

Riccardo Zandonai

# GIULIETTA & ROMEO



Teatro Grattacielo. NY, USA.

# TEATRO GRATTACIELO & BATTERY PARK CITY AUTHORITY

*Present:*

R. ZANDONAI

## GIULIETTA E ROMEO

Tragedia in 3 Acts | Libretto by Arturo Rossato.

This production is dedicated to Francesco and Mary Giambelli

### CREATIVE TEAM

CHRISTIAN CAPOCACCIA | Conductor

STEFANOS KORONEOS | Director

TASOS PROTOPSALTOU | Set and  
Costume Designer

LANCE LEWIS | Lighting Designer

CAMILLA TASSI | Projections Designer

KARINE IVEY | Makeup Designer

CLAIRE PEREZ | The New York Makeup  
Academy

JASON TRAMM | Chorus Master

J. STEVEN WHITE | Stage Combat, The  
Stella Adler Center for the Arts

FRANCES CAPERCHI | General Project  
Manager, BPCA

MARIL ORTIZ | Associate Director of  
Parks Programming, BPCA

OMAR HOWARD | Creative Director -  
Social Media & PR

ALLA MILCHTEIN | Rehearsal Pianist

ARNAULT-QUENTIN EGGERMONT |  
Assistant to Costume Designer \*

MARIA PANAGIOTOPOULOU |  
Assistant to Costume Designer

FRANCISCO MIRANDA | Score  
Reduction And Supertitles

GEORGE SAKARELLOS | Assistant  
Conductor

RICARDO MONGE | Poster Designer

GERARD GARZA | Program Designer

MELISSA BROCKET | Hair Stylist  
Intern \*\*

TIGER LILY MORENO | Hair Stylist  
Intern \*\*

ISMAEL BARCENAS | Hair Stylist  
Intern \*\*

JAQUELINE PEGNO | Makeup Artist  
Intern \*\*\*

CATLIN CAVANAUGH | Makeup  
Artist Intern \*\*\*

JOHN WILGER | Makeup Artist Intern  
\*\*\*

\*Parsons School of Design student

\*\* Aveda Arts & Sciences Institute New  
York student

\*\*\* The New York Makeup Academy  
Student

## THE NEW YORK INSTITUTE OF TECHNOLOGY CREATIVE TEAM

SUZANNE MUSHO | Vice President of  
Real Estate Development & Chief Architect

SPIROS DANDOURAS | Director of  
Operations

MARIA PERBELLINI | Dean, School of  
Architecture and Design

DAN QUIGLEY | Dean, College of Arts  
and Sciences

ROZINA VAVETSI | Chair, Digital Art  
and Design

DON FIZZINOGLIA | Chair,  
Communication Arts

MICHAEL HOSENFELD | Faculty,  
Digital Art and Design

ANILA JAHOO | Faculty, Digital Art and  
Design

HERBERT SAVRAN | Senior Engineer,  
Communication Arts

MELISSA MONTERO FULCAR |  
Digital Art and Design Student

BRETT CIRANNI | Digital Art and  
Design Student

WENSEN LU | Digital Art & Design  
Student

NIC LUNA | Digital Art & Design Student

YING SHI ZHANG | Digital Art &  
Design Student

ANTHONY GARCIA | Communication  
Arts Student

JAMES FITZPATRICK | Communication  
Arts Alumnus

JOSEPH VASIKAUSKAS | Digital Arts  
and Design Staff

## CAST

ELENI CALENOS | Giulietta

MATTHEW VICKERS | Romeo

FRANCO POMPONI | Tebaldo

SPENCER HAMLIN | Il Cantatore

JEREMY BRAUNER | Un  
Montecchio

DIEGO VALDEZ & DAVID  
SANTIAGO | Gregorio

PATRICK SCULLY | Sansone

MELINA JAHARIS & JOANNA  
VLADYKA | Isabella

ERIC MCKEEVER | Un Banditore

RICK AGSTER | Bernabo

FRANCESCA FEDERICO | Una  
Donna

CLARA LUZ IRANZO &

KRISTINA MALINAUSKAITE |  
Prima Maschera

ARTEMISIA LEFAY | Seconda  
Maschera

STEVEN KIRBY | Un Servo

ADAM GOLDSTEIN & SAMUEL  
NG | Un Famiglio Capuleto

DIEGO VALDEZ | Un Famiglio Di  
Romeo

BRIANNA ALMONTE & MONICA  
MALAS | Una Fante \*

MELODY L.FLETCHER | Un'altra  
Fante

CHRISTOPHER LAU | Un Fante

\* Frank Sinatra School of the Arts High  
School alumni

## COVER CAST

ANASTASIYA ROYTMAN | Giulietta  
JEREMY BRAUNER | Romeo  
ERIC MCKEEVER | Tebaldo  
DIEGO VALDEZ | Il Cantatore  
SAMUEL NG | Gregorio  
BRYAN MCLARY | Un Banditore  
ALONZO JORDAN LOPEZ | Un  
Famiglio Di Romeo  
ESTEBAN SENZIG | Un Montecchio  
DUQUIGNA D. | Prima Maschera  
HANNAH AURORA KRAMER |  
Seconda Maschera  
CHRISTIAN ARENCIBIA | Un Servo  
OLIVIA OTTINGER | Un'altra Fante  
RENEE MIVILLE | Un Fante

## CHORUS

SOPRANO: Anna Simon\*  
MEZZO: Tammilyn Kim\*  
TENOR: Kevin Courtemanche, Brian K  
Wright, Netza Jimenez\*  
BARITONE/BASS: Dayven Martinez\*,  
Adam Jaggernaut\*

\* Frank Sinatra School of the Arts High  
School students/alumni

## ACTORS

Katie Sinicki | Sofia Lindborg  
Benedetta Spinetti | Samantha Jancosek  
Christopher Dover | Thomas Shuman

## THE TEATRO GRATTACIELO ORCHESTRA

VIOLIN I | Bryan Hernandez-Luch (concert  
master), Lisa Matricardi, Hiroko Taguchi,  
Paul Woodiel  
VIOLIN II | Regi Papa, Orlando Wells,  
Kristina Musser  
VIOLA | Artie Dibble, Will Curry, Katie Van  
Braun  
CELLO | Peter Sachon, Laura Bontrager  
BASS | Pawel Knapik  
FLUTE & PICCOLO | John Romeri, Karen  
Bogardus  
OBOE & ENGLISH HORN | Alex Knoll  
CLARINET | Nuno Antunes, Pascal Archer  
BASSOON | Damian Primus, Gina Cuffari  
FRENCH HORN | Rachel Drehmann, Kyle  
Hoyt  
TRUMPET | John Sheppard, Hugo Moreno  
TROMBONE & BASS TROMBONE | Julie  
Dombroski, Max Seigel  
TIMPANI & PERCUSSION | Kory  
Grossman, Clara Warnaar  
PIANO | Annbritt DuChateau  
HARP | Grace Paradise

## STAGE MANAGERS

LUCI BURDICK | Stage Manager  
REBECCA BLANCO PRIM | Assistant  
Stage Manager  
ANDREW CATES | Assistant Stage  
Manager  
CROSSFIRE | Lighting/Sound/Stage Tech  
Team



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## CREATIVE TEAM



### CHRISTIAN CAPOCACCIA CONDUCTOR

Recognized as an “energetic” performer by The New York Times, Italian conductor Christian Capocaccia has distinguished himself as an artist of keen insight and musicianship. His ease on the podium and comfortable coaching style with musicians and singers have made him a favorite with orchestras, opera companies, and vocalists.

The 2020-2021 season was Mr. Capocaccia’s first as General and Artistic Director of Syracuse Opera. He has appeared in both the United States and Europe with prestigious music institutions such as Curtis Institute of Music, The Württembergische

Philharmonie Reutlingen, Rochester Philharmonic Orchestra, Pittsburgh Opera, Pittsburgh Symphony, OperaLombardia, Welsh National Opera, and many others.



### STEFANOS KORONEOS DIRECTOR

As Stefanos opens a new chapter as General and Artistic Director of Teatro Grattacielo, he brings with him the experience of having worked with some of opera’s most distinguished stage directors and conductors, including Franco Zeffirelli, Fabrizio Melano, Moisés Kaufman, and Richard Bonyngé.

In 2021 he directs Mozart’s Idomeneo in Heraklion, Greece and



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with Teatro Grattacielo in New York, followed by Mascagni's L'amico Fritz for the Phoenicia Festival of the Voice. In 2022 he will be directing Don Giovanni at the Apollon Theater in Syros, Greece and Zandonai's Giulietta e Romeo with Teatro Grattacielo in NYC.



### TASOS PROTOPSALTOU SET AND COSTUME DESIGNER

Born in Greece. Studied Performing Arts, Scenography, Costume and Fine Arts at the Academy of Fine Arts of Florence and National School of Cinema in Rome. His work includes direction for opera,

stage, costume and light design for theatre, dance and opera. His main research areas are the relation between Visual and Performing Arts, the visual transcription of the dramaturgy in the performative context and the History of Opera.

In 2009 founded the Scenography and Costume Design Course at the School of Fine Arts of the University of Western Macedonia, where he is currently teaching. Tasos has taught, lectured and published internationally. Tasos was nominee for the European Opera Award under 35 for Direction, Scenography and Costume.

He was guest Professor for Opera Design at the Academia di Belle Arti di Venezia in Spring 2017. Member of the International Theatre Institute (ITI) of Unesco and The Visual Arts Chamber of Greece.

## CREATIVE TEAM



### LANCE LEWIS LIGHTING DESIGNER

I started my design career in Washington DC, Where I was nominated for a “Cappie Award” for the production of “Our town”. This gave me the confidence to explore my talents in design focusing on lighting. I continued to design and manage theater while in the DC area until I decided to attend The Lincoln University in Oxford PA, where I received my BFA while using my time to evolve as a artist and a creative mind. I never let go of my thirst for design which eventually brought me to New York to study Lighting Design in controlled environment and attend Brooklyn College where I received my MFA

in Technical Design & Production with a focus in Lighting. After graduating with my MFA I had the opportunity to design and be part of different projects at venues such as The Public Theater, The Signature Theatre, and The Rockaway Theater Company and many others. My goal as a designer is to use the tools that are given to tell a story that takes the audience on journey.



### CAMILLA TASSI PROJECTIONS DESIGNER

Born in Florence, Italy, and described by Third Coast Percussion as "sharing passion for meaningful cross-disciplinary collaboration", Camilla Tassi is a designer and

## CREATIVE TEAM

musician interested in the production of contemporary and early music and theatrical performances.

Her work as a projection designer includes Golijov's *Falling Out of Time* (Carnegie Hall), Apollo's Fire's tour of Monteverdi's *L'Orfeo* (Cal Performances & UMS Michigan), Deavere Smith's *Fires in the Mirror* (Baltimore Center Stage & Long Wharf Theater) Pollock's *Stinney: An American Execution* (PROTOTYPE Festival, NYC), Talbot's *Path of Miracles* (Conspirare, TX), Mozart's *Magic Flute* (Berlin Opera Academy), Scarlatti's *Il Primo Omicidio* (Yale Voxtet, CT), Glass' *The Fall of the House Usher* for Arthur Yorinks (MASS MoCA, MA), Handel's *Alcina* (Yale Opera), Carissimi's *Jepthe* (Hopkins Center for the Arts, NH), Tesori's *Fun Home* (David Geffen School of Drama), as well as for recitals, chamber music, and theater.



### KARINE IVEY MAKEUP DESIGNER

Karine Ivey has an exceptional background in the entertainment, film and theatre industry. She is a successful make-up artist and wig designer for over 30 years. Her credentials include a cosmetology and educational license. Her most recent credits include “Ain’t Too Proud (US Tour) *The Color Purple*” (US Tour) as well as head make-up designer for the “*Dirty Rotten Scoundrels*” (US Tour). Ms. Ivey has designed for major theatre companies and opera houses, such as the Sacramento Opera and the Music Theatre of Wichita, All Stars Project. Karine has studied make-up and wig design on the West Coast,



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at Joe Blasco Theatrical School of Theatre and Effects Make- Up. She has also been a make-up and wig supervisor for the Public Theatre, Pearl Theatre and Signature Theatre. Ms. Ivey freelances as a fashion make-up artist for Mark Jacob. She has worked for the Metropolitan Opera House and the New York City Ballet Company.

Her most recent work was with opera singer, Angela Gheorghiu at Carnegie Hall. She is a member of Local Union 798 as well being a part of I.A.T.S.E, which is an associated crafts and technician union. In addition, she has conducted make-up and wig seminars for The Learning Annex, The Filmmaker Foundation and American Salon Magazine, she has also represented Redken in their annual International Salon Symposium Art Show.



### JASON TRAMM CHORUS MASTER

Maestro Tramm serves as Artistic Director and Principal Conductor with the MidAtlantic Artistic Productions with whom he made his Carnegie Hall (Stern Auditorium) debut in 2015 with his critically acclaimed "A Prayer for Peace" concert. . The second concert of this series took place in 2017 at the NJPAC, and featured Beethoven's Symphony No. 9 with Metropolitan Opera baritone, Mark Delavan. Maestro Tramm is newly named Executive Director of the Light Opera of New Jersey, where he will lead a dynamic company that produces fully staged productions of both opera and musical theater repertoire.

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He has also served as Music Director for an opera tour with performances in Florida, New Hampshire, West Virginia, New York and South Carolina. He served as Artistic Director of the New Jersey State Opera from 2008 to 2012, where he collaborated with some of the finest voices in opera, including Samuel Ramey, Vladimir Galouzine, Angela Brown, Gregg Baker, and Paul Plishka. His 2009 HDTV broadcast with PBS affiliate NJN of "Verdi Requiem: Live from Ocean Grove," garnered an Emmy Award nomination.



**OMAR HOWARD**  
CREATIVE DIRECTOR - SOCIAL  
MEDIA & PR

Omar is the Creative and Social Media Director at Teatro Grattacielo.

He is a triple threat with a passion for communications, music and education. In December 2020, Omar graduated from the University of Florida (UF) with his Bachelor's of Science in Public Relations and a minor in Business Administration. After graduation, Omar took his talents to Golin – a global public relations agency – where he worked on the McDonald's account, helping to boost the brand's cultural relevance. At Golin, Omar gained insight into media analysis, consumer marketing and corporate communications.

Beyond business, Omar enjoys singing and producing original music. Omar has starred in musical productions including Fame: The Musical, Hairspray and The Wizard of Oz. In Fall 2022, Omar plans to pursue his Master of Education and Communication at Columbia University where he hopes to leverage communications to reshape systemic issues and increase access to educational resources in lower-income neighborhoods. In his free time, Omar likes to do yoga, read and take bubble baths.



## CREATIVE TEAM



### ALLA MILCHTEIN REHEARSAL PIANIST

Alla is a collaborative pianist in New York City, maintaining an active performing career with vocal and instrumental partners and chamber ensembles. Currently Alla is staff pianist at both the Juilliard School of Music and the Mannes School of Music. She is also an Adjunct Professor at William Paterson University. Alla has performed at festivals throughout Europe, Mexico and the United States.

Ms. Milchtein served as a staff pianist at prestigious Competitions and also worked as coach at different Opera programs. Alla Milchtein received both a Bachelor's degree in Piano Performance and

Master's degree in Piano Performance and Chamber Music from Rotterdam Conservatory (The Netherlands), where she studied with Mila Baslawskaja. Ms. Milchtein also pursued her Professional Studies in Collaborative Piano at the Mannes School of Music (New York) where she studied with Cristina Stanesco. During her studies she was awarded a scholarship and was also a recipient of "excellence in accompanying" award.

Ms. Milchtein was awarded a fellowship from COJECO BluePrint to record a CD of solo piano music of Jewish composers from around the world titled "Musical Journeys through the Jewish Diaspora".

## CREATIVE TEAM



### FRANCISCO MIRANDA SCORE REDUCTION AND SUPERTITLES

A journey that has spanned over five decades, Francisco X. Miranda first took an interest in the piano at a very young age. His father, Chilean pianist and protégé of Chilean pianist Claudio Arrau, gave him his first lessons. He then went on to study, on a piano scholarship, with another Arrau protégé, Germán Diez, at the prestigious Greenwich House Music School in New York City. He has covered a broad spectrum of repertoire, performing as soloist as well as collaborating with instrumentalists and singers alike, serving as both répétiteur and rehearsal pianist in opera.

In April 2021, he was commissioned by Teatro Grattacielo to do an eight-instrument reduction of Pietro Mascagni's *L'amico Fritz*, for the 2021 Phoenicia International Festival of the Voice. One critic commented, "who knew that a Baroque-style orchestra could sound as lush as Mascagni beckons." He has since joined the company as Orchestral Arranger and Librarian.

## CAST



ELENI CALENOS |  
GIULIETTA

In her young career, Greek soprano Eleni Calenos is capturing critics' and audiences' admiration for the clarity, warmth and beauty of her lyric voice and her dignified characterizations. Recent operatic engagements include Suor Angelica/Giorgetta in Suor Angelica/ Il tabarro with Opera Delaware; Saida in Schönerland with the Hessisches Staatstheater Wiesbaden; L'Infante in Massenet's Le Cid with Odyssey Opera; Desdemona in Otello with the Phoenicia Music Festival; Tosca with Opera Idaho and Loft Opera; Countess in Le nozze di Figaro with Tulsa Opera, Austin Lyric Opera, Opera in the Heights, OSH Opera in NY, and a cover with the Glimmerglass Festival.



MATTHEW VICKERS |  
ROMEO

American tenor Matthew Vickers starts the 2021-22 season with a debut with Lyric Opera of Chicago in their production of Macbeth. He also appears as Canio in Pagliacci with Opera in Williamsburg, returns to one of his signature roles, Rodolfo in La bohème, with Virginia Opera, sings Foresto in Attila with Sarasota Opera, and makes his role and company debut at Baltimore Concert Opera as Maurizio in Adriana Lecouvreur.

The 2019-2020 season featured many exciting engagements such as Cavaradossi in Tosca with Virginia Opera, Alfredo in La traviata with Dayton Opera, Rodolfo in La bohème with Dayton Opera,

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Principe Dimitri in *Risurrezione* with the Maggio Musicale Fiorentino, and Beethoven's Ninth Symphony with the Carmel Symphony.



### FRANCO POMPONI | TEBALDO

American baritone, Franco Pomponi, received his initial training as a member of the Juilliard Opera Center and as a member of the Lyric Opera Center for American Artists of the Lyric Opera of Chicago.

Pomponi has had an extensive international career on both sides of the Atlantic, at the Metropolitan Opera and in European houses including the Liceu in Barcelona, the Paris Opera, The Chatelet Theater, the Geneva and Zurich

operas in Switzerland, Teatro Massimo of Palermo, at Canadian Opera and at Los Angeles Opera, Florida Grand Opera in Miami, among others. His performance repertory crosses the gambit from the standard romantic repertory including Enrico in *Lucia di Lammermoor*, Escamillo in *Carmen* and Germont in *La Traviata* to contemporary roles such as Stanley Kowalski in Previn's *Streetcar Named Desire* and Pierrot in Korngold's *Die Tote Stadt*.



### SPENCER HAMLIN | IL CANTATORE

Spencer Hamlin has been praised by Opera News for his "scintillatingly smooth" and "dazzling Italianate voice."



## CAST

Engagements in 2021 include a role and company debut as Mr. Angel in *The Impresario* with Syracuse Opera, Almaviva in *Il barbiere di Siviglia* with Opera Theater of Connecticut, Messiah with Symphoria, and Monostatos in *The Magic Flute*, and Ruiz in *Il Trovatore* with the Glimmerglass Festival where he previously sang Chekalinsky in *The Queen of Spades* and covered Bégearss in *The Ghosts of Versailles*. He sang Don José in a virtual production of *Carmen* with Brooklyn College Conservatory and performed as a soloist in Playhouse on Park's filmed production of *All is Calm*.



### JEREMY BRAUNER | UN MONTECCHIO

A finalist in the Metropolitan Opera National Council competition, northeast region 2019, and a 2020 winner of an Encouragement Grant from the Wagner Society of New York, Jeremy Brauner has been described as having a “brassy rich, powerful and liquid flowing tenor with a spine-tingling squillo.” In 2016 he made his debut as Alfredo (*La traviata*) with Dell’Arte Opera Ensemblé.

He has since performed such roles as Mario Cavaradossi (*Tosca*), Ricardo (*Un ballo in maschera*), Calaf (*Turandot*), B.F. Pinkerton (*Madama butterfly*), Loris (*Fedora*), and Manrico (*Il Trovatore*) and Arrigo (*I vespri siciliani*). Most recently, Jeremy performed the role of Giorgio in the world premiere of Ricky Ian Gordon & Michael Korie's opera, "*The Garden of the Finzi-Continis*", produced by New York City Opera.



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## CAST



DAVID SANTIAGO |  
GREGORIO

Tenor David Santiago is a versatile lyric tenor that displays warmth, sweet overtones and agility and an expansive repertoire with a particular eye on character parts. In fall 2021, David made his company debut with Teatro Grattacielo as Federico in Mascagni's *L'Amico Fritz* at the Ellen Stewart Theatre in NYC.

During the spring and summer season, he joined their Young Artist Program, Camerata Bardi Vocal Academy, preparing and performing the roles of Fritz and Federico at the Phoenicia International Festival of the Voice in Phoenicia, NY.



PATRICK SCULLY |  
SANSONE

Patrick Scully was born in New York City, NY. He received his B.A. in Theatre from Davidson College in 2012, his B.M. from UNC School of the Arts in 2015 and his M.M. from Northwestern University in 2019.

Most recently he appeared as a Studio Artist at Sarasota Opera where he performed the role of the Corporal in *The Daughter of the Regiment*. Other roles include Jailer (Tosca), A Court Usher (*Rigoletto*), Frid (*A Little Night Music*), 1st Burgess/Fisherman (Peter Grimes), Armored Man (*The Magic Flute*) and King Balthazar (*Amahl and the Night Visitors*).

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**MELINA JAHARIS |**  
ISABELLA

Heralded by the Chicago Tribune for their “rich” voice, Melina Jaharis is a Greek-American mezzo soprano. Highlights of 2021-2022 include Isabella (Giulietta e Romeo) with Teatro Grattacielo, the world premiere of Charley (Good Country), covering Bell/Calypso (Nighttown), Ericlea/Giunone (Il ritorno d’Ulisse in Patria) and covering Madre Melchora (Juana) with dell’Arte Opera. Recently, they performed Hannah After.

Soon after they would have covered Leonore (Fidelio) with the Oxford Philharmonic [covid cancellation] and made their European debut performing As One in Lisbon.

In 2018, Melina was a Studio Artist at Wolf Trap Opera performing Contessa di Ceprano and covering Maddalena.



**JOANNA VLADYKA |**  
ISABELLA

JoAnna Vladyka is best known for her dynamic instrument and character driven versatility. Recent appearances include Die Hexe in Hänsel und Gretel with Playground Opera, Opera Singer in VOYEUR: The Windows of Toulouse-Lautrec with Bated Breath Theatre Company, Ninetta (cover) in I Vespri Sicilliani with New Amsterdam Opera, and Auntie Duck in Shostakovich's The Tale of the Silly Baby Mouse with OnSite Opera.

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Other notable performances include Nichette in Herbert's Madeleine with Victor Herbert Renaissance Project, Mrs. Gobineau in The Medium with City Lyric Opera, Suzuki (cover) in Madama Butterfly with Long Island Lyric Opera, and Leonor in La Favorite with New York Opera Forum.



**ERIC MCKEEVER** |  
UN BANDITORE

Baritone Eric McKeever has been praised for his voice of “power and brilliance” (Chicago Tribune) and “considerable flexibility and a communicative presence enhanced by expressive, crystalline diction.” (Opera News) His 2021-22 season includes performing the title role in

Don Giovanni with Indianapolis Opera, covering the role of Monforte in New Amsterdam Opera’s I Vespri Siciliani, and making his debut with DC’s Urban Arias as Papa-Daddy in Why I live at the P.O. He also makes his debut with Teatro Grattacielo as the Banditore (Tebaldo cover) in Zandonai’s Giulietta e Romeo and covers the title role in Gianni Schicchi with On-Site Opera.



**RICK AGSTER** |  
BERNABO

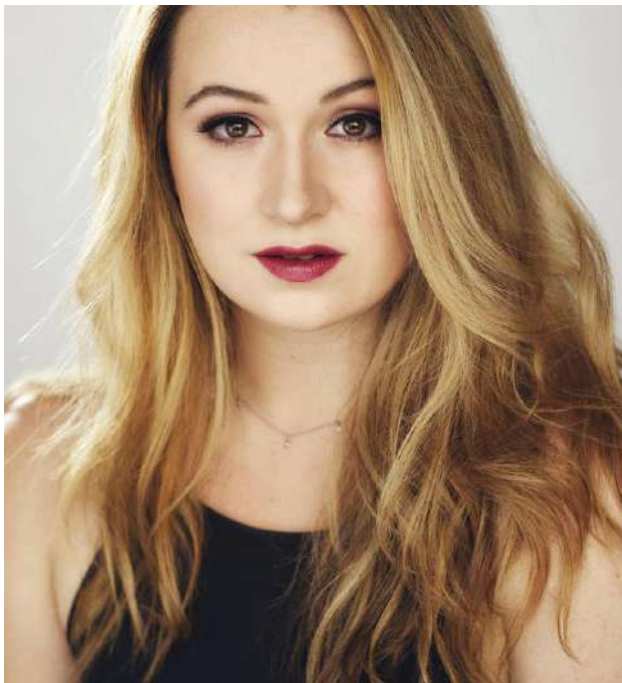
Rick Agster (Bass) provides “excellent comic relief” and a “warm basso voice and persona.” Rick most recently appeared as Hanezo in L’AMICO FRITZ with Teatro Grattacielo; Voce in IDOMENEO



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with Camerata Bardi; as Doctor Boroff in FEDORA with Teatro Grattacielo; and as Simone in GIANNI SCHICCHI with Regina Opera. Look for Rick as Police Chief Bimson in the new opera THE SILK CITY by Francesco Santelli in April; Commendatore in DON GIOVANNI in April; Bernabo in GUILIETTA E ROMEO in June; and Arzobispo in the new opera JUANA by Carla Lucero in August.



### OLIVIA OTTINGER | UN ALTRA FANTE COVER

Mezzo-soprano Olivia Ottinger hails from Putnam County, New York, and holds a Bachelor's from Mannes School of Music.

This summer she will be singing Geneviève in Dell'Arte Opera Ensemble's Pelléas et Melisande, and Giunone in Il Ritorno d'Ulisse in Patria. Most recently she was seen with Garden State Opera in the world premiere of The Silk City as Giovanna Ambrogio. Her past roles include The Composer, Schwertleite, Mother Marie, Carmen, Olga, Filippyevna, Le Prince Charmant, Dido, and many more. Last November she participated in the Pittsburgh district round of the Metropolitan Opera Laffont.



### FRANCESCA FEDERICO | UNA DONNA

Soprano Francesca Federico is a 2020-2021 Fulbright Scholar and was recently an Artist-in-Residence at the Irish World Academy in Limerick, Ireland. Engagements in

## CAST

the 2021-22 season include Clorinda in Rossini's *La Cenerentola* and Frasquita in Bizet's *Carmen*, both with Salt Marsh Opera; Sor Andrea in the East Coast premiere of Carla Lucero's *Juana with dell'Arte Opera*, and *La Donna in Giulietta e Romeo* with Teatro Grattacielo. She was Soprano Soloist in Bach's *Magnificat* and Britten's *Ceremony of Carols* with Holy Trinity Lutheran Church. Francesca made her European debut in 2020 with Wexford Festival Opera, as Alice Ford in Verdi's *Falstaff*.



CLARA LUZ IRANZO |  
PRIMA MASCHERA

Acclaimed for her lush but vibrant sound and sensitive stage presence,

twenty-two-year-old Puerto Rican soprano, Clara Luz Iranzo, has portrayed various operatic roles including Dido in *Dido and Aeneas* with Mannes School of Music and most recently made her European debut as Ilia in *Idomeneo* with Camerata Bardi Vocal Academy.

She will be making her debut as Zerlina in *Don Giovanni* this year at the Phoenicia International Festival of The Voice and will be singing in Teatro Grattacielo's main production of Zandonai's *Giulietta e Romeo*.

Ms. Iranzo has been a Studio Artist at International Vocal Arts Institute in New York (2019), Savannah Voice Festival (2016) and Campamento de Canto Lírico (2016) where she worked on Mimì and Musetta in *La bohème*, Susanna and Condessa Almaviva in *Le Nozze di Figaro*, Magda in *La Rondine*, Luisa Fernanda in *Luisa Fernanda*, Zerlina in *Don Giovanni* and Leïla in *Les pêcheurs de perles*.



## CAST



### KRISTINA MALINAUSKAITE | PRIMA MASCHERA

Kristina Malinauskaite is an Alumna of the famed LaGuardia HS and received her Bachelor of Music in Vocal Performance from Chicago College of Performing Arts at Roosevelt University. She's performed with Amore Opera, Bronx Opera, dell'Arte Opera Ensemble, Fresh Squeezed Opera, Martina Arroyo Foundation, and is often a guest artist at the Consulate General of Republic of Lithuania in New York and The American Association of Friends of Kosciuszko at West Point. Previous roles include; Queen Godelive in Princess Maleine, Königin der Nacht in Die Zauberflöte, Pousette in Manon,

Lucia in Lucia di Lammermoor, and Violetta Valéry in La traviata.



### ARTEMISIA LEFAY | SECONDA MASCHERA

Artemisia LeFay is a classically trained mezzo soprano, multi-disciplinary performer, and best-known for creating and producing the dark cabaret revue, "Ghosts of Weimar Past".

Raised by classical musician parents, she has been involved in opera since in utero. Her classical training includes studying under the tutelage of Carmela Altamura, Elizabeth de Trejo, Lawrence Harris, and Eva Hess Thaysen, and she is also a trained actress, pianist, and oriental dancer.

## CAST



### STEVEN KIRBY | UN SERVO

Baritone, Steven Kirby hails from Springfield, MA yet resides in Harlem, NYC. Steven performs regularly and his Baritone has been seen and heard in numerous operas, oratorios and musicals around the United States and Europe; *Così fan Tutte*, *Ragtime*, *Madama Butterfly*, *Gianni Schicci*, *Porgy & Bess*, *Carmen*, *Il Trovatore*, *Show Boat*, *My Fair Lady*, *Kiss Me Kate*, *Le Nozze di Figaro*, *Pirates of Penzance*, *La Traviata*, *Pagliacci* and Handel's *Messiah* to name a few. In addition to his performance career, Steven is a teacher of music and choral conductor in the voice department at Frank Sinatra High School of Performing Arts where he conducts The Songbook Singers choir, is the

Opera Workshop director and teaches solo vocal techniques. Educationally, Steven earned both his B.M. in Music Education and M.M. in Voice Performance & Pedagogy degrees from Westminster Choir College.



### ADAM GOLDSTEIN | UN FAMIGLIO CAPULETO

Dubbed a standout by Opera News, tenor Adam Goldstein has performed in operas across America and Europe. Most recently, he performed the role of Rinuccio in *Gianni Schicchi* with Regina Opera Company. Other recent roles include Alfred in *Die Fledermaus*, Mayor Upfold in *Albert Herring*, Gherardo in *Gianni Schicchi*, and Tamino in *Die Zauberflöte*.

## CAST



### SAMUEL NG | GREGORIO & UN FAMILIO CAPULETO

Samuel has been pursuing his passion for opera since his high school days. He has performed roles such as Le Petit Vieillard in *L'enfant et les sortilèges* (Ravel), First Armored Man in *Die Zauberflöte* (Mozart) and Le Doyen in *Cendrillon* (Massenet). He also sang as Stephen in *Laksa Cantata* from *The Singapore Trilogy* (Chen Zhangyi) and the Frog Prince in *Three Feathers* (Lori Laitman) with *L'arietta Singapore*, and more recently as Jacquino in *Beethoven's Fidelio* (abridged) and Don Ottavio for sceneworks. He is currently studying with Arthur Levy as a 1st year Masters student at Mannes School of Music.



### DIEGO VALDEZ | UN FAMIGLIO DI ROMEO

Up-and-coming tenor, Diego Valdez comes from sunny El Paso, TX and is currently based in Brooklyn, NY. This season, he's a young artist with Teatro Grattacielo's Camerata Bardi who just performed the role of Don Ottavio in their new production of *Don Giovanni* in Syros, Greece.

He will be joining Teatro Grattacielo again as *Il Cantatore* cover and *Un Famiglio* in their production of Zandonai's *Giulietta e Romeo* in early June. Recently, he was a featured guest artist for Opera UTEP as Javier in Torroba's *Luisa Fernanda* and performed the title role in *L'Amico Fritz* with Teatro



## CAST

Grattacielo at The Phoenicia Festival of the Voice last August. He lives in bel canto roles from Edgardo in Lucia di Lammermoor, Tamino in Die Zauberflöte, to Fenton in Falstaff.

He studies with soprano Elisabeth Stevens and holds a Master's degree from McGill University and Bachelors from University of North Texas, where he received scholarships for his artistic achievement at both.

### MONICA MALAS | UNA FANTE\*

Born and raised in NYC to a Greek-Brazilian family, Monica Malas found her passion for voice and started vocal instruction with her mother at a young age. From her local church to Frank Sinatra School of the Arts High School, she has been exploring her voice through a variety of styles.

She was also casted in different school productions such as; Nina (In the Heights), Maureen (Rent), and the Mother (Amahl and the Night Visitors). With her warm captivating

voice, this young soprano strives to share her talents as she continues to discover her musical path.

### MELODY L. FLETCHER | UN' ALTRA FANTE

Melody L. Fletcher is a native of Huntsville, Alabama. She has studied with Dr. Richard Armstrong, Dr. Ginger Beazley, and the late Gail Robinson. Currently she is a student of Elisabeth Stevens, founder, and owner of Studio Lis Voice. Although a singer by trade, Melody has found a rewarding career in Project Management and currently works as a Sr. PM for ASCAP.

Melody has honed her craft as both an artist and an emerging Opera Singer. She is an authentic performer with a powerful middle voice. With each performance, Melody's vulnerable storytelling captivates her audience through joy and humor.

## CAST



### CHRISTOPHER LAU | UN FANTE

Christopher Lau is a bass-baritone from Glen Head, NY. This past season, he sang Antonio in “Le Nozze di Figaro” and the roles of Winter and Sleep in Purcell’s “The Fairy Queen” at Mannes School of Music. Christopher was also recently a young artist with Russian Opera Workshop at AVA.

In spring 2019 he sang in the title role of Hofstra Opera Theatre’s production of “Le Nozze di Figaro”. He performed again with Hofstra Opera Theatre as Papageno in “Die Zäuberflöte” and in “Speed Dating Tonight”. Christopher is currently pursuing a Master's Degree in Voice at Mannes.



### BRIANNA ALMONTE | UNA FANTE

Born and raised in NYC to a Puerto Rican-Dominican family, Brianna Almonte found her passion for voice and started vocal and piano lessons at five years old. She is currently enrolled at Frank Sinatra School of the Arts High School.

In the fall, she will attend Manhattan School of Music for Vocal Performance. She was casted in different school productions such as; Camila Rosario (In the Heights), Mimi (Rent), and has partaken in multiple solo and ensemble performances in and out of school. This young soprano strives to share her passion for opera through every step of her musical journey.



# THE TEATRO GRATTACIELO ORCHESTRA

## VIOLIN I

Bryan Hernandez-Luch (concert  
master)

Lisa Matricardi

Hiroko Taguchi

Paul Woodiel

## VIOLIN II

Regi Papa

Orlando Wells

Kristina Musser

## VIOLA

Artie Dibble

Will Curry

Katie von Braun

## CELLO

Peter Sachon

Laura Bontrager

## BASS

Pawel Knapick

## FLUTE & PICCOLO

John Romeri

Karen Bogardus

## OBOE & ENGLISH HORN

Alex Knoll

## CLARINET

Nuno Antunes

Pascal Archer

## BASSOON

Damian Primus

Gina Cuffari

## FRENCH HORN

Rachel Drehmann

Kyle Hoyt

## TRUMPET

John Sheppard

Hugo Moreno

## TROMBONE & BASS

### TROMBONE

Julie Dombroski

Max Seigel

## TIMPANI & PERCUSSION

Kory Grossman

Clara Warnaar

## PIANO

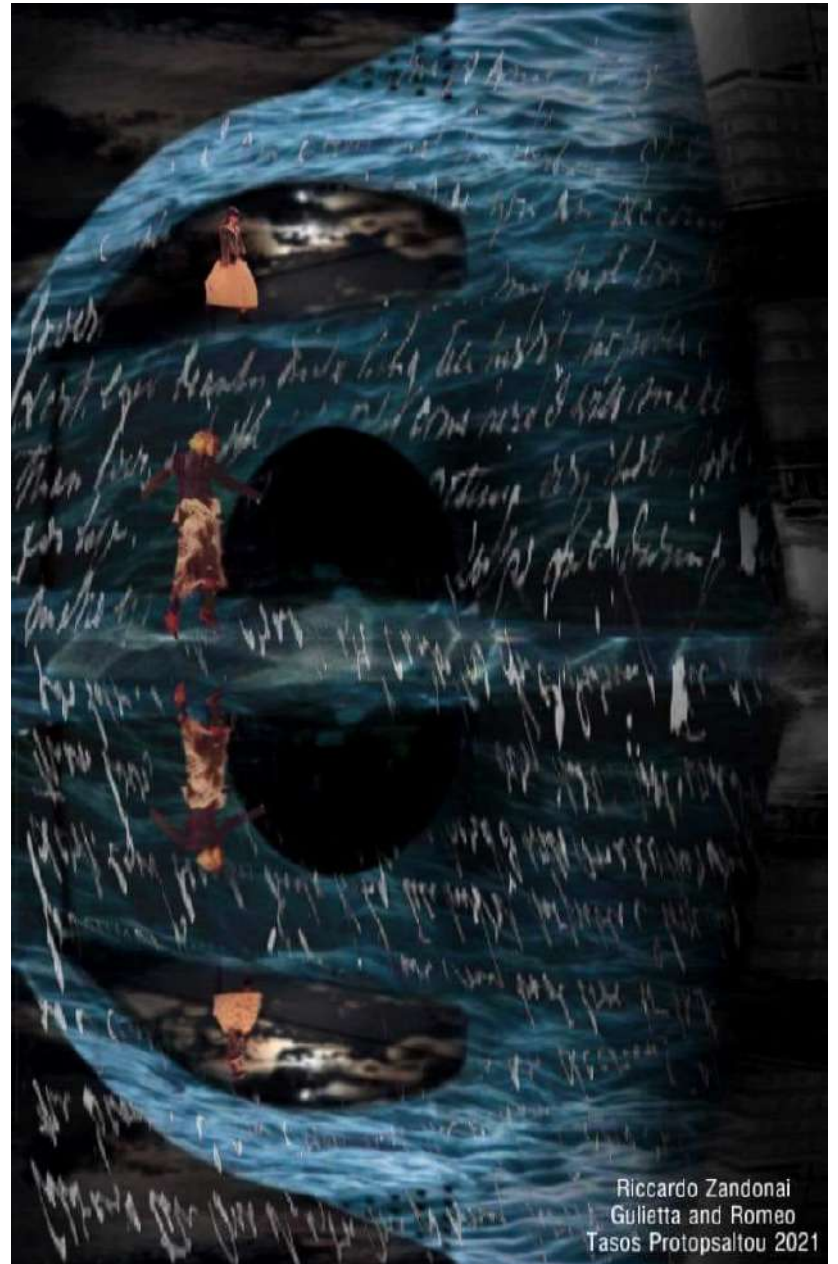
Annbritt DuChateau

## HARP

Grace Paradise

# STAGE RENDERINGS

Tasos Protopsaltou,  
Set and Costume Designer



## SYNOPSIS

### ACT I

Small square in Verona at the  
Palace of the Capuleti, night

The Capuleti led by Tebaldo crash a party thrown by their sworn enemy, the Montecchi. A heated argument occurs that is interrupted by a mysterious masked stranger. Before things can escalate further guards are heard approaching. The group flees, all goes dark. Only the masked man remains, hiding while the town crier passes by. When all is clear, the masked man reemerges: it is Romeo. Giulietta greets her lover, Romeo. The two youth steal a moment to profess their eternal love despite their families' enmity. Romeo leaves his beloved with a final kiss at dawn.

### ACT II

Courtyard in the Palace of the  
Capuleti, late afternoon

Tebaldo learns about Giulietta and Romeo and has come to the palace to confront her. Giulietta brings shame to the family, she has been promised to Count Lodrone. Giulietta refuses,

swearing herself to Romeo. Shouts can be heard from the street, more fighting between the two families—Romeo is sure to be among them. Tebaldo leaves, seeking revenge.

With the help of Isabella, the handmaid, Romeo eventually makes his way to Giulietta. Soon they are discovered by an enraged Tebaldo who challenges Romeo to a fight. Romeo unsuccessfully tries to reason and when forced to defend himself, tragically kills Tebaldo. Giulietta and Isabella scream, causing a commotion in the chamber. Taking advantage of the moment, the two manage to drag Romeo down a secret passage. It is clear Romeo's only option now is to escape from Verona. A painful goodbye between the lovers, Giulietta is left sobbing.

### ACT III

First picture: square in Mantua,  
afternoon

Romeo successfully escapes to Mantua, where he awaits a return message from Verona. A storm is

## SYNOPSIS

brewing in the distance, Romeo paces in the town square lost in thought. His mind slowly comes to focus when he hears a nearby street performer sing about the death of Giulietta, the "most beautiful flower in Verona". He violently urges the singer to tell him more and learns that Giulietta died just before her marriage to Count Lodrone. The storm arrives just as the messenger appears to confirm the singer's story. Now with nothing to keep him, Romeo sets off in the downpour towards Verona.

Second picture: the chapel of the Capuleti, dawn

Romeo arrives at a locked gate, he sees his Giulietta but cannot get to her. He desperately begs her to wake up and come to him. With no response, he is certain she is dead. Defeated, he pulls out a jar of poison and drinks it greedily, going down contorted in pain. As the sky clears, Giulietta opens her eyes and stands up. She is shocked to see her lover barely moving on the ground. She opens the gate and throws herself into his arms. After a few heartfelt kisses,

Romeo regretfully explains he took poison. A realization sets in that these are their last moments together. They can't help but tell their sides of the story. Giulietta reveals that to avoid the wedding she took a potion that put her in a death-like state, she sent a messenger with the plan. Romeo tells her about his wild ride ... one last kiss.

Giulietta cannot, will not, live without Romeo. She sinks down beside him.

The lovers die together entwined in their ill-fated love. The morning bells ring, sunshine greets a new day.



Teatro Grattacielo. NY, USA.



Image by Samuele Schirò from Pixabay



## PREFACE

“Done piansi, che amor pianse  
in segreto” –

brief considerations on Juliet and  
Romeo by Riccardo Zandonai, on the  
centenary of its first performance.

by Carlo Todeschi

In the immediate postwar period, Zandonai found himself surrounded by numerous magnetic fields: the Italian melodramatic tradition, German symphonism, naturalism, French colorism. The composer from Rovereto had fleeting contacts with international and decadent figures such as D'Annunzio and Puccini but preferred them the more closed companies of Nicola D'Atri (Lucera (Foggia) 1866 - 1955), art and music critic, from the time of Conchita and maximum confidant of Zandonai, and Arturo Rossato from Vicenza (Vicenza, 1882 - Milan, 1942), librettist of Romeo and Juliet and of all subsequent Zandonai's operas. That was the Italian melodramatic tradition mixed with a conservative taste recognizable in the figure of Verdi who advocated the return to

the ancient as the responsible cause of progress. The idea initially proposed by the Veronese Giuseppe Adami (1878- 1946), then retired from the project, was to follow an essential plot proposed by Italian "storytellers" such as Luigi Da Porto (1485- 1529) and Matteo Bandello (1485 - 1561), trying to avoid the expansions of the horizon and the various complications subsequently proposed by William Shakespeare (1564 - 1616). An all-Italian version therefore means a version that translates into the more traditional vocal archetypes of Italian melodrama: a tenor and a soprano opposed to a baritone, and a few more or less secondary figures around them. A characteristic poetic local color, with an Art Nouveau flavor, is spread extensively, which becomes the backbone of the whole work. We therefore have the image of an epically delightful past cloaked in an all-Italian decadent decorative style, characterized by "stornellate", dances, cavalcades and texts written in the Veronese dialect, often derived from the Veronese dialect poet Berto Barbarani (Verona 1872-Verona 1945), which provides a series of illustrative, decorative effects in a "false ancient"

## PREFACE

mode, one for all the song of the singer in the third act, a sort of madrigal that contrasts with the cavalcade, a noisy symphonic piece that represents Romeo's desperate race from Mantua to Verona. Veronese oleography and symphonic spirit, poetic and sentimental reconstruction without philological pretensions, after all, for those who see Verona today, even the famous "Juliet's balcony" is nothing more than a cunning historical forgery obtained by sticking a balcony of Castelvechio on an ancient house of the historic center, referred to as Casa Capuleti, and this too has to be demonstrated. During the rehearsals of the first performance at the Teatro Costanzi in Rome, Zandonai releases these statements to an interviewer with *Corriere d'Italia*: "I wrote as always with great sincerity: In this opera, even more than in *Francesca*, I wanted to write clear music, very clear. I didn't want to get lost in research of color and details that would ease my enthusiasm. The parts of Romeo and Juliet are all singing. Also, in the recitatives I wanted to follow the Italian school, bringing them back, modernizing them, to the glorious traditions of our melodrama".

The opera is therefore characterized by a popular national slant that translates the Veronese legend into a sort of popular singing that captures an undeniable success in the third act: the Cantatore's romance and Romeo's ride, two antithetical pieces of theater and poetry. An Italian scholar, Gioacchino Lanza Tomasi (1934-) son of Giuseppe Tomasi di Lampedusa, author of the *Leopard*, wrote thirty years ago that according to him the Cantatore represented not only the dominant figure of the act, but perhaps of the whole opera, a kind of Italian metamorphosis of Mussorgsky's *Innocente* by Boris Godunov. Perhaps an exaggeration which, however, gives us the idea of how much the piece in question, the only "closed piece" of the work, wanted to represent, through the voice of the poor storyteller, the collective soul of a people. Seventeenth-century archaism, pseudo-medieval modalism, the poetic nature of the climate, the image of the dying girl all this breaks down in Romeo's response, an antithetical example of the theater of emphasis, of the descriptive symphonism that aspires to the effectiveness of a soundtrack.

## PREFACE

If the criticism of the second post-war period, in the era of the historical avant-gardes, was not tender towards this work, it must be said instead that the public's favor was never lacking and, in this sense, Zandonai had an exceptional flair. It was always an infallible flair that led Zandonai to conceive a short composition to be included in the symphonic programs of large orchestras in which he linked together the dance of torchio (danza del torchio), the short instrumental saraband that precedes the entry of Tybalt in the second act, with the cavalcade. A symphonic episode that until about fifty years ago was in the repertoire of very important European orchestras. We should therefore not be surprised that a work like this might not please Puccini who, present at the first Roman performance, went to greet Zandonai in his dressing room. A warm hug followed by a long chat about deer hunting in Val di Fiemme (Zandonai) and Gallo Cedrone on Lake Massaciùccoli (Puccini) conducted with true scientific knowledge on the subject! Not a word about the music of the composer from Trentino!

I think the time has come to overcome the historical-critical misunderstanding that has made it difficult to relocate to the current repertoire. As Federica Fortunato, scientific director of the Riccardo Zandonai International Study Center in Rovereto wrote, “the story lends itself to being a metaphor for our time: love, tenderness, friendship opposed to the logic of blood and power”. The epilogue is heartbreaking, but in reliving the emotions of Juliet and Romeo we all cultivate the image of that suffocated youth, as a noble response to the perverse conventions of the world. An alternative life in these years of pandemic and with horror in the heart of Europe.





LIBRETTO

GIULETTA E ROMEO

*Music by Riccardo Zandonai*

*Libretto by Arturo Rossato*

Cast of Characters

Juliet Capulet..... Soprano  
Romeo Montague..... Tenor  
Isabel, Juliet’s handmaiden..... Mezzo-Soprano  
Tybalt, a Capulet..... Baritone  
The Ballad Singer.....Tenor  
Gregory, servant to the Capulets..... Tenor  
Sampson, servant to the Capulets.....Bass  
Bernabò.....Bass  
A Montague.....Tenor  
Romeo’s Kinsman Servant..... Tenor  
A Prostitute.....Soprano  
A Night Watchman..... Bass

Montagues, Capulets, Servants, Masqueraders

# LIBRETTO

## ACT ONE

A small square in Verona. At the far end, a one-story house with a small portico of square columns and a tavern lit from inside by a reddish light. Outside the tavern's doorway, tables have been randomly placed. At left, there is an alley formed by the wall of this house and by the high, massive wall of the Capulet palace. At right, there is a bridge, and near it another tavern also lit from outside.

It is calm. A cloaked-courtier, Tybalt, appears on the bridge. He goes to the tavern nearest him and looks in the windows; then, he crosses the square and stops at the portico at the far end. Abruptly, he opens the door of the second tavern. A shaft of light shining on him makes him visible in the doorway. Inside the tavern, several Capulet servants have fallen asleep with their heads on tables while others are hovered around the fireplace. The courtier Tybalt gives a commanding gesture and shouts:

TYBALT  
Hey! Capulets! Capulets, come here!!

CAPULET MEN  
Master Tybalt.

TYBALT  
You rascals, what are you doing in here sitting like women around the fire? You'd soon be awake if Montagues were outside waiting for you!

C.M.  
Where are there Montagues?

TYBALT  
Over there. Inside that tavern, that's where I saw them. You, Sampson, outside. And you too, Gregory, damnit! They're right there full of bad temper and lousy wine to get at us. Did anyone pass by?

GREGORY  
No one, master.

TYBALT  
And yet there is a little falcon prowling here about, one stalking his prey.

SAMPSON  
And who's that?

GREGORY  
I'll make sure I'm on the lookout for him, master.

TYBALT  
Near the fireplace? No, I alone will spot him. You scoundrels! Quiet no, by heavens! Who's there?

## LIBRETTO

MASQUERADERS  
Master Tybalt...

TYBALT  
Oh, my beauties, is it you?

MASQUERADERS  
Are you that afraid? You thought we were going to play a trick on you, perhaps? Oh, you are a beautifully adorned gentleman.

TYBALT  
You're up late.

MASQUERADERS  
Late? What do you expect if we danced the last dance? You'll have to forgive old man Capulet, your uncle...

TYBALT  
That shouldn't be too difficult...

MASQUERADERS  
See you soon, good sir.

TYBALT  
I'm always at your disposal. But just one moment. You're now the outside watch... Be careful, for God's sake. The party's just now over. If someone should approach, be sure to come after me. I'll be in the palace.

My dear ladies...

MASQUERADERS  
Listen. Do you hear? There's still dancing going on. Hurry!

TYBALT  
And I've made a nice catch of butterflies...

MASQUERADERS  
Heavens! Hurry!

TYBALT  
My ladies...

SAMPSON  
If those dogs so much as move, the River Adige will have lots of carcasses to eat.

GREGORY  
Greasy swine! They've spotted us. They know who we are and so will wait for their masters to leave...

CAPULET MEN  
Where are they?

GREGORY  
Right over there.

THE MONTAGUE SINGER &  
MONTAGUE MEN  
There's a devil inside me wanting to know what my mistress is up to.

## LIBRETTO

GREGORY

They're singing. Listen.

THE MONTAGUE SINGER &  
MONTAGUE MEN

Ever-faithful, she awaits your return.  
Every mistress in Verona is best when  
she's alone...

CAPULET RETAINERS

Good evening, friends.

GREGORY

Good evening.

CAPULET RETAINERS

Is the watch over with?

SAMPSON

Not quite yet.

CAPULET RETAINERS

Hey, innkeeper! How about some  
wine for the House of Brazzan!

THE MONTAGUE SINGER &  
MONTAGUE MEN

There's a devil I see before me  
wanting to know what my mistress is  
up to.

She's awaiting her new lover so she  
can then jilt you! It's good luck for a  
mistress if her lover doesn't come  
back!

MONTAGUE RETAINERS

The House of Moldovin! Hey lads,  
there's a fire in here. Innkeeper,  
mugs of wine! But nice and hot, and  
full!

GREGORY

Two bells.

SAMPSON

It's late.

GREGORY

It's the stroke of the Lamberti.

CAPULETS

Shut up! What's up? Just look over  
there!

GREGORY

Montagues!

A MONTAGUE

Hey beauty, are you alone?

A PROSTITUTE

Quite alone, you handsome devil!

A MONTAGUE

Don't say I didn't warn you about  
leaving a Montague!

GREGORY

Filthy cheat!



## LIBRETTO

A MONTAGUE

If someone snatches you...

GREGORY

I'll punch him...

A MONTAGUE

Here's a kiss – one for the saddle!

A PROSTITUTE

Good night!

A MONTAGUE

You beauty. See you tomorrow. Hey,  
watch out for the bridges, the  
darkness...and dogs!

GREGORY

You whore!

THE MONTAGUE WOMAN

What do you want?

GREGORY

Lend me a heart and an ear.

THE MONTAGUE WOMAN

Leave me alone!

GREGORY

You've such a refined, delicate mouth!

A MONTAGUE WOMAN

Let me pass!

GREGORY

A kiss first!

SAMPSON

Wherever a Montague's kissed, the  
Capulets raise flags – and all night  
too so nothing gets spoiled!

A MONTAGUE WOMAN

Just you try it! I'll scream!

GREGORY

Come here, you old bitch!

SAMPSON

Run. Tybalt is there. Go get him,  
hurry!

A MONTAGUE

Hands off!

GREGORY

And who are you?

A MONTAGUE

One who will break you in two if you  
so much as touch this woman!

GREGORY

Guess you've had a bucketful to  
drink tonight?

A MONTAGUE

Don't worry. I've still got an alert  
eaglet under my doublet!

## LIBRETTO

SAMPSON

And I've only two strands of hair!

A MONTAGUE

And with them, you villain, I'll string  
you up from those balconies!

SAMPSON

Back with you! Don't touch me!

GREGORY

You're drunk! That's all there is to it!

A MONTAGUE

I with wine, you with fear!

SAMPSON

You dog, watch out for your throat!

A MONTAGUE

Take care of that sharp tongue of  
yours! I'm warning you!

GREGORY

But my sword's even sharper!

A MONTAGUE

Your sword? Here's mine for you!

GREGORY

You're done for!

CAPULETS

Capulets! Help! Help!

A MONTAGUE

Montagues, for the sake of  
Montagues, to arms!

CAPULETS

To arms, Capulets!

CAPULETS & MONTAGUES

Down with the traitors! Over here  
Montagues! Look out! Help! Get  
out of here! Away!

THE MASKED YOUNG MAN

You bunch of heathens! Put down  
your swords! Get back! Let's have  
our river, our dancing, and our  
hearths – but not our swords! Away!  
Barbarians and villains. Such a  
brawl can only lead to misfortune.  
Have we become as demented as  
those who are banished?

A MONTAGUE

Good sir!

THE MASKED YOUNG MAN

Be quiet!

SAMPSON

Now you wouldn't be a Montague  
who's joining us would you, good sir?

THE MASKED YOUNG MAN

Put down your sword!

## LIBRETTO

TYBALT

What's this? What's happened?  
Your swords in your hands! What,  
one menacing word reduces you to  
become court jesters? Like chained  
dogs you've lost your nerve! Filthy  
traitors! Indeed. Swords in hand!  
You'll do as I say!

And you are? Your name!

THE MASKED YOUNG MAN

What does that matter? Peace to  
you, brother.

TYBALT

I asked you your name! Take off  
your mask!

THE MASKED YOUNG MAN

Tybalt, don't re-open the old wounds  
of hate and misfortune; don't shed  
blood on the hearth of your  
household. I am one invoking peace  
and love upon this distressed city.  
This, nothing more. And as one to  
guarantee my words, I invoke Christ  
Jesus.

TYBALT

Friar, take off your mask and your  
cloak. I don't see you with a cross  
and wearing a habit, but you do have  
a sword. Are you a Montague?

THE MASKED YOUNG MAN

Listen...

TYBALT

Answer me straight! Are you a  
Montague? You know right well  
who I am. I am Tybalt, the Capulet.  
Don't invoke Christ, draw your  
sword!

THE MASKED YOUNG MAN

I raise my bare hands, brother, and I  
extend them to you in friendship...

TYBALT

Off with your mask. I know you  
right well, little falcon...

THE MASKED YOUNG MAN

Don't ask for bloodshed from one  
who brings you love...

TYBALT

You're a disgrace; shame is written  
all over your face. You scoundrel!

On guard!

THE MASKED YOUNG MAN

No...

TYBALT

On guard! Capulets!

## LIBRETTO

THE MASKED YOUNG MAN  
No. Don't do this!...

TYBALT  
Capulets...Follow me! Draw your  
swords!

THE MONTAGUES  
Help Montagues! Help!

GREGORY  
The watchman's coming. Whoever's  
caught is banished. Save yourselves!  
Save yourselves! Flee!

MEN  
Quick! Down with your weapons!  
Capulets, with me! Montagues, to  
the bridge! Hurry, hurry! Away!  
Holy Mary!

THE NIGHT WATCHMAN  
Citizens, into your house! Lock your  
doors! Whoever spills a citizen's  
blood will be killed. He will receive  
shame and death...

JULIET  
Romeo!

ROMEO  
Juliet!

JULIET  
Oh my love, what are you doing  
alone at this hour?

ROMEO  
That which love wishes me to!

JULIET  
It was the sight watch that passed.  
What happened?

ROMEO  
Nothing really.

JULIET  
I'm afraid...

ROMEO  
Come! Beautiful little flower! Don't  
bring pain into my life! Your soft  
eyes are worth more than a hundred  
swords! And were I far away from  
them, I would die, for they alone are  
my last rite!

JULIET  
Speak softly...

ROMEO  
Better not to speak at all, o my dove;  
not to speak of this cruel pain, the  
pain of my being consumed by you  
as if I were in a trance...And I might  
once again blossom with a newly  
found bloom were I very quietly to  
climb up to you – climb as a  
springtime rose blossoms, I too  
would spread over your face the



## LIBRETTO

coolness and perfume of my every word. And filled with renewed joy would offer you my mouth just as a rose, not yet plucked, offers itself to be kissed by the misty night.

JULIET

My sweet sir, it is almost dawn...You must go. Unhappy would we be should they seize you...The revels are nearly ended and the masqueraders will be leaving shortly...Go then.

How beautiful you are; you, mine! Oh, how I love you – so much so as to forget both myself and you, you, my own dear heart...Adieu!

ROMEO

No, Juliet! Like this you cannot leave me! If you wish me well at all, don't leave me like this...I am dying of love! The dawn which embroiders the day with its roses will be merciful and grant us but one instant. Come, then! Allow me, my little love, once more, as I do each night, to climb up to you. Just one kiss.

JULIET

Yes, sweet my love. I'll grant what you desire. Thus shall my heart be pressed next to yours.

I know nothing but your name. I don't see other stars except those that are your sparkling eyes; I believe not, I live not, except in you...

ROMEO

Let down the ladder – let me come to you yet again.

JULIET

And if now your looks were in heaven, the birds might sing with joy their mistake in thinking you the dawn!

ROMEO

Oh, I will climb up to you. Allow me to die upon your mouth.

JULIET

And I, pressed to yours...

ROMEO

Mouth that is sweet...

JULIET

A delicious torment!

ROMEO

Heart that is sweetly mine...

JULIET

With eternal love...

JULIET & ROMEO

Oh my joy!

## LIBRETTO

ROMEO

No one's left...

JULIET

Speak softly...

ROMEO

Yes, Juliet, softly so you alone can hear me... The night is complete and day still far away.

JULIET

Yes, the day is very far away. And yet, the lark will chirp, heralding a sad dawn, sad because it will take you from my arms. And I, I will stay here in lonely quiet calling for you, my very life – but, alas, in vain.

ROMEO

No. Like an ever-burning flame, I must destroy this sadness which haunts you. I will inflame you as dawn inflames the day. I will give you my very soul to keep. Thus shall I too live and die...

JULIET

Ah! Bring me with you! I am afraid sir. Listen, I am afraid...What will happen to us, Romeo, if the hatred and blood of our people so torch us in ancient fury as to make me, your wife, an eternal enemy, and you, my life, my eternal enemy?

ROMEO

The hatred between our families – not even your family's palace walls can keep me any longer from you . In this life, and even in the next, you, only you are my wife. I swear this to you before God and as you are my very life...

JULIET

Wherever you are, where you go, take me with you as my destiny.

ROMEO

And in you, dear soul, is my destiny!

JULIET

Always with you!

ROMEO

Your small hands in mine...

JULIET

Your mouth, like this, on my mouth!

JULIET & ROMEO

Of our love, bask us, my soul, with you!

ROMEO

Listen...

JULIET

It is dawn...Go then!

## LIBRETTO

ROMEO

Yes, my love!

JULIET

Beloved, descend

ROMEO

I will obey...

VOICES

Your sweet, tiny mouth is like the  
rose petal that just now fell from the  
bush in the convent garden...

ROMEO

Until tonight...

JULIET

Until tonight...

ROMEO

Farewell, Juliet!

JULIET

Fare thee well...

VOICES

And I would exchange my heart for  
the wind so I would ever so quietly  
come to your mouth for a kiss.

END OF ACT ONE

## ACT TWO

The scene is the courtyard of the Capulet palace in Verona. At left, an ivy and flower-covered rampart, and beyond it a garden full of flowers; at right, a portico ending in a few columns leading up to a second story which ends in a heavily bolted door. A cottage is at the back of the courtyard. It has arched porches which end a short distance from the rampart. In the space between them, there is a pathway leading to the garden. Beneath one of the cottage porches is a door which if used would lead into the palace. The porch columns and those of the portico have torches. In the rampart there is a niche hidden by the flowering vines. In the courtyard itself there is a well. A group of young maidservants, brightly dressed, plays at the beginning of the garden path. They gaily call into the garden while the sound of the “vivuola”, a Veronese court ballad, is heard coming from down the street.

ISABELLA

The swallows have returned, Juliet;  
and they call thus:

## LIBRETTO

ISABELLA & MAIDSERVANTS

Good day, good day! Come with us!  
Come join us! And be quick about  
you! It is Holy Easter! It's  
Springtime!

ISABELLA

The ballad singer is playing the  
*vivvuala* beneath the rampart! His  
sweet music's lament calls for  
evening to bring the stars, even as we  
now call for you to come join us...

ISABELLA & MAIDSERVANTS

Quickly, let us dance! Come then!  
Hurry up!

JULIET

Here I am, come to you!

The season of enchantment is upon  
us, and our heart is light all over.  
Here's to you, beautiful season! May  
we have no spells of melancholy, no  
pangs of love.

MAIDSERVANTS

You've been taken in this circle.  
Now laugh, laugh...

JULIET

Hey! You're scaring me with your  
shrill laughter...

ISABEL

Aren't we going to play and dance  
the torch dance?

MAIDSERVANTS

Alright, who's burning the most with  
love? Whose eyes are twinkling the  
most out of desire's fire?

JULIET

And who's hiding behind a smile  
love's delight?

ALL

The game will tell us! Light the  
torch, light it!

ISABEL

Oh, my! I'm getting burned!

MAIDSERVANTS

Pass it on! Pass it on!

ISABEL

To you!

ONE OF THE MAIDSERVANTS

Oh, my! I'm getting scorched!

MAIDSERVANTS

Keep it going! Keep it going!

ANOTHER MAIDSERVANT

Hey, I don't want it! I don't wish to  
get burned...



## LIBRETTO

MAIDSERVANTS

Pass it, pass it, pass it...

A THIRD MAIDSERVANT

Oh, I am miserable, sick as I am  
with love...

JULIET

Now, it's mine! And I will surrender  
to it so that each one of you now and  
forever more can be part of my lit  
fire!

How sweet to be burned thus...

MAIDSERVANTS

For you, yes!

JULIET

It is sweet to play in this fire, passing  
through it, clothed with a continual  
desire. And if one cries out in pain  
while playing this delightful game,  
one cries out one word only: love.

To you!

ONE OF THE MAIDSERVANTS

No, I'll get burned!

MAIDSERVANTS

Pass it, pass it!...

ISABEL

To me – so I may be consumed...

MAIDSERVANTS

Keep it going! Keep it going!

ISABEL

I'm aflame and I don't wish to be!

A THIRD MAIDSERVANT

Ah, how my heart beats  
wildly...Take it!

ISABEL

Keep it going!

MAIDSERVANTS

She dies! Keep it going, keep it  
going!

ISABEL

To me! Let me plunge it into the  
deep!

MAIDSERVANTS

It still slowly burns... it smolders...  
glows... flickers a little...There, it's  
out!

JULIET

But no! It should still burns its flame  
of cheerfulness and live in us, like a  
beautiful flower...After all, the flame  
is love...

MAIDSERVANTS

Love, love...Let's dance!

## LIBRETTO

JULIET

The fire is joy!

MAIDSERVANTS

Love, its flame of cheerfulness...

TYBALT

Thank God all the happiest swallows  
in Verona have made their nests  
right here. What are you doing?  
How is it there is such delight?

Away! Away! Away! Hurry under  
the eaves! To your nests...Away with  
you, little girls! It's so I can tell tales  
to her that I wish to be left alone  
with my cousin...

JULIET

You say so?

TYBALT

I do.

JULIET

You wish me to be quite alone?

Very well, you may go!...

MAIDSERVANTS

Goodbye, Juliet! Fare thee well,  
good sir!

JULIET

Isabel, is Romeo there?

ISABEL

Yes.

JULIET

A word...a nod...Wait...

TYBALT

There's no one else with you?

JULIET

You see there isn't.

TYBALT

Your father is still with the Count of  
Lodrone?

JULIET

Yes, and mother as well. I am  
alone...

TYBALT

Are you?

Where's Romeo?

JULIET

Which Romeo?

TYBALT

The Montague! Your Montague!

JULIET

Let me go!

## LIBRETTO

TYBALT

No. Listen you, you dare not lie! I know it all! You await him, as you've done for days, precisely at this hour. Well I too have come to await him. I alone. And I have my sword, it alone carries my fist and my heart!

JULIET

What are you saying? What do you know?

TYBALT

I know your shame, dear little lady. Wasn't there a day when you welcomed him from the palace balcony into our house. And forgetting your name, forgetting who you are, you held him in your arms to your own disgrace.

JULIET

Get out of here! I have not forgotten. I know well that I am Juliet Capulet even though you speak to me as if I were some kind of shameful whore!

TYBALT

Your reproach is one of pride. Well then...so be it. Pardon me. It's my good name that thus always inflames me, thus making me ready to fight with my sword.

Pardon me, and listen as well. What unhappiness has come over you? Look at me. Am I not your cousin, the one who knows you since you were but a child, the one who laid you in your crib; you the flower, I the fruit of the same lineage? And citizens high in their towers would see your blonde hair shining in the sunlight, or else shaded by my own dark tresses. But why do you now flee? What sorrow torments you? You can't forget that within our name alone does our nest still lie?

You're that upset! So proudly then he took you! But, I'll soon have an end to this. Your father is with the Count of Lodrone. And what would he say to your marrying such an honorable gentleman?

JULIET

What are you speaking of?...Never!

TYBALT

Why don't we just ask him. After all, the Count is young and of sound lineage. I dare say your father might even now be coming back with just such good news.

JULIET

I wish it not! You lie! It isn't true. No!

## LIBRETTO

TYBALT

And why have you less boldness  
when I tell you tomorrow shall find  
you wife to the count?

JULIET

Ah! Never! That shame shall never  
be. You lie...

TYBALT

And why?...

JULIET

You carry your name on your sword,  
but I have sworn an oath to the  
name of Montague.

CONFUSED VOICES

Help!

TYBALT

Ah! What have you said? What is it  
you speak of, you wretch? Tell me.  
What have you done?

JULIET

As God is my judge, I swear to you  
the Montague is my husband!...

TYBALT

No. Understand what is for your  
own good. You tomorrow will  
become the count's wife, as is  
necessary!

JULIET

You will find me dead. Dead! Dead  
then.

TYBALT

What's happening down there?

Who's there?

GREGORY

Come. Hurry. It's one brawl after  
another...Can't you hear it? I was  
beaten!

TYBALT

You were all overtaken?

GREGORY

On the palace steps.

TYBALT

And what else?

GREGORY

Two servants are dead.

TYBALT

By heaven!

GREGORY

Romeo, that Montague...I cornered  
him...

TYBALT

And what happened?



## LIBRETTO

GREGORY

We got into some hard fighting...

TYBALT

Romeo! Damn him! He's as good as dead! That scoundrel!

GREGORY

Come on, hurry up! They're ruining us...

JULIET

No...listen. Tybalt. He's lying!

Romeo isn't there! Listen...hear me! Tybalt!

Isabel?

ISABEL

Lord Jesus!

JULIET

Is Romeo still there?

ISABEL

Yes...What misfortune?...

JULIET

Call him at once!

ISABEL

What did he say to you?

JULIET

Call him!

ISABEL

What's happened? What, are you crying?

JULIET

No, I'll cry no more.

Go now! Stay in the passageway. Be careful! Make haste!...

ROMEO

Juliet, my very soul!

JULIET

Sweet my lord!

ROMEO

But why are you trembling so?...

JULIET

Do you hear?...I am afraid!

ROMEO

But you are with your Romeo, my little flower. Here in my arms is your refuge...Do not despair. God, in his mercy, will hear your prayers and take pity on us...

JULIET

My soul is swollen from crying. I am a fragile love that the Lord will never notice.

## LIBRETTO

ROMEO

But why? Tell me why? What pain makes you cry out in your sweet heart? What misfortune?

JULIET

Don't torture yourself, my love...No misfortune is upon us. It's only that I would wish...I would want...

ROMEO

Speak, my little flower!

JULIET

I am your wife. I blessedly gave myself to you in secret, and before God. Now you are mine, sweet sir, and, as you always have been, without sin. And yet, far am I from your heart, I am not able to follow you always and everywhere; I am not able to be far from this wretched household. I beg you! Take me far away! Save me! Oh save me, my own love, from this torment...

I will be as small as the shadow a flower casts; I will accompany you on your every way as serenely as a little lamb might, without the slightest complaint. And if you wish, I will shorten this hair that you kissed so much it is like a servant. I

will accompany you but do not delay, but that tomorrow I am no longer among these sad walls. Far from here, far away, on your heart I will no longer be afraid.

ROMEO

My love, far from here, far, above my heart you will no longer be afraid!

JULIET and ROMEO

Far away!

ISABEL

Help!

ROMEO

Who is it?

TYBALT

By your God!...

Romeo Montague, look at me! I've caught you! Draw your sword!

ROMEO

What do you want?

TYBALT

Give back the woman you now have stolen on your return from your ambushes and brawls; and by God. Whom you shall soon see, draw your sword!

## LIBRETTO

ROMEO

Hear me Tybalt my friend! I do not wish there to be any more bloodshed.

TYBALT

My heart is on fire! Take care!

ROMEO

I've done you no wrong, nor shall I do so. But in the name of my wife, Juliet...

TYBALT

Ah, name her not! She is damned. That mistress of yours is damned!

JULIET

Tybalt!

ROMEO

You lie.

TYBALT

I lie not, I surprised you and I know. Every night she was with you, she disgraced herself and brought shame upon our house. You are accursed, and she dishonored! God will judge between us. Draw your sword!

ROMEO

Listen to me...

TYBALT

Don't be a coward.

ROMEO

Listen, listen...

TYBALT

I understand no more. If you have touched her, she is nothing more than a strumpet, a street woman, I will proclaim that throughout the city...

ROMEO

No! Mind you!

TYBALT

Throughout the city, as now I cry to you the reproach of your pale face ... I will shout it!

ROMEO

You will not proclaim it. I'll kill you!

JULIET

Romeo!

ISABEL

Somebody help!

TYBALT

Ah!

ROMEO

Tybalt, listen!...No! Tybalt!...Dead!...

## LIBRETTO

### VOICES

Help! Master Tybalt! He's dead...  
Dead! Heaven help us! A Montague  
did it. Have mercy! Jesus!

### GREGORY

Bring him in there. Shut the doors.  
Quickly now.

### VOICES

Christ the Lord! It was Romeo  
Montague who did it. What a  
piteous sight! Away! Come on!

### GREGORY

The night watch! Close up! Get out  
of here! Man the doors! Be quiet!  
The night watch can already be seen!

### NIGHT WATCHMAN

People, your house doors are to be  
locked, and whoever spills blood, he  
will receive shame and death!

### ROMEO

Farewell, Juliet!

### JULIET

Oh my eternal love, farewell!

## END OF ACT TWO

## ACT THREE

### SCENE ONE

A large square in the peasant section  
of Mantua. At right, a house with a  
large door wide open. There is a  
small arch above the door and  
hanging from it the insignia of the  
stableman: an iron molding in the  
shape of a horse standing on a pile of  
straw. The caption underneath  
reads, "To the stables of Verona."  
At left, another house with ivy-  
covered lattice work forming an  
arbor under which is a table with  
some benches around it. Near the  
stable is a bench of rough stone.

It is afternoon. The sun still beats  
down on the houses and the large  
square although evening is already  
visible on the horizon. The crowd  
and street vendors are noisy. The  
benches under the arbor are in  
disorder. Young girls and men are  
jumping onto the back of a wagon as  
other wagons leave the scene. A few  
boys enter and exit from the stable,  
carrying harnesses, buckets, and  
straw. A few men are seated around  
the table under the arbor. There is  
commotion, noisy merrymaking,  
singing.



## LIBRETTO

### THE CROWD

C'mon; hurry up; be quick about you! Grab those things! Up you go, onto the wagon! Make room there! Away! Get rid of those benches; it's getting dark out. May the Virgin Mary protect you!

### PEOPLE ON THE WAGON

Happy Saint's Day! Hey you all, may we be refreshed this day as the wind refreshes the flowers in the streets...

### THE CROWD

The mouth of every beautiful woman is smiling; after all, saint's days are holy but so too is love.

### THE SERVANT

Hey there, make way!

Master Bernabò

### BERNABÒ

And what can I do for you, good servant?

### THE SERVANT

I'm just now come from Verona. My master alighted from his horse on the Mantua bridge; I'm here to refresh the horses.

### BERNABÒ

Angelo! Some assistance here for our servant friend from Verona of the House of Lamberti.

### VOICES FROM AFAR

Happy Saint's Day! Refresh us, make us as strong as the wind which uproots a flower...

### THE CROWD

And what a pleasure it is to commit love's sin. It's a saint's feast day and a feast day for love.

### VOICES

The Ballad Singer! It's the Ballad Singer – hooray!

### THE BALLAD SINGER

God-fearing citizens, damsels, lusty boys and girls – make way that I may give you some of my grandiloquence!

### THE CROWD

Let's have some jesting! Sing for us!

### THE BALLAD SINGER

Hey you lords of the castle of wine jugs, let down your drawbridge to this poor knight-errant...

### MEN

Ha, ha! So it's you, is it? Is that you?

## LIBRETTO

THE BALLAD SINGER  
I have returned.

MEN  
But late. The feast day festivities are over...

THE BALLAD SINGER  
Woe is me, what a wretch I am! I haven't had adventure now for three days... Ah! – my mouth is so dry every word gets stuck in it and comes out sounding like dried-up fruit.

MEN  
Innkeeper, let's have a jug of wine!

THE BALLAD SINGER  
Tra, la, la, la. If I give my tongue a rest, the blood from my heart can replenish it.

BERNABÒ  
Make sure the horses are well-secured. There'll be a storm tonight. I don't think we'll see any more journeymen in Mantua this evening.

ROMEO  
Good Master Bernabò...

BERNABÒ  
You here, my good sir?

ROMEO  
My knave isn't back yet?

BERNABÒ  
Not yet. And that's a very bad sign.

ROMEO  
I sent him out of the convent this morning to bring me news from Verona. Why did he bring his horse here?

BERNABÒ  
I don't know. But I can tell you this, it would have been far worse for him to have started and halfway there been caught in a blinding rainstorm. The sky is getting darker. It's late, excuse me. I'm closing up shop.

ROMEO  
I'll just wait here.

THE BALLAD SINGER  
Tra, la...Now then, let me see. Where was I? On the bridge into Verona. Tra, la, la, la, la...

The astounding news there has taken everyone's breath away and we ballad singers now have a new song for our lutes.

MEN  
Sing it for us! Be quick about it! It's getting dark. Hurry up!

## LIBRETTO

THE BALLAD SINGER

Tra, la, tra, la...It's a tale of woe  
come from afar...

Women, weep – weep as the god  
Love wept, in secret. For she whom  
each and every minstrel celebrated in  
song and whom citizens hailed as  
Verona's most beautiful little flower,  
she this morning was found in her  
bed, her two hands folded upon her  
bosom; dead.

Dead she was, dressed all in white;  
and thus she shone as the Madonna  
might. Alas, ye whores and  
gentlewomen, well-met, weep for the  
soul of our Juliet Capulet.

ROMEO

No, damn you!

THE BALLAD SINGER

By Jesus...

MEN

Sir...

ROMEO

Damn you, no...no...

MEN

Let him go...We're warning you!

ROMEO

I am a Montague, and so help me  
God whoever dares touch this man  
will die by my sword. Not get out of  
here, all of you. Out!

My misfortune's herald! Do you  
know right well what it is you've  
said? Dead – you're sure of it?  
Dead?

THE BALLAD SINGER

Yes. That's what was told me. And  
all over the land everyone weeps  
because of it.

ROMEO

Oh wretched me. I am one  
condemned. Dead!...Dead! Juliet?  
I am lost!

THE BALLAD SINGER

Peace to you, dear master.

ROMEO

I will have peace, brother. God be  
with you. Go with your songs and  
this last gift.

THE BALLAD SINGER

Farewell, sir.

ROMEO

No. Yet hear me. I ask you...

## LIBRETTO

Sing you your song yet again. But let it be soft, ever so soft. I ask it though I am nearly broken, and know not when it should be that I might break down and cry.

THE BALLAD SINGER

Yes, good sir; how greatly your suffering touches me.

Women, weep – weep as the god Love wept, in secret. For she whom each and every minstrel celebrated in song and whom citizens hailed as Verona's most beautiful little flower, she this morning was found in her bed, her two hands folded upon her bosom; dead. Dead she was, dressed all in white; and thus she shone as the Madonna might. Alas, ye whores and gentlewomen, well-met, weep for the soul of our Juliet Capulet.

ROMEO

Oh my Juliet! You my beautiful little flower...My love...my tears...my precious soul...

Blow, rage you tempest! If my heart is damned, then it must invoke your name, now that she's dead; take me on your black wings to her that I may yet kiss her, desperate as I am.

Howl! My cry is no more savage, my fury no greater! They are as mightily frenzied as yours! Take me, then, with you. Take me there, inside you, inside your clamor, amidst your blazonry. Present me, who am alive, to my woman, who is dead.

ROMEO'S KINSMAN SERVANT

Oh my lord...good my lord. She's dead!

ROMEO

My horse!

My horse! I'll be in Verona before daybreak.

ROMEO'S KINSMAN SERVANT

Master Bernabò! The Montague's horse! By Jesus, hurry, he's fuming.

BERNABÒ

Young man, be careful!

ROMEO

I'm away on horseback. Farewell.

BERNABÒ

One moment more – just one...

ROMEO

I go in great haste! My horse leads me.

BERNABÒ

Then, may God be with you.

ROMEO

My Juliet! Juliet mine! Juliet!



## LIBRETTO

### INTERMEZZO (A STORM)

The horses leave the torches' blazing light. The riders disappear. It thunders even more violently. Amid this tumult, Romeo speeds towards Verona. He goes in desperation into the raging storm. His face is buffeted by his horse's mane and by the stinging wind; his eyes are blinded by the driving rain and his own tears. He pushes on, passing byways and villages, riding over ditches and fences; he gallops on pathways and through fields, his soul's voice becoming one with that of the storm, "Juliet!" cries out his heart; "Juliet!" echoes the wind: "Juliet! Juliet!" intones the thunder. The storm, in heaven and on earth, desperately cries out her name. And he rides on. But around dawn, the fury subsides and the heavens quiet down. The first houses of the town appear through the haze of the storm's aftermath; the first towers also, masked by the storm's fog.

### SCENE TWO

The pale moon seems to be sailing on the turbulent sea of clouds. And there before him is the cloister of the convent, its delicate columns

clearly stand out in dawn's uncertain light. There is a profound serenity. On the right, the Capulet chapel. It is illuminated. Inside, lying on a bier, beneath the lamp's light, and covered with veils and flowers, sleeps Juliet. Romeo enters from the back. His kinsman servant follows him. His hair is mussed, his face windburned from his ride on horseback. Romeo notices the lamp's glimmer, sees Juliet, and stifles a sob.

ROMEO  
There she is!

ROMEO'S KINSMAN SERVANT  
My lord!

ROMEO  
Look...

ROMEO'S KINSMAN SERVANT  
Let's go back. I beg you in the name of our Lord and Savior...

ROMEO  
See how she sleeps thus laid to rest, this night her last. And come tomorrow's dawn, the lid of her tomb will cover her sweet body, its icy stone sealing her up in the silence of yet another night's sleep, her sleep.

## LIBRETTO

ROMEO'S KINSMAN SERVANT  
Come! Let us away!

ROMEO  
Why do you tremble? Here it is  
peaceful. There is peace in heaven  
and within my heart. Farewell. Let  
me be alone.

ROMEO'S KINSMAN SERVANT  
No, my good master.

ROMEO  
Leave me!

ROMEO'S KINSMAN SERVANT  
I am begging you! If you love me...

ROMEO  
I have told you to go, my young  
man.

ROMEO  
Juliet! I am here! Do you not see  
me? 'Tis I! I who am crying no  
longer; I who am imploring you, who  
am about to fall dead at your feet.  
How blessed to die in my despair  
rather than live without you, you  
who are my very soul.

Lis this, O Juliet. But yet would I  
touch my cold hands to your hair  
and press my heart against yours;  
and my mouth which is dried

up from weeping would yet touch  
your mouth, the mouth of my only  
love. Ah, tell me then, how can I  
call to that? What more beautiful  
and holier name should I now use?  
Ah! How then – yea, tell me – can I  
awaken thee, with what shout, with  
what sweet crying, with what  
flaming kiss? You who are my very  
being, tell me this. Juliet! My Juliet!  
She is dead...Alas woe is me! It is I,  
Romeo!

Dark poison, now is your horrible  
hour come. As a serpent dies mad,  
so too shall my heart. Come now,  
give me your kiss of death that I may  
forever return to the eternal kisses of  
lost love.

JULIET  
Oh my!

ROMEO  
Juliet!

JULIET  
Who calls me?

ROMEO  
My love.

JULIET  
My soul...But what are you doing  
here at this hour?

## LIBRETTO

ROMEO

Ah! No! This is a ghostly vision,  
one that I see in my madness! It isn't  
you, it can't be! You who were my  
soul and the delicate shade for my  
most intense love, leave not your  
restful sleep...Hear me! I am dying!

JULIET

Romeo! Romeo! Romeo!

Look at me! 'Tis I, your Juliet! It is  
not a dream...It is life. I am not a  
deceiving ghost.

ROMEO

Yes...Your mouth! Yes, your sweet  
lamenting!

JULIET and ROMEO

Blessed are these tears, and the  
destiny which forever binds me to  
you.

ROMEO

Oh bitter woe! 'Tis death! Holy yet  
terrible God, why have you slain me  
here, in her arms?

JULIET

What death? What gasp is this?  
And what does it foretell? Romeo!  
Romeo! Romeo!

ROMEO

I took poison.

JULIET

Oh horrible fate! No...

ROMEO

My breath...

JULIET

What cruel and desperate purpose  
took me from my grave now to die  
thus by your death? My Aurora! My  
desperate love, do not rave! You  
who are my beautiful dream!  
Nothing more is left me in the world  
without you...

ROMEO

I rode in the clamor of the storm, but  
death rode before me.

JULIET

Do not go insane! Open your arms  
and clasp me to thy breast; upon my  
heart shall all be well. In vain did I  
then drink the poison that was to  
free me from this land and which in  
all the world made me seem as one  
dead.

VOICE FROM THE CLOISTER

Dawn of God! Light from God!  
Hail to thee!

ROMEO

Where are you?...Where are you?

## LIBRETTO

JULIET

I am near to you.

VOICES IN THE STREET

Your sweet tiny mouth is like a rose  
petal in the orchard of a convent.

JULIET

Ah! How beautifully dawn's flower  
embroiders the sky! Ah! Why is it  
your face is so splendid in the sun?

Holy madness!...Let me ascend to  
God...Let me roam the heavens as a  
cloud, thus to be near you, light of  
my eternal love; and I will blossom  
to twilight's repose, bloom in  
daybreak's heralding light...

With you will I remain, always with  
you, pure and radiant unto eternity.  
And like these bells that now deeply  
toll, I will intone your name thus,  
through time's infinity: Romeo!  
Romeo! Romeo!

VOICES

Dawn from God!...

JULIET

Romeo!

ROMEO

Juliet!

Farewell, Juliet!

JULIET

Eternal love...to God!

VOICES

Blessed are you, dawn of love, come  
down from heaven, you who beautify  
man and his earth.

Your sweet tiny mouth...

For those who live, who cry, and die,  
blessed are you, dawn of life!

END OF OPERA



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## ABOUT BATTERY PARK CITY AUTHORITY



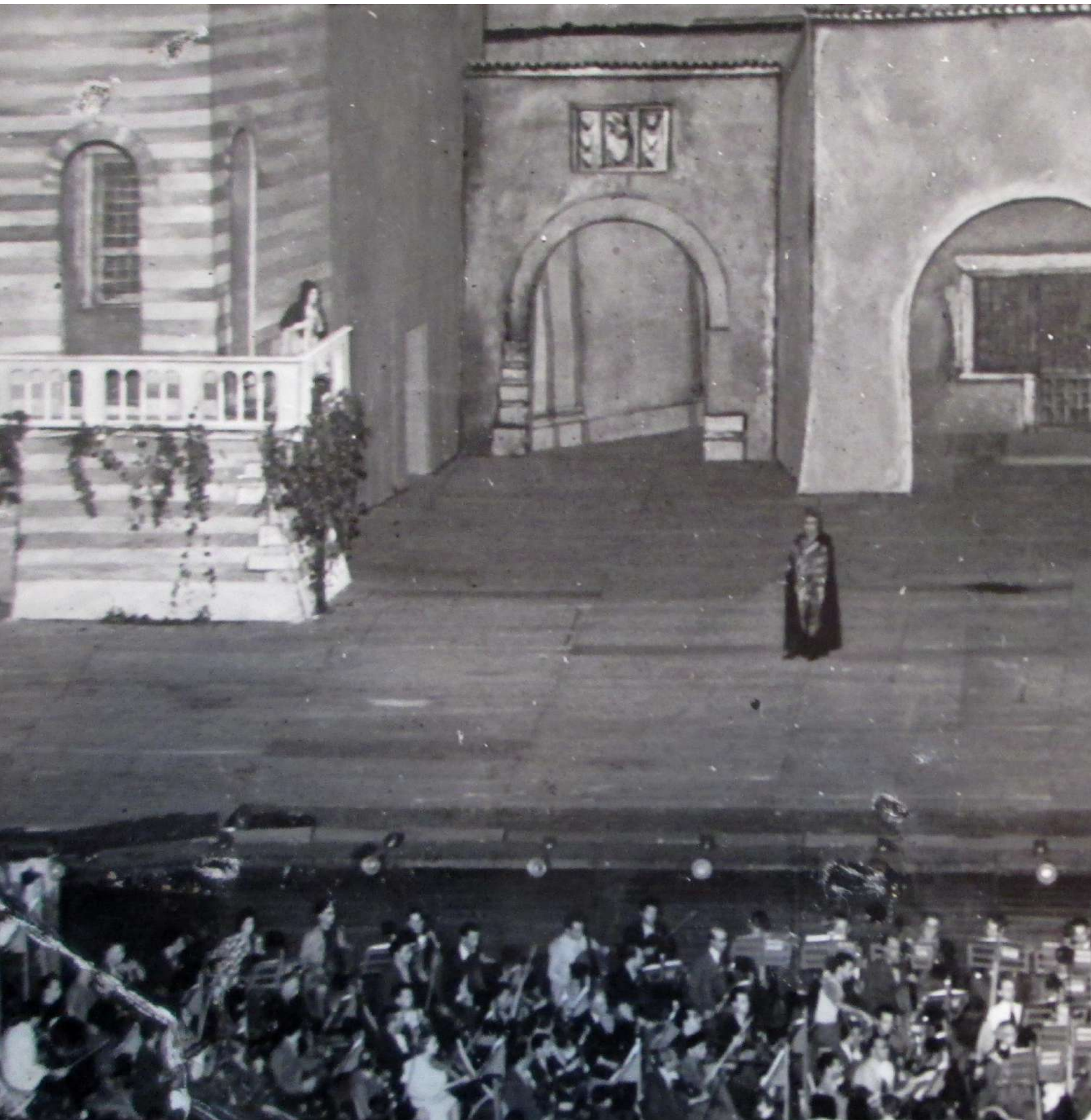
Established in 1968, The Hugh L. Carey Battery Park City Authority is a New York State Public Benefit Corporation charged with developing and maintaining a well-balanced, 92-acre community of commercial, residential, retail and open space, including 36 acres of public parks, on Manhattan's Lower West Side.

Through execution of its first-ever strategic plan, BPCA works daily toward being an inclusive community, a safe and climate resilient place, and a vibrant public space, all while demonstrating leadership for the future with a team dedicated to improving service and project delivery. For more info visit:

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Teatro Grattacielo. NY, USA.



Arena di Verona, 1963





THANK YOU!

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Teatro  
Grattacielo