

A black and white photograph of a stone building facade. The building features a prominent clock tower on the left side, topped with a bell tower. The facade is made of rough-hewn stone and has several windows with shutters. A doorway with a decorative pediment is visible on the right side. The overall style is rustic and historical.

*Cavalleria
Rusticana*

MINNESOTA
CONCERT
OPERA



Minnesota Concert Opera

Stanford Felix, Executive/Artistic Director

CAVALLERIA RUSTICANA

By Pietro Mascagni / Libretto by G. Targioni-Tozzetti & G. Menasci

Central Lutheran Church, Minneapolis

October 24, 2014, 7:30 p.m

CAST

Lori Phillips.....Santuzza
Matthew Vickers.....Turiddu
Colleen Brooks.....Lola
William Browning.....Alfio
Marcia Evans.....Lucia

The Kenwood Symphony Orchestra

Yuri Ivan, Conductor

MacPhail's Sonomento Chorus

Craig Fields, Chorus Master and Artistic Advisor

Sopranos

Mary Busch
*Heather Ford
**Deborah Gilroy
*Cailin Gudio
Jenna Haezart
Dana Holt
Rita Langteau
Susan Monkmeyer
Cindy Norton
**Lola Watson

Altos

Helen Cleveland
Debra Cohen
Shawna Hedlund
Kathryn Johnson
Cynthia Haakana
Louise Halverson
Diane Kolodziej
*Angela May
Kristen Maynard
*Brittany Pohlemis
*Lisa Ramos
Cassandra Warn
Suzanne Zander

Tenors

**Jonathan Flory
*Casey Gardner
*Timothy James
Curtis Merchant

Basses

*David Bruns
Peter Cooper
Herbert Engelmayer
Tom Gleason
Jim Hickstein
**John Moir
*Gerry Schmidt
Skye Smith

* section leader

** guest artist



Soprano LORI PHILLIPS (Santuzza) is widely acknowledged as possessing one of the most exciting and expressive dramatic voices in opera. In 2010, she made her Metropolitan Opera debut as Senta in *Der Fliegende Holländer*, which was broadcast live on Sirius Satellite Radio. Also in 2010, Ms. Phillips made her role debut as Brünnhilde in *Die Walküre* with Hawaii Opera Theater. *Opera News* praised, "Soprano Lori Phillips was a terrific Brünnhilde: her voice started out in excellent form and kept getting better, her clarion upper register sending chills down one's spine." In 2013 she performs Senta in *Der Fliegender Holländer* with Michigan Opera Theater and Arizona Opera and covers Brünnhilde in The Ring Cycle at both the Metropolitan Opera and Seattle Opera.

Earlier this month Lori won raves as Santuzza in Opera Amarillo's production of *Cavalleria Rusticana*, hailed in Amarillo's *Globe News* as "the divine Lori Phillips" whose "star turn" was the highlight of the opera. In February Lori will make her Victorian Opera (Melbourne, Australia) debut as Senta in *Der Fliegende Holländer*,

The award-winning soprano's concert and recording career include the 2007 release of *Ariane et Barbe-bleue* (Ariane) on Telarc with Leon Botstein and the BBC Symphony, for which she has received critical acclaim worldwide. *Opera News* said, "Aside from the brilliant orchestra, the other pillar here is the long, demanding part of Ariane...Lori Phillips masters the contradictory traits of this verbose heroine and shapes the irregular lines with idiomatic expressiveness." The BBC Magazine raved, "Lori Phillips is thoroughly convincing in the exceptionally difficult title role." She has also recorded Beethoven's *Missa Solemnis* for Naxos under the musical direction of Kenneth Schermerhorn.

MATTHEW VICKERS, tenor (Turiddu) hails from the Philadelphia, Pennsylvania, area and earned his master's degree in vocal performance at Penn State University in 2012. He launched his international career in 2012 in Austria by winning the "Audience Favorite Award" and Third Prize at the American Institute of Musical Studies (AIMS) Meistersinger Konzert in Graz, Austria. With his success at Graz, he was invited to join the European roster of esteemed Viennese artist manager, Clemens Anton Klug.



Matthew was an apprentice with Opera on the James in Virginia for four years. His concert engagements include Handel's *Messiah*, Beethoven's *Symphony No. 9* and *Mass in C Major*, Verdi's *Requiem*, and more have been performed with the AIMS Festival Orchestra, Charleston Symphony Orchestra, Penn State Philharmonic Orchestra, Johnstown Symphony Orchestra, Lynchburg College Choral Union, Penn's Woods Festival Orchestra, and others.



Baritone **WILLIAM BROWNING** (Alfio) has appeared in leading roles with Wichita Grand Opera, Bleecker Street Opera (NY), the Vertical Player Repertory (NY), Kansas Concert Opera, and others, and attended the prestigious Merola Opera Program and Aspen School of Music. Between opera engagements Will works on his family's 7,000-acre ranch in the Flint Hills of Kansas.



COLLEEN BROOKS, mezzo-soprano (Lola) completed her DMA in vocal performance at the College-Conservatory of Music in Cincinnati and master's degree in vocal performance from Indiana University. She is a graduate of San Francisco Opera's Merola Opera Program and was an apprentice artist with Milwaukee's Florentine Opera. Twin Cities audiences heard Colleen as Azucena in MCO's 2013 production of *I Puritani*.



MARCIA EVANS, mezzo-soprano (Lucia) studied at The American Conservatory in Chicago and has performed with Minnesota Opera, Chicago Opera Theatre, the New England Symphony, and as a frequent soloist with the Minnesota Chorale performing with the Minnesota Orchestra.

YURI IVAN, conductor, became Music Director of the Kenwood Symphony Orchestra in 2007. He completed his formal music training at the State Conservatory of Music in Lviv, Ukraine, and served as an Associate Conductor at The State Theatre of Opera and Ballet in Dnepropetrovsk, Ukraine, as well as several other orchestras in his home country. Mr. Ivan completed his doctoral studies in conducting at the U of M, is the Music Director of the Lynden Hills Chamber Orchestra and Metropolitan ballet, and founder of the Byzantine Choral Festival of Minnesota.



CRAIG FIELDS, Chorus Master and Artistic Advisor, is conductor and artist in residence at the MacPhail Center for Music in Minneapolis, where he directs the Sonomento choral ensemble. He is formerly general and artistic director of Opera Roanoke, Opera on the James, and the Duluth Festival Opera. Mr. Fields began his career in opera as a baritone performing with companies throughout the world including Los Angeles Opera, New York City Opera, Hawaii, Portland, Seattle, Zürich, Geneva, and the Deutsche Oper Berlin.

Synopsis

Ever since audiences cheered *Cavalleria Rusticana* (Rustic Chivalry) on its first outing in 1890 it has been an operatic staple—and no wonder. It has a score of immense power and beauty. Several great arias and even greater choruses run through a score that is also characterized by impressive and original orchestral writing. Indeed, the two best-loved numbers are a chorus with solo overlays and a pure orchestral piece: the overwhelming Easter Hymn and the gentler but equally moving Intermezzo. —*Thomson Smillie*

Easter dawns in a Sicilian village. Turiddu is heard in the distance singing about Lola, wife of the prosperous Alfio (“O Lola, bianca come fior di spino”). Townsfolk and fieldworkers mingle in the piazza, then disperse. Santuzza approaches Mamma Lucia’s tavern looking for her son Turiddu; the old woman says he is away buying wine. Alfio arrives with his friends, boasting of his horses—and of his new wife, Lola (“Il cavallo scalpita”). He leaves as the villagers follow a procession to mass.

Santuzza, who is unwilling to enter the church, stays behind to tell Mamma Lucia that Turiddu has abandoned her for his old flame, Lola (“Voi lo sapete”). The old woman leaves for mass, and Santuzza confronts Turiddu (“Tu qui, Santuzza?”). Lola saunters in, infuriating Santuzza with her brazen arrogance. Lola enters the church, and Santuzza resumes her pleading, but Turiddu refuses to listen. Pushing her to the ground,

he runs into the church. Santuzza curses him. When Alfio arrives, Santuzza reveals that his wife has been cheating on him. Alfio swears to get even and rushes off, followed by the now conscience-stricken Santuzza.

The villagers exit the church and join Turiddu in a drinking song, but the atmosphere becomes tense when Alfio appears, insulting Turiddu and challenging him to a knife fight. Turiddu admits his guilt but will go through with the fight, for Santuzza’s sake as well as for honor.

Alone with his mother, Turiddu thanks her for the wine and begs her to take care of Santuzza if he doesn’t come back (“Mamma, quel vino”).

As Mamma Lucia waits anxiously in the piazza, shouts are heard in the distance. A woman runs in screaming that Turiddu has been killed.

OUR NEXT PRODUCTION: LA DIVINA

Playwright Antonia Felix presents opera legend Maria Callas the woman, the artist, and the restless soul in an intimate one-act drama starring coloratura soprano Andrea Lynn Cianflone.
Sunday, March 15, 2015, at 2:00 PM • Goodale Theatre, Cowles Center for Dance and the Performing Arts in downtown Minneapolis

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Kenwood Symphony Orchestra

Violin I

Elizabeth Bell
Brenda Haines
Ashley Ng+
David Otero
Johanna Phillips
Julie Pronovici
Steven Rollin
David Wiebelhaus

Violin II

Alvina
Brueggemann
Madeline Krych
Megan Peterson*
Derick Rehurek
Laura Simonson
Clair Tyra
Amy Wei

Viola

Jenny Bengstrom
Ann Bur*
Patrick McCarthy
Erika Nelly
Sandy Sample

+ Concert Master

* Section Leader

Cello

Todd Grill
Sarah Hernandez
Liesel Koehnen
Katherine Nyseth
John K. Renwick
Anne Swarts*

Bass

Stacy Aldrich*
Neill Merck
Tyler Ryan

Flute

Anne Cheney*
Bianca Najera
Leslie Pietila

Piccolo

Bethan Gonella
Leslie Pietila

Oboe

Julie Brusen*
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
Brian Zumwalde*

Bass Clarinet

Shelagh MacLeod

Bassoon

Alex Legeros
Ellen Maas Pratt*

Horn

Nicole Danielson
Angela House
Rebecca Monson
Bob Meier

Trumpet

Matt Carter
Bob Zobal

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Hans Arlton
John Baumgartner
Nathanial Engh

Tuba

Sam Sharp

Percussion

John Litch*

Organ

Leah Siltberg

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Anne Suttag
Marissa Carr
Antonia Felix, surtitles

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