

Opera51

presents the Metropolitan Opera version
of Johann Strauss's operetta

Fledermaus



Friday, 9 June 2017, 8pm

Saturday, 10 June 2017, 8pm

Sunday, 11 June 2017, 2pm

The Performing Arts Center at 51 Walden

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Opera51

presents the Metropolitan Opera version of

Fledermaus

Operetta in three acts
Sung in English

Music by **Johann Strauss II**

English libretto by **Howard Dietz** and **Garson Kanin**

First performed in Vienna, 1874

Metropolitan Opera version first performed in New York, 1950

Alan Yost, Conductor

Robin Farnsley, Artistic Director, Stage Director, Costume Designer

Roxanne Becker, Costume Designer, Set Designer

Alannah Gustavson, Assistant Stage Director

Sarah Telford, Assistant Conductor

Philip Drew, Stage Manager, Set Designer

Barry Singer, Chorus Master

Pamela Wolfe, Vocal Coach

Jay Newlon, Choreographer

Carole Wayland and **David Siktberg**, Producers

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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 hardworking company members of Opera51, we welcome you to this performance of Johann Strauss's beloved operetta, *Fledermaus*. We hope the English-language version created in 1950 by a Broadway-savvy duo for the Metropolitan Opera will make it even more enjoyable for you! Staged almost entirely by volunteer artists to raise needed funds for the 51 Walden facility, this is the eleventh consecutive annual benefit opera production at 51 Walden, a tradition we all look forward to continuing.



Our productions have steadily grown 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 delightful gem both enjoyable and memorable. Thank you for joining us and for supporting 51 Walden!

—The Opera51 Executive Committee

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



51 Walden

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 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.

Sponsors and Donors

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Susan Tucker

Opera at 51 Walden

Tonight's performance of *Fledermaus* 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>
2008	<i>H.M.S. Pinafore</i>
2009	<i>The Mikado</i>
2010	<i>Die Fledermaus</i>
2011	<i>Opera and Broadway Showstoppers</i> <i>Amahl and the Night Visitors</i>
2012	<i>La Bohème</i> <i>Amahl and the Night Visitors</i>
2013	<i>The Merry Widow</i> <i>Amahl and the Night Visitors</i>
2014	<i>La Traviata</i>
2015	<i>L'Elisir d'Amore</i>
2016	<i>Romeo and Juliet</i> <i>Amahl and the Night Visitors</i>

Cast

PRINCIPALS

Matt Corcoran, Gabriel von Eisenstein

Robin Farnsley, Rosalinda

Sierra Marcy, Adele

Letitia Stevens, Prince Orlofsky

James C.S. Liu, Dr. Falke

Kartik Ayysola, Alfred

Ethan Sagin, Frank

Laura Proctor, Ida

Christopher T. Loschen, Dr. Blind

Lance Levine, Frosch



COVERS

Sean Parr, Gabriel von Eisenstein

Lyndie Laramore, Rosalinda

Emily Bieber, Adele

Emily Adams, Prince Orlofsky

Timothy Ayres-Kerr, Alfred

Gregory Merklin, Frank

Sarah Mahon, Ida

Bill Hoermann, Dr. Blind

Chorus

SOPRANO

Honner Billings

Elizabeth Hoermann

Alyssa Hopkin

Carol McKeen

Abbey Schultz

Joan Sherman

MEZZO-SOPRANO

Terri Carotenuto

Sally Harris

Susan Ketteringham

Sarah Mahon

Lyza Morss

Beverly St. Clair

Karen Thomas Wilcox

TENOR

Lance Levine

Gregory Merklin

Tom Regan

David Siktberg

Larry St. Clair

BASS

Zack Garrity

Bill Hoermann

David Kapaon

Christopher T. Loschen

Orchestra

VIOLIN I

Siri Smedvig *
(concertmaster)

Tim Arnold *‡

Carole Wayland *

Brooke LaMonica ‡

Alan Hawryluk

Jim Van Sciver

VIOLIN II

Loretta Tramontozzi *

Sue Stone *‡

Barbara Marden *

Deborah Peirce

Judy Takata ‡

VIOLA

John Glenn ‡

Cathy Gates

Sarah Jaffer ‡

CELLO

Julie Durrell ‡

Marsha Turin ‡

Marian Levinstein *

Rob Bethel

BASS

Charles McCauley *

FLUTE

Sarah Tomasek

Susan Jackson *‡

OBOE

Louanne Mackenzie ‡

CLARINET

Michelle Markus ‡

Jerry Vabulas

BASSOON

Ed Fritton

HORN

Cam Owen †‡

Cassandra LaRochelle †

TRUMPET

Alton Baggett *

Jim Dolham ‡

TROMBONE

Douglas Weeks

TIMPANI, PERCUSSION

Frank Kumiega

Jack Liebold

Cody Morgan

HARP

Judy Ross

Member of: * Concord Orchestra † Concord Band ‡ Carlisle Chamber Orchestra

Fledermaus

Production Staff

COSTUMES

- **Costume construction:** Roxanne Becker, Robin Farnsley, Elizabeth Hoermann, Beverly St. Clair
- **Costume assistance:** Honner Billings, Terri Carotenuto, Alannah Gustavson, Sally Harris, Alyssa Hopkin, Susan Ketteringham, Lance Levine, Sarah Mahon, Carol McKeen, Lyza Morss, Sean Parr, Abbey Schultz
- **Makeup and hair design:** Elizabeth Hoermann
- **Wardrobe coordinator:** Roxanne Becker

GALA

- **Gala coordinator:** Pamela Wolfe
- **Gala auction coordinator:** Alannah Gustavson
- **Gala auction contributors:** Karen Breslawski, Robin Farnsley, French Lessons, Phillip Greene, Bill Hoermann, Elizabeth Hoermann, Stephen Maurer, Carol McKeen, Moonrise Piano, Jay Newlon, Ned Schultz, Beverly St. Clair, The Dinner Daily, Carole Wayland, Pamela Wolfe
- **Gala food, beverages, flowers:** Roxanne Becker, Alannah Gustavson, Elizabeth Hoermann, Alyssa Hopkin, Joan Sherman, Carole Wayland, Pamela Wolfe
- **Gala guest speaker:** Dr. Laura Prichard
- **Gala performers:** Matthew Corcoran, Kathleen Forgac, Lyndie Laramore, Sierra Marcy
- **Gala planning:** Roxanne Becker, Robin Farnsley, Alannah Gustavson, Elizabeth Hoermann, Alyssa Hopkin, Joan Sherman, Carole Wayland, Pamela Wolfe
- **Gala venue:** The Barn at Punkatasset Farm, Richard and Ann Marie Connolly

HOUSE

- **Front of house:** Dorrie Bean, Sara Ballard, George Gagliardi, Rob Hamilton, Kate Henchman, Michael Henchman, John Hutchins, Gail Penrod, Dan Schrager
- **Hall setup and strike:** 51 Walden Board and Opera51 Company
- **Lobby decor:** Sue Stone
- **Ticket sales:** Carole Wayland

PROGRAM

- **Program ad chair:** Carol McKeen
- **Program ad sales:** Lance Levine, James C.S. Liu, Carol McKeen, Jon Saxton, David Siktberg, Joan Sherman, Amy Spound, Beverly St. Clair, Letitia Stevens, Pamela Wolfe
- **Program content:** Sally Harris, Lance Levine, David Siktberg, Marsha Turin
- **Program design and printing:** Lance Levine
- **Program editors:** Lance Levine, Laura S. Weiss

PUBLICITY

- **Publicity:** Carole Wayland, David Siktberg
- **Bookstore window display:** Sue Stone
- **Graphic design:** Ruthy Goldman
- **Opera51 web site:** David Siktberg
- **Production photography:** John T. Riley of Red Zebra Photography
- **Social media:** Karen Thomas Wilcox

REHEARSAL

- **Chorus coordinator:** Sally Harris
- **Dance captains:** Laura Proctor, Sarah Mahon
- **Music study aids:** David Siktberg
- **Orchestral reduction:** Pocket Publications, Penarth, UK
- **Rehearsal accompanists:** Kathleen Forgac, Susan Minor, Danny Padgett, Sarah Telford
- **Rehearsal space:** Newbury Court

SETS

- **Set construction chief:** Kurt Lanza
- **Set construction crew:** Philip Drew, Alannah Gustavson, Bill Hoermann, David Kapaon, Gregory Merklin, David Siktberg
- **Set dresser:** Roxanne Becker
- **Set painting:** Roxanne Becker, Gail Murphy
- **Set assistance:** Kartik Aysola, Matt Corcoran, Sally Harris, Alyssa Hopkin, Eli Hopkin, Lance Levine, James C.S. Liu, Christopher T. Loschen, Sierra Marcy, Gail Murphy, Tom Regan
- **Props coordinators:** Lyza Morss, Abbey Schultz

TECHNICAL

- **Technical supervisor:** Allen Bantly
- **Light board operator:** Alannah Gustavson
- **Lighting design and rigging:** Rick Shamel
- **Recording engineer:** David Atwood
- **Sound engineers:** Paul Gill, Charlie Kiefer



SPECIAL THANKS TO:

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

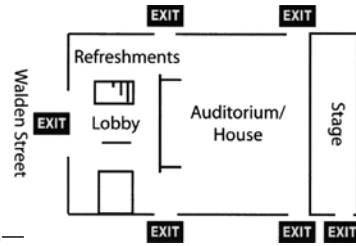
Performance Notes

Running time for the opera is about 2½ hours. There are two intermissions; after Act I, and after Act II. Refreshments are available for purchase in the lobby during intermissions.

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.



Characters

Act I

Gabriel von Eisenstein (tenor),
a well-to-do

Rosalinda (soprano), his wife

Adele (soprano), their maid

Alfred (tenor), a wild oat

Dr. Blind (baritone), Eisenstein's
lawyer

Dr. Falke (baritone), the noted
Ballmaster

Frank (baritone), a warden

Act II

Eisenstein, alias **Marquis de Renard**

Rosalinda, alias the **Countess**

Adele, alias **Olga**

Frank, alias the **Duke de Bastille**

Dr. Falke

Prince Orlofsky (mezzo-soprano),
a prince

Ida (soprano), Adele's sister

Guests, servants, dancers, and singers

Act III

all of the above, plus

Frosch, a jailer

Bums, prisoners, and demireps

Synopsis

SETTING

Bad Ischl, an Austrian spa town, 1874

PROLOGUE

Dr. Falke tells the story of his adventure as “Die Fledermaus” (The Bat): Once he and Gabriel von Eisenstein went to a costume ball, after which the latter abandoned Falke, passed out and still wearing his bat costume, in the middle of a park. He was awakened the next morning by passersby, who laughingly christened him “Fledermaus”. Falke plans to take his revenge for this prank tonight.

Act I

Eisenstein's apartment

Through the windows of the home of Gabriel von Eisenstein, a tenor voice is heard. Eisenstein's wife, Rosalinda, is the object of the serenade.

The maid, Adele, comes into the salon, reading an invitation from her sister to a party at the home of Prince Orlofsky. When Rosalinda appears, Adele invents a story of a sick aunt and asks for the evening off. Rosalinda says no: Her husband is due to start a brief stay in jail for fighting with a policeman, and she doesn't want to be alone.

Rosalinda recognizes the voice of Alfred, who once courted her at a spa in Bohemia. She is startled when he enters her home since she is now married. She sends him off, though he insists he will return.

Eisenstein arrives with his lawyer, Dr. Blind, whose bungling has earned his client a longer jail sentence. Blind leaves.

Dr. Falke, a friend of Eisenstein's, arrives. While Rosalinda is out of the room, he invites Eisenstein to Orlofsky's party, saying he can begin his jail term the next morning. Falke suggests that Eisenstein bring along his repeater stopwatch, which charms all the ladies.

Rosalinda returns, mystified that her husband seems cheerful and has donned formal dress to go to prison. Meanwhile, she tells Adele to take the evening off after all, then bids Eisenstein a sorrowful farewell.

No sooner is she alone than Alfred returns, sees the table set for two and opens the wine. Their tête-à-tête is interrupted by the jail warden, Frank. Rosalinda pretends Alfred is her husband, leaving him no choice but to go with the warden.

Intermission

Act II

Prince Orlofsky's villa

At Prince Orlofsky's villa, Adele, meeting her sister Ida, is surprised to learn that Ida did not send the invitation. Orlofsky enters, bored, hoping to be amused by a prank, “The Bat's Revenge”, that Falke is planning. It was Falke who wrote to Adele, and he introduces her as the actress “Olga”.

A “Marquis de Renard”, who turns out to be Eisenstein, is announced, and Orlofsky explains that he expects his guests to match him drink for drink. His motto is “Chacun à son goût”— each to one's own taste. Eisenstein recognizes Adele in his wife's evening gown, and she in turn challenges his alias. Frank, the prison warden, arrives under the alias “Duke de Bastille”, thickening Falke's plot.

Now Rosalinda, also summoned by Falke, appears, masked, as a Hungarian countess. When she sees her husband flirting with her maid, she nearly drops

Synopsis (continued)

her disguise. Falke introduces her to “Renard”, who lures her with his famous repeater watch. Asking him to take her pulse, she pockets the watch, then—to show she is Hungarian—launches into a czardas.

Orlofsky proposes a toast to Champagne, the king of wines. As Eisenstein tipsily befriends Frank, Falke urges everyone to celebrate wine, love, and dance. Eisenstein tries to unmask the countess, but when the clock strikes six, he must hurry to jail.

Intermission

ACT III The prison

In jail, Alfred persists in singing, to the annoyance of the tipsy jailer, Frosch. Frank arrives, none too steady himself, and is soon asleep over a newspaper. He is awakened by Frosch, who ushers in two unexpected callers, Ida and Adele. Reminding Frank of his earlier attentions, Adele says she would like his help in launching her stage career and proceeds to show off her thespian skills.

When “Marquis de Renard” is announced, Frank hides the girls in a jail cell. Eisenstein appears, and the men admit their identities. When Rosalinda is announced, Frank excuses himself, and the real Eisenstein greets his lawyer, Blind, with whom he hastily changes clothes. Blind has been summoned by Alfred, who comes out of the cell to meet him, but finds Eisenstein instead, disguised as the lawyer.

Rosalinda enters, not recognizing her husband and wondering what sort of explanation to make so as not to compromise herself. Learning of Alfred’s supper with his wife the evening before, Eisenstein is outraged. Rosalinda retorts that her husband was also out on the town. Eisenstein sheds his disguise. When she produces the watch, however, he realizes she was the “Hungarian countess”. Checkmated, he looks up to see Falke arrive, followed by Adele and Ida, and mistaken identities are unraveled.

Orlofsky and the other party guests appear. All laugh at “The Bat’s Revenge”, and repeat the joyous toast to King Champagne.

Program Notes

ABOUT THE COMPOSER

Johann Strauss Sr., the father of our composer, was born in 1805, during a generally exuberant time for Europe. His father, Franz, was a tavern owner, whose tavern had, as did most at the time, its own band. Growing up in this environment, and teaching himself on a found violin, it was inevitable that Johann Sr. would be a musician. What also appeared inevitable would be his inability to remain faithful to a wife who produced five children, or to be an available father to those children. Johann Sr. had an additional eight children with mistress, Emilie. Awkwardly, the eldest son from both of these women would be named Johann. The legitimate Johann Jr., born in 1825, is the son who grew to be the great waltz writer and composer of *Die Fledermaus*.



Johann Strauss II.

When his father died in 1849, young Johann proposed to take over conducting his father’s orchestra. His comparative youth, coupled with his past political sentiments (he had sided with the opposition in a series of political skirmishes in 1848) brought criticism and attacks as he took over as the orchestra leader. The naysayers were quickly won over by his talent and grace in front of the orchestra, however. Concertizing over the next decades was a musical and financial success. It was also a time of personal fulfillment, as Johann met, courted, and married the mezzo-soprano Henriette Chalupetzky (whom he called “Jetty”) in 1861.

The Vienna of the late 1800s was a culture of dance and of theater. It was in this setting that operetta became hugely popular. Operetta had lightness both in its music and in its story. None of the trauma and complexities of operatic productions—operetta was a night’s whimsical entertainment. Viennese impresarios knew that they needed to cash in on the success of operetta, and naturally turned to Johann. His first operetta, *Don Quichotte*, did not come to fruition, and his *Die lustigen Weiber von Wien* (The Merry Wives of Vienna) met with only mild success. But he’d become intrigued, and the seed that would become one of his greatest works, *Die Fledermaus*, was planted.

DIE FLEDERMAUS, 1874

The original production was inspired by Max Steiner, co-director of the Theater an der Wien, with copious assistance from Strauss’ wife Jetty. At the time of *Die Fledermaus*’ inception, the French composer Jacques Offenbach was

Program Notes (continued)

the king of operetta. Steiner believed that Vienna should have its own master work of operetta, and believed that Strauss was the composer who could create that masterpiece. Offenbach, himself an admirer of both Strauss Jr. and Sr., remarked to Strauss that he should write operettas. Strauss, however felt a foreigner to the stage, and to the value of words. To convince Strauss, Steiner had lyrics set to Johann's own music. Jetty secretly brought some of Strauss's earlier compositions to Steiner, who had libretti set to them. He then sent singers to Strauss—who was astounded to hear his own music sung to him with strange words. But, convinced he was.



World premiere of *Die Fledermaus*, as depicted on the cover of *Die Bombe*, 5 April 1874.

Steiner had bought the rights to a French play, *Le Réveillon*, but was unable to produce it himself or sell it. Gustav Lewy, Strauss's music publisher, urged Steiner to turn it into an operetta for which Strauss could compose the music. Steiner hired librettists Karl Haffner and Richard Genée. They modified the setting for Viennese sensibilities (the play's masked ball on Christmas Eve would have shocked) and refined the characterizations. Strauss was entranced by the libretto, and wrote the entire score to *Die Fledermaus* in forty-three days.

After initial difficulties at the Theater an der Wien, during the spring of 1873, *Die Fledermaus* had a more glorious opening the following year. The part of Dr. Falke was played by Alexander Girardi, who would rise to become the most famous operetta star in Vienna. Strauss's operetta was a brilliant success, opening in the summer of 1874 in Berlin, and then touring across the continent.

With the money made from *Die Fledermaus*, Jetty purchased a large parcel of land, and had an estate built, so that Johann could entertain and receive the most important musical guests of the day. Although Jetty died before they moved in, the estate did eventually provide Johann with an elegant setting to welcome the likes of Johannes Brahms, Anton Bruckner, and Giacomo Puccini.

FLEDERMAUS, 1950

The edition of *Fledermaus* you will hear performed today was Americanized and updated for the Metropolitan Opera in 1950. The music is all Strauss's, and the intricate plot presented is the same as in the original libretto by Haffner and

Genée. But, the lyrics by Howard Dietz and dialogue by Garson Kanin are new, and are not even close to literal translations of the German text.

The 1950s Met production owes its existence to the stormy Sir Rudolph Bing. Bing took over operations at the Met in 1949 shortly after moving to the U.S. Many of his decisions were rash, and seemingly cavalier—he hired Garson Kanin to write the script after a 30 minute phone call, having never seen any of Kanin's Broadway productions.



John Brownlee, Risé Stevens, Patrice Munsel and Nana Gollner in Act II of *Fledermaus*, 1950.

Bing strongly believed in the virtues of both the Broadway theater and opera, and saw a new production of *Die Fledermaus* as a perfect melding of these art forms.

But an array of drama and difficulties was encountered along the way. Bing and conductor Fritz Reiner (later replaced by Eugene Ormandy) both worked and argued furiously to fill the cast from both the operatic and stage worlds. Reiner suggested the comic speaking role of Frosch to be played by Danny Kaye. Bing did not think him right for the part, and as negotiations progressed, Kaye was cast in a film whose production schedule conflicted with the Met's. Ultimately, comic actor and Broadway legend Jack Gilford (who many remember fondly for his 1960s Cracker Jack commercials) was cast in the role.

Once production was under way, Reiner had clashes with Kanin regarding staging and production changes. A particularly heated battle arose over Kanin's proposed staging of a scene in Act II where Kanin wanted the principal singers to be reclining on pillows. Steiner insisted that singers "can only sing standing up... and they must watch me..."

Reiner's dismissal, however, arose from conflicts with a long-term and exclusive recording contract he had signed with RCA. By replacing Reiner with Eugene Ormandy, Bing also helped to stanch conflicts with Kanin, as Ormandy had no prior knowledge of *Die Fledermaus*.

The production received excellent reviews—both as a stage production and as an operatic production. Risé Stevens, in particular, received accolades for her performance in the pants role of Orlofsky. Kanin's staging, the cause of much stir during production, was praised for "not being dull...or highbrow..."

—Marsha Turin

Musical Themes

A Dictionary of Opera and Song Themes by Harold Barlow and Sam Morgenstern (New York: Crown Publishers, 1973), now out of print, lists themes from hundreds of operas. We hope this excerpt may help you recall some of the melodies you hear today.

Act I No. 1 A
Täub-chen, das ent-flat-tert ist, stil-le mein Ver-lan-gen
B
Wenn ich je-nes Täub-chen wär, flie-gen könn-te hin und her,
No. 3
Eh' Du in der stil-len Kam-mer la-bo-rirst am Katz-en-jam-mer
No. 4
O je, o je, wie rührt mich dies, o je, o je, wie rührt mich dies,
No. 5 (Finale) A
Trin-ke, Lieb-chen, trin-ke schnell; trin-ken macht die Au-gen hell;
B
Glück-lich ist, wer ver-gisst was doch nicht zu än-dern ist;
C
Mein Herr, was däch-ten Sie von mir, säss ich mit ei-nem Frem-den
D
Mein schö-nen gros-sen Vo-gel-haus, es ist ganz na-he hier
Act II No. 7
Ich la-de gern mir Gäs-te ein, man lebt bei mir recht-fein,
No. 8
Mein Herr Mar-quis, ein Mann wie Sie, sollt' bes-ser das ver-steh'n—
No. 10 A
Klän-ge der Hei-mat, ihr weckt mir das Seh-nen,
B
Feu-er, Le-bens-lust, schwellt äch-te In-gar-brust,
No. 11 (Finale) A
Im Feu-er-strom der Be-ben, tra-la la la la la la la
B
Die Ma-je-stät wird an-er-kannt, an-er-kannt rings im Land;
C
Brü-der-lein, Brü-der-lein und Schwea-ter-lein wol-len Al-le wir sein,

No. 11 Finale

D
Dui - du Dui - du, la la la la la dui - du, dui - du,

E
Mar - ian - ka, komm und tanz' me' hier! Heut iat's schon achetzo jedno mir!

F
Ha, welch ein Fest, wel - che Nacht voll Freud! Lie - be und wein

Act III No. 14

A
Spiel' ich die Un - schuld vom Lan - de, na - tür - lich im kur - zen Ge - wan - de

B
Wenn Sie das ge - sehn, mis - sen Sie ge - steh'n, es wär der Scha - den

C
Al - les mach'n voll Ehr - furcht mir Spa - lier; lauscht den Tö - nen

D
Spiel' ich 'ne Da - me von Pa - ris, ach, ach,

No. 15

A
Ein welt - sam A - ben - teu - er ist ge - stern mir pas - siert

B
Ja, ich bins, den Ihr be - tro - gen, ja, ich bins den Ihr be - tro - gen

No. 16

O Fle - der - mau - s, o Fle - der - mau - s, lass end - lich jetzt dein O - pfer aus;

Shout-outs

Bravi Tutti. Especially to Alannah, Carol, Joan, Carole, Phil, Alyssa, Alan, Sally and all of you Behind-the-Scenes who work tirelessly for Opera51.

—Gratefully, Pamela Wolfe

To Robin Farnsley, with gratitude for the opportunities in this and all the past productions, which have been a highlight of my musical life. Your vision has been our inspiration.

—Karen Wilcox

—Karen Wilcox

With love to husband John.

—chorus member Tom

A hearty “prosit!” to the skilled and dedicated Musicians in the Opera51 orchestra!

—Sincerely, a Singer

A toast to Opera, the ultimate art form!

Cast and Creative Staff



Robin Farnsley (Rosalinda, Artistic Director, Stage Director, Costume Designer), soprano, is equally at home on the opera, operetta, musical theater and concert stages. Robin has sung starring roles for Opera51 in *Romeo and Juliet*, *La Bohème*, *The Merry Widow*, *La Traviata*, *L'Elisir d'Amore*, and *Amahl and the Night Visitors*, among others. She is very proud and grateful to have been named as Artist in Residence by the 51 Walden Board of Directors. Appearances across the country include Arizona Opera (Juliet), the title role in *Lakmé* for West Bay Opera CA and Lowell House Opera, and Desert Opera Theater's *Il Barbiere di Siviglia*. 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 sang Ninon in the American premiere of *The Violet of Montmartre* for the Ohio Light Opera. She also collaborated with Steven Daigle, Ohio Light Opera's artistic director, to create *What a Day! What a Year!! What a Life!!!* at the Madrid Theatre in Canoga Park, CA. Her recordings of rare operettas and musicals are 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 was professor of Aerospace Studies at Metropolitan State College in Denver, CO. Principal timpanist with the Concord Orchestra for 19 years and principal timpanist of the Colorado Mahlerfest Orchestra for 30 years, Alan's true passion is conducting. Alan has conducted light opera, five 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 the conductor of the newly formed Carlisle Chamber Orchestra in Carlisle, MA.



Emily Adams (Prince Orlofsky cover), mezzo-soprano, is thrilled to be making her reentry to the stage after several years of hiatus. A pianist by day, Emily serves as a class pianist for the Boston Ballet School, where she enjoys playing for all levels of students, from children to young professionals. Previously, Emily has served as a ballet pianist at the San Francisco Opera, SF Conservatory of Dance, and Princeton Ballet School. Outside of the music world, Emily enjoys sewing, knitting, and experimenting with the culinary arts.



Timothy Ayres-Kerr (Alfred cover), tenor, is a graduate of the New England Conservatory of music and student of Bradley Williams. At NEC he performed regularly as a soloist with the chamber singers and on stage as Aeneas (*Dido & Aeneas*), Don Curzio (*le Nozze di Figaro*) and Uncle Jimmy (*The Summers Case*). Locally he has played Frederic (*Pirates of Penzance*), Nanki pu (*The Mikado*), and Captain Fitzbattleaxe (*Utopia, Limited*) with the MIT Gilbert & Sullivan Players. Recently he played the dying swan (tenor solo) in *Carmina Burana* (Arlington-Belmont Chorale). When not singing other people's music Tim enjoys writing his own music, playing board games and roasting coffee.



Lyric tenor **Kartik Ayyasola** (Alfred) is quickly establishing himself as a skilled and expressive performer in the Greater Boston Area. This season, in addition to his role with Opera51, he will be singing Brighella in *Ariadne auf Naxos* with Lowell House Opera, and covering Oronte in *Alcina* with Opera Del West. He has also performed Borsa in *Rigoletto*, Don Basilio and Don Curzio in *Le Nozze di Figaro*, as well as Monostatos, Zweiter Priester, and Erster Geharnischter Mann in *Die Zauberflöte*. This past December, he was the tenor soloist in Saint-Saëns *Oratorio de Noël* with the Philharmonic Society of Arlington. He currently holds the Master of Music degree from Boston University, studying with Jerrold Pope, as well as the Bachelor of Fine Arts degree from Indiana University of Pennsylvania, studying with Joseph Baunoch.



Roxanne Becker (Costume Designer, Set Designer) has designed costumes and sets for Opera51's productions of *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, and has also served as wardrobe and props coordinator.



Emily Bieber (Adele cover), soprano, is a freelance musician throughout New England. A chorus member of the Grammy-nominated group Boston Baroque, she recently covered the role of First Spirit for their 2016 production of *Die Zauberflöte*. She was also featured at Banchetto Musicale, Boston Baroque's 2015 gala, performing as Peep-Bo in the trio "Three Little Maids From School" from *The Mikado*. Other performances include *Dido & Aeneas* (Spirit) and *Suor Angelica* (Suor Infermiera) with Piccola Opera in Concord, NH, *The Fantasticks* (Luisa), *Les Contes d'Hoffmann* (Olympia), *The Impresario* (Mme. Heartmelt and Mlle. Silberklang,

Cast and Creative Staff (continued)

in separate performances), *L'Egisto* (Goddess of Dawn/Hour One), *Le nozze di Figaro* (Barbarina) and *The Medium* (Monica). She performed the role of Adele in *Die Fledermaus* in weekly summer performances at Quisisana Resort in Lovell, Maine. Emily is also a member of the professional chorus at King's Chapel in Boston, where she was recently the soprano soloist in Mozart's *Exsultate, Jubilate* and *Missa Brevis in B-flat Major*, and Bach's *Jesu, der du meine Seele*. She continues her vocal studies with Brandon Martinez, Amy Dancz, and Dan Wyneken.



Matt Corcoran (Gabriel von Eisenstein), tenor, is one of New England's brightest young singers. Matt recently earned his Master of Music degree at Boston University, where he studied with Penelope Bitzas. This is Matt's debut with Opera51 and his first time performing the role of Eisenstein. Matt's previous roles include Brother in Weill's *Seven Deadly Sins*, Sheldon Segal in John Musto's *Later the Same Evening*, and Le Doyon de La Faculte in Massenet's *Cendrillon*. Matt has also performed as the tenor soloist in Handel's *Messiah*, Beethoven's Symphony No. 9, Mozart's *Requiem* and *Mass in C Minor*, Michael Haydn's *Requiem*, Ariel Ramirez' *Missa Criolla* and Schubert's *2nd Mass in G*.



Philip Drew (Stage Manager, Set Designer) returns to Opera51 having been Stage Manager and Set Designer for *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 has also performed in a few dozen productions of the Savoyard Light Opera Company in Carlisle, whose shows he produced for ten years. He is delighted to be working with the talented Roxanne Becker on design of the set, and he is grateful for the dedicated and skilled labors of Kurt Lanza in its construction.



Alannah Gustavson (Assistant Stage Director). This is Alannah's fourth production with Opera51. Previously cast in the chorus for *Romeo and Juliet*, *The Merry Widow*, and *La Bohème*, Alannah has spread her wings with Opera51 as assistant stage director following her directorial debut last year with the Maynard Fowler School's *Once Upon a Crime*. In addition to Opera51, Alannah performed locally as a Warbucks servant in Open Door Theater's *Annie*. Professional work includes playing The Wench aboard the Schooner Liberty Clipper in their historical musical production *Shipwrecked*. Alannah graduated from Smith College with a BA in music concentrating in classical voice.



voice.

Bill Hoermann (Dr. Blind cover), baritone, has appeared in several previous Opera51 productions. He has performed locally with Concord Players (Mr. Stanley in *The Man Who Came to Dinner*), Theatre III, Present Players, Savoyard Light Opera Company, and Westborough Players. Bill is grateful for the support and encouragement of his wife Elizabeth, and tips his wig to the amazing Pamela Wolfe for helping him find his



Lyndie Laramore (Rosalinda cover), soprano, returns for her second run with Opera51. She received her BM in Vocal Performance at Concordia College in Moorhead, MN, where she toured nationally and internationally with the Concordia Choir, the Fargo Moorhead Civic Opera, and the Concordia College Theater Company. She has performed locally with Enter Stage Left Theater, the Gazebo Players, the Point 'n' Swing Big Band, Neponset Choral Society, Metrowest Symphony Orchestra, and with members of the Florida Orchestra and the Concordia Choir. Lyndie is a NATS Vocal Competition finalist. She attended Boston University Tanglewood Institute's Vocal Program. Lyndie spends her work time as a licensed psychotherapist, furthering her study of yoga, teaching private voice lessons at Hopkinton Center for the Arts and cantoring for Our Lady of Fatima Church in Sudbury.



Lance Levine (Frosch), tenor, is delighted to join Opera51 again for *Fledermaus*. Lance played Benvolio in Opera51's *Romeo and Juliet*, and ensemble roles in *Amahl and the Night Visitors*, *L'Elisir d'Amore*, *La Traviata*, and *The Merry Widow*. Other roles include the Constable in *Fiddler on the Roof* with Greater Lowell Music Theatre, and King Herod in *Jesus Christ Superstar* with The Umbrella in Concord. Lance has soloed with the Boston Pops, Longwood Symphony, and the Paul Winter Consort. He has performed at Symphony Hall, Tanglewood, Carnegie Hall, Royal Albert Hall, and Fenway Park. Lance sings regularly with the Tanglewood Festival Chorus and New World Chorale.



Baritone **James C.S. Liu** (Dr. Falke) is excited to return to Opera51 after last year's run as Capulet in *Roméo et Juliette*. He sings with Cantata Singers and the Choir of First Church in Boston whose services can be heard every Sunday on WERS. His art song repertoire includes *Die schöne Müllerin*, *Winterreise*, *Dichterliebe*, *Histoires naturelles* and *Don Quichotte à Dulcinée*. He has appeared with Indian Hill Music, Lowell House Opera, Harvard Early Music Society, Opera del West, Longwood Opera, Boston Opera Collaborative, and Opera Boston. Roles include

Cast and Creative Staff (continued)

The Magic Flute (Second Man in Armour, Papageno), *The Marriage of Figaro* (Antonio, Bartolo, Almaviva), *Così fan tutte* (Guglielmo), Verdi's *Otello* (Montano) and *Falstaff* (Pistola), *Ariadne auf Naxos* (Music Teacher), and John Eccles's *Semele* (Jupiter). At the end of June, he will sing Don Fernando in *Fidelio* at NEMPAC. Professionally, he is a physician, who has also announced and produced classical music programming at WHRB. He is indebted to his voice teacher, Frank Kelley, and to his infinitely patient wife who makes all of this possible. www.jamescsliu.com.



Christopher T. Loschen (Dr. Blind), bass-baritone, has performed throughout New England, including Symphony Hall and Tanglewood, as well as Carnegie Hall, Lucerne, Essen, Paris, and London. Prior Opera51 roles include 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. For a while, he taught college English, but thought better of it. Now, when not singing, he works as a technical support engineer for Oracle Corporation. Chris remembers fondly his first time seeing *Die Fledermaus* at the Wiener Volksoper, and is enjoying reliving the Viennese ball he attended while a student there. He is married to a wonderful, warm-and-cuddly lawyer who would never need to bribe anyone with Slivovitz to get a case.



Sarah Mahon (Ida cover), soprano, is thrilled to perform in her second production with Opera51, having first joined the company as a chorus member in their December 2016 production of *Amahl and the Night Visitors*. She 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, she performed 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 *Alcina*. Her interest in Gilbert and Sullivan operettas 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 *Thespis*, and most recently as a chorus member in Brandeis University's *The Pirates of Penzance*. In the musical theater realm, she has enjoyed crafting and performing original cabaret shows, as well as portraying the roles of Lynn in *A Grand Night For Singing*, Cinderella in *Into the Woods*, and Joanne in *Company*. She is currently studying with Pamela Wolfe, and when she is not singing, she loves dancing, yoga, and playing with her two kittens. She would like to thank everyone at Opera51 for the opportunity to be in such a fun show!



Soprano **Sierra Marcy** (Adele) is pleased to be adding the role of Adele to her diverse repertoire of Opera, Oratorio, Early Music, and New Music. This season she has appeared as soloist in Mozart's *Requiem* with both the Jameson Singers and the South Shore Chorale, Orff's *Carmina Burana* with the Arlington Belmont Chorale, and Vivaldi's *Gloria* and *Magnificat* with the Cape Cod Chorale. In past seasons, Sierra has been the soloist in Mozart's *Solemn Vespers of Confession* with the Rhode Island Civic Orchestra and Chorale, and Faure's *Requiem* with the Longy School of Music Orchestra. Past roles have included Pamina in Mozart's *Die Zauberflöte* at the Middlebury German for Singers Program, and Blondchen in Mozart's *Abduction from the Seraglio* with the Unadilla Theatre Company in VT. An accomplished collaborator, Sierra performs with Early Music ensembles including Newton Baroque and Joyful Noyse, and professional choirs such as Labyrinth Choir and Capella Clausura. Sierra studied with Jayne West at the Longy School of Music under a Presidential Scholarship, and at the Juilliard School and the Mannes School of Music in NYC. She will be pursuing a Master's degree at New England Conservatory this fall under the tutelage of Carole Haber.



Gregory Merklin (Frank cover), tenor, began his theatrical career as a teenager, playing a young Ebenezer Scrooge in a musical adaptation of A Christmas Carol. For Opera51, he has played Paris in *Romeo and Juliet* and Njegus in *The Merry Widow*. Other appearances include chorus roles in Opera51's production of *Amahl and the Night Visitors* and the Odyssey Opera productions of *Rienzi* and *Le Cid* with Gil Rose as conductor. Greg is a consulting analytical chemist in his "day job" when he is not taking voice lessons and classes in graphic design.



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*. 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* (The Concord Players), *The Merry Widow* (Opera51), *The Gondoliers* (MIT Gilbert and Sullivan Players), *The Music Man*, *Pirates of Penzance*, *Annie Get Your Gun* (Savoyard Light Opera Company), and *Miss Saigon* (Westford Academy) among others. He currently teaches ballet and

Cast and Creative Staff (continued)

choreographs at a local dance studio, Gotta Dance. His passion for theater and dance is surpassed only by the support and love of his remarkable wife, Lynne.



Sean Parr (Gabriel von Eisenstein cover), tenor, is Associate Professor of Music at Saint Anselm College. As a lyric tenor, he has performed many operatic roles throughout Europe and the U.S., including the title roles in Gounod's *Faust* and Massenet's *Werther*, Rodolfo in *La Bohème*, Kaspar in *Amahl and the Night Visitors*, and Ferrando in *Così fan tutte*. In New England, he has soloed with Raylynmor Opera, Opera North, the Irvington Music Festival, and the ProMusica Singers, among others. In concert, Sean has performed as tenor soloist in works such as Mozart's *Requiem* and Saint-Saëns' *Christmas Oratorio*, as well as several Bach cantatas. Most recently he sang the roles of Pangloss/Voltaire/Martin in Bernstein's *Candide* with the Manchester Choral Society. His upcoming performances include singing as the tenor soloist in Handel's *Messiah* at the Cathedral of St. Joseph and a recital tour of German songs and arias. In addition to his singing, he directs the Chamber Music program at Saint Anselm College, and has conducted the Collegium Musicum at Columbia and Dickinson College. At Saint Anselm he teaches vocal performance, conducting, and music history. His research on coloratura and the female singer in Second Empire Paris has been published in the Cambridge Opera Journal and 19th-Century Music.



Laura Proctor (Ida), soprano, is delighted to be back with Opera51, after singing and dancing in its production of *Romeo and Juliet*. Laura was the cover for the role of Adina in Opera51's *L'Elisir D'Amore*. Other roles include Zdenka (*Arabella*), Vixen (*Cunning Little Vixen*), Susannah (*Susannah*), Anne (*A Little Night Music*), and many more. Laura has worked with Rochester Lyric Opera, The Johanna Meier Opera Institute, Musica Lirica in Novafeltria, Italy, and Opera Viva in Verona, Italy. She earned a BM in Vocal Performance from Ithaca College and has enjoyed studying with fabulous artists including Sharon Sweet, Johanna Meier and June Anderson. Laura teaches private piano and voice lessons and language tutoring in German, Italian, and French. She performs as soprano soloist and pianist in churches across the North Shore and Metro West area. For fun, she can be found dancing or meditating in various yoga poses. Downward dog, anyone?



Baritone **Ethan Sagin** (Frank) has garnered attention for his “rich, full” singing and “truly dashing” presence on stage. Ethan's interest in contemporary and rarely-performed works has led him to develop an eclectic repertoire, including five world premieres in operas by living composers, leading roles in the North American premieres of Dvořák's *Šelma sedlák* and an acclaimed production of Salieri's *La grotta di Trofonio* at Harvard University, and a revival of Irving Berlin's first musical, *Watch Your Step*. Ethan has performed with ensembles throughout the New England region, including Boston Lyric Opera, Boston Baroque, Boston Camerata, Philharmonic Society of Arlington, and Boston Bach Birthday Festival. Ethan is a graduate of the Longy School of Music of Bard College, where he received advanced degrees in Opera Performance, and he has appeared as a young artist with Opera Theater of Pittsburgh, American Bach Soloists, and the Nahant Music Festival.



Barry Singer (Chorus Master) has been preparing choruses for Opera51 and FOPAC since 2013. He has served as Choral Music Director 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 instrumentalist and vocalist. He is 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 sang with the Tanglewood Festival Chorus for 14 years, and has worked extensively as a soloist and section leader at local churches and synagogues. Barry is on the faculty of the Music Maker School in Acton, and maintains a private teaching studio at his home in Arlington.



Letitia Stevens (Prince Orlofsky), mezzo-soprano, has been praised for her warm, rich tone, moving performances, and comic timing. She will be appearing soon as Amina in *La sonnambula* with MetroWest Choral Artists, and giving recitals in France. She has performed Benoit/Alcindoro in *La femme bohème* with MetroWest Opera, Bunthorne (Regina, not Reginald) in *Patience*, Edith in *Pirates of Penzance*, Second Woman and Spirit in *Dido & Aeneas*, Katisha in *The Mikado*, Marcellina in *The Marriage of Figaro*, the Witch in Humperdinck's *Hansel & Gretel*, and Fairy Queen in *Iolanthe*. Letitia was nominated “Best Female Performer” for Katisha with Dauntless Theatre, in their Unifest-winning production of *The Mikado* at the International Gilbert & Sullivan Festival. Her performance of Berlioz' *Les nuits d'été* with the Harvard Summer School Orchestra was praised as

Cast and Creative Staff (continued)

“cultured, expressive and eloquent”. Other performances with orchestra include Haydn’s *Lord Nelson Mass*, Mozart’s *Requiem*, Handel’s *Messiah* and Mahler 2. She has appeared in solo and chamber music recitals in the Boston area and in France. She is a member of the professional Choir of the Church of the Advent and teaches privately. She holds an Master of Music, with distinction, in Vocal Performance from the Longy School of Music, where she was an honors winner.



Sarah Telford (Assistant Conductor) has been Assistant Conductor of the Arlington-Belmont Chorale since spring, 2015. Sarah has sung in the Boston Symphony Orchestra’s Tanglewood Festival Chorus for over twenty years, frequently serving as French diction coach for the group, and has directed *HMS Pinafore*, *The Mikado*, and the 2010 production of *Die Fledermaus* for Friends of the Performing Arts in Concord, now known as Opera51. Sarah is also familiar to MetroWest audiences for performances with the Concord Players and the Sudbury Savoyards, as well as freelance concert work, including the soprano solos in Ravel’s *Trois poèmes de Stéphane Mallarmé* with the Concord Chamber Ensemble, Faure’s *Requiem* with the Arlington-Belmont Chorale, and Orff’s *Carmina Burana* at a PSA Open Summer Sing. As pianist, she served as accompanist in the Sudbury Public Schools from 2008 to 2012, and with the Sudbury Savoyards 2003 to 2010. Equally at home in the world of pop music, Sarah fronted the dance band Firefly for twelve years as lead singer and keyboardist, performing throughout New England at weddings, functions, and clubs.



Pamela Wolfe (Vocal Coach) has performed with the Boston, New Haven, New Hampshire, Nashua, Cape Cod, Kokomo, and Birch Creek Symphonies, the Manhattan Philharmonic, and at Carnegie and Avery Fisher Halls. Opera credits include 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). She 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 a teacher and vocal coach, Pamela 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.

Leadership

OPERA51 EXECUTIVE COMMITTEE

Robin Farnsley David Siktberg Carole Wayland Alan Yost

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Phil Drew	Barry Singer	Alan Yost
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—Carol McKeen, Program Ad Chair

Thanks to the 51 Walden board for making it possible for a group of enthusiastic volunteers to create these high-caliber productions!

—David Siktberg

Robin and Roxanne—thanks for creating this great opportunity for us performers through your tireless devotion, energy, creativity, and patience!

—David Siktberg

Thanks to Alan for having the vision of mounting operatic fundraiser productions for 51 Walden, and creating so many great performance opportunities over many years!

—David Siktberg

Congratulations to my Grandchildren, Lily and Hugo, who will be graduating this year from Liceo Classico C. Bocchi, in Adria, Italia. Next stops are to the University of Wales and The University College of London.

—Love, Grammy

Roxanne, we are so fortunate to have such a wonderful artist design our sets and costumes. I am so grateful to you for making these operas so visually stunning.

—With love and thanks, Robin

Pam, you are such a rock and a solid foundation upon which to build these artistic ventures. Thank you for all you have done and continue to do to make Opera51 a success.

—With love, Robin

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Bagaduce Music Lending Library ...	27	Haute Coffee.....	37
Barbara Pixton Designs	32	Henry Purcell Society of Boston	37
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Becker Family.....	44	Kristin Hilberg, Realtor	40
Boston Singers' Resource.....	29	Longwood Opera.....	37
Cantata Singers	34	Monument Group Companies	
Carrie Hines, Realtor	27 inside back cover	
Coldwell Banker	35	Moonrise Piano	28
Colonial Spirits	41	Newbury Court..... inside front cover	
Concord Band.....	43	Pamela Wolfe Voice Studio	44
Concord Funeral Home.....	33	Reasons to be Cheerful	41
Concord Optical	38	Russell's Garden Center	35
Concord Orchestra.....	42	Sorrento's Pizzeria.....	35
Concord Players.....	43	Stephen Maurer Design	
Concord Printing.....	38 outside back cover	
Concord Teacakes.....	32	Strop & Blade	36
Coro Allegro.....	34	Webility.....	28
Dance Prism.....	32	West Concord 5 & 10	38

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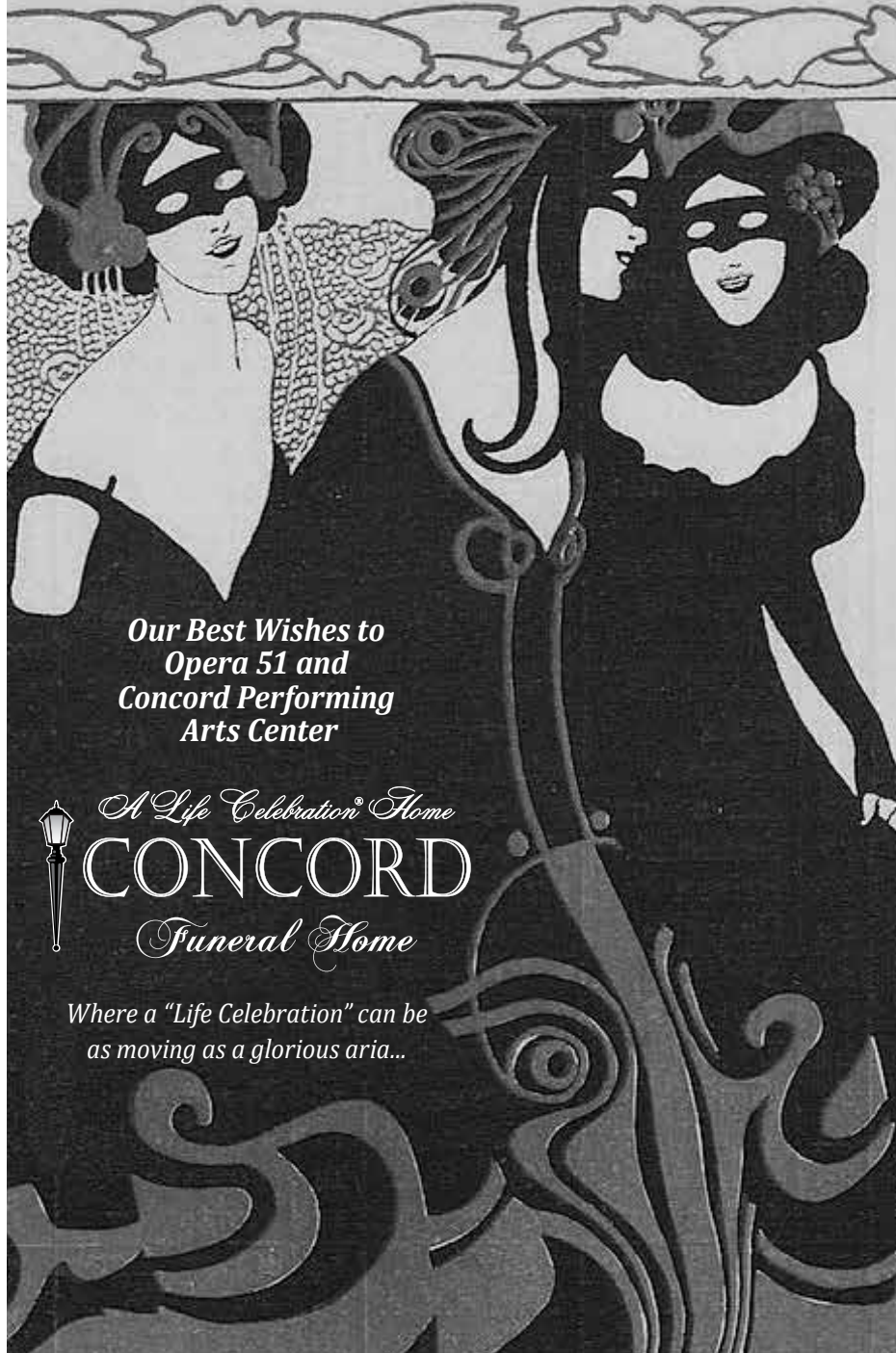
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David Hoose
Music Director

2017-2018 Season

Subscriptions start at \$85 | Single Tickets \$25-\$75

Concert Series

David Hoose, Music Director

Mozart, Haydn and Zelenka

Fri, Nov 3, 2017 / 8pm
NEC's Jordan Hall

English Seasonal Music

Sat, Dec 9, 2017 / 8pm
First Church Cambridge
Sun, Dec 10, 2017 / 8pm
Great Hall, Needham

Bach and Child World Premiere

Sat, Jan 20, 2018 / 8pm
NEC's Jordan Hall

Pärt: Berliner Messe

Fri, May 11, 2018 / 8pm
First Church Cambridge
Sun, May 13, 2018 / 3pm
Church of the Covenant, Boston

Beethoven: Missa solemnis

Fri, March 16, 2018 / 8pm
NEC's Jordan Hall

Chamber Series

At The American Academy of Arts and Sciences

Allison Voth, Chamber Series Director

Music for Voice by Mozart, Beethoven, and Haydn

Fri, Nov 17, 2017 / 7:30pm

South American and Spanish Chamber Music

Fri, Feb 2, 2018 / 7:30pm

Chamber Music of the Baltic Nations

Fri, April 6, 2018 / 7:30pm

For tickets and info:

617.868.5885

cantatasingers.org

CORO ALLEGRO 2017-2018 Season

David Hodgkins, Artistic Director

Join Boston's acclaimed classical chorus for members, friends and allies of the LGBT community for a season of pride, artistic excellence and captivating musical experiences, both timely and timeless.

Sunday, November 19, 2017 • 3pm, Sanders Theatre, Cambridge

MOZART Great Mass in C minor

Sunday, March 11, 2018 • 3pm, Sanders Theatre, Cambridge

KAREEM ROUSTOM *Rage against the Tyrant*, World Premiere
Based on street chants of the Arab Spring plus Arab and Arab-American poetry of resistance and exodus

Sunday, May 20, 2018 • 3pm, Church of the Covenant, Boston

PATRICIA VAN NESS Psalms of deliverance, World Premiere
ERIC BANKS *Aluta continua: The passion of David Kato Kisule*

coroallegro.org

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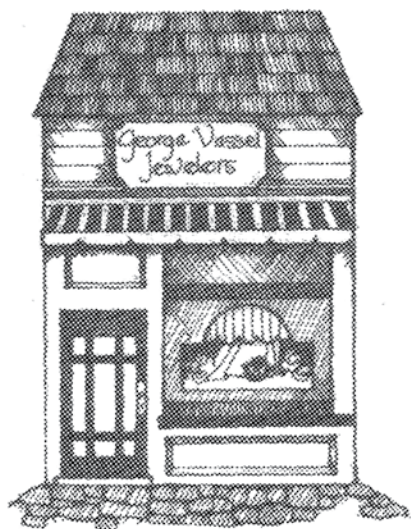
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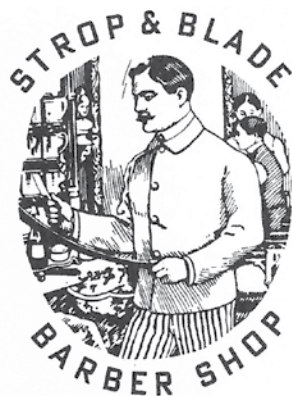
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Cecilia, Volgi un sguardo HWV 89
featuring works by Handel and Purcell

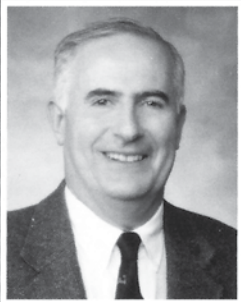
Christian Lane, conducting
with the *All Saint's Parish Choir*
at All Saints Parish, Brookline

April 15, 2018

Come Ye Sons of Art Away! Z. 323
and selections from the *Incidental Theatre*
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Ian Watson, directing
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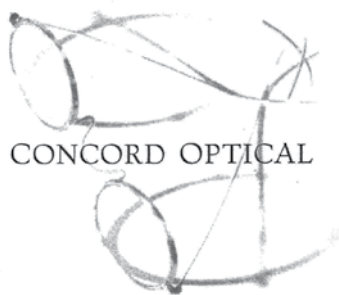
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CULTURES

October 13 & 14, 2017

Bloch: Schelomo, Hebraic Rhapsody
with Jan Müller-Szeraws, cellist
Prokofiev: Symphony No. 5

FAMILIES

December 3, 2017

HOLIDAY CONCERT
Thundercats & Paddington Bear

COLLABORATIONS

January 26 & 27, 2018

Walton: Viola Concerto
with Steven Ansell, BSO Principal Violist

SPRING AWAKENING

March 23 & 24, 2018

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Schumann: Symphony No.2

HEROES & VILLAINS

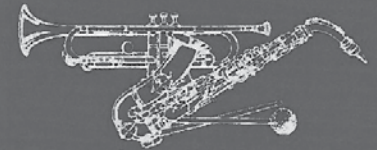
May 18, 19, & 20, 2018

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with Maureen McMullan, vocalist
and Susan Jackson, flutist

The Concord Band

James O'Dell, Music Director



Announcing our 2016-2017 Season!


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June 22 and 29, July 6, 13, 20, 27

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Concord Players' 2017-18 Season



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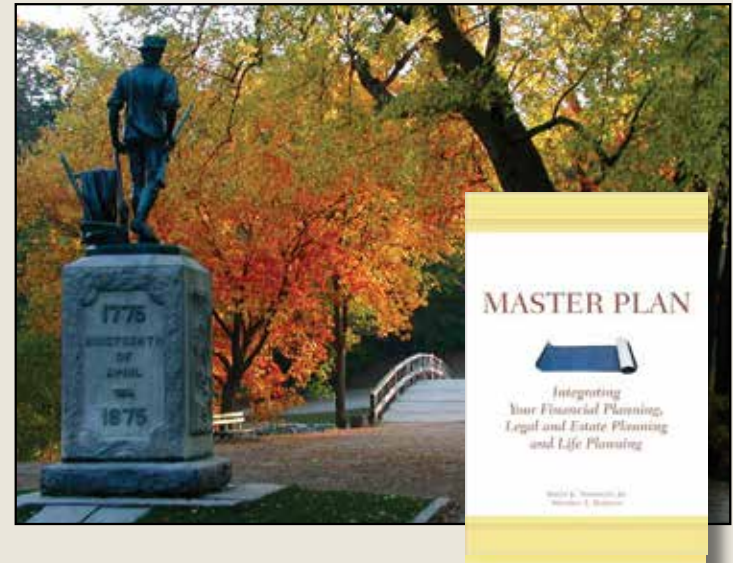


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