

Opera51

presents two one-act operas



Menotti *The Telephone*



Bernstein *Trouble in Tahiti*

**Sunday,
October 10,
2021**

**shows at 2:00pm
and 4:00pm**

The Performing Arts Center at 51 Walden
51 Walden Street, Concord, MA
www.opera51.org • 978-369-7911



presents two one-act operas

Alan Yost, conductor
Carole Wayland and **David Siktberg**, producers

The Telephone

Music and libretto by
Gian Carlo Menotti
First performed in New York, 1947

Cast

Lucy England: **Margretta Beaty**
Ben Upthegrove: **Michael Prichard**



Margretta Beaty

Trouble in Tahiti

Music and libretto by
Leonard Bernstein
First performed in Waltham, 1952

Cast

Dinah: **Margretta Beaty**
Sam: **Michael Prichard**
Jazz Trio: **Ray Bauwens,**
Laura Stanfield Prichard,
Debra Gleason Swartz



Michael Prichard



Ray Bauwens



Laura Stanfield Prichard



Debra Gleason Swartz

Learn More

Scan this QR code or visit opera51.org/men-bern2021/program/ for additional information about the operas, cast, and company, including biographies of the performers.



Orchestra

The Telephone

Violin I: Siri Smedvig, Poliana Yee
Violin II: Loretta Tramontozzi, Brooke LaMonica
Viola: John Glenn, Cathy Gates
Cello: Julie Durrell
Bass: Ed Marshall
Flute: Susan Jackson
Oboe: Sandra Ayres
Clarinet: Jerry Vabulas
Bassoon: Dawn Kumiega
Horn: Cam Owen
Trumpet: Margaret Romero
Percussion: Beth Griffin
Piano: Alexander Lane

Trouble in Tahiti

Violin I: Siri Smedvig
Violin II: Loretta Tramontozzi
Viola: John Glenn
Cello: Julie Durrell
Bass: Ed Marshall
Flute, piccolo, alto flute: Susan Jackson
Oboe, English horn: Sandra Ayres
Clarinet, Eb clarinet, bass clarinet: Jerry Vabulas
Bassoon, contrabassoon: Dawn Kumiega
Horn: Cam Owen
Trumpet: Margaret Romero
Trombone: Douglas Weeks
Percussion: Beth Griffin, Frank Kumiega
Piano: Alexander Lane

General Information

Running time for the show is about 1½ hours, including an intermission between the operas. No refreshments will be sold 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.

COVID-19 Safety

All audience members **MUST** wear a mask at all times, in the interest of our communal safety in breathing shared air.

All performers have been fully vaccinated and will be wearing masks except for times when they interfere with performing; the hall has had UV scrubbers installed and air purifiers in the lobby; the overhead fans will be running in our high-ceilinged space; doors will be open as possible; and no refreshments will be served.

We are following applicable safety regulations, and in accordance with their current status, seating has not been severely restricted, though we are setting up wider chair spacing than normal and have set the audience further back from the performing stage than usual.

Synopses

The Telephone

Ben, bearing a gift, comes to visit Lucy at her apartment; he wants to propose to her before he leaves on a trip. Despite his attempts to get her attention for sufficient time to ask his question, Lucy is occupied with interminable conversations on the telephone. Between her calls, when Lucy leaves the room, Ben even takes the risk of trying to cut the telephone cord, though his attempt is unsuccessful. Not wanting to miss his train, Ben leaves without asking Lucy for her hand in marriage. But Ben makes one last attempt: He calls Lucy from a telephone booth outside on the street and makes his proposal. She consents, and the two join in a romantic duet over the phone line, at the end of which Lucy makes sure that Ben remembers her phone number.

Trouble in Tahiti

In a radio studio, a Jazz Trio sings of a dream life in Suburbia.

In their suburban home, a married couple, Sam and Dinah, argue over breakfast. Dinah accuses Sam of having an affair with his secretary, which he denies. She also reminds him that their son Junior is appearing in the school play that afternoon. Sam says that he can't go to watch because he is playing in a crucial handball tournament at the gym.

At work, Sam deftly handles business by telephone and agrees to lend money to a friend. The Trio extols Sam's virtues. In her analyst's office, Dinah recounts her dream of an untended garden, choked with weeds. In the dream, she hears a voice describing another garden—a place of love and harmony. Meanwhile, at the office, Sam interrogates his secretary about his behavior towards her.

By chance, Sam and Dinah run into each other on the street. Both invent excuses to avoid having lunch together. Alone, they each wonder where their relationship went wrong. In an Interlude, the Trio extols family life in Suburbia.

At the gym, Sam has just won the handball tournament. He reflects triumphantly on the law of men—how they are created unequal: some struggle but lose, while others, like him, win.

Dinah has spent the afternoon at the cinema watching a South Sea romance called *Trouble in Tahiti*. At first she dismisses it as technicolor drivel. But as she recalls the film's story and theme song, she becomes lost in its escapist fantasy. Then she stops herself and prepares dinner. As he arrives home, Sam reflects on another law of men—that even the winner must pay for what he gets.

The Trio sings of evenings of domestic bliss in Suburbia. Sam and Dinah try to talk about their relationship, but the effort quickly peters out. Neither of them has gone to Junior's play. Sam suggests they go to a movie—something about Tahiti; 'Why not?', Dinah says. As they leave, they express a longing to reconnect with each other; but for now they settle for the 'bought-and-paid-for magic' of the movies.