

A stained glass poster for the opera Romeo and Juliet. The design features a central archway with a sword passing through it. The sword's hilt is at the top, with a blue circular medallion containing a white 'M' on the left and a red circular medallion containing a white 'J' on the right. The blade of the sword points downwards, bisecting the poster. The arch is decorated with yellow and purple segments. The background is divided into a light blue left panel and an orange right panel. The entire poster is framed by a decorative border of yellow and purple segments.

# Romeo and Juliet

2016  
June  
10 & 11,  
8 pm  
June 12,  
2 pm

by  
Charles  
Gounod  
Presented by  
**Opera 51**

— • —  
A fundraiser for  
**51 Walden,**  
Concord, MA

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A fundraiser for 51 Walden



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# Opera51

A Fundraiser for 51 Walden

presents

## **Romeo and Juliet**

Opera in five acts

Music by **Charles Gounod**

Libretto by **Jules Barbier** and **Michel Carré**

First performed in Paris, April 1867

**Alan Yost**, conductor

**Robin Farnsley**, artistic director, stage director

**Roxanne Becker**, costume designer, set designer

**Carole Wayland, David Siktberg**, producers

**Barry Singer**, chorus master

**Pamela Wolfe**, vocal coach

**Augie Sherman**, dance choreographer

**Jay Newlon**, fight choreographer

Friday, 10 June 2016, 8pm

Saturday, 11 June 2016, 8pm

Sunday, 12 June 2016, 2pm

The Performing Arts Center at 51 Walden  
51 Walden Street, Concord, MA

Sung in French, with English surtitles

## Welcome to Opera51

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

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

—The Opera51 Executive Committee

## Welcome to 51 Walden

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

51 Walden is a treasured resource for the greater Concord community. Contributions 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](http://www.51walden.org).

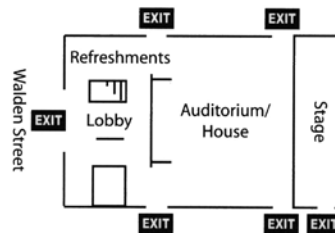
## Welcome to *Romeo and Juliet*

Running time for the opera is about 1½ hours before intermission, and about 45 minutes after. 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.

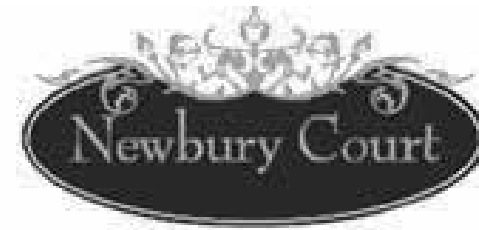
As you prepare to enjoy the performance, please note the locations of the emergency exits—

—and please silence all phones and other sound-making devices.



## Sponsorship

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



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# Cambridge Trust Company

**Cambridge Trust, ticket printing**

# Cast

## PRINCIPALS

**Joshua Collier**, Romeo  
**Robin Farnsley**, Juliet  
**Scott Ballantine**, Mercutio  
**Craig Tata**, Friar Lawrence  
**James C. S. Liu**, Count Capulet  
**Kim Lamoureux**, Stephano  
**Stanley Wilson**, Tybalt  
**Ken Martin**, Gregorio  
**Amy Spound**, Gertrude  
**Christopher T. Loschen**, The Duke  
**Gregory Merklin**, Paris  
**Lance Levine**, Benvolio  
**Elizabeth Hoermann**, Lady Capulet  
**Laura S. Weiss**, Lady Montague  
**Bill Hoermann**, Lord Montague

## COVERS

**Stephen Im**, Romeo  
**Sharon Cheng**, Juliet  
**Christopher T. Loschen**, Friar Lawrence  
**Jon Saxton**, Count Capulet, The Duke  
**Lyndie Laramore**, Stephano  
**Karen Thomas Wilcox**, Gertrude

# Chorus

## SOPRANO

Honner Billings  
Lyndie Laramore  
Elizabeth Hoermann  
Carol McKeen  
Nancy Megrian  
Lyza Morss  
Laura Proctor  
Joan Sherman  
Laura S. Weiss

## MEZZO-SOPRANO

Alannah Gustavson  
Susan Ketteringham  
Abbey Schultz  
Beverly St. Clair  
Karen Thomas Wilcox

## TENOR

Shawn Becker  
Rosario Caltabiano  
Lance Levine  
Gregory Merklin  
David Siktberg  
Larry St. Clair

## BARITONE, BASS

Bill Hoermann  
Fred Hoffman  
David Kapaon  
Christopher T. Loschen  
Ken Martin  
David Missirian  
Jon Saxton

# Orchestra

## VIOLIN I

Siri Smedvig \*  
(concertmaster)  
Tim Arnold \*‡  
Kristina Marsh \*‡  
Judy Takata ‡  
Jim Van Sciver  
Poliana Yee \*‡

## VIOLIN II

Loretta Tramontozzi \*  
Carol Birdsall ‡  
Sue Stone \*‡  
Ted Sussman  
Carole Wayland \*

## VIOLA

Bruce Kinmonth \*  
Cathy Gates  
John Glenn ‡  
Sheryl LaFayette \*‡

## CELLO

Julie Durrell ‡  
Marian Levinstein \*  
Karen Shaver \*  
Marsha Turin ‡

## BASS

Charlie McCauley \*

## FLUTE

Jan Kinmonth  
Susan Jackson \*‡

## OBOE

Sandra Ayres  
Veronica Kenney \*

## ENGLISH HORN

Veronica Kenney \*

## CLARINET

Jerry Vabulas †‡  
Liz Connors ‡

## BASSOON

Leo Kenen  
Ed Fritton

## HORN

Cam Owen †‡  
Jason Gee

## TRUMPET

Alton Baggett \*  
Jim Dolham ‡

## TROMBONE

Douglas Weeks

## TIMPANI, PERCUSSION

Frank Kumiega  
Kyle Johnson  
Cody Morgan

## HARP, ORGAN

Judith Ross

# Production Staff

**Stage manager:** Phil Drew

**Lighting designer:** Rick Shamel

**Light board operator:** Susan Tucker

**Sound designer:** Paul Gill

**Sound board operator:** Paul Gill

**Surtitles operator:** Kathy Lague (Friday, Saturday), Connell Benn (Sunday)

**Surtitles English translation:** Laura Stanfield Prichard

**Recording engineer:** David Atwood

**Production photography:** John T. Riley of Red Zebra Photography

**Ticket sales:** Carole Wayland, David Siktberg

**Front of house:** Sara Ballard, Dorrie Bean, Ann Brownell, Dave Brownell, Chris Durning, George Gagliardi, Rob Hamilton, Mary Hennings, Gail Penrod

**Hall setup and strike:** Carole Wayland, Bill Hoermann, Lance Levine, Christopher T. Loschen, Marsha Turin

**Lobby decor:** Sue Stone

**Props coordinator:** Abbey Schultz

**Weapons coordinator:** Kim Lamoureux

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

**Costume construction:** Roxanne Becker, Robin Farnsley, Elizabeth Hoermann, Beverly St. Clair

**Costume assistance:** Honner Billings, Sharon Cheng, Neil Friedman, Alannah Gustavson, Susan Ketteringham, Lance Levine, Carol McKeen, Nancy Megrian, Lyza Morss, Amy Spound, Marsha Turin, Laura S. Weiss, Karen Thomas Wilcox

**Venetian mask design:** Shawn Becker, Roxanne Becker

**Set design:** Roxanne Becker, Phil Drew

**Set construction chief:** Kurt Lanza

**Set construction crew:** David Clarke, Phil Drew, Jim Miller

**Set dresser:** Roxanne Becker

**Set painting:** Roxanne Becker, Jack Hart, Nancy Megrian, Gail Murphy, Carole Wayland, Pamela Wolfe

**Set assistance:** Bill Hoermann, Elizabeth Hoermann, Stephen Im, Lance Levine, James C. S. Liu, Ken Martin, Gregory Merklin, Beverly St. Clair, Larry St. Clair, Marsha Turin, Pamela Wolfe

**Makeup and hair design:** Elizabeth Hoermann

**Makeup assistance:** Lyza Morss, Laura Proctor, Abbey Schultz, Laura S. Weiss

**Sponsorships:** Carole Wayland, Alan Yost

**Publicity:** David Siktberg, Susan Ketteringham, Jon Saxton, Amy Spound, Karen Thomas Wilcox

**Publicity photography:** Karen Thomas Wilcox, Gregory Merklin

**Social media:** Karen Thomas Wilcox, Gregory Merklin

**Web site:** David Siktberg

**Program advertising:** Carol McKeen, Joan Sherman, Lance Levine, James C. S. Liu, Jon Saxton

**Program content:** Lance Levine, Laura Stanfield Prichard, David Siktberg, Marsha Turin, Pamela Wolfe

**Program editing:** Lance Levine, David Siktberg, Carole Wayland, Laura S. Weiss, Karen Thomas Wilcox, Pamela Wolfe

**Program design and printing:** Lance Levine

**Rehearsal accompanists:** Kathleen Forgac, Thomas Dawkins, Susan Minor

**Dance captain:** Laura Proctor

**Fight captain:** Kim Lamoureux

**Renaissance movement coach:** Ken Pierce

**Chorus coordinator:** Sally Harris

**Music study aids:** Lance Levine, David Siktberg, Karen T. Wilcox, Pamela Wolfe

**Rehearsal space:** Newbury Court

**Bookstore window display:** Sue Stone

**Poster and graphic design:** Chris Becker of Becker Design Studios

**Poster placement:** Sara Ballard

**Opera Gala co-chairs:** Janet Casey, Pamela Wolfe

**Opera Gala host:** Janet Casey

**Opera Gala planning:** Janet Casey, Alannah Gustavson, Jon Saxton

**Opera Gala silent auction:** Alannah Gustavson

**Opera Gala auction business contributors:** Chef Delasie Dela-Seshie Jr., Comina, Gallery Seven, Grasshopper Shop, Harvard Square Acupuncture and Massage, Levine-Piro Law, Lyn Evans, Moonrise Piano, Pink Ginn, Powder House Jazz, smARTroom, Pamela Wolfe Voice Studio

**Opera Gala auction individual contributors:** Dennis Alves, Jeff Backerman, Sharon Cheng, Jon Saxton, Beverly St. Clair, Wiktorina Tamburini, Laura S. Weiss

**Opera Gala food, beverages, flowers:** Bill Casey, Francesca Silvi Casey, Julia Casey, Katherine Casey, Kevin Casey, Jack Castro, Sam Greene, Christian Johnson, Rebecca Purcell, David Siktberg, Jagia Tamburini, Wiktorina Tamburini

**Rummage sale:** Pamela Wolfe, Robin Farnsley, Roxanne Becker, Honner Billings, Alannah Gustavson, Lance Levine, Christopher T. Loschen, Gregory Merklin, Joan Sherman, David Siktberg, Sue Stone, Beverly St. Clair, Marsha Turin, Carole Wayland, Karen Thomas Wilcox

**Weapons rental:** Cliff Allen of VDA Productions

**Orchestral reduction:** Tony Burke of Pocket Publications

## SPECIAL THANKS TO:

Allen Bantly, Carlisle Historical Society, Concord Players, Brian Harris, Savoyard Light Opera Company, Pamela Wolfe

# Characters

## MONTAGUES

**Romeo** (tenor), son of Lord Montague

**Mercutio** (baritone), Romeo's friend

**Stephano** (soprano), Romeo's page

**Benvolio** (tenor), Montague's nephew

**Lord Montague**

**Lady Montague**

Kinsfolk, servants

## CAPULETS

**Juliet** (soprano), daughter of Count

Capulet

**Tybalt** (tenor), Lady Capulet's nephew

**Count Capulet** (bass)

**Lady Capulet**

**Gertrude** (mezzo-soprano), Juliet's nurse

**Gregorio** (baritone), Capulet's servant

**Paris** (baritone), a young count

Kinsfolk, servants, masquers

**Friar Lawrence** (bass)

**The Duke** (bass), ruler of Verona

# Synopsis

Verona, Italy, in the 1490s

## ACT I THE HOUSE OF CAPULET IN VERONA

At a ball given by Juliet's father, Count Capulet, Juliet's cousin Tybalt points her out to Paris, whose bride she is to be. Mingling uninvited among the guests are Romeo, of the family of Montague—currently feuding with the Capulets—and some of his friends. Romeo has forebodings of disaster, but his friend Mercutio mockingly suggests that he has been visited by Mab, Queen of the Fairies, who presides over dreams.

Teased about her forthcoming marriage by her nurse, Gertrude, Juliet expresses her desire to enjoy her youth in freedom. Struck by her beauty, Romeo addresses her. By the time Tybalt interrupts their conversation and they learn one another's identities, they have already fallen in love. Capulet, concerned for the success of his party, restrains Tybalt, who wishes to attack Romeo.

## ACT II THE GARDEN OUTSIDE JULIET'S WINDOW

Hiding in the garden, Romeo overhears Juliet confess her love for him and her wish that he was not a Montague. He offers to disown his name if it will please her. His profession of his love is interrupted by Capulet servants, led by Gregorio, scouring the grounds for a suspected interloper—Romeo's page. They tease Gertrude with the suggestion that she has attracted a Montague follower. Romeo and Juliet agree to marry; he will make the arrangements and send her word. Gertrude calls Juliet to come inside.

## ACT III SCENE 1: FRIAR LAWRENCE'S CELL

Romeo tells Friar Lawrence of his love for Juliet. She arrives and Friar Lawrence marries them.

## ACT III SCENE 2: THE STREET OUTSIDE THE CAPULET HOUSE

Romeo's page, Stephano, sings a derisive serenade, warning the Capulets that their white dove is about to fly the nest. Capulet servants appear and a brawl develops, which is about to result in a duel between Gregorio and Stephano. The row brings others to the scene. Mercutio's remark that it is typical of the Capulets to pick on a child is overheard by Tybalt, who challenges him.

When Romeo arrives, Tybalt wants to fight him, but Romeo, wishing to avoid a confrontation with Juliet's cousin, answers his insults calmly. Mercutio fights with Tybalt and is killed. Romeo casts prudence to the winds and challenges Tybalt, wounding him mortally. Tybalt dies in Capulet's arms as the rival families gather. A developing fight is prevented by the arrival of the Duke, who banishes Romeo.

## INTERMISSION

## ACT IV JULIET'S BEDROOM

Romeo and Juliet have spent the night together. She has forgiven him for the death of Tybalt, as otherwise Tybalt would have killed him. She tries to delay his departure, only yielding when she realizes the danger he is in.

Accompanied by Friar Lawrence, Capulet tells Juliet that she is to marry Paris that very day, in accordance with Tybalt's last wish. At a signal from the friar she remains silent. Left alone with him, she reveals that she would rather die than marry Paris. He gives her a sleeping draught that will give her the appearance of death for a whole day, explaining that when she is taken to the family crypt, Romeo and he will be on hand to rescue her. She takes the potion.

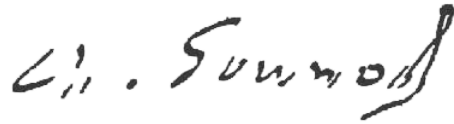
## ACT V THE VAULT OF THE CAPULETS

Believing Juliet to be dead, Romeo comes to the vault and takes poison. She wakes and they rejoice at their reunion, but Romeo begins to feel the effects of the poison. He tells Juliet what he has done and collapses at her feet. Finding no poison left, she stabs herself. As they die they pray for forgiveness.

primary source:  
Kern, Heinz. *Opera Guide*. <http://www.opera-guide.ch/opera.php?id=139&uiling=en>.

## About the Composer

“God created three beautiful things: music, flowers, and women. It is them I always sang.”



Charles-François Gounod was born June 17, 1818, the second son of François-Louis Gounod and Victoire Lemachois. His father was a painter and engraver who died when Charles was five. To support her family, Gounod's mother taught piano. Young Charles was one of her students.

From 1829 to 1835, he attended the Lycée Saint-Louis, an intense and competitive preparatory school in the Latin Quarter of Paris. Among his classmates were Louis Pasteur and Charles Baudelaire. At the Lycée, Gounod pursued a degree in philosophy before shifting his attention to music.

After graduating from the Lycée, Gounod studied composition with Anton Reicha. During this time, he attended performances of Rossini's *Otello* and Mozart's *Don Giovanni*. These two experiences were highly influential in Gounod's pursuit of operatic composing. He extolled, “For a composer, there is but one road to follow in order to make a name, and that is the theatre [the operatic stage].” It would be some years before Gounod would realize this compositional height. He did, however, write primarily vocal music as a developing composer, and throughout his life.

When his teacher Reicha died in 1836, Gounod began studies at the Conservatoire de Paris, studying with Fromental Halévy and Pierre Zimmermann (whose daughter Gounod was to marry in 1852). His best friends there were Camille Saint-Saëns (*Carnival of the Animals*) and Georges Bizet (*Carmen*). All three (in turn) won the Prix de Rome composition prize after composing the best choral cantata that year. Gounod's prize-winning work was *Fernand*, which nonetheless is not among the pieces for which he is known today.

He was deeply religious, considering for some time going into the priesthood. Throughout his life, he was seen dressed in clerical garb.

In 1839, he traveled to Rome to study 16th century Italian music, particularly the compositions of Palestrina. He remained in Rome for several years before returning to Paris. Gounod also visited Verona, where *Romeo and Juliet* takes place.

His opera, *Faust*, completed in 1859, was his first major success with the public. Its reception with music critics, however, was less than positive. Criticism of *Faust* was that it was more complex than his other works, one reviewer going so far as to suggest that Gounod hadn't actually written it. When challenged to a duel to back up his allegation, the reviewer recanted.

*Romeo and Juliet* was composed when Gounod was 49, one of some 80 settings of the Shakespearean tragedy. Many years earlier, while still at the Lycée, he had heard and was captivated by Hector Berlioz's symphonic setting of the work. It was at a rehearsal of Berlioz's *Romeo and Juliet* that the two men met. Gounod gushed with praise of Berlioz, whose own reputation was that of an oddball. The friendship between the two, though fifteen years apart in age, was sealed. It took Gounod twenty-five years to compose his own setting of *Romeo and Juliet*, and much of the lush, symphonic style of Berlioz is reflected here.

Most of the work was composed from the spring of 1865 to August 1866 at Saint Raphael, Provence, in a villa overlooking the hills of the Gulf of Fréjus. Gounod was joyous in his surroundings, and wrote seemingly spontaneously. He was delighted with the results of his composition, writing, “...the first act ends brilliantly; the second is tender and dreamy...the fifth tragic...It's a fine progression...”

Despite a few early casting problems (including difficulty finding an adequate Romeo) and the composer's last-minute rewriting of the entire final act, the opening of *Romeo and Juliet* was a success, and the opera proved to be one of Gounod's most successful compositions. The opera remains largely true to the plot of the original, apart from the final scene in the tomb: In Gounod's version, the doomed couple share a moment of consciousness long enough for a final duet, before Romeo succumbs to his poison and Juliet stabs herself.

With the outbreak of the Franco-Prussian War, and the siege of Paris by the Prussian army, Gounod moved his family to London for several years. On returning to Paris some eight years later, Gounod continued working, but he was never to regain the stature he achieved with *Romeo and Juliet*.

While Gounod is by no means the best known composer of the 19th century, his music maintains importance in many cultural arenas, and is honored in France. New York's Metropolitan Opera House opened to accolades with Gounod's *Faust* in 1883, and his *Funeral March for a Marionette* is better known to many as the theme music for the television show *Alfred Hitchcock Presents*.



—Marsha Turin

primary sources:

Harding, James. *Gounod*. New York: Stein and Day, 1973.

Davin, François. *Charles Gounod: His life, his works*. <http://www.charles-gounod.com/vi/>.

## About the Composer (continued)



The French sculptor Jean-Baptiste Carpeaux made a bust of Gounod. He liked it so much, he ordered several copies to give to friends. It can be seen at the Clark Art Institute in Williamstown, MA.

Clark Art Institute. <http://www.clarkart.edu/Art-Pieces/7921>.

## Shout-outs

Grazie per l'attesa per me ogni Domenica. Ti amo sempre, mio Bello!

Many thanks to all our program ad purchasers!

—Carol McKeen & Joan Sherman, Program Ad co-chairs

Special thanks to my biggest fan, Erik, for all your support.

—Alannah Gustavson

In memory of my Dad, Albert “Bud” Spound, a Concord Players thespian, who taught me to love theater in life and on the stage.

—Amy Spound

We stand in awe of the amazing costumes produced for Opera51 by Robin Farnsley, Roxanne Becker, and their helpers. Thank you so much for helping all of us look like a million bucks!

Happy Birthday Will!

Shawn, thank you for doing this with me. I love you.

—Robin

Kim, you are amazing! I couldn't have done this without you.

—Robin

Pam, thank you for everything you have done which is A LOT!

—Robin

## Romeo and Juliet in 1867



Press illustration of Act III, scene 2, as staged in the Paris premiere.

Wikipedia. [https://commons.wikimedia.org/wiki/File:Press\\_illustration\\_of\\_Act3\\_of\\_27Rom%C3%A9o\\_et\\_Juliette%27\\_by\\_Gounod\\_1867\\_-\\_Gallica.jpg](https://commons.wikimedia.org/wiki/File:Press_illustration_of_Act3_of_27Rom%C3%A9o_et_Juliette%27_by_Gounod_1867_-_Gallica.jpg).

### WATSON'S ART JOURNAL.

#### [From the London Times.] GOUNOD'S ROMEO AND JULIET.

We cannot look upon the production of *Romeo et Juliette* in any other light than that of a genuine success. The last opera by the musician of *Faust* was a *sine qua non* at one or other of the London houses, to which, since 1863, *Faust* has rendered such substantial service; and Mr. Gye, as the successful bidder for the privilege of giving it an Italian dress, may be fairly congratulated. The Covent Garden director has, moreover, done his very utmost to present it to the frequenters of his establishment in a style conformable with its claims as a work of art, and as the latest contribution to the operatic stage of a composer who, besides being now the chosen musical laureate of the French people, has won acceptance in every city of the old world, as of the new, where a public exists to support a lyric theatre.

So much has been said and written about *Romeo et Juliette* since it came out, scarcely three months ago (April 27), at the Théâtre Lyrique in Paris, where it still continues to be an abiding attraction, that the task of description is happily a light one. To narrate the story of Shakspeare's play for English readers would be superfluous. All that is requisite is to show how MM. Barbier and Carré have employed the materials which that rich mine of poetry and romance offered to their hands. In laying out the drama for music, those ingenious gentlemen have, we think, been quite as happy as in *Faust*. Among the great elements of success in *Faust* were the simplicity of the plot, the striking individuality of the chief personages, and the

fact that each successive scene involved some incident which, while helping the story forwards, kept up its interest to the end. These elements are equally observable in *Romeo et Juliette*. True there are a greater number of characters than in *Faust*; but the French librettists have made the hero and heroine conspicuous by toning down the others. Thus, for example, the Nurse, who would hardly have been amenable to musical treatment, becomes almost a nonentity; Benvolio is in no better case; Peter, the Apothecary, &c., are omitted. Mercutio, old Capulet, and Friar Laurence each preserve a certain degree of importance, as indeed was essential; but the rest—the Prince of Verona and the Capulet servant, Gregory, perhaps excepted—are mere lay figures. Stephano, whom the author of what passes in the books for an English translation of the Italian version calls “an invention of the librettists,” is no other than Romeo's faithful servant, Balthazar, under a new name, turned into a stripling page and otherwise modified for the occasion. Thus *Romeo and Juliet*—one or the other being on the stage in nearly every scene, and having three very long scenes entirely to themselves—are the characters in which, even more exclusively than in the play, the interest is concentrated.

The book of MM. Barbier and Carré, as in *Faust*, is divided into five acts. The scene of Act I. is the fête in Capulet's house (the fifth scene in Shakspeare). Here, of course, we have the interview which brings with it love at first sight, and unites for ever the fate of the “star-crossed lovers;” the anger of the fiery Tybalt, restrained though not appeased by the hospitable old Capulet; with other familiar incidents. The substance,

Beginning of a review of the first London performance.

JSTOR. <https://www.jstor.org/stable/20647340>.

## 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.

**Roméo et Juliette (opera)**  
**Act I Ballade of Queen Mab**  
 Mab, la rei-ne des-men-son- ges, Pré-side aux son- ges,  
 "Waltz song"  
 Je veux vi-vre dans le ré-ve  
**Madrigal**  
 Ange a-do-ra-ble, ma main cou-pa-ble Pro-fane, en l'o-sant tou-cher  
 Al-lors! jeu-nes gens Al-lors! bel-les da-mes  
**Act II Cavatina**  
 Ah! lè-ve-toi, so-leil! fais pa-lir les é-toi-les  
**Act III**  
 Que fais tu, blan-che tour-te-rel-le, Dans ce nid de vau-tours?  
**Act IV Love duet**  
 Nuit d'hy-mé-né-e! Ô dou-ce nuit d'a-mour!  
 Que l'hy-mé-nup-ti-al suc-cède aux cris d'a-lar-mes  
 C'est là qu'après un jour vo-tre corps et vo-tre â-me  
 A-mour, ra-ni-me mon cou-ra-ge, Et de mon cœur chas-se l'ef-froi

## Shout-outs

To James Liu for invaluable mentoring on playing the part—and any part.  
 Break a leg! —Jon

Thanks to Pam Wolfe for insightful and patient vocal coaching! —Jon

To the amazingly talented, creative, caring, and indefatigable Robin Farnsley! —Jon

To the extraordinary Roxanne Becker, creator of the magnificent wardrobes and worlds that inspire all of us. —Jon

To the entire cast, orchestra (led by the masterful Alan Yost!), and crew of *Romeo and Juliet*, and to our hosts, the wonderful people of 51 Walden and their community of supporters! —Jon

## Cast and Creative Staff



**Joshua Collier** (Romeo), tenor, hailed by Classical Voice of North Carolina for his “exceptionally pleasing tone, and excellent command of [his] high range”, is equally comfortable with opera, operetta, musical theater, oratorio, and concert work. Mr. Collier relocated to Boston after studies at the North Carolina School of the Arts (A. J. Fletcher Opera Scholar), where he performed with Piedmont Opera and the Wilmington, Winston-Salem, and Greensboro Symphonies. He holds an MM in Vocal Performance from New England Conservatory, under the tutelage of tenor Bradley Williams. At NEC, he sang a wide range of leading roles: Britten *Paul Bunyan*, Offenbach *La Périchole*, Mozart *Coronation Mass*, Di Orio *The Little Blue One*, as well as a solo recital performance with John Moriarty. Collier has become one of the most sought-after tenors in the Boston area for both new music and standard repertoire. Mr. Collier will be seen next as Ferrando in Mozart’s *Così Fan Tutte* in North Carolina with Opera Wilmington. Mr. Collier is represented by Kathleen Berger of Berger Artist Management.



**Robin Farnsley** (Juliet, artistic director, stage director), soprano, is equally at home on the opera, operetta, musical theater and concert stages. Ms. Farnsley has sung starring roles for Opera51 in *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 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 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. She recently 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.

## Cast and Creative Staff (continued)



**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 former air traffic controller, is currently a research aircraft pilot in IT with the U.S. Department of Transportation's Volpe Center in Cambridge, and recently was named as a professor of Aerospace Studies at Metropolitan State College in Denver, CO.

Principal timpanist with the Concord Orchestra for 18 years and principal timpanist of the Colorado Mahlerfest Orchestra for 29 years, Alan's true passion is conducting. Alan has conducted light opera, four 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.



**Scott Ballantine** (Mercutio), baritone, was most recently seen as John Brooke (*Little Women*, MetroWest Opera). Other credits include Schaunard (*La Bohème*, NEMPAC Opera), Oreste (*Iphigénie en Tauride*) and Taddeo (*L'italiana in Algeri*, The Boston Conservatory), Guglielmo (*Così fan tutte*, Greater Worcester Opera) and Sid (*Albert Herring*, Boston Opera Collaborative). Mr. Ballantine received his BM in Voice

Performance from Northern Arizona University and a MM in Voice Performance from The Boston Conservatory. In Arizona, he placed first in the National Association of Teachers of Singing (NATS) Vocal Competition four years consecutively. Following Opera51's production, Mr. Ballantine will return to Emerald City Opera in Steamboat Springs, Colorado to sing the title role in Tobias Picker's *Fantastic Mr. Fox*.



**Sharon Cheng** (Juliet cover), soprano, a native of Taiwan, made her US professional debut with the New Jersey Symphony Orchestra as the soprano soloist in Beethoven's *Symphony No. 9*. Her operatic roles include La Musica and Proserpina (*L'Orfeo*), Atalanta (*Serse*), Alcina, Konstanze, Lady Goldentrill, Miss Silverpeal, Donna Elvira, Fiordiligi, Servilia, Königin der Nacht, Rosina, Adina, Lucia, Gilda,

Olympia, Lakmé, La Fée, Gretel, Sandman, Dew Fairy, Monica (*The Medium*), and Lucy (*The Telephone*). She was awarded first prizes at the Liszt International Competition, NTD International Vocal Competition, and Civic Morning Musicals Vocal Competition, among others.



**Bill Hoermann** (Lord Montague), baritone, has been in the chorus of several previous Opera51 performances and is pleased to appear as the extremely well-dressed Montague in *Romeo and Juliet*. He has performed in local community theater productions with Concord Players (Mr. Stanley in *The Man Who Came to Dinner*), Theatre III, Present Players, Savoyard Light Opera Company, and Westborough Players.



**Elizabeth Hoermann** (Lady Capulet), soprano, has been in the ensemble of five Opera51 productions and is thrilled at the opportunity to act and sing with this talented cast. Theatrical performances include: Theatre III, Westborough Players, Stratton Players, Chelmsford Players, Savoyard Light Opera Company, and the Concord Players. She also sings with the Concord Women's Chorus. Elizabeth wishes to thank friends and family for their support. She would not do any of this without the love and encouragement of her husband, Bill.



**Stephen Im** (Romeo cover), tenor, is taking his first steps towards a professional career as an opera singer. He has performed with Hubbard Hall Opera Theater in their productions of *La Traviata*, *Dido and Aeneas*, and *Don Pasquale*. He sang the role of the Evangelist in the Bach *Ascension Oratorio*. He has also sung the role of Don Basilio in *Le nozze di Figaro* with The New Opera, Williamstown MA. A recent graduate of Williams College, Stephen is pursuing a graduate degree in Opera at the Longy School of Music. In his free time Mr. Im enjoys vegetable gardening.



**Kim Lamoureux** (Stephano, fight captain), soprano, has performed with many companies across New England, such as Juventas New Music Ensemble, (*Little Blue One*, title role), Lowell House Opera (*Lakmé*, cover), Odyssey Opera, and Opera del West. Past performances at 51 Walden include Adele (*Die Fledermaus*), Amahl (*Amahl and the Night Visitors*), Peep Bo (*The Mikado*), and the soprano soloist in Handel's *Messiah*. As a pedagogue, Kim maintains a full-time voice studio, is the co-founder and Artistic Director of Rising Stars Productions, and is a Board Member with the Boston Chapter of the National Association of Teachers of Singing. Additionally, Kim enjoys performing semi-staged concerts of musical theater and operetta with her trio, Bella and the Fellas. Check out their performance here at 51 Walden on June 22nd! [www.kimlamoureux.com](http://www.kimlamoureux.com).

## Cast and Creative Staff (continued)



**Lyndie Laramore** (Stephano cover), soprano, 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** (Benvolio), tenor, sang in Opera51's productions of *L'Elisir d'Amore*, *La Traviata*, and *The Merry Widow*, and is delighted to be here again for *Romeo and Juliet*. Lance has soloed with the Boston Pops, Longwood Symphony, and Paul Winter Consort. He has sung at Symphony Hall, Tanglewood, Carnegie Hall, Royal Albert Hall, and Fenway Park. Lance sings regularly with the Tanglewood Festival Chorus and New World Chorale.



**James C. S. Liu** (Count Capulet), baritone, is a physician with varied musical interests. He has announced and produced classical music programming at WHRB, and currently sings with the Cantata Singers and the Choir of First Church in Boston (broadcast every Sunday on WERS). Mr. Liu has been soloist in Bach *Cantata 82* and *St. Matthew Passion*, Handel *Judas Maccabeus* and *Messiah*, *Les Noces*, Howells *Requiem*, and Orff *Carmina Burana*. Appearances include Indian Hill Music, Lowell House Opera, Harvard Early Music Society, Opera del West, Longwood Opera, Boston Opera Collaborative, and Opera Boston. Roles include *The Magic Flute* (Papageno), *The Marriage of Figaro* (Antonio, Bartolo, Almaviva), *Così fan tutte* (Guglielmo), Verdi *Otello* (Montano) and *Falstaff* (Pistola), *La cambiale di matrimonio* (Norton), *L'Elisir d'amore* (Belcore cover), *Amelia Goes to the Ball* (The Chief of Police), and John Eccles *Semele* (Jupiter). He is indebted to his voice teacher, Frank Kelley, and to his infinitely patient wife who makes all of this possible. [www.jamescsliu.com](http://www.jamescsliu.com).



**Christopher T. Loschen** (The Duke, Friar Lawrence cover), bass-baritone, has performed throughout New England, including Tanglewood, as well as Carnegie Hall; Lucerne, Switzerland; Essen, Germany; Paris; and London. Prior Opera51 roles include Kromov in *The Merry Widow* and the Marchese in *La Traviata*. 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. "For never was a story of more woe / Than this of Juliet and her Romeo."



**Ken Martin** (Gregorio), baritone, is happy to be performing again for Opera51. He recently performed as Captain Corcoran in the Concord Orchestra/Opera51 production of *HMS Pinafore*. Ken was also a chorus member in Opera51's production of Donizetti's *L'Elisir d'Amore*. He studies voice with Pamela Wolfe. Ken is a management consultant with Altman Vilandrie & Company and holds degrees from MIT, Boston University, and Brandeis University. Ken lives in Carlisle with his wife and three children.



**Gregory Merklin** (Paris), tenor, began his theatrical career as a teenager, playing a young Ebenezer Scrooge in a musical adaptation of *A Christmas Carol*. He made his FOPAC debut in the role of Njegus in the 2013 production of *The Merry Widow*. Other appearances include chorus roles in FOPAC's production of *Amahl and the Night Visitors* and the Odyssey Opera productions of *Rienzi* and *Le Cid* with Gil Rose as conductor. He is a consulting analytical chemist in his "day job" when he is not taking voice lessons and classes in graphic design.



**Jay Newlon** (fight 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. Recent engagements include performances with the Boston Dance Company, the Academy of Ballet Arts, and featured roles at the Northern Ballet Theater. Jay has been engaged as the choreographer for *The Sound of Music* and *Little Women* (Concord Players), *The Gondoliers* (MIT G&S Players), *The Music Man*, *Pirates of Penzance*, *Annie Get Your Gun* (SLOC), and *Miss Saigon* (Westford Academy). He

## Cast and Creative Staff (continued)

has weapons training through his martial arts experience, earning a Black Belt in Hawaiian-Shaolin Kempo and a Level II certificate in Traditional Kung Fu. His love of opera is only surpassed by the love and support of his wife Lynne.



**Jon Saxton** (Count Capulet cover, The Duke cover), baritone, began studying voice in 2003, and in 2006 joined the Tanglewood Festival Chorus. He has sung in over 300 Boston Symphony and Boston Pops performances, including the 2007 BSO European Tour led by Maestro James Levine. Jon also has sung with New World Chorale, and in regional productions with the Vokes Theater (*Merrily We Roll Along*), the Westford Chorus (Bizet *Carmen*), OperaHub (Mozart *Idomeneo*), the Concord Players (Gibert and Sullivan *Pirates of Penzance*), and Opera51 (Donizetti *L'Elisir d'Amore*).



**August "Augie" Sherman** (dance choreographer), a Connecticut College sophomore, is a double-major in Dance and English. She performs professionally in NYC and Boston with the tap ensemble Ryan P. Casey & Dancers. Augie's past choreographic projects for Opera51 have included *La Traviata*, *Amahl and the Night Visitors*, *The Merry Widow*, and *L'Elisir d'Amore*. Her choreography has been featured in the Connecticut College dance concerts *This is What We Do When You Are Not Around* and *Eclipse*. Augie was personally selected by internationally recognized choreographers Ronald K. Brown/Evidence and Rennie Harris Puremovement to dance their work in Connecticut College residency performances. Augie received her early dance training from Thelma Goldberg (The Dance Inn) and Frances Kotelly (The Ballet Academy).



**Barry Singer** (chorus master) has prepared the chorus for FOPAC productions *L'Elisir d'Amore*, *La Traviata*, *The Merry Widow*, *Amahl and the Night Visitors*, *Requiem* by Andrew Lloyd Webber, and this past winter's *Messiah*. Conductor of the Philharmonic Society of Arlington since 1994, Barry also has directed singers and orchestras for The Sudbury Savoyards, TCAN, AMC Mountains and Music, MIT Gilbert and Sullivan Society, and the Arlington Friends of the Drama, among others. Barry is an active vocalist and instrumentalist. Currently on staff at the Concord-Carlisle and Arlington school systems as a piano accompanist, he works regularly as a keyboard/woodwind player in concert and pit orchestras and recording studios throughout the Boston area. Barry sings as a soloist and section leader and maintains a teaching studio in his Arlington home.



**Amy Spound** (Gertrude), mezzo-soprano, has appeared in the New York City and Boston areas in *The Coronation of Poppea* (Arnalta), *Die Fledermaus* (Prince Orlovsky), *Hansel and Gretel* (Hansel), and *The King and I* (Lady Thiang). For the past 16 years Ms. Spound has been member of the Tanglewood Festival Chorus, with numerous appearances at Symphony Hall, Tanglewood, and Carnegie Hall in such works as *Eugene Onegin* and *Die Meistersinger* Act III, among many others. She dedicates her performance of Gertrude in *Romeo and Juliet* to her late father Bud Spound who was a Concord Players regular back in the 1960s, and to her brother Michael Spound who began his successful career as an actor with the Players as well.



**Craig Tata** (Friar Lawrence), baritone, received a BA in Instrumental Music Education from Westfield State College before attending the University of Miami, where he received an MM with an emphasis on conducting. After Miami, he taught music at many levels and was a frequent guest Music Director for the University of Central Florida's Theater Department. He is currently a regular performer with the Tanglewood Festival Chorus. Most recently, Craig was the Music Director and Conductor for the Sudbury Savoyards' production of Gilbert and Sullivan's *The Sorcerer*. Craig was last seen with Opera51 as Melchior in its 2012 production of *Amahl and the Night Visitors*.



**Laura S. Weiss** (Lady Montague), soprano, is delighted to be returning for her fifth season with Opera51. Laura's accomplishments include Héro in Berlioz' *Béatrice and Bénédict* and Sophie in Massenet's *Werther*, as well as leading roles in the musicals *Carousel*, *The Music Man*, and *Guys and Dolls*. She has performed with the Savoyard Light Opera Company and Concord Players and sings with The Notables (a women's a cappella group), the Concord Women's Chorus, and New World Chorale.



**Karen Thomas Wilcox** (Gertrude cover), mezzo-soprano, has appeared in Opera51's *La Traviata* and *L'Elisir d'Amore*. A long-time member of the Tanglewood Festival Chorus, she holds BM and MM degrees in vocal music education from UMass-Amherst and Boston University. Ms. Wilcox directed an award-winning choral program at Natick High School and worked as section leader, cantor and soloist at local churches. Favorite roles: Kate (*Pirates of Penzance*) and Eulalie MacKechnie Shinn (*The Music Man*) with Claflin Hill Orchestra/New World Chorale, and Mrs. Dashwood (*Sense & Sensibility The Musical*) with Wellesley College Theatre. She sings

## Cast and Creative Staff (continued)

out a grateful thanks to her husband, Howard, for supporting her vocal endeavors.



**Stanley Wilson** (Tybalt), tenor, “sings with...a lyrical temperament and straightforward intelligence”, writes the Worcester Telegram & Gazette’s Jonathan Blumhofer. “This is a real gem”, stated Henry Fogel in *Fanfare* magazine after hearing Stanley Wilson’s CD, *Art Songs of the British Romantics*. Opera credits include Ferrando (*Così fan tutte*), Mr. Angel (*The Impresario*), Bardolfo (*Falstaff*), Tanzmeister (*Ariadne auf Naxos*), El Rememdado (*Carmen*), Kaspar (*Amahl and the Night Visitors*), the Witch (*Hansel and Gretel*), Tinca (*Il Tabarro*), Gherardo (*Gianni Schicchi*), Gastone (*La Traviata*) Lorenzo (*I Capuleti e I Montecchi*) and Bardolf in *Sir John in Love* with Odyssey Opera. Please visit [www.stanleywilsonetenor.com](http://www.stanleywilsonetenor.com) to see upcoming engagements and to purchase CDs.



**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 a teacher and vocal coach, Ms. Wolfe maintains active voice studios at Brandeis University and at her home in Waltham.

## Leadership

### OPERA51 EXECUTIVE COMMITTEE

Robin Farnsley     David Siktberg     Carole Wayland     Alan Yost

### OPERA51 STEERING COMMITTEE

Roxanne Becker	Sally Harris	Carole Wayland
Janet Casey	David Siktberg	Karen Thomas Wilcox
Phil Drew	Barry Singer	Pamela Wolfe
Robin Farnsley	Marsha Turin	Alan Yost

## Opera at 51 Walden

Tonight’s performance of *Romeo and Juliet* is the latest in a long series of operatic fundraising events for 51 Walden. These productions were started by Alan Yost in 2007 as an enjoyable way for local volunteer singers, instrumentalists, and theater production staff to help raise funds to maintain the 51 Walden property.

2007	<i>Pirates of Penzance</i>
2008	<i>H.M.S. Pinafore</i>
2009	<i>The Mikado</i>
2010	<i>Die Fledermaus</i>
2011	<i>Opera &amp; 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>

## Shout-outs

Break a leg, Lady Catulet!

—SweetPea 2016: *A chicken in every pot and a cat in every opera*

With gratitude and love to Robin Farnsley, whose vision has been our inspiration.

—Karen Wilcox

Neil Friedman, you are the love of my life, and I can’t thank you enough for understanding my need to sing.

—Amy Spound

Thank you for trekking all the way from Florida to see me. I love you!

—Dishy

Have a great show Opera51! Toi, toi, toi!

—Alannah Gustavson

Thank you Jack, for your patience, support and love.

To Mom and Dad, thanks for all your support. Wish you were still here.

—Love, Laura ♥

For Lily and Hugo in Italia. School will be out soon and then “Happy Summer in Sudbury.”

— Love, Grammy

Big thanks to Sasha for putting up with my “mountain man” (or is it “homeless dude”?) look for the last six months!

## From the Page to the Stage: An Artist's Vision

Our master set builder/designer/costumer, artist Roxanne Becker, has looked at everything she has seen since she was a child with the lingering question, “How can I change this to make it better, different, more vibrant?” The hundreds of tweaks, little and large, that carry us to another time and place (1490s Verona for *Romeo and Juliet*) inhabit her thoughts from the moment each new operatic venture is announced. Her head is filled with endless color possibilities, sketches and ideas as much as a year ahead of the performance dates.

Roxanne says she feels a sense of satisfaction if “when the curtain opens and the audience sees the stage, they feel transported.” Her goal is “to help convince the cast to become the characters they are supposed to portray.”

Opera51 has benefitted from her vision and execution in set design, painting, set decoration, masks, hats, costumes, posters, props and things too numerous to mention. Her work includes reading related plays and articles, researching costume periods and characters, and looking at other production values to create a “backstory” for the production. “What do we know about these people, from what they wear to how they live their lives?” No detail is too small for her attention and care.

Becker's talents have graced the stage for Opera51's productions of *Amahl and the Night Visitors*, *La Bohème*, *The Merry Widow*, *La Traviata*, and *L'Elisir d'Amore*, as well as *Romeo and Juliet*. Every single cast member wears an original creation, in contrast to many productions which lavish such care only on the leading roles.

In order to recreate a time many decades—or even centuries—in the past, Becker must be on the “cutting edge” of techniques and materials in glue, fabric, pattern-making, paintbrushes, hammers, saws, sandpaper, and more. “Nothing is out of the question for reuse,” she says with a laugh. Hers are custom-made costumes from the skin out—including items such as boned corsets. She rebuilds existing garments, repurposes or dyes shower curtains and fabric, making over and “trimming the trim” on old gowns and garments.

Roxanne has turned her creative ventures into a business, R&R Designs, with Robin Farnsley. Their services include costume and set design, home staging, color consultation, flower arranging, and custom accessories. Visit photographer John T. Riley's web site, [redzebra.zenfolio.com](http://redzebra.zenfolio.com), to see R&R Designs costumes from prior performances. Type “FOPAC” in the SEARCH bar to view the galleries.

—Pamela Wolfe

A big thank you to the wonderfully talented Robin, for introducing me to the world of opera, giving me the opportunity to broaden my skills and develop others. I'm so glad she's a part of my family.

A thank you too to our amazing seamstresses, for their months of work on our fabulous costumes.

And many thanks to Phil Drew and his crew, for all their hard work on our first big build.

It's been an amazing year, working with amazing people too numerous to name.

—Roxanne Becker



Costumer Roxanne Becker fits her creation to cast member Abbey Schultz.

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## Shout-outs

Thank you to my amazing wife for all the support in so many ways, especially during rehearsal season! Niressa, ILYSM MBP!! —Ken

Many thanks to Pamela Wolfe and Robin Farnsley for their tireless hours of coaching me on vocal technique, French, and breaking loose from my “park and bark” choral habits! —Chris

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— Lynne Czysz and Norm Schepperly

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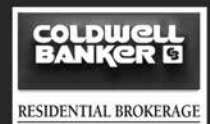


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***Hats off to our bookkeeper and friend, Joan Sherman!***

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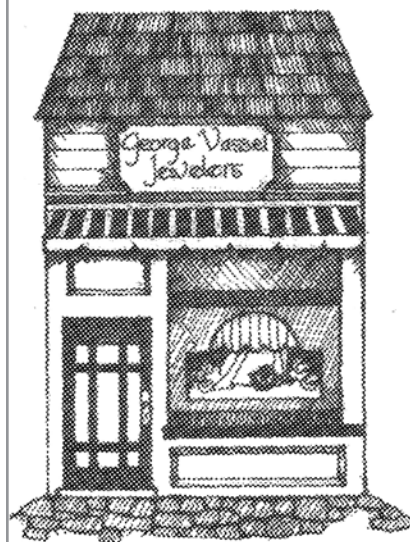
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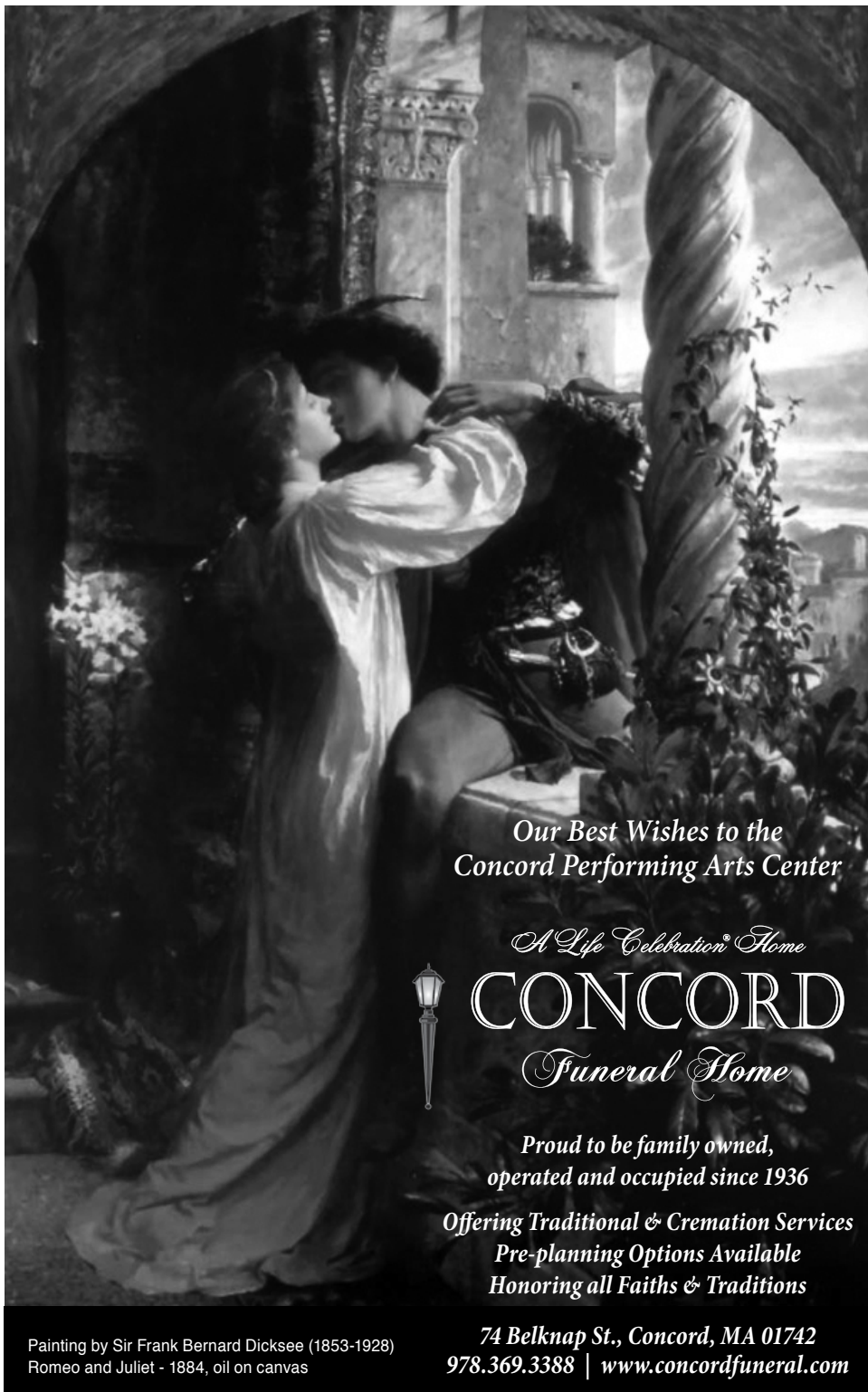
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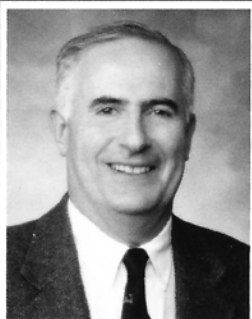
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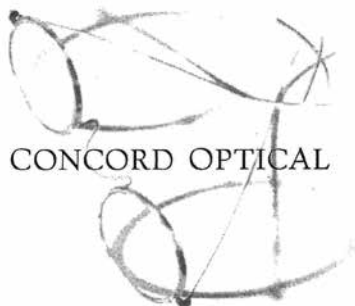
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Henry David Thoreau  
*Journal*, 3 Aug 1852



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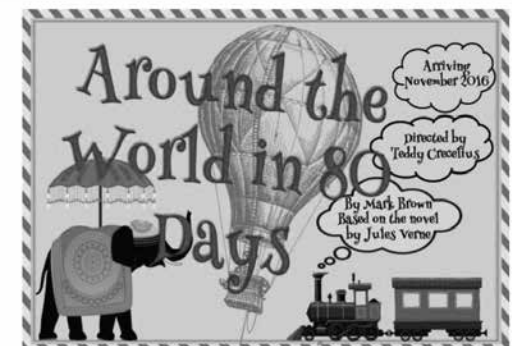
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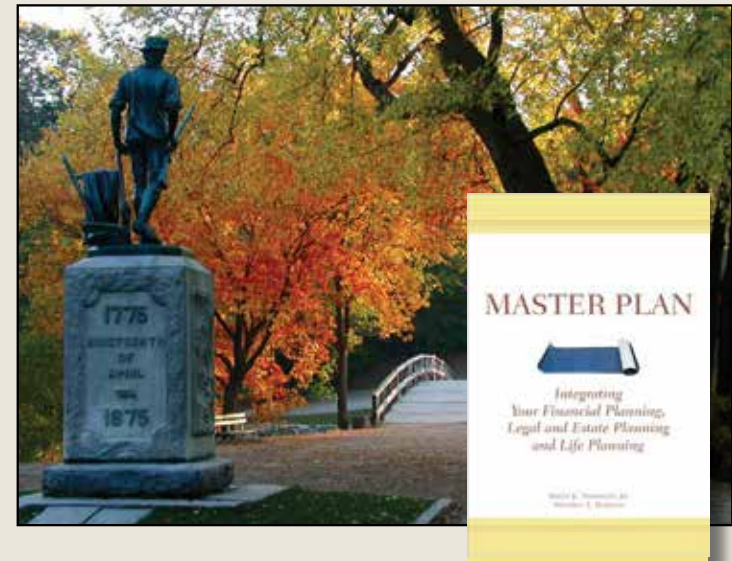


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