

Opera 51

A fundraiser for
The Performing Arts Center
at 51 Walden

Friday June 7, 8:00 pm
Saturday June 8, 8:00pm
Sunday June 9, 2:00pm
2019

Bizet's
Carmen



The Performing Arts Center at 51 Walden
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Opera 51

presents

Carmen

Opera in four acts

Sung in French, with English supertitles

Music by **Georges Bizet**

Libretto by **Henri Meilhac** and **Ludovic Halévy**,
based on the novella, *Carmen*, by **Prosper Mérimée**

First performed in Paris, 1875

Alan Yost, conductor

Robin Farnsley, artistic director, stage director,
costume design, set design

Roxanne Becker, costume design

Philip Drew, set design

Jay Newlon, choreographer

Sarah Telford, chorus master

Pamela Wolfe, vocal coach

Carole Wayland and **David Siktberg**, producers

Friday, June 7, 2019, 8:00 pm

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The Performing Arts Center at 51 Walden

51 Walden Street, Concord, MA

Welcome to Opera51

On behalf of all the dedicated, talented, and hard-working members of Opera51, we welcome you to this performance of Bizet's magnificent opera *Carmen*. Staged almost entirely by volunteer artists to raise needed funds for the 51 Walden facility, this is our thirteenth annual opera, a tradition we all look forward to continuing.



Our productions have grown steadily in artistic richness over the years, and we are heartened to see them well received by the public and the arts community. We are buoyed by the enthusiasm shown by the entire company to capitalize on these relatively rare opportunities to perform great operatic repertoire, fully costumed, and staged with orchestra.

We are grateful for your financial support via ticket purchases, donations, program ads, and Gala participation, all of which enable our efforts to continue and help make possible the many worthy artistic programs at 51 Walden throughout the year. We hope you will return to our productions and fundraising events in the future, but most importantly, we hope you find today's performance of this classic opera both rewarding and memorable. Thank you for joining us and supporting 51 Walden!

—The Opera51 Executive Committee

Opera51 Executive Committee

Robin Farnsley David Siktberg Carole Wayland Alan Yost

Opera51 Steering Committee

David Siktberg (chair)	Roxanne Becker Alyssa Mae Doggett	Sally Harris Bill Hoermann	Sarah Telford Pamela Wolfe
Carole Wayland (vice-chair)	Philip Drew Robin Farnsley	Elizabeth Hoermann	Alan Yost

About 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

51 Walden is a treasured resource for the greater Concord community. Contributions towards 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.

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Access 51

We are thrilled to report that 51 Walden has been awarded a \$40,000 capital grant from the Massachusetts Cultural Facilities Fund. Upon the receipt of these funds, the Access 51 Capital Campaign will be within \$12,000 of its half-million dollar goal.

Many access improvements were made last summer and other badly needed renovations will start in mid-June. A reserve fund has been established for future improvements.

To learn more, or to contribute, see 51walden.org/access51.



Opera at 51 Walden

Tonight's performance of *Carmen* is the latest in a long series of operatic fundraising events for 51 Walden. These productions were started by conductor 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>	2013	<i>Amahl and the Night Visitors</i>
2008	<i>H.M.S. Pinafore</i>	2014	<i>La Traviata</i>
2009	<i>The Mikado</i>	2015	<i>L'Elisir d'Amore</i>
2010	<i>Die Fledermaus</i>	2016	<i>Romeo and Juliet</i>
2011	<i>Opera and Broadway Showstoppers</i>	2016	<i>Amahl and the Night Visitors</i>
2011	<i>Amahl and the Night Visitors</i>	2017	<i>Fledermaus</i>
2012	<i>La Bohème</i>	2017	<i>Amahl and the Night Visitors</i>
2012	<i>Amahl and the Night Visitors</i>	2018	<i>Faust</i>
2013	<i>The Merry Widow</i>	2018	<i>Hansel and Gretel</i>

Carmen

Cast (in order of appearance)

Moralès	Joshua Dixon
Micaëla	Théodora Cottarel
Zuniga	Thaddeus Bell
Don José	Christopher Eaglin (on Friday and Sunday), Ethan Bremner (on Saturday)
Carmen	Margretta Beaty
Mercédès	Veronica Nguyen
Frasquita	Julia Massicotte
Lillas Pastia	Elizabeth Hoermann
Remendado	Eduardo Arturo
Dancaïro	Max Rydqvist
Escamillo	Junhan Choi

Covers

Moralès	Christopher T. Loschen
Micaëla	Sarah Mahon
Carmen	JoAnna Pope
Mercédès	Kristin Hagan
Frasquita	Stephanie Mann

Chorus

Soprano	Mezzo-soprano	Tenor	Bass
Lauren Busa	Janet Casey	Len Giambrone	Eric Dray
Katelyn Geary	Beth Nolan	Lance Levine	Bill Hoermann
Elizabeth Hoermann	Connors	Gregory Merklin	Christopher T. Loschen
Carol McKeen	Ann Ferentz	David Siktberg	David Missirian
Melanie Salisbury	Sally Harris	Larry St. Clair	Peter Welsh
Jennifer Zabelsky	Sophie Knickerbocker		
	Lyza Morss		
	Beverly St. Clair		

Dancers

Pimprenelle Behaeghel
Thea Vaporis

Carmen

Orchestra

Violin I

Siri Smedvig *
(concertmaster)
Oksana Gorokhovskiy
Elisabeth Miller
Abigail Sykes
Carole Wayland *
Poliana Yee *†

Violin II

Loretta Tramontozzi *†
Sharon Lamprecht *
Sue Stone †
Judy Takata
Jim Van Sciver

Viola

John Glenn †
Cathy Gates
Caitlin Hartig *†

Cello

Julie Durrell †
Rob Bethel
Marsha Turin †

Bass

Charles McCauley *

Flute

Jan Kinmonth †
Susan Jackson *†

Oboe

Sandra Ayres

Clarinet

Jerry Vabulas
Elizabeth Connors

Bassoon

David Halpert †*

Horn

Cam Owen †‡
Jeanne Paella †

Trumpet

Margaret Romero †
Hannah O'Connor

Trombone

Douglas Weeks

Timpani, Percussion

Jeremy Lang †
Frank Kumiega
Megan Quinlan

Harp

Deborah Feld-Fabisiewicz

* Concord Orchestra † Carlisle Chamber Orchestra ‡ Concord Band

Orchestral edition by Bryan Higgins, by arrangement with Motet Music Publishing Company.



Production Staff

Costumes and Makeup

- **Costume assistance:** Margretta Beaty, Ann Ferentz, Sally Harris, Nancy Megrian, Lyza Morss, Carol McKeen, Gregory Merklin, Lyza Morss, Pamela Wolfe
- **Costume construction:** Roxanne Becker, Robin Farnsley, Elizabeth Hoermann, Steve Parkin, Beverly St. Clair
- **Dresser:** Gail Murphy
- **Makeup and hair design:** Elizabeth Hoermann
- **Wardrobe coordinator:** Roxanne Becker

Fundraising

- **Gala planning:** Roxanne Becker, Alyssa Mae Doggett, Robin Farnsley, Lissa Gilbert, Elizabeth Hoermann, Pamela Wolfe
- **Sponsorship program:** Carole Wayland, Alan Yost

House

- **Front of house:** Dorrie Bean, Bill Douvris, Philip Drew, Rob Hamilton, Veronica Kenney, Jean Patterson, Gail Penrod
- **Hall setup:** Dave Brownell, Philip Drew, Susan Minor, Rick Shamel, Carole Wayland
- **Lobby decor:** Roxanne Becker, David Siktberg, Sue Stone
- **Ticket sales:** David Siktberg, Carole Wayland

Program

- **Program ad coordinator:** Carol McKeen
- **Program ad sales:** Sally Harris, Carol McKeen, Lyza Morss, Jon Saxton, Peter Welsh
- **Program content:** Sally Harris, Alexander Lane, Lance Levine, David Siktberg
- **Program design and printing:** Lance Levine
- **Program editors:** Lance Levine, Laura S. Weiss

Publicity

- **Artwork:** courtesy of getdrawings.com
- **Graphic design:** Shawn Becker, Robin Farnsley, Lance Levine, David Siktberg
- **Newspaper outreach:** Deborah Peirce
- **Photo distribution:** David Siktberg
- **Publicity coordinators:** David Siktberg, Carole Wayland
- **Social media:** Alyssa Mae Doggett
- **Website:** David Siktberg
- **Window display:** Sue Stone

Rehearsal

- **Assistant conductor:** Elijah Hopkin
- **Music study aids:** Lance Levine
- **Production coordinator:** Sally Harris
- **Rehearsal accompanist:** Alexander Lane
- **Rehearsal piano:** Concord Players
- **Rehearsal space:** Newbury Court
- **Video recording:** David Siktberg

Production Staff (continued)

Sets and Props

- **Props construction:** Roxanne Becker, Robin Farnsley
- **Props coordinator:** Beth Nolan Connors
- **Props master:** Lyza Morss
- **Set assistance:** Dana Booth, Janet Casey, Eric Dray, Sally Harris, Bill Hoermann, Philippe Lessard, Gregory Merklin, Melanie Salisbury, David Siktberg, Peter Welsh
- **Set construction advisor/crew:** Kurt Lanza
- **Set construction chief:** Philip Drew
- **Set painting:** Roxanne Becker, Gail Murphy

Technical

- **Light board operators:** Elijah Hopkin, Susan Tucker
- **Lighting design and rigging:** Rick Shamel
- **Photography:** John T. Riley of Red Zebra Photography
- **Sound board operator:** Paul Gill
- **Sound design:** Paul Gill
- **Supertitles content:** Laura Stanfield Prichard
- **Supertitles operator:** Joe McIlwain
- **Supertitles rigging:** Philip Drew, David Siktberg
- **Video director:** Sarah Telford
- **Video recording, editing, production, and distribution:** David Atwood

Special thanks to:

- Allen Bantly, Anne Bantly, Carlisle Historical Society, Concord Players, Newbury Court, Savoyard Light Opera Company

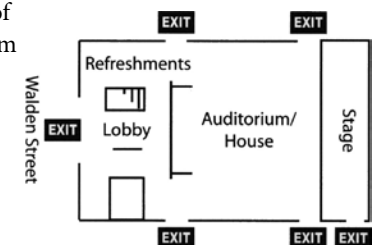
General Information

Running time for the opera is about 3 hours, including an intermission between Acts II and III. 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 phones and other sound-making devices.



Synopsis

Characters

Moralès (baritone), an officer

Micaëla (soprano), a peasant girl

Zuniga (baritone), a captain of dragoons

Don José (tenor), a corporal of dragoons

Carmen (mezzo-soprano), a gypsy girl

Mercédès (mezzo-soprano), a gypsy companion of Carmen

Frasquita (soprano), a gypsy companion of Carmen

Lillas Pastia, an innkeeper

Remendado (tenor), a smuggler

Dancaïro (baritone), a smuggler

Escamillo (baritone), a bullfighter

Townspeople, dragoons, cigarette girls, gypsies, smugglers, dancers, picadors

Act I: A square in Seville

A company of dragoons is standing guard near a tobacco factory. A girl named Micaëla enters and asks the officer Moralès where she might find a soldier named Don José. Moralès replies that José will come at the changing of the guard, and invites her to pass the time with him and his comrades. Micaëla politely declines and then departs. Don José and Zuniga, his captain, arrive to relieve Moralès and his squad. At noon, the factory bell rings, and a throng of cigarette girls stroll past the soldiers and townspeople. Last to appear is Carmen, a gypsy girl of whom many of the men are enamored. Unmoved by their protestations of love, Carmen throws a cassia flower at Don José and runs away, leaving the young soldier to muse on her impudent, yet strangely enticing behavior. His meditations are interrupted by the return of Micaëla, who brings him a letter from his mother imploring him to return to his home village and marry the girl. After Micaëla kisses Don José goodbye, a fight breaks out among the cigarette girls. Zuniga intervenes and learns that the quarrel started when Carmen injured another factory worker. He orders José to bind Carmen's hands and lead her to prison. Once Zuniga is out of earshot, Carmen professes her love for José and promises to meet him at Lillas Pastia's tavern if José releases her. José unties Carmen and lets her escape. Zuniga and the dragoons then arrest José.

Act II: Lillas Pastia's tavern

Two months later, Carmen, her companions Frasquita and Mercédès, and the other tavern customers are reveling in gypsy song and dance. Also present is Zuniga, who invites Carmen and her friends to leave with him and his fellow officers at closing time. Carmen replies that she will stay and wait for Don José, who has just completed his prison sentence for having helped her escape. Shouts of acclamation greet the arrival of the star bullfighter Escamillo, who proceeds to sing his own praises. No sooner does he lay eyes on Carmen than he attempts to woo her. Carmen rebuffs Escamillo and the crowd follows him out into the night. The gypsy girls are left alone with the smugglers Remendado and Dancaïro, who seek their help in passing a shipment of contraband. Carmen announces that she is in love with the man who

Synopsis (continued)

went to prison for her and that she will stay behind to meet him. Don José arrives and Carmen sings and dances for him, accompanying herself with castanets. As Carmen dances, José hears a distant bugle calling him back to camp. He explains to Carmen that he must obey the summons, but she mocks him and insists that if he truly loves her, he must desert the army and join her in her wanderings. After vainly imploring Carmen to reconsider, Don José bids her goodbye and makes for the door. Just as he is about to step outside, Zuniga comes calling on Carmen. Inflamed with jealousy, José grabs his sword and menaces Zuniga, but Carmen throws herself between the two before any blows are struck. Now that José has threatened a superior officer, he has little choice but to flee, and so he casts his lot with Carmen and the smugglers.

Act III: A wild spot in the mountains

As the smugglers prepare for their next operation, Don José gazes down into the valley and longs for his mother. When Carmen suggests to José that he should leave the smugglers and return to his mother, he warns her not to say that again; Carmen senses a murderous intent in José's words. She joins Frasquita and Mercédès, and the three attempt to divine their fates with a tarot deck. For Frasquita and Mercédès, the cards foretell happy marriages, but for Carmen, they portend an early death. Don José is ordered to stand guard while the smugglers go to collect their freight. Unnoticed by any of the smugglers or by each other, both Micaëla and Escamillo ascend towards the smugglers' camp by the same path; she to inform Don José that his mother is dying, and he to woo Carmen. José sees a shadowy figure approaching and fires a shot in its direction, frightening Micaëla and barely missing Escamillo. Escamillo greets Don José and states the purpose of his visit, prompting José to challenge him to a knife fight. Just as José has disarmed his foe, Carmen returns and grabs his arm, saving Escamillo's life. Escamillo thanks Carmen and in parting invites her and the smugglers to see him at the next bullfight in Seville. Micaëla reminds Don José of his mother's abiding love for him and implores him to return to her. José vows to stay with Carmen, but Carmen urges him to go with Micaëla. At last, José relents, but as he departs he promises Carmen that he will see her again.

Act IV: A square in Seville at the entrance of the amphitheater

A crowd is assembled in the square awaiting the bullfight. The bullfighters process into the amphitheater to the cheers of the crowd. Last in the parade comes the matador Escamillo, who enters with Carmen at his side. After a brief love duet, Escamillo goes into the amphitheater and Carmen remains outside. Frasquita and Mercédès come to warn Carmen that Don José is hiding in the crowd, but Carmen assures them that she is not afraid. Frasquita and Mercédès disappear and Don José reveals himself to Carmen. He begs her to forget the past and start a new life with him. Carmen tells José that she no longer loves him and will not go with him. Hearing the crowd applauding Escamillo, Carmen attempts to enter the amphitheater, but Don José blocks her. She tells him that she will love Escamillo until her dying breath. Don José, now beside himself with rage, asks Carmen once more to come with him, and again she refuses. José stabs Carmen, and as she dies, the crowd in the amphitheater is heard singing the victorious Escamillo's praises.

Program Notes

From *Carmen* on the Page to *Carmen* on the Stage

In a letter dated June 17th, 1872, Georges Bizet wrote to his pupil Edmond Galabert, “I have just been ordered to compose three acts for the Opéra-Comique. Meilhac and Halévy are doing my piece. It will be gay, but with a gaiety that permits style”. Bizet received this commission less than a month after his one-act opera *Djamileh* was first produced at the Opéra-Comique. Although *Djamileh* was not a great popular success, the most discerning critics perceived that the opera’s basic weakness lay in its libretto and that Bizet’s score contained many brilliant and original ideas.

The director of the Opéra-Comique, Adolphe de Leuven, expressed confidence in the thirty-three-year-old composer by asking him to write a new opera with the seasoned librettists Henri Meilhac and Ludovic Halévy. By 1872, Meilhac and Halévy had already enjoyed considerable success as a libretto-writing team, having supplied the books for several of Offenbach’s operettas, including *La belle Hélène*, *Barbe-bleue*, and *La Vie parisienne*.

When Bizet suggested doing an opera on Prosper Mérimée’s 1845 novella *Carmen*, his new collaborators were not immediately sold on the idea. Mérimée’s tale of murder and lust was a far cry from the farcical opéra bouffe plots on which Meilhac and Halévy built their reputations, and the book’s subject matter was sure to scandalize at least some of the Opéra-Comique’s patrons. Although Bizet ultimately prevailed upon his librettists to consent to the project, many of the novella’s sordid details were softened or omitted in the libretto.

Far from being mere concessions to mid-nineteenth-century standards of propriety, these plot alterations actually add layers of complexity to the characters of Don José and Carmen which are absent, or merely hinted at, in the novella. We may gain a deeper appreciation for the dramatic genius of Bizet and of his librettists by considering the ways in which their opera departs from its literary model.

Perhaps the most striking difference between *Carmen*, the book, and *Carmen*, the opera, is that the former contains far more bloodshed than the latter. When Don José kills Carmen at the end of the opera, we, the audience, may feel some of the murderer’s own horror at his crime and we can marvel at how far the dutiful soldier of Act I has fallen. In Mérimée’s telling, Don José already has at least three murders to his name by the time he stabs Carmen.

- Early in the book, we learn that José enlisted with the army after fleeing his native Navarre to escape the consequences of his victory in a violent quarrel over a tennis match. Later in the book, when Don José finds out that he has a rival for Carmen’s affection in an officer from his own company, he doesn’t merely raise his sword to the officer, as he does in his confrontation with Zuniga in Act II of the opera, but goes so far as to thrust his blade through the officer’s throat.
- Upon running off with Carmen and her band of smugglers, José finds himself working alongside a fellow named Garcia, the One-Eyed, whom he describes as

Program Notes (continued)

“the ugliest monster that Bohemia ever reared” and “the most thoroughbred rascal that I have ever met”. In one particularly gruesome episode, one of the smugglers, named Remendado, is injured by a policeman’s bullet, and Don José drops his packet of contraband and tries to carry him. Rather than offering assistance, both Garcia and Carmen command José to drop the wounded man and save the booty, but José refuses. When fatigue compels José to lay Remendado down for a moment, Garcia creeps up with his blunderbuss and fires it in the poor man’s face, saying to José, “He will be clever who will recognize him now”.

- Even were it not for this shocking display of callousness, Don José would have had ample reason to hate Garcia, for Carmen had made it no secret that Garcia was her husband and that José’s presence would not alter this fact. One night, when Carmen is away, José draws his latest rival into a knife fight and kills him. When Carmen returns and learns that she is a widow, she reprimands José for having taken such a foolish risk, but takes him as her husband all the same.
- If Don José ever imagined he would have Carmen to himself with Garcia out of the way, his illusions are shattered when Carmen begins talking incessantly about a handsome picador named Lucas whom she saw at the bullfights in Granada. Overcome with jealousy, José pleads with Carmen to forget about Lucas, to set aside her evil ways, and to start a new life with him in America. Unmoved by these entreaties, Carmen admits to Don José that she no longer loves him, and that she would rather die than live with him. Sensing that she is destined to die at Don José’s hand and that he really does intend to kill her, Carmen allows him to lead her to a solitary gorge, where he plunges his knife into her throat as she glares defiantly in his eyes. After burying Carmen’s body, Don José rides off to the prison at Cordova and turns himself in.

On the morning of his execution, Don José tells his sad tale to a visiting French archaeologist, who represents Mérimée himself. The prisoner also entrusts the archaeologist with a silver medal and instructs him to, “Wrap it in paper and [...] carry it or have it sent to a good woman whose address I will give you. Say that I am dead, but say not how I died”. Nowhere else in the novella is this “good woman” mentioned, so we can only guess at her relationship to Don José. Meilhac and Halévy may have drawn some of their inspiration for the character of Micaëla from this passage, but otherwise Micaëla has no analogue in the novella.

By introducing Micaëla, the librettists create a dramatic foil to the character of Carmen and gave Bizet occasion to compose what turned out to be the only number for which practically every critic who saw the opera’s first production had kind words, the aria “Je dis, que rien ne m’épouvante”. Micaëla’s pure, chaste love for Don José allows the protagonist’s moral degeneration to proceed more slowly than in the novella, so that we, the audience, may feel empathy, not mere pity, for him right until the very end.

In the opera, the matador Escamillo plays a far more prominent role than the picador Lucas plays in the novella. Lucas does not come into the picture until the final pages

Program Notes (continued)

of Mérimée's story, and even then, Don José never meets him face-to-face, nor do we ever learn much about his personality. Escamillo, on the other hand, emerges as a formidable rival to Don José fairly early in the opera, when he sings his own praises in the "Toreador Song". Escamillo's haughty, macho demeanor serves to deepen Don José's own sense of insecurity and inflame the jealousy that eventually leads him to ruin. It is most fitting, then, that Escamillo's offstage triumph in the bullring should provide a musical and dramatic counterpoint to Don José's final quarrel with Carmen.

In adapting Mérimée's book for the stage, Bizet and his librettists managed to preserve, even heighten, the drama of the original while dispensing with many of the book's most shocking details. Nevertheless, *Carmen* would not be *Carmen* if its title character were not a seductress or if Don José were not slave to his passions; thus, a certain amount of eroticism and violence will be inevitable in any adaptation of this story.

Even before *Carmen* was first performed, it created something of a scandal when Adolphe de Leuven resigned as director of the Opéra-Comique in protest against the final murder. When the opera opened on March 3rd, 1875, it was greeted in the press with predominantly negative reviews. One critic opined that Micaëla was "the only decent and sympathetic character in the midst of this inferno of ridiculous and uninteresting corruption". According to another critic, the heroine of *Carmen* "is an abandoned woman, destitute not only of any vestige of morality, but devoid of the ordinary feelings of humanity—soulless, heartless and fiendish".

Despite the bad reviews, *Carmen* played forty-five times at the Opéra-Comique before the year was out and had an additional three performances in early 1876. As musicologist Winton Dean has observed, this exceptionally long run can be attributed partly to rumors that the opera was very shocking, and partly to Bizet's death, at the age of thirty-six, on the night of the thirty-third performance. Had Bizet lived just a few months longer, he would have had the satisfaction of seeing *Carmen* triumph in Vienna, where it won the admiration of both Wagner and Brahms. After attending one of the final performances of the original Paris production, Tchaikovsky predicted that within ten years *Carmen* would become the most popular opera in the world. Since then, there have in fact been a number of concert seasons in which *Carmen* received more performances worldwide than any other opera. According to the website Operabase.com, the only operas performed more frequently than *Carmen* between 2004 and 2018 were *La traviata* and *The Magic Flute*.

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Cast and Creative Staff



Robin Farnsley (artistic director, stage director, costume design, set design), soprano, is equally at home on the opera, operetta, musical theater, and concert stages. Ms. Farnsley has sung starring roles for Opera51 in *Fledermaus*, *La Bohème*, *The Merry Widow*, *La Traviata*, *L'Elisir d'Amore*, and *Romeo et Juliette*, among others. She is very proud and grateful to have been named as Artist in Residence by the 51 Walden Board of Directors.

Other operatic leading roles include Juliette in *Romeo et Juliette* and the title role in *Lakmé* with Arizona Opera, Rosina in *The Barber of Seville* with West Bay Opera, and *Lakme* with Lowell House Opera. Her operetta roles have included Sonia (Lehar *The Czarevitch*), Kathy (Romberg *The Student Prince*), Crystal (Zeller *Der Vogelhändler*), Nina (Friml *The Firefly*), and Hanna Glavari (Lehar *The Merry Widow*). Robin also sang the role of Ninon in *The Violet of Montmartre* for the Ohio Light Opera, the American premier of this Emmerich Kalman operetta. She has made several recordings of rare operettas and musical theatre on the Albany Records and Operetta Archives labels.



Alan Yost (conductor) earned music degrees from the University of Northern Colorado and a Master's of Software Engineering from Brandeis University. He is a research aircraft pilot in IT with the U.S. Department of Transportation's Volpe Center in Cambridge, a former air traffic controller, and a former professor of Aerospace Studies at Metropolitan State College in Denver, CO. He has been principal timpanist with the Concord Orchestra for 20 years and principal timpanist of the Colorado Mahlerfest Orchestra for 31 years. But Alan's true passion is conducting. Alan has conducted light opera, six fully-staged operas at 51 Walden, and many concerts of chamber music with the Concord Ensemble and Minuteman Chamber Orchestra. He has been engaged as guest conductor for the Evergreen, Jefferson, and Longmont Symphony Orchestras in Colorado. Alan is also conductor of the Carlisle Chamber Orchestra in Carlisle, MA.



Eduardo Arturo (Remendado), tenor: Born in Monterrey, Mexico, Eduardo Arturo now lives in Boston, where he is studying for his master's degree in Opera Performance at Longy School of Music. In August 2018, Eduardo and soprano Ketti Mueschler produced and performed in a recital entitled "Contigo en la Distancia" consisting of art song by primarily Mexican and Latin composers, as a fundraiser for the well-being of children separated from their families at the US border. He was featured as a dancer in Opera51's production of Gounod's *Faust*. His first performance in the New England area was with Harvard's Lowell House Opera, in its production of Rossini's *Le Comte Ory*. Before moving to Boston, Eduardo performed professionally in Mexico City from 2014 to 2017. He played the role of Chantal, a mezzista and dancer "cagelle", in *La Cage Aux Folles*. He sang recitals with the Camerata San Angel, performing arias such as "Ah! Mes Amis!" from Donizetti's *La Fille du Regiment* and

Cast and Creative Staff (continued)

“Dein Ist Mein Ganzes Herzs” from Lehar’s *Das Land des Lächelns*. He sang and danced in the chorus of *The Drowsy Chaperone*, Mexico City cast. With his training in lyrical and contemporary jazz dance, Eduardo landed his first professional role in 2013 as a dancer for Teló, a musical theater producing company in Monterrey.



Margretta Beaty (Carmen) is thrilled to be returning to Opera51 as Carmen. She most recently appeared in the Club Cafe recital series sponsored by Opera on Tap as well as the Witch in Opera51’s *Hansel and Gretel*. Margretta also has appeared as Xenobia in Whole Tone Opera’s *La Zombiata*, as Marthe in Opera51’s *Faust*, as Lise In Theatre @ First’s *Magic Fire*, as well as throughout the area with Opera on Tap.



Roxanne Becker (costume design) has designed costumes and sets for Opera51’s productions of *Hansel and Gretel*, *Faust*, *Fledermaus*, *Romeo and Juliet*, *L’Elisir d’Amore*, *La Traviata*, *The Merry Widow*, and *La Bohème*. In addition to her design work, Roxanne has been in charge of set painting, set dressing, and (with Robin Farnsley) costume construction. She also has served as wardrobe and props coordinator.



Thaddeus Bell (Zuniga), baritone, is happy to be playing the role of Zuniga in this fine production of *Carmen*. Thaddeus studied vocal performance at the New England Conservatory of Music. He is a solo and choral performer, music educator, jazz pianist, and an arranger/composer. He has recently appeared in opera productions of *Amahl and the Night Visitors*, *A Hand Of Bridge*, and *Fidelio*, and has done recent solo work in both the Brahms and Faure *Requiems*. When not performing, Thaddeus enjoys writing/arranging music, studying operatic and symphonic works, classic literature, and family time.



Ethan Bremner (Don José): Since his arrival in Boston, Ethan Bremner has become one of the city’s most sought-after tenors. He made his local debut with Boston Opera Collaborative in 2006 as Achilles in Gluck’s *Iphigenie en Aulide*, and sang with the company as Rodolfo in Puccini’s *La Bohème*. With Longwood Opera, he had an auspicious debut as Cavaradossi in Puccini’s *Tosca*, and also performed as Nemorino in Donizetti’s *L’Elisir d’Amore*, Don José in *Carmen*, and Lt. Pinkerton in *Madama Butterfly*. He sang in Odyssey Opera’s inaugural production as Baroncelli in Wagner’s *Rienzi*. Other notable roles include Sir Robert Shallow in *Sir John in Love* with Odyssey Opera, and Manrico in Windham Orchestra’s Production of *Il Trovatore*. Mr. Bremner was a Finalist in the 2010 Metropolitan Opera National Council Auditions (New England Region) and earned his Master of Music in 2006 from the University of Wisconsin.

Cast and Creative Staff (continued)



Junhan Choi (Escamillo): Praised for his “splendid baritone voice, rich and rounded”, baritone Junhan Choi, a native of South Korea, is an active opera and concert singer. In the 2018-2019 season, engagements included his roles as Tideo in *Medea in Corinto*, Roggiero in *Tancredi rifatto*, Arturo (cover) in *La Straniera* with Teatro Nuovo in the capacity of Resident Artist, the title role in *Don Giovanni*, Marcello in *La Bohème* with Boston Opera Collaborative, and the title role in *Don Giovanni* with North End Music and Performing Arts Center. Junhan was awarded the Gold Medal from the Berliner International Music Competition in 2018. At the 2017 Tenor Viñas Contest in Barcelona, he won three Extraordinary Prizes for best performer of Oratorio-Lied. As a first prize recipient of at the 2017 Talents of the World International Voice Competition, he made his Carnegie Hall debut in its “Tribute to Dmitri Hvorostovsky” concert. He also won first place in the 2017 MetroWest Opera Vocal Competition, the Audience Favorite award in the 2017 Rocheste International Vocal Competition, the 2016 St. Botolph Emerging Artist Grant for excellence in music and first place and German Lieder Award in the 2014 National Association of Teachers of Singing Competition.



Théodora Cottarel (Micaëla): Praised for her “...ardor and warmth...” by the Houston Press, soprano Théodora Cottarel has been singing internationally in both operas and concerts. In opera, you may have heard her as Pamina (*Die Zauberflöte*), Gretel (*Hansel and Gretel*), Elvira (*Don Giovanni*), Servilia (*La Clemenza di Tito*), Arminda (*La Finta Giardinera*), Adina (*L’elisir d’amore*), Manon (*Manon*), Norina (*Don Pasquale*), Despina (*Così fan tutte*), Polly (*Beggar’s Opera*), Suor Genovieffa (*Suor Angelica*), and Maria (world premier of Edward Poll’s *Yerma*). In concert, Théodora sang at the Théâtre des Champs-Élysées, Le Festival Présences Féminines, Do Disturb Festival, and with the Rome Philharmonic. Works include Britten’s *Ceremony of Carols*, Mozart’s *Missa Brevis in Do* and *Vesperae solennes*, and *Dualités Déconcertantes*. Recently, Théodora was a finalist in the George Enesco Competition. In the 2018/2019 season, Théodora will sing Fiordiligi (*Così fan tutte*), the Angel (*Jarireh*, a Persian opera) and Micaëla (*Carmen*) in Boston. She will also sing in Paris with Ensemble Via Luce, Nocturnes de Laude, and Faites Entrer les Musiciens, and in Italy with Florilegium Vocis.



Joshua Dixon (Moralès), baritone, is a graduate of Boston University, where he received his Master of Music in Voice Performance. This season, he returns to Worcester Schubertiade as Eisenstein (*Die Fledermaus*) and Opera51 as Moralès (*Carmen*), as well as debuting with NEMPAC Opera Project as The Geographer in Rachel Portman’s *The Little Prince*. Recent performances include Count Danilo (*The Merry Widow*), Valentin (*Faust*), and Mozart’s *Vesperae solennes di confessore* and Schubert’s *Magnificat* with The Choral Art Society of the South Shore. At Boston

Cast and Creative Staff (continued)

University, he appeared as Figaro in the *Nozze Pilot Project*, and as Mercutio (*Roméo et Juliette*), Count Almaviva (*Le nozze di Figaro*), and Grimbald (*King Arthur*) in scenes and concert performances. Among previous credits are Raoul de St. Brioche (*The Merry Widow*), Dr. Gregg (*Gallantry*), Sid (*Albert Herring*), El Remendado (*Carmen*) with Otterbein University, Agamemnon (*La belle Hélène*) with the Franco-American Vocal Academy in France, and Ensemble (*Madama Butterfly*) with Opera Columbus. Joshua is also a frequent recitalist, having performed in Westerville and Zanesville (Ohio), Boston (Massachusetts), Thiviers, Lanouaille, Périgueux, Génis, & Paris (France). In addition to his performing, Joshua is an active voice teacher and is on staff at Amy Dancz Music Studio (Boston, MA).



Philip Drew (set design) returns to Opera51, having been stage manager and set designer for *Faust*, *Fledermaus* and *Romeo and Juliet*. Previously, Philip was stage manager for *L'Elisir d'Amore*, and chorus member in *Amahl and the Night Visitors* and *La Bohème*. He also has performed in dozens of productions with the Savoyard Light Opera Company in Carlisle, whose shows he produced for ten years. He is delighted to be back with Opera51 for this production of *Carmen*.



Christopher Eaglin (Don José), tenor, has been praised for his “emotional vocalism”. He most recently sang Faust in Opera51’s eponymous production and Florestan in North End Music Project’s production of *Fidelio*. He has also sung Bacchus in *Ariadne auf Naxos* with Lowell House Opera, Vaudemont in *Iolanta* with Opera Slavica, and Pinkerton with the Martina Arroyo Foundation. A lover of art song, Christopher was a resident artist of the Art Song Society of New York and the International Vocal Arts Festival performing Brahms *Liebeslieder*, *Dichterliebe* and other song cycles. He is the winner of the Metropolitan International Music Festival and a finalist for Joy in Singing. He is part of an ongoing project to presenting a series of concerts and lectures in Boston, London, Oxford, and New York around war and remembrance for the centennial of the First World War. This summer, Christopher will be a Featured Artist at Pittsburgh Festival Opera.



Kristin Hagan (Mercédès cover), mezzo-soprano, has been acclaimed for her passionate performances and interpretation of music. She has performed roles in Britten’s *Midsummer Night’s Dream*, Monteverdi’s *Poppea*, *The Magic Flute*, *The Marriage of Figaro*, and *An Embarrassing Position*, as well as premieres by many Boston composers. She is cantor and soloist at First Parish UCC in Wakefield and other churches. Ms. Hagan is thrilled to be making her mezzo debut as Mercédès with Opera51. This will be her fourth appearance in an Opera51 production. Her future performances include debuts with the Northshore Summer Opera, a collaboration with local composer Zach Freiland, and a solo recital. A native of Georgia, Kristin received her

Cast and Creative Staff (continued)

undergraduate degree in Voice Performance from Westminster Choir School, a Master’s from the Cleveland Institute, and a Graduate Performance Degree from the Longy School of Music. She now studies with acclaimed dramatic soprano Barbara Quintiliani.



Elizabeth Hoermann (Lillas Pastia) is excited to back at Opera51 performing with this talented cast. She has been in the ensemble of seven previous operas and is thrilled with the opportunity to showcase her acting skills. Her theatrical performances include roles in musicals and plays with local community theaters including Theatre III, Westborough Players, Stratton Players, Chelmsford Players, Savoyard Light Opera Company, Cannon Theatre, and Concord Players. In addition to performing in the operas, she constructs costumes and designs makeup and hair. She also sings with the Concord Women’s Chorus. She thanks Pam Wolfe for working with her on her audition, Robin Farnsley for this amazing opportunity, and friends and family for their support. She would not do any of this without the love and encouragement of her husband, Bill.



Elijah Hopkin (assistant conductor) is a founding member of the Genesis Chamber Singers, based on Boston’s South Shore. He has performed with Cappella Clausura, Canto Armonico, the Quilisma Consort, Tapestry, and the Copley Singers. As a tenor, he has sung the roles of the Sailor in Purcell’s *Dido and Aeneas*, Nanki-poo in *The Mikado*, Gastone in *La Traviata*, Testo in Monteverdi’s *Il Combattimento di Tancredi e Clorinda*, and Ahasveros in Lidarti’s *Esther*. He has conducted numerous church choirs and a local production of *Messiah*. He was the assistant conductor on *Faust* and *Hansel and Gretel* for Opera51. He completed his MM in Early Music vocal performance in May of 2014 at the Longy School of Music of Bard College. Elijah hails from Idaho where he earned his BMA in vocal performance at Brigham Young University-Idaho.



Organist/collaborative pianist **Alexander Lane** (rehearsal pianist) holds a B.A. in Organ Performance from Westminster Choir College (Princeton, NJ), having studied with Ken Cowan. He earned a Ph.D. in Musicology from Brandeis University in 2017 with a dissertation on twentieth-century American microtonal music, under the guidance of Professor Eric T. Chafe. Dr. Lane currently serves as Music Director at the First Parish of Bolton and as an accompanist for the voice studio of Pamela J. Wolfe. He has been playing piano for Opera51 since fall 2017.

Cast and Creative Staff (continued)



Christopher T. Loschen (Moralès cover), bass-baritone, has performed throughout New England, including Symphony Hall, Jordan Hall, Boston Opera House, and Tanglewood, as well as Carnegie Hall, Lucerne, Essen, Paris, and London. Prior Opera51 roles include Dr. Blind in *Die Fledermaus*, the Duke in *Roméo et Juliette*, the Marchese in *La Traviata*, and Kromov in *The Merry Widow*. He has a PhD in English from Brandeis University and a BA from Stanford University. When not singing, he works as a technical support engineer for Oracle Corporation.



Sarah Mahon (Micaëla cover), soprano, is thrilled to be covering the beautiful role of Micaëla in her fifth production with Opera51. She first joined the company as a chorus member and dancer in *Amahl and the Night Visitors*. Sarah is a lover of opera, operetta, and musical theater, and her favorite performances reflect her varied interests. Upon graduation from the Peabody Institute of Music with a degree in voice performance, Sarah performed opera and musical theater outreach concerts for children and seniors with the Baltimore Lyric Opera, and made her professional opera debut in Opera Vivente's production of Handel's *Rinaldo*. Her love of operettas and opera led her to perform with the Gilbert & Sullivan Light Opera Company of Long Island as Rose Maybud in *Ruddigore*, Pitti-Sing in *The Mikado*, Daphne in *Thespiis*, the cover for Ida in Opera51's production of *Die Fledermaus*, and Madame Herz in the Carlisle Chamber Orchestra's production of Mozart's *The Impresario*. She is currently studying with Pamela Wolfe, and when she is not singing, she loves dancing, reading, and playing with her two cats.



Soprano **Stephanie Mann** (Frasquita cover) is excited to be a part of Opera51's production of *Carmen*. A native of Richmond, VA, she is a graduate of The Boston Conservatory with a Masters of Music in Voice and Opera Performance and an avid performer of both opera and musical theatre in New England and regionally. Some of her favorite roles performed include Fiordiligi (*Così fan tutte*), Elettra (*Idomeneo*), Naomi (*Naomi In Her Living Room*), Musetta (*La Bohème*), First Lady/Second Lady/Papagena (*Die Zauberflöte*), Alice Ford (*Falstaff*), Signora Naccarelli (*The Light in the Piazza*), Maria (*The Sound of Music*), Donna Anna (*Don Giovanni*), Mary Sunshine (*Chicago*), Winifred Banks (*Mary Poppins*), and Abigail Adams (*1776*). She was most recently seen performing the role of Flavia in Cambridge Chamber Ensemble's contemporary interpretation of Handel's *Silla*.

Cast and Creative Staff (continued)



Julia Massicotte (Frasquita), soprano, will graduate in May of 2019 with a Master of Music in Vocal Performance at the New England Conservatory. She graduated with a Bachelor of Music in Vocal Performance from DePauw University in May of 2017. Currently studying under Carole Haber, she has previously studied voice with both Valentin Lanzrein and Pamela Coburn at DePauw. Recent roles include: Lauretta (*Gianni Schicchi*, New England Conservatory), Cunegonde (*Candide*, New England Conservatory), Elizabeth "Baby" Doe Tabor (*The Ballad of Baby Doe*, Opera in the Ozarks), Königin der Nacht (*Die Zauberflöte*, New England Conservatory), and Greta Fiorentino (*Street Scene*, DePauw University). She looks forward to singing Amina in *La Sonnambula* with the Promenade Opera Project in August.



Jay Newlon (choreographer), originally a BFA candidate in Acting at the University of Tennessee (Clarence Brown Equity Theater), transferred his energies to dance and studied under such luminaries as Eric Hawkins, Murray Louis, Nanette Charisse, and Hector Zaraspe in New York. He was an apprentice with the International Ballet of Caracas, and performed in Boston with Jassin' (Jeannette Neil), the Danny Sloan Dance Company, Bay State Ballet, and the Opera Company of Boston, where he performed with Beverly Sills in *Die Fledermaus*. More recent engagements include performances with the Boston Dance Company, the Academy of Ballet Arts, and featured roles with the Northern Ballet Theater. Jay has choreographed *The Sound of Music* and *Little Women* (The Concord Players), *The Merry Widow*, *Fledermaus*, and *Faust* (Opera51), *The Gondoliers* (MIT Gilbert and Sullivan Players), *The Music Man*, *Pirates of Penzance*, and *Annie Get Your Gun* (Savoyard Light Opera Company), and *Miss Saigon* (Westford Academy), among others. He currently teaches ballet and choreographs at a local dance studio, Gotta Dance. His passion for opera, theater, and dance is surpassed only by the support and love of his remarkable wife, Lynne.



Veronica Nguyen (Mercédès), mezzo-soprano, is a classical singer currently based in the Boston area. She earned her Bachelor of Music in Vocal Performance at Long Island University Post in Brookville, NY, where she enjoyed a variety of unique performance opportunities. Highlights include the solo in the world premiere of Daron Hagen's *A Walt Whitman Requiem* (2017) with the LIU Post Chorus, winning the 2016 LIU Post Concerto Competition, four concerts at Carnegie Hall with the Cecilia Chorus of New York and the LIU Post Chorus, and singing at the 50th Anniversary of the Montreux Jazz Festival with Long Island Sound Vocal Jazz in Montreux, Switzerland. While working towards her Master of Music in Opera at the Longy School of Music of Bard College in Cambridge, MA, Veronica performed as a soloist with the Longy Conservatory Orchestra, was a gypsy in Kalman's *Gräfin Maritza*, and performed the title role of Paride in Gluck's *Paride ed Elena*. She studies

Cast and Creative Staff (continued)

there with Carol Mastrodomenico. Veronica is thrilled to make her debut with Opera51 as Mercédès in Bizet's *Carmen*.



JoAnna Pope (Carmen cover), mezzo-soprano, performs a wide variety of repertoire on stages throughout New England and beyond. Ms. Pope recently debuted with the Boston Lyric Opera in its critically-acclaimed production of *The Handmaid's Tale*. Other recent engagements include Prince Orlofsky (*Die Fledermaus*) with Vox New England (formerly Worcester Schubertiade), Cherubino (*Le nozze di Figaro*) with the Bay View Music Festival, and Elizabeth Briggmann (*Sweets by Kate*) and Mrs. Bass (*Emmeline*) with the Boston University Opera Institute. This season, Ms. Pope is excited to make her company and role debut with Opera51, covering the title role in their production of *Carmen*, including a public cover performance. Ms. Pope will make her mainstage debut with Opera51 this season as Hansel in *Hansel and Gretel*. As a 2018-2019 Sherrill Milnes VOICE Studio Artist, Ms. Pope enjoys regular collaborations with the legendary baritone in Savannah, GA. At this summer's Savannah VOICE Festival, Ms. Pope will originate the role of Post in the world premiere of Michael Ching's *The Birthday Clown* and cover the role of Mother Marie in *Dialogues of the Carmelites*.



Max Rydqvist (Dancaïro), baritone, is a native of Stockholm, Sweden. He recently graduated with a Master of Music degree in Vocal Performance from the College of Fine Arts at Boston University. Currently a freelance singer in Boston, Max is a member of Cantata Singers, a soloist with Opera on Tap Boston, and a soloist/section leader at Church on the Hill of the Boston Society of the New Jerusalem. He also continues his vocal studies with Sharon Daniels of Boston University. Professional credits include Ambrogio in Rossini's *Il Barbiere di Siviglia* with Tri-Cities Opera in Binghamton, New York. Max has performed as Antonio in Mozart's *Le Nozze di Figaro* and the Golf Man in *Sweets by Kate* (a contemporary opera) with the Opera Institute at Boston University. He has undertaken multiple roles with the opera workshop at Binghamton University, including Betto/Marco in Puccini's *Gianni Schicchi*, Pistola in Verdi's *Falstaff*, and the Father in Humperdinck's *Hansel and Gretel*. This summer Max will make his debuts as El Dancaïro in Bizet's *Carmen* with Opera51 in Concord, Massachusetts and as Papageno in Mozart's *Die Zauberflöte* with the Bay View Music Festival in Michigan.



Sarah Telford (chorus master) has been Opera51's chorus master since 2017. Sarah sings soprano in the Boston Symphony Orchestra's Tanglewood Festival Chorus, where she has also served as French diction coach. After completing coursework in conducting at Boston University, Sarah served as Assistant Conductor of the Arlington-Belmont Chorale from 2015 to 2017. This spring, Sarah served as guest conductor of the New World

Cast and Creative Staff (continued)

Chorale, preparing them for performances of *Carmina Burana* and Dvorak's *Stabat Mater*. She has also directed *HMS Pinafore*, *The Mikado*, and the 2010 production of *Die Fledermaus* for Opera51. Sarah is familiar to MetroWest audiences for performances with the Concord Players and the Sudbury Savoyards, solo concert work, and as accompanist in the Sudbury Public Schools. Equally at home in the world of pop music, Sarah fronted the dance band Firefly for twelve years as lead singer and keyboardist.



Pamela Wolfe (vocal coach) has performed with the symphonies of Boston, New Haven, New Hampshire, Nashua (NH), Cape Cod, the Manhattan Philharmonic, Kokomo (IN), and Birch Creek (WI), and at Carnegie and Avery Fisher Halls. Opera credits: Mimi (*La Bohème*, Lake George Opera), Magda diCivry (*La Rondine*, Janus Opera), Rosalinda (*Die Fledermaus*, Longwood Opera), Hannah (*The Merry Widow*), and The Goose Girl (Boston Lyric Opera). Ms. Wolfe was the winner of the Austro-American Society and Mid-America Vocal Competitions, and a finalist in the New York Oratorio Society and Milwaukee Symphony Solo Competitions. As teacher and vocal coach, Ms. Wolfe maintains active voice studios at Brandeis University and at her home in Waltham. Search YouTube for "Pamela J Wolfe" to hear recordings of her performances.

Shout-outs

Grazie per tutti, mio Bello. Sei il mio raggio di sole! Ti amo.

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Thank you, Sissie and Laurie for being here now and always. Much love to you both!

Hi Maria! Did you bring your glasses this time? Thank you for coming, Pretty Girl. xoxo!

Carmen is set in Spain (or at least a French fantasy of Spain), and it is decidedly secular, but nevertheless, it represents one of the pinnacles of French culture. We would be remiss if we didn't acknowledge our sorrow at the loss this spring of so much of the pinnacle of sacred French culture in the terrible fire at Notre Dame Cathedral. We pray that someday soon we can once again experience the beauty and inspiration of Notre-Dame de Paris.

Shout-outs

To my favorite (OK, only!) stage door Johnny - deepest thanks for all your support. Je t'aime. —Miss McKeen

All my love to my wife Sasha, now and always. We'll have more time together soon!

Viva! to the Playists of the Opera51 orchestra! —a Singist



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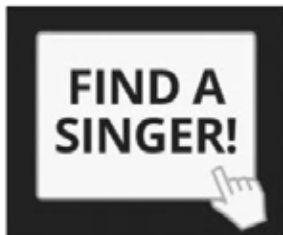
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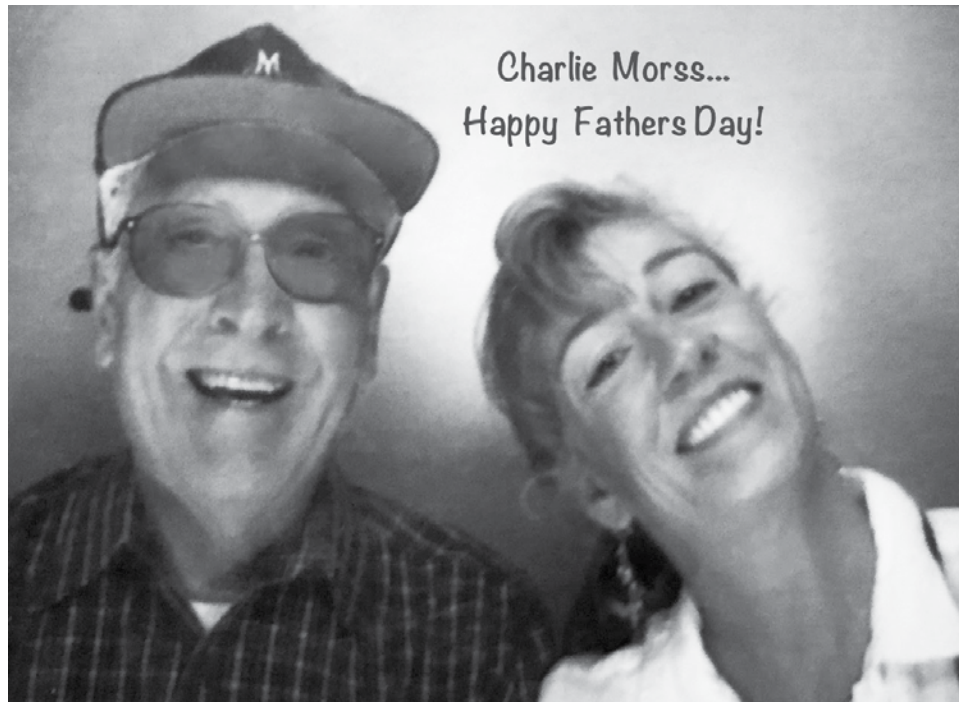
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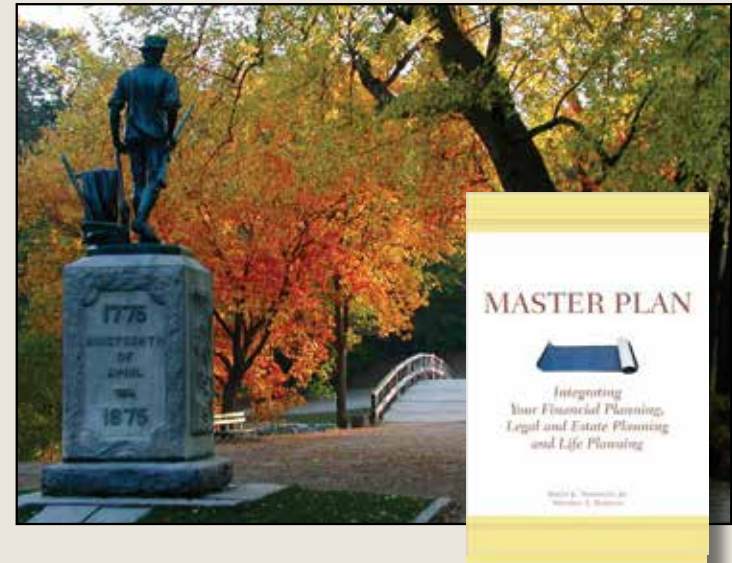
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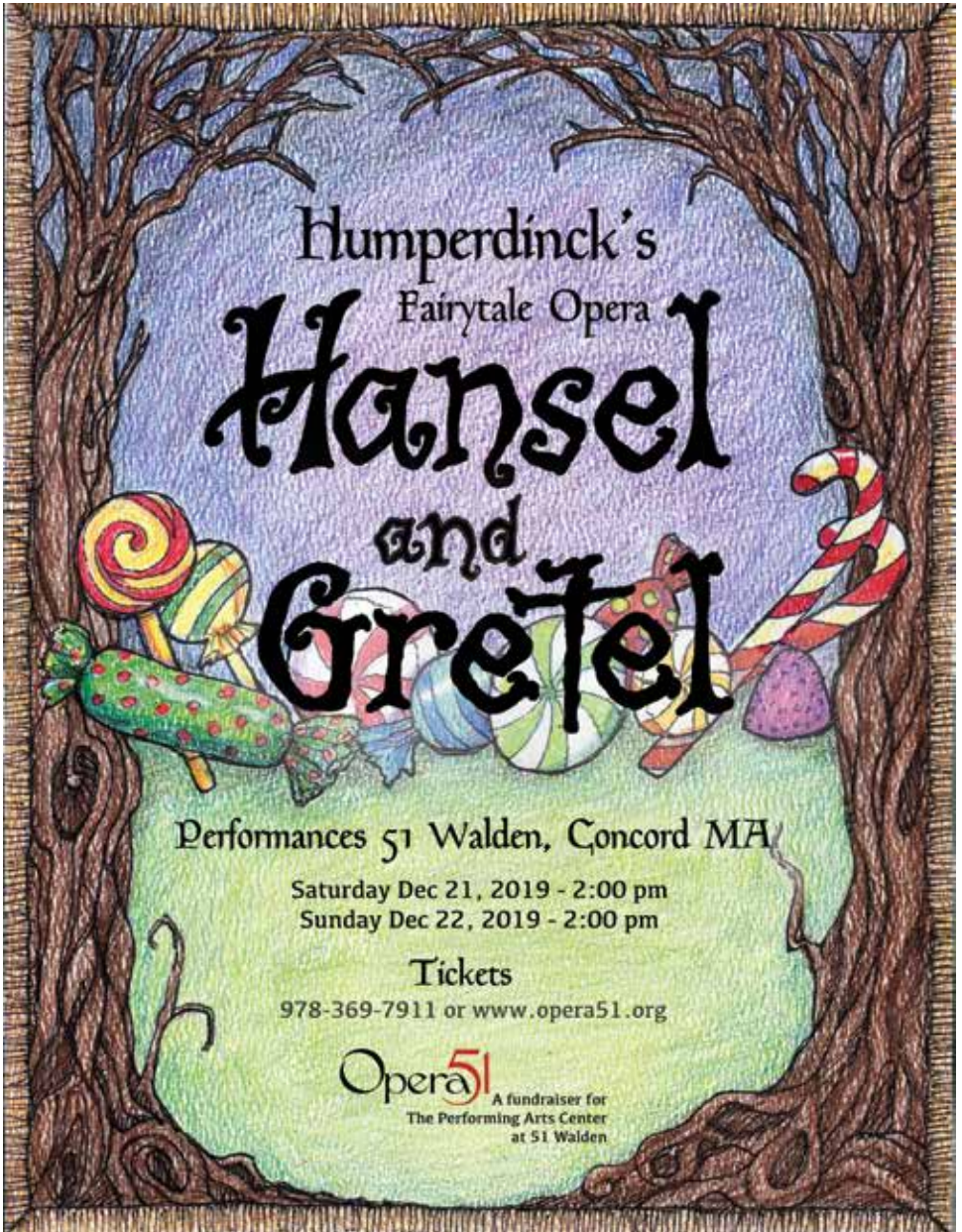
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