

Gaetano Donizetti's

# L'Elisir d'Amore

June 5 & 6 (8pm) & June 7 (2pm)

— 2015 —

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OPERA@51

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# OPERA@51

A Fundraiser for the Friends of the Performing Arts in Concord

presents

## **L'Elisir d'Amore** **(The Elixir of Love)**

Opera in two acts

Music by **Gaetano Donizetti**

Libretto by **Felice Romani**

First performed in Milan, May 1832

**Ray Bauwens**, Nemorino

**Robin Farnsley**, Adina

**Nathan Rodriguez**, Belcore

**Michael Prichard**, Dulcamara

**Adrienne Fleming**, Giannetta

**Brad Amidon**, Gaetano

**Ray Bauwens**, producer, co-director

**Robin Farnsley**, artistic director, co-director

**Alan Yost**, conductor

**Barry Singer**, chorus director

**Pamela Wolfe**, vocal and artistic consultant

**Laura Stanfield Prichard**, pre-concert lecture

Friday, June 5, 2015 at 8pm (lecture at 7pm)

Saturday, June 6, 2015 at 8pm

Sunday, June 7, 2015 at 2pm

51 Walden Street, Concord, MA

Sung in Italian, with English surtitles

# Welcome to Opera@51

Welcome to Opera@51's production of Donizetti's delightful *L'Elisir d'Amore*. We are so pleased that you are here to spend your time with us being entertained by the touching story of Adina and Nemorino trying to find their way to love and happiness with the help of Giannetta, Dulcamara, Belcore and the wonderful townsfolk of this picturesque Italian village.

I thought I would take a moment and explain what Opera@51 is all about. In 2011, after a number of performances that were presented as fundraisers for the Friends of the Performing Arts in Concord and the Concord Orchestra, the FOPAC Board decided to produce Puccini's *La Bohème* for their 40th Anniversary in 2012.

That production was successful on a number of fronts. It brought together people that had been involved in the previous performances to present a beloved opera to the Concord area in order to benefit and celebrate all that FOPAC works so hard to do. Those of us who were involved in *La Bohème* were so enthused by the results that we asked the Board to support us and present another performance. That was *The Merry Widow*, and then came *La Traviata*, and now *L'Elisir d'Amore*.

As you can imagine, an infrastructure of the size and scope of FOPAC has ongoing financial needs. All of these performances have succeeded in raising money for FOPAC. Yet that is only one of the success stories here.

We have also succeeded in providing an opportunity for musicians—singers and instrumentalists alike—to perform an art form we all love. To be able to bring these works to life in a fully-staged and costumed production with an orchestra in a theater of this caliber is a dream come true. We have built a core group of dedicated performers who graciously give their time and talents to both FOPAC and opera. It's a true win-win for everyone.

Thank you again for being here—supporting FOPAC as well as those of us involved in the production. We truly appreciate the opportunity to present you with Donizetti's *L'Elisir d'Amore*. *Cantiamo!*

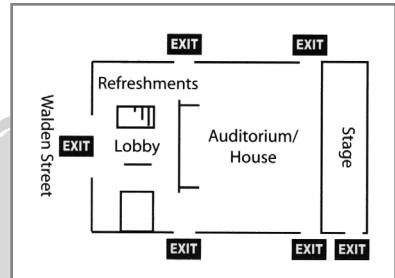
—Ray Bauwens

Running time for the opera is about 2 hours. There is a 20 minute intermission between the two acts. Refreshments are available for purchase in the lobby.

Rest rooms are on the lower level, at the bottom of the lobby staircase. There is an accessible rest room 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.



## Characters

**Nemorino** (tenor), a simple peasant, in love with Adina

**Adina** (soprano), a wealthy landowner

**Belcore** (baritone), a sergeant

**Dulcamara** (bass), an itinerant medicine man

**Giannetta** (soprano), Adina's friend

**Gaetano** (trumpeter), Dulcamara's assistant

**Peasants**

**Soldiers** of Belcore's platoon

A **Notary**

## Setting

A small village in the Basque country, at the end of the 18th century

# Synopsis

## Act I

As the opera begins, the village harvesters are taking a rest from their labors in the hot sun. Nemorino, a shy and unlettered man, reflects on his fate and wonders if there is any way that the lovely, intelligent, and wealthy Adina can be persuaded to return his love. Adina, who has been reading a book, is persuaded by the villagers to tell them the story she has been reading. It is the story of Tristan and Isolde, and how Tristan took a magic potion to soften Isolde's heart.

A drum roll heralds the arrival of a group of soldiers, lead by the swaggering, swash-buckling Belcore, who immediately sets about wooing Adina, suggesting that she should surrender to him in marriage at once—but Adina is in no hurry, seeing no reason to settle down. Nemorino is beside himself with anguish.

After the villagers leave, Nemorino tries to speak with Adina, who rebuffs his approaches, suggesting that he'd be better off following her example of never settling down, and that it would be more profitable for him to perhaps be spending his time with his wealthy uncle—who is gravely ill.

The self-proclaimed encyclopaedic Doctor Dulcamara arrives in a golden carriage, announcing to all the availability of his miraculous, all-curing potion. Nemorino, recalling Adina's story, asks the Doctor if he has some the potion of love described there—which, naturally, he does. With the last of his savings, Nemorino purchases the elixir. Dulcamara carefully advises Nemorino that the potion (in reality, cheap wine) will require a day to take effect, giving Dulcamara time to effect his own escape.

Nemorino, believing that the elixir will soften Adina's heart, feigns indifference to her when she encounters him. This annoys Adina, as she has become used to his almost pitiable affection for her, and she begins to wonder if she may have feelings for him after all. Belcore arrives and resumes his own dogged pursuit of Adina, who, to annoy Nemorino, falsely agrees to marry Belcore in six days time—much to the amusement of Nemorino, who has placed his faith in the powers of Dulcamara's potion.

Matters suddenly change when a message arrives for Belcore; military orders stating that he and his soldiers must depart the very next day. Because of this, the marriage of Adina and Belcore can no longer wait and must take place immediately. The now anguished and desperate Nemorino declares his love for her, entreating her not to marry Belcore, at least not for a day (until the potion can do its work). In the throes of his distress, Nemorino becomes the object of Belcore's threats and the villagers' pity, as Adina invites all of the villagers to the wedding banquet.



## Act II

The wedding feast is underway at Adina's farm. After Adina and Dulcamara entertain the guests with a duet, the notary arrives to perform the ceremony—but to Adina's chagrin, Nemorino is nowhere to be seen; and his absence would make her vengeance incomplete.

As all depart but the Doctor, who helps himself to the leftovers, Nemorino arrives. He is distraught, and to speed the process of winning Adina, he seeks to buy more of the potion from Dulcamara—but cannot do so without any money. Belcore arrives with the answer to Nemorino's fiscal woes, a bounty of 20 scudi for enlisting in the army. Nemorino signs the contract, and Belcore congratulates himself on how easily he has put his rival away.

Giannetta has learned that Nemorino's uncle has died, leaving Nemorino a generous inheritance. She tells the village girls of this while swearing them to secrecy. Nemorino, suddenly and inexplicably the object of every girl's desire and respect, readily convinces himself of the powers of Dulcamara's snake oil, even as Dulcamara begins to believe in it himself. Adina, baffled by this turn of affairs for Nemorino, asks Dulcamara what is going on. Dulcamara tells Adina that Nemorino, rebuffed by the heartless object of his desire, had purchased more of the potion with his enlistment bounty. He tries to sell her some of it as well; Adina refuses, as she has now discovered her love for Nemorino and wants no one else.

As they depart, Nemorino arrives, reflecting on how he noticed a tear in Adina's eye, proof that the potion seems to be warming Adina's heart. Adina returns, bringing Nemorino the news that she has bought back his enlistment contract. She declares her love for him, and as they embrace, the villagers, Dulcamara, and Belcore arrive. Belcore is outraged at first, but then shrugs it off, declaring his belief that there are thousands of women in the world who are waiting for him. Dulcamara announces what Adina and Nemorino do not yet know, that Nemorino is now a fabulously wealthy man, and proclaims the newly-found powers of his merchandise, that not only cures disease, brings true love, but makes men rich as well. The villagers line up to buy Dulcamara's elixir, and happiness abounds for all.

# Orchestra

## Violin I

Siri Smedvig\*  
Tim Arnold\*  
Eddie Epstein\*  
Scott Knopf  
Kristina Marsh\*  
Jim Van Sciver  
Poliana Yee\*

## Violin II

Loretta Tramontozzi\*  
Sheryl LaFayette\*  
Barbara Marden\*  
Sue Stone\*  
Ted Sussman  
Carole Wayland\*

## Viola

Bruce Kinmonth\*  
Cathy Gates  
John Glenn  
Irma Servatius

## Cello

Julie Durrell  
Rob Bethel  
Karen Shaver\*  
Marsha Turin

## Bass

Charlie McCauley\*

## Flute

Sarah Tomasek

## Oboe

Sandra Ayres

## Clarinet

Michelle Markus  
Jerry Vabulus\*\*

## Bassoon

Bill Moran\*

## Horn

Cam Owens\*\*  
Pam Marshall\*

## Trumpet

Bill Kasel\*

## Trombone

Doug Weeks

## Percussion

Joe Hartigan  
Dario Fiorentini

## Harp & Piano

Judy Ross

## Timpani

Frank Kumiega

\* member of Concord Orchestra

\*\* member of Concord Band



# Chorus and Ensemble

## **Soprano**

Honner Billings  
Elizabeth Hoermann  
Carol McKeen  
Lyza Morss  
Erin Palmer  
Laura Proctor\*  
Abbey Schultz  
Donya Shavarini  
Joan Sherman  
Laura Weiss

## **Mezzo-soprano**

Anete Adams  
Sally Harris  
Susan Ketteringham  
Nancy Megrian  
Beverly St. Clair  
Karen Wilcox

## **Tenor**

Brad Amidon  
David W. Frank  
Lance Levine  
Aris Martinian  
Greg Merklin  
Emmet Sherman  
David Siktberg  
Larry St. Clair

## **Bass**

Bill Hoermann  
Fred Hoffman  
Chris Loschen  
Ken Martin  
Jon Saxton

## **Soldiers**

Sam Moore  
Steve Palmer  
Shawn Becker  
Joshua Weingartner

## **Notary**

Shawn Becker

\*cover for Adina and Giannetta

# Cast and Creative Staff



**Ray Bauwens** (Nemorino, producer, co-director) is well known to audiences in the New England area. Mr. Bauwens' recent performances have included Cavaradossi in *Tosca*, Dick Johnson in *La Fanciulla del West*, Riccardo in *Un Ballo in Maschera*, and Turiddu in *Cavalleria Rusticana*. Mr. Bauwens has performed with the National Symphony of the Ukraine, the Mexico State Symphony Orchestra, the Handel and Haydn Society, Boston Academy of Music, Connecticut Concert

Opera, Opera Providence, Warren Symphony, Wellesley Symphony Orchestra, Boston Civic Orchestra, the Rhode Island Philharmonic, the New Philharmonia Orchestra, and even the Boston Ballet in Lila York's staging of the final movement of Beethoven's Ninth Symphony. His operatic roles include Edgardo in *Lucia di Lammermoor*, Matteo in Strauss' *Arabella*, the title role in Donizetti's *Roberto Devereux*, Canio in *I Pagliacci*, Don Alvaro in Giuseppe Verdi's *La Forza Del Destino*, Pollione in *Norma*, Ferrando in Mozart's *Così fan tutte* and Don Jose in Bizet's *Carmen*. His concert and oratorio performances include *Elijah*, *Messiah*, J.S. Bach's *B-Minor Mass* and *St. John Passion*, the Verdi *Requiem* and Beethoven's *Symphony No. 9*. Mr. Bauwens has been recorded in his role of Anatol in Samuel Barber's *Vanessa* by Naxos Records which was recorded in Kiev. For more information, please visit [www.raybauwens.com](http://www.raybauwens.com).



**Robin Farnsley** (Adina, artistic director, co-director) has starred in recent FOPAC productions, dazzling audiences in her roles in *La Traviata*, *La Bohème*, *Die Fledermaus*, *The Mikado*, *The Merry Widow* and *Amahl and the Night Visitors*. She has sung with regional opera and operetta companies throughout the US including Arizona Opera, Virginia Opera, Opera Pacific, West Bay Opera, and Lowell House Opera. She has recorded rare operetta and early musical theater music

with the Operetta Foundation and Albany Records. She will be singing the role of Josephine in *H.M.S. Pinafore* with the Concord Orchestra under the direction of Alan Yost this fall.



**Nathan Rodriguez** (Belcore) has performed many roles, both classic and contemporary, including Constantine in *The Seagull*, Frank in *Die Fledermaus*, Pietro in *The Little Blue One* (premiere), Stephano in *The Tempest* (premiere), Nilakantha and Frederique in *Lakmé*, Voltaire in *Candide*, Guglielmo in *Così fan tutte*, Dr. Bhaer in *Little Women*, Palace Guard in *The Wooden Sword* (premiere), and Captain Corcoran in *H.M.S. Pinafore*, among others. These credits include appearances

with some of Boston's best loved arts institutions, including Boston Youth Symphony Orchestra, Harvard Lowell Opera, The Shakespeare Concerts, Opera Brittenica, Juventas New Music Ensemble, North End Music and Performing Arts Center, and Opera del West. He has also performed internationally with conservatories in France and Ireland. Nathan holds a Bachelor's degree and Performance Certificate in voice from the University of Connecticut. He currently studies with Victor Jannett at Boston Conservatory.



**Michael Prichard** (Dulcamara) began his professional career at 9 singing treble with the Choir of Men and Boys of Trinity Church, New Haven, CT. As a mechanical engineering undergraduate at MIT, he studied voice and was a founding member of the MIT Chamber Chorus. A longtime member of the Tanglewood Festival Chorus, his local solo appearances include Brahms' *German Requiem*, *Carmina Burana* and the Pirate King from the *Pirates of Penzance* with the New World Chorale, Mozart's *Requiem* with the Lexington Symphony and *Boris Godunov* with Longwood Symphony under Jonathan McPhee. He made his solo debut in Tanglewood in Stravinsky's *Les Noces* with Charles Dutoit. His opera appearances include Colline in *La Bohème* and two of the kings in *Amahl and the Night Visitors*.



**Adrienne Fleming** (Giannetta) has been performing in the greater Boston area since 2010 and presently sings with the Tanglewood Festival Chorus and New World Chorale. A graduate of Ithaca College's School of Music, Adrienne holds degrees in music education and vocal performance. Her operatic experience at Ithaca College includes Ravel's *L'Enfant et les Sortilèges* and Puccini's *Suor Angelica*. She is a current member of the Boston chapter of Opera on Tap, and will be performing in *Madama Butterfly* with Longwood Opera in November. Adrienne has also performed in numerous musical theater productions over the years, namely playing the roles of Hope Harcourt in *Anything Goes!*, Belle in Disney's *Beauty and the Beast*, and most recently, Marcy Park in *The 25th Annual Putnam County Spelling Bee*. Adrienne has a Master's degree in music education from Kent State University, and is the choral director at F. A. Day Middle School in Newton, MA.

## Cast and Creative Staff (continued)



**Brad Amidon** (Gaetano) is delighted to return to Opera@51 having previously appeared in numerous “pre-Opera@51” productions as Frederic (*The Pirates of Penzance*), Frosch (*Die Fledermaus*), Raoul de St. Briche (*The Merry Widow*), Gastone (cover, *La Traviata*), and the Page (*Amahl and the Night Visitors*). Brad enjoys a history of working under Alan Yost in other eclectic projects including (but not limited to) the narrator in Frank Zappa’s *The Adventures of Greggery Peccary*, the radio announcer and Foley artist in Menotti’s *The Old Maid and the Thief*, and even as a trumpet player in performances of Handel’s *Messiah*. Brad last

appeared on this stage just last month as an actor/dancer/trumpet player in Concord Players production of *Kiss Me, Kate*. Next up on his schedule is a series of performances at Tanglewood singing with the Tanglewood Festival Chorus and Boston Symphony this summer.

**Alan Yost** (conductor) is a percussionist with a music degree from the University of Northern Colorado and a master’s of Software Engineering from Brandeis University; a former air traffic controller; and a current research aircraft pilot and IT specialist with the U.S. Department of Transportation’s Volpe Center in Cambridge. He was also recently engaged as a professor of Aerospace Studies at Metropolitan State College in Denver, CO. He has been the principal timpanist with the Concord Orchestra for 15 years, and the principal timpanist of the Colorado Mahlerfest orchestra for the past 28 years. With that said... Alan’s true passion is conducting. Alan has conducted light opera and three fully staged operas at the performing arts center in Concord, MA, as well as many concerts of chamber music with the Concord Ensemble and the Minuteman Chamber Orchestra. In the last several years he has been engaged as guest conductor for the Evergreen, Jefferson, and Longmont Symphony Orchestras in Colorado. Alan is also the conductor of the newly formed Carlisle Chamber Orchestra in Carlisle, MA.



**Barry Singer** (chorus director) has been Chorus Master for FOPAC and Opera@51 for the past three years, having prepared choruses for *The Merry Widow*, *La Traviata*, *Amahl and the Night Visitors*, *Requiem* by Andrew Lloyd Webber, and this past winter’s Christmas Fantasia. Barry has been Choral Conductor of the Philharmonic Society of Arlington since 1994, and has also directed singers and orchestras for The Sudbury Savoyards, TCAN, AMC Mountains and Music, the

MIT Gilbert and Sullivan Society and the Arlington Friends of the Drama amongst many others. Aside from conducting, Barry is an active vocalist and instrumentalist.

He is currently on staff at the Concord-Carlisle and Arlington school systems as a piano accompanist, and works regularly as a keyboard and woodwinds player in concert and pit orchestras and recording studios throughout the Boston area. As a vocalist, Barry has worked for many years as a soloist and section leader at local churches and synagogues, and sung with the Tanglewood Festival Chorus for 14 years. Barry is on the faculty of the Music Maker School in Acton, and maintains a private teaching studio at his home in Arlington..



**Pamela Wolfe** (vocal and artistic consultant) has taught at Brandeis and privately since 1985. She has been a soloist at Carnegie Hall and Lincoln Center. As a Cabaret artist, she appears at Boston Symphony Orchestra fundraising events and is a chamber music performer with the Walden Chamber Players.



**Laura Stanfield Prichard** (pre-concert lecture) is a board member of Choral Arts New England and former Assistant Conductor of the San Francisco Symphony Chorus under Vance George. She is the Principal Pre-Concert Speaker for the Chicago Symphony, Berkshire Choral Festival, Masterworks Chorale, and Boston Baroque, and lectures regularly for the San Francisco Symphony and Opera. She has presented lectures at the Banff Centre, Trinity College Dublin, the Russian State Theatre Museums (St. Petersburg), and Voices 500 (Newfoundland).

# Production Staff

**Stage manager:** Phil Drew

**Lighting designer:** Rick Shamel

**Light board operator:** Susan Tucker

**Sound board operator:** Paul Gil

**English translation:** Laura Stanfield Prichard

**Surtitles operator:** Laura Stanfield Prichard

**Recording engineer:** David Atwood

**Production photographer:** John T. Riley

**Ticket sales:** Carole Wayland

**Front of house:** Grant Anderson, Dorrie Bean, Mary Hennings, Gail Penrod, Rebecca Purcell, Peter Siebert, Pam Sturgis

**Costume design:** Roxanne Becker, Robin Farnsley

**Costume construction:** Roxanne Becker, Robin Farnsley, Honner Billings, Adrienne Fleming, Sally Harris, Elizabeth Hoermann, Susan Ketteringham, Lance Levine, Carol McKeen, Greg Merklin, Sarah Monsma-Billings, Lyza Morss, Nancy Megrian, Jon Saxton, David Siktberg, Beverly St. Clair, Larry St. Clair, Laura Weiss, Karen Wilcox

**Set design:** Brian Harris, Roxanne Becker

**Set construction and painting:** Allen Bantley, Susan Tucker, Roxanne Becker, Robin Farnsley, David W. Frank, Sally Harris, Lance Levine, Chris Loschen, Nancy Megrian, Gail Murphy, Steve Palmer, Jon Saxton

**Props design and construction:** Roxanne Becker, Robin Farnsley, David W. Frank, Sally Harris, Charlotte Kelly, David Siktberg

**Props coordinators:** Adrienne Fleming, David W. Frank, Sally Harris

**Lobby decor:** Roxanne Becker

**Makeup and hair design:** Elizabeth Hoermann

**Makeup assistants:** Brad Amidon, Sally Harris, Carol McKeen, Lyza Morss, Laura Proctor, Abbey Schultz, Laura Weiss

**Program design and printing:** Lance Levine

**Program synopsis:** Greg Merklin

**Program editing:** Robin Farnsley, Lance Levine, Laura Weiss

**Program advertising:** David Siktberg, Carole Wayland, Alan Yost

**Poster and graphic design:** Chris Becker

**Publicity:** Chris Loschen, Jon Saxton, David Siktberg

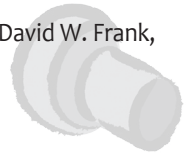
**Fundraising:** Ray Bauwens, Carol McKeen, Greg Merklin

**Social media:** Ray Bauwens, Gaby Froriep, Karen Wilcox

**Rehearsal pianists:** Daniel Padgett, Kathleen Forgac, Shaylor Lindsay

**Chorus coordinator:** Sally Harris

**Music study aids:** Lance Levine, David Siktberg, Larry St. Clair, Karen Wilcox



**Opera Gala host:** Janet Casey

**Opera Gala auction contributors:** Ray Bauwens, Roxanne Becker, Robin Farnsley, Sally Harris, Susan Ketteringham, Carol McKeen, Nancy Megrian, Moonrise Piano, Jon Saxton, Joan Sherman, Pamela Wolfe, Beverly St. Clair

**Opera Gala catering:** Janet Casey, Beverly St. Clair, Ray Bauwens, Honner Billings, Robin Farnsley, Adrienne Fleming, Sally Harris, Elizabeth Hoermann, Lance Levine, Chris Loschen, Carol McKeen, Laura Proctor, Joan Sherman, David Sitkberg, Karen Wilcox



## Shout-outs

Congratulations to **Erin Palmer** on her debut opera performance!

—*Dad, Mom, Dan, James and Amy*

**My first opera** with FOPAC has been such fun - thanks to all!!

—*Carol McKeen*

Way to go, **cellos**—you rock!

—*a cello fan in the tenor section*

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Hope you enjoy the show. Thank you for your continued support.

—*a member of the cast*



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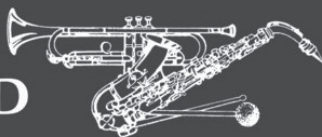
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*Robin*

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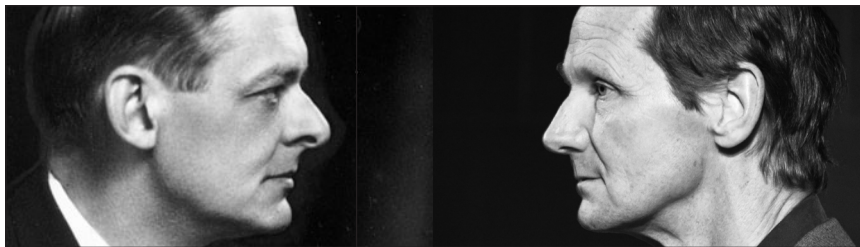
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