2023 Fundraiser Performances

Giacomo Puccini

**Tosca**

Costumed and staged with full orchestra, English surtitles.
Reserved seat tickets $30.

**Friday June 9th - 8 PM**
**Saturday June 10th - 2 & 8 PM**
**Sunday June 11th - 2 PM**

*Details and Tickets:  [www.opera51.org](http://www.opera51.org)  978-369-7911*
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Opera51

Presents

Tosca

A tragic opera in three acts

Music by Giacomo Puccini
Scenario by Luigi Illica
Libretto by Giuseppe Giacosa
First performed in Rome, January 1900

Alan Yost, conductor
Laura Stanfield Prichard, stage director
Kathleen Southworth, rehearsal pianist
Carole Wayland, David Siktberg, producers

Robin Farnsley, costume designer
Philip Drew, set designer
Holly Druckman, chorus master
Pamela Wolfe, vocal coach

Friday, 9 June 2023, 8pm
Saturday, 10 June 2023, 2pm & 8pm
Sunday, 11 June 2023, 2pm

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

Sung in Italian, 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 Puccini’s masterpiece Tosca. This production marks the sixteenth 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 toward 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.

Welcome to Tosca

Running time for the opera is about 2 hours, plus two intermissions. 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 devices.
Opera51 is most grateful for the generous support of our sponsors:

David Siktberg, Carole Wayland, Laura Weiss, Alan Yost

The Concord Players
2023 - 2024 Season
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by Henry Lewis, Jonathan Sayer, & Henry Shields

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Directed by Brian Kelly

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Story by: MEREDITH WILSON and FRANKLIN LACEY

April 26 – May 11, 2024
Directed by Paul Murphy
Music Direction by Kathryn Denney

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Toi toi toi Opera51!

Inspiration, perspiration, and dedication from so many to accomplish so much.

Jennifer Christian MD MPH
David Siktberg
Wayland, MA
www.webility.md www.60summits.org
Principal Cast (in order of appearance)

Cesare Angelotti, former Roman consul  
Carlo Miguel C. Bunyi  
Chris Loschen (Cover)

Sacristan of Sant’Andrea della Valle  
Max Rydqvist

Mario Cavaradossi, patrician painter  
Ethan Bremner (8pm Fri)  
David Bozon (2pm)  
Lucas Hickman (8pm Sat)

Floria Tosca, celebrated singer  
Margretta Beaty (8pm)  
Ashley Becker (2pm)  
Allyson Bennett (Cover)

Baron Scarpia, chief of police  
Michael Prichard (8pm)  
James C. S. Liu (2pm)

Spoletta, head police agent  
Kartik Ayysola (8pm)  
Len Giambrone (2pm)  
Jay Hutzler (Cover)

Sciarrone, police sergeant  
Christopher T. Loschen

Roberti, police officer  
Lance Levine

Vizzini, police officer  
Len Giambrone (8pm)

Roman Shepherd  
Alana McDermott

Jailer of the Castel Sant Angelo  
Christopher T. Loschen  
Lance Levine (Cover)

Principal Choristers

Lauren Evans  
Janice Hegeman  
Pranith Jey

Susan Ketteringham  
Lance Levine  
Chris Loschen

Lyza Mors  
Keiko Nakagawa  
Katie Nguyen

Kristen Nguyen  
Sam Pilato  
Julia Poirier

David Siktberg  
Jocelyn Tracy  
Laura Weiss

Additional Act II Offstage Cantata Choristers

Pedro Diaz Solkowski  
Betsy Draper  
Len Giambrone

James Liu  
George Pereli  
Laura Prichard

Michael Prichard  
Max Rydqvist  
Mariflor Salas
Orchestra

Violin I
Siri Smedvig *
(Concertmaster)
Jill Good
Loretta Tramontozzi
Carole Wayland*
Poliana Yee**

Violin II
Judy Takata ‡
Jacob Bergman
Lana Crosson
Jim Van Sciver
Sharon Lamprecht
Deborah Peirce

Viola
John Glenn ‡
Cathy Gates*
Claire Arikaki
Henry Houh

Cello
Julie Durrell ‡
Jiyh Kim
Carl Witthoft
Marsha Turin ‡

Bass
Lynn Sa

Flute
Sarah Tomasek
Keith Anderson

Oboe
Sandra Ayres
Carol Louik

Clarinet/Bass Clarinet
Jerry Vabulus
Elizabeth Conners
Jane Bailey
Michelle Markus

Bassoon
David Halpert
Dawn Kumiega

Horn
Cam Owen †‡
Erik Svenson

Trumpet
Margaret Romero *
Jim Dolham ‡

Trombone
Douglas Weeks

Percussion
Frank Kumiega
Jeremy Lang
Beth Munn Griffin

Celeste/Organ
Susan Minor

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

SPECIAL THANKS to: Carlisle Historical Society,
Concord Players, Savoyard Light Opera Company, Pamela Wolfe
Production Staff

Producers: David Siktberg, Carole Wayland  
Stage Director: Laura Stanfield Prichard  
Conductor: Alan Yost  
Stage Director, Assistant: Margretta Beaty  
Rehearsal Pianist, Principal: Kathleen Southworth  
Rehearsal Pianists, Assistant: Susan Minor, Laura Stanfield Prichard  
Vocal Coach: Pamela Wolfe, Brandeis University Voice Department  
Chorus Master: Holly Druckman

Set Design & Construction chief: Philip Drew  
Costume Design & Construction: Robin Farnsley  
Stage Manager: Jasmine Wiese  
Principal Production Assistant: Sam Morris  
Stage Manager, Assistant: Xochimilco Cortez

Audio Recording: David Siktberg  
Costume & Makeup Mavens: Margretta Beaty, Sam Morris, Lyza Morss, Zachary Myers, Keiko Nakagawa  
Front of House: David Atwood, Bill Douvris, Linda Menkis, Nick Miller, Sean Patterson, Gail Penrod, Steve Wright  
Lighting Board Operators: Ev Tate, Susan Tucker, Jasmine Wiese  
Lighting Designer: Rick Shamel  
Lobby Decor: Carole Wayland, Bill Douvris  
Music Study Aids: Sam Pilato  
Poster and graphic design: David Siktberg  
Program/Properties: Laura Stanfield Prichard  
Publicity: James Liu, Laura Prichard, David Siktberg, Carole Wayland  
Rehearsal space: Newbury Court, Concord, MA  
Set Construction & Painting: Philip Drew, Julius Feinleib, Susan Ketteringham, Kurt Lanza, Sam Morris, Michael Prichard, Laura Prichard, Jasmine Wiese, John Woolcott  
Social Media: James Liu, Zachary Myers, Jasmine Wiese  
Sound Design, Setup, & Operation: Paul Gill, David Siktberg  
Surtitles Setup & Operation: Joe McIwain, David Siktberg  
Surtitles - English translation: Laura Stanfield Prichard  
Ticket Sales: Carole Wayland  
Videography: Sam Morris, Alexia Prichard  
Website: David Siktberg
Synopsis

Act One
June 14, 1800, afternoon
Church of Sant’Andrea della Valle, Rome

Cesare Angelotti, a former Consul of Rome, is on the run from the police. His sister has left him a key somewhere in Rome’s Church of Sant’ Andrea della Valle: if he finds it, he can hide in the Attavanti Chapel.

The Church Sacristan assists patrician painter Mario Cavaradossi, who is working on a portrait of Mary Magdalene (“Recondita armonia”). Angelotti emerges from the chapel and pleads for help.

They are interrupted by Floria Tosca, a celebrated singer new to Rome. She accuses Cavaradossi of cheating on her, but is soothed by his gentle words and generous heart. Angelotti escapes the church with Cavaradossi’s help.

Canons sound: it is the first day of the Battle of Marengo. Reports have reached Rome of Napoleon’s defeat. The Sacristan and Chapel Choir rejoice.

Baron Scarpia, Rome’s royalist police chief, enters the church. He commands his officers Spoletta, Sciarrone, and Roberti to search for the fugitive politician Angelotti.

Tosca returns, and Scarpia plays on her natural jealousy, producing a woman’s fan from the Attavanti chapel. He desires Tosca for her piety, beauty, and fame, and plots to imprison Angelotti and Cavaradossi.

Warning: recorded sound effects for cannon fire will be played during Act One over the sound system.
The Battle of Marengo by Louis-François Lejeune
depicting June 14, 1800

Sant’Andrea della Valle, Rome from a 1799 postcard
Synopsis

Act Two
later the same day
Farnese Palace, Rome

Baron Scarpia muses on his possible conquest of Tosca (“Ha più forte sapore,”) and discusses his plans to capture Angelotti with Spoletta and Sciarrone. They begin to interrogate Cavaradossi to compel him to give up Angelotti’s location.

In a distant room of the palace, we hear Tosca and the Church Choir performing a new cantata celebrating the Austrian/Roman coalition’s victory over Napoleon at Marengo.

Tosca arrives at Scarpia’s office just in time to see Cavaradossi hauled away to a nearby torture chamber by Spoletta, Sciarrone, and Roberti. His screams eventually persuade Tosca to reveal Angelotti’s location.

News arrives that the Battle of Marengo has continued, and Napoleon’s forces have defeated the Austrian-Roman royalists coalition led by General Melas. Cavaradossi mocks Scarpia with shouts of “Victory!” His refusal to bow to Scarpia’s demands ends in his removal to death row in the Castel Sant Angelo.

Tosca strikes a deal with Scarpia: in exchange for faking Cavaradossi’s execution at dawn, and writing a letter of safe conduct for the lovers, she will surrender to him.

As Scarpia composes the letter, Tosca sings her famous “Vissi d’arte,” describing the sacrifices she has made for art, music, and love. She receives the letter, fights off Scarpia’s advances, and stabs him.
Synopsis

Act Three
June 15, 1800, 4am
Castel Sant Angelo Fortress

As the day dawns slowly over Rome, we hear the sweet lament of a shepherd. Cavaradossi has been waiting all night in a dark prison cell, deep in the fortress of the Castel Sant’ Angelo. He manages to bribe his jailer in order to have a last moment of freedom, and writes Tosca a letter of farewell (“E lucevan le stelle”).

Tosca arrives at the prison with the letter of safe conduct. She tells Cavaradossi that Scarpia promised to fake the execution, and she coaches him to make it look real, so they can escape.

After the gunshot, she runs to him, only to find that Scarpia has betrayed them. As the police close in on her, Tosca leaps from the top of the Castel to her death.

Warning: recorded sound effects for gunshots will be played during Act Three over the sound system.
 Composer Giacomo Puccini (1858-1924) based his *Tosca* on the 1889 play *La Tosca* by Victorien Sardou. He had seen a performance of it while working on *Manon Lescaut* (even Verdi was interested in it!) and was taken with the thriller.

He began work in earnest in 1896, after asking his publisher Giulio Ricordi to wrangle the rights for Sardou’s play from Alberto Franchetti, another composer who worked with librettist Luigi Illica. A tempestuous tale of seduction, cruelty, and deception, this opera presents a fierce battle of wills set against the backdrop of the Napoleonic Wars. Conductor James Levine has described it as “Puccini’s glorious musical inspiration [combined] with the melodramatic vitality of one of the great Hitchcock films.”

The creative team that Puccini and his publisher put together was superb: Luigi Illica created the scenario and Giuseppe Giacosa created the poetic language of the libretto. This trio had worked together on *La Bohème*, and in 1904, would later produce *Madama Butterfly*. Puccini was attracted to the ironic contrasts in the play: Cavaradossi is tortured, but doesn’t confess (Tosca does); Angelotti survives by disguising himself; “sweet and innocent hands” kill Scarpia; and the execution we witness in Act III was meant to be faked.

Over the course of three acts, the creators combined heart-pounding tension and suspense with portraits of devotion and courage. We are presented with three questions:

How far would you go to protect a friend or colleague?
What would you do to save someone you love?
How would you choose when law and personal integrity collide?

Puccini visited playwright Victorien Sardou twice in Paris (in April 1898 and January 1899) to discuss the adaptation, but he demanded two big changes to Act III. Sardou gave in on the first point and allowed Puccini to replace Cavaradossi’s (original) patriotic hymn with a love song.
Sardou did not acquiesce on the second matter: he wanted an abrupt, thundering finale, while Puccini preferred a more extended musical setting of Tosca’s death (think Mimi).

The completed libretto takes a realistic approach to the passage of time and leans toward the verismo style: it includes scenes of physical and psychological torture, and most of the conflicts are between individuals (singing duets), rather than monumental forces.

In Bohème the villain was fate (Mimi’s illness and death), and the characters progressed inexorably through their bohemian lives (devoted to art and love) toward the tragic conclusion. In Tosca, both villains and heroes struggle physically and mentally on stage, and you may expect a coup de théâtre at any moment.

Puccini loved the operas of Richard Wagner. He incorporated Leitmotifs into his own style, shifting quickly between emotions and musical keys, with memorable themes for Baron Scarpia and places of refuge (like the hidden well in Cavaradossi’s garden):

Puccini grew up in Lucca, north of Rome, but wanted Tosca to sound as Roman as possible. He researched not only when church bells were likely to have rung, but also how the exact bells of all the churches surrounding the Castel Sant Angelo sounded. We hear them in Act I to announce the Angelus, they continue under prayerful singing, and they even provide counterpoint to Scarpia’s main musical theme.
In Act II, Puccini’s includes a distant drum roll, reminding us of the French invasion of Rome and threatening Cavaradossi’s execution.

Act III begins with the sounds of distant bells from the countryside, eventually drowned out by Roman city bells signaling the beginning of day in the city.

**Productions and singers**

*Tosca* was first performed on January 14, 1900 at the Teatro Costanzi in Rome. Recent productions include outdoor performances at Caracalla (the archaeological site of the Roman baths) and director Luc Bondy’s much-booped co-production by the Metropolitan Opera (NYC), Teatro alla Scala (Milan), and Bayerische Staatsoper (Munich). Most directors prefer to include some references to the original Roman locations Puccini scouted while composing.

The title role is a celebrated opera singer, and Floria Tosca must be considered a height of any soprano’s career. Although female sopranos were banned in Rome until 1798, women did perform during Carnival and private theatres. Tosca may pray in church, but not sing there! Leading Toscas include the contemporary soprano Karita Mattila (Finland) and historical divas Maria Callas, Maria Caniglia, and Maria Jeritza.

The idealistic artist Mario Cavaradossi has featured tenors such as Brian Jagde, Jonas Kaufman, and Luciano Pavarotti. Cesare Angelotti, the political prisoner who has escaped from the Bonapartiste government appears in the first act; notable performers of this role include basses Jamie Offenbach and Antonio Zerbini.

The corrupt police chief and church official Baron Scarpia (baritone) dominates the action of the first two acts. Leading singers of this role include George Gagnidze (featured on Met broadcasts), Thomas Hampson, Ingvar Wixell, and Ruggero Raimondi. Tito Gobbi played Scarpia opposite Maria Callas in *Tosca*: during Act II in one performance, she came too near the candles burning on Scarpia’s desk and ignited her wig. Gobbi immediately jumped on Tosca, embraced her, and extinguished the flames. Tosca rejected
him with disgust, but then whispered him a “Thank you, Tito,” just before stabbing him. His unique interview with advice for playing Scarpia is preserved on YouTube.

Also memorable is Placido Domingo’s headlong fall while rushing down from scaffolding during Act I in live television in Rome: he crashed into the fence of the real Cappella Attavanti, giving a definite hint of realism to the broadcast.

In 1995, tenor Fabio Armiliato was actually shot in Act III after the pistol was overloaded with powder. Five days later, he returned to perform (on crutches), but fell during his Act II entrance, breaking his other leg. Apocryphal stories include a Tosca bouncing back up in the air after her Act III leap, and the soldiers following her off the parapet (after being told to “exit with the principals”).

Musical highlights
The two biggest hit arias from Tosca are easy to recognize, as Puccini brings his swirling action to a halt for them: in Act II, as Tosca is being blackmailed by Scarpia, she sings “Vissi d’arte,” [I’ve lived for art] saying that she's always lived her life for art, and for love, and this is where it's gotten her.

Cavaradossi’s last big aria comes in Act III. As he’s awaiting execution, the doomed artist sings “E lucevan le stelle” [How the stars shimmer], looking back on his life, his love for Tosca, and how it has all come to nothing. He’ll die, he says, in desperation.

Act I, combining operatic and sacred musical forms, also showcases Cavaradossi. “Recondita armonia” compares the beauty of two very different women, introducing him as someone with an artist’s eye for detail and nuance. As the drama builds, Scarpia sings “Tre sbirri, una carozza,” describing his pursuit of a traitor during the singing of the Roman Te Deum canticle, interrupted by Roman cannons announcing Napoleon’s defeat at Marengo.

But was he really defeated? Scarpia also dominates Act II with his scene-chewing “Ha più forte sapore,” anticipating the submission of Tosca to his will.

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General Information
There will be intermissions at the ends of Acts I and II. Restrooms are on the lower level, at the bottom of the lobby staircase.

There is an accessible restroom on the main level. Doors will be open as possible. We have UV scrubbers installed and air purifiers in the lobby.

Opera at 51 Walden
Our performances of *Tosca* are the latest in a long series of 51 Walden operatic fundraising events. 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 *Pirates of Penzance*
2008 *H.M.S. Pinafore*
2009 *The Mikado*
2010 *Die Fledermaus*
2011 *Opera & Broadway Showstoppers*  
Amahl & the Night Visitors
2012 *La Bohème; Amahl & the Night Visitors*
2013 *The Merry Widow; Amahl*
2014 *La Traviata*
2015 *L’Elisir d’Amore*
2016 *Roméo et Juliette; Amahl*
2017 *Die Fledermaus; Amahl*
2018 *Faust; Hansel and Gretel*
2019 *Carmen; Hansel and Gretel*
2021 *The Magic Flute*  
The Telephone & Trouble in Tahiti
2022 *Turandot; Messiah Sing; Marriage of Figaro*
2023 *Tosca*
Bravi tutti! To the cast of Tosca!

Pamela Wolfe
pwolfe5816@aol.com
617.510.5816

Additional Program Details Online
Scan this QR code or visit www.opera51.org/tosca23/program for additional information about the opera, cast, and company, including biographies of the performers.
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