she’s always lived her life for art, and for love, and this is where it’s gotten her.

Cavaradossi’s last big aria comes in Act III. As he’s awaiting execution, the doomed artist sings “E lucevan le stelle” [How the stars shimmer], looking back on his life, his love for Tosca, and how it has all come to nothing. He’ll die, he says, in desperation.

Act I, combining operatic and sacred musical forms, also showcases Cavaradossi. “Recondita armonia” compares the beauty of two very different women, introducing him as someone with an artist’s eye for detail and nuance. As the drama builds, Scarpia sings “Tre sbirri, una carrozza,” describing his pursuit of a traitor during the singing of the Roman *Te Deum* canticle, interrupted by Roman cannons announcing Napoleon’s defeat at Marengo.

But was he really defeated? Scarpia also dominates Act II with his scene-chewing “Ha più forte sapore,” anticipating the submission of Tosca to his will.

[reprinted with permission from Boston Lyric Opera]

General Information

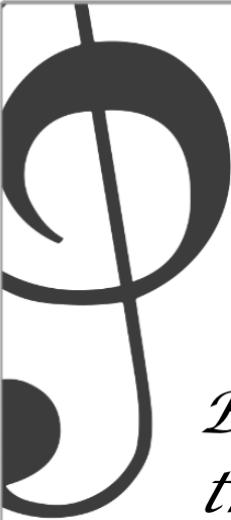
There will be intermissions at the ends of Acts I and II.
Restrooms are on the lower level, at the bottom of the lobby staircase.

There is an accessible restroom on the main level.
Doors will be open as possible.
We have UV scrubbers installed and air purifiers in the lobby.

Opera at 51 Walden

Our performances of *Tosca* are the latest in a long series of 51 Walden operatic fundraising events. These productions were started by Alan Yost in 2007 as an enjoyable way for local volunteer singers, instrumentalists, and theater production staff to help raise funds to maintain the 51 Walden property.

2007	<i>Pirates of Penzance</i>
2008	<i>H.M.S. Pinafore</i>
2009	<i>The Mikado</i>
2010	<i>Die Fledermaus</i>
2011	<i>Opera & Broadway Showstoppers</i> <i>Amahl & the Night Visitors</i>
2012	<i>La Bohème; Amahl & the Night Visitors</i>
2013	<i>The Merry Widow; Amahl</i>
2014	<i>La Traviata</i>
2015	<i>L'Elisir d'Amore</i>
2016	<i>Roméo et Juliette; Amahl</i>
2017	<i>Die Fledermaus; Amahl</i>
2018	<i>Faust; Hansel and Gretel</i>
2019	<i>Carmen; Hansel and Gretel</i>
2021	<i>The Magic Flute</i> <i>The Telephone & Trouble in Tahiti</i>
2022	<i>Turandot; Messiah Sing; Marriage of Figaro</i>
2023	<i>Tosca</i>



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Additional Program Details Online

Scan this QR code or visit www.opera51.org/tosca23/program for additional information about the opera, cast, and company, including biographies of the performers.





The Concord Players 2023 - 2024 Season

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