

## About The Show

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Love and Longing by the Lake

Music by Kamala Sankaram, Rene Orth, and Nicolás Lell Benavides

Libretto by Jerre Dye and Marella Martin Koch

Performance Dates: June 28, July 5, 12, 21



### Love and Longing by the Lake

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June 28, 2024

July 21, 2024

Love and Longing by the Lake

A trio of chamber operas, including two world premieres from The Summer Place, a new opera inspired by oral histories and true accounts of life at Chautauqua Institution across the decades. Conceived to be performed outdoors on the grounds of Chautauqua, The Summer Place is a fitting celebration of Chautauqua in its sesquicentennial year. This hour-long evening of opera is rounded out with the -charming and poignant story of Pepito.

Performance Dates: June 28, July 5, 12 & 21 on the Athenaeum Hotel lawn

Stage Director: Ned Canty  
Conductor: Steven Osgood

A.E. Reverie (world premiere)

Music by Kamala Sankaram

Libretto by Jerre Dye

A.E. Reverie unfolds the night after Amelia Earhart gracefully landed her plane at Chautauqua in 1929. After witnessing Amelia's empowering Amphitheater lecture, a young woman stares at the night sky, dreaming of taking her own life to new

heights.

Love, Loss, and the Century Upon Us (world premiere)

Music by Rene Orth  
Libretto by Jerre Dye

In Love, Loss and the Century Upon Us, we find young lovers from different worlds strolling beside Chautauqua Lake in 1899. The Athenaeum hotel, ablaze with the brilliance of electricity for the very first time, is the backdrop for their courtship and reflections of the impact of this historic transformation.



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Pepito

Music by Nicolás Lell Benavides

Libretto by Marella Martin Koch

In Pepito, written in 2019, a lonely shelter dog is yearning for his old family until a young couple, Camila and David, visit, seeking the ideal canine companion. When Camila immediately forges a bond with the dog, Pepito, the shelter manager, questions whether Camila and David are truly prepared to take on a new pet.

A.E Reverie and Love, Loss and the Century Upon Us were co-commissioned by Chautauqua Opera Company and Opera Memphis, with the generous support of the Chautauqua Opera Guild, Jeanie Mercer and Breen Bland. The libretto of The Summer Place was commissioned in full by the Chautauqua Opera Guild.

**Cast & Chautauqua Symphony Orchestra**

Cast:

**A.E. Reverie**

**Young Woman:** Öznur Tülüolu

**Love, Loss, and the Century Upon Us**

**Young Woman:** Perri di Christina

**Young Man:** Alexander Granito

**Pepito**

**David:** Eric Botto

**Angie:** Hilary Grace Taylor

**Camila:** Öznur Tülüolu

**Pepito:** Seoyong Lee

**Chautauqua Opera Orchestra:**

**Violin 1**

Vahn Armstrong

**Violin 2**

Diane Bruce

**Viola**

Carrie Fischer

**Cello**

Max Oppeltz

**Bass**

Caitlyn Kamminga

**Flute**

Kathy Levy

**Oboe**

Anna Mattix



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### Clarinet

Dan Spitzer

### Bassoon

Jeff Robinson

### Horn

Daniel Kerdelwicz

### Trumpet

Les Linn

### Trombone

Aidan Chamberlain

### Percussion

Tom Blanchard

### Harp

Beth Robinson

### Keyboard

Rick Hoffenberg

### Creative & Production Teams

Creative:

**Stage Director:** Ned Canty

**Conductor:** Steven Osgood

**Lighting & Video Designer:** Michael Baumgarten

**Production Stage Manager:** Valerie Wheeler

**Technical Director:** John P. Woodey

**Costume Supervisor:** Cristine Patrick

**Wig & Makeup Supervisor:** Martha Ruskai

**Pianist/Coach:** Rick Hoffenberg

**Diction Coach:** Allison Voth

**Production:**

**Asst. Costume Supervisor & Draper:** Lucia Callender

**Craft Artisan:** Mary Coulter

**Leadership Team & Music Staff**

**Leadership and Staff:**

**General & Artistic Director:** Steven Osgood

**Arts Marketing Specialist:** Makayla Santiago-Froebel

**Music Administrator/Chorus Master:** Carol Rausch

**Director of Production:** Michael Baumgarten

**Manager:** Helen Hassinger

**Office Manager:** Vivian Hunt

**Company Scheduler:** Rick Hoffenberg

**Marketing Associate:** Julia Gorske

**Opera Guild Intern:** Michael Burns

**PAVA Intern:** Elliot Borden

**Music Staff:**

**Coach/Pianists:** Carol Rausch, Allison Voth, Rick Hoffenberg

**Cast Biographies**



**Öznur Tülüolu**

Young Woman, Camila

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Praised for her “ravishing voice” and “compelling” stage presence, Turkish-American soprano Öznur Tülüolu is establishing herself as a young, rising artist “destined for bigger things.”

Öznur’s most recent season showcased her versatility with roles such as Gilda at Mobile Opera, Young Alyce (*Glory Denied*) at Annapolis Opera, Aspasia (*Mitridate*) at Opera Neo, and Barbarina at Annapolis Opera. Additionally, she performed at Washington National Opera to premiere the role of The Pigeon in Carlos Simon’s new children’s operetta, *Don’t Let the Pigeon Sing Up Late!* alongside Renée Fleming and Mo Willems.

In concert, Öznur appeared with Washington Concert Opera and achieved recognition as a finalist in the esteemed competitions: Jensen Foundation, Opera Mississippi, John Alexander National Vocal Competition, and Music International Grand Prix. Notably, she made her international debut as Sandrina (*La finta giardiniera*) at The Hungarian State Opera in collaboration with Opera Neo.

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**Perri di Christina**

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Young Woman

Praised for her ‘rich, surprisingly dark’ sound (*Parterre Box*) and ‘precise coloratura’ (*Cleveland Classical*), mezzo-soprano Perri di Christina is a versatile artist based in New Jersey.

This season’s highlights include the alto soloist in Handel’s *Dixit Dominus* with the Manhattan Choral Ensemble, the role of Ruggiero (*Alcina*) with Immersion Repertory, a featured soloist in St. Patrick’s Cathedral’s Midnight Mass, and “FUSE: Collaborations in Song with Catalyst New Music.”

2022-2023 season highlights include the role of The Dragon in the world premiere of the opera *Iceland* at La MaMa Experimental Theater Club, the alto soloist in Dvoák's *Stabat Mater* with The Greenwich Choral Society, and the role of Liza Elliott (*Lady in the Dark*) with Bronx Opera.

In addition to her singing career, Perri is an opera cultural observer. She has written about the opera industry for *Van Music Magazine*, and she is the co-creator of *Thrilled to Announce*, an esoteric opera podcast and collective. TTA's mission is to foster solidarity within the classical singer community by opening dialogues about our souls, our shadows, and our futures.



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**Alexander Granito**

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Young Man

Alexander (Alex) Granito is a baritone from Orange County, California. Alex is currently an Artist in Residence at Opera Colorado for their 2023-24 season, most recently performing the roles of Don Giovanni in Mozart's *Don Giovanni* during their student Matinee performance and Dandini in Opera Colorado's touring production of Rossini's *Cinderella*. He will soon perform the role of Belcore in Opera Colorado's touring production of Donizetti's *Elixir of Love* and Second Philistine in the mainstage production of Saint-Saëns' *Samson and Delilah*. Last summer Alex was a 2023 fellow at Music Academy of the West, where he performed the role of Schaunard in Puccini's *La bohème*. Alex received his Bachelor of Music in 2019 and Master of Music in 2021 from San Francisco Conservatory of Music under the tutelage of Cesar Ulloa.



**Eric Botto**

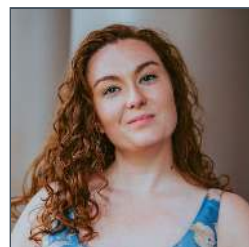
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David

"Praised for his "robust voice," Mexican American tenor Eric Botto has triumphed in romantic leads as Rodolfo (*La bohème*), Alfredo (*La traviata*), and Roméo (*Roméo et Juliette*). 2023 provided Eric with multiple debuts as Gennaro (*Lucrezia Borgia*) with New Amsterdam Opera, King Kaspar in *Amahl and the Night Visitors* (Central City Opera) and Benvolio (*Roméo et Juliette*) with Opera San Antonio.

Possessing an avid passion for contemporary works, Eric shaped the role of IRS Agent Cordero directly with the renowned composer Tom Cipullo in his latest project: *The Calling* (working title). In March of 2024, Eric will participate in a new workshop with LOLA Austin and Venezuelan Composer Carlos Cordero in their semi-staged production of *Un Cuento de Luces y Sombras*.

Eric has received accolades from esteemed competitions in recent years, receiving 2nd place in Lyra New York's International Vocal Competition, a Career Advancement Award from Pikes Peak Opera League, and was deemed a finalist in the Lotte Lenya Competition.



**Hilary Grace Taylor**

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Angie



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Hilary Grace Taylor, mezzo-soprano, is a native of Dallas, TX and has most recently performed with Painted Sky Opera, Opera Las Vegas, Chautauqua Opera, and Pittsburgh Festival Opera. Hilary spent three seasons as an Education Outreach Young Artist with The Dallas Opera and returns to Chautauqua for her second season as an Apprentice Artist.

Hilary was a Semifinalist in the Metropolitan Opera National Council Auditions and is frequently a finalist or semifinalist in national competitions including the Fort Worth Opera McCammon Voice Competition and the Shreveport Opera Singer of the Year Competition among others. Having a passion for traditional and contemporary repertoire, including Oratorio and Music Theater, her role credits include Carmen (*Carmen*), Mrs. Gross (*Turn of the Screw*), Taller Daughter (*Proving Up*), Sappho (*Lysistrata*), Dorabella (*Così fan tutte*), Desirée Armfeldt (*A Little Night Music*), Marcellina (*Le nozze di Figaro*), Regina (*Regina*) and Gertrude Stein (*After Life by Tom Cipullo*). Hilary is often engaged as a recitalist and enjoys regular performances as the soloist in the Verdi Requiem and Handel's *Messiah*. She holds degrees from the University of North Texas and the University of Texas at Austin, and currently teaches at Wichita State University.



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**Seoyong Lee**

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Pepito

Bass-Baritone from South Korea, Seoyong Lee is a candidate for Doctor of Musical Arts at College-Conservatory of Music, University of Cincinnati. Lee received his Bachelor of Music degree with distinction at Eastman School of Music under Dr. Jonathan Retzlaff and a Master of Music degree at Northwestern University under W. Stephen Smith. Opera roles Lee performed include the title role of *Le Nozze di Figaro*, Colline from *La Bohème*, Nick Bottom from *A Midsummer Night's Dream*, Death from *Der Kaiser von Atlantis*, and Puppet Master from *Postcard from Morocco*. One of Lee's greatest passions is advocating for operas by living composers. He gave voice to Ginger Chap from *Lincoln in the Bard* by Missy Mazzoli at the

## Creative & Production Team Biographies



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**Ned Canty**

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Stage Director

Ned Canty has directed at dozens of companies, including Glimmerglass, Wolf Trap, Opera Theatre of St. Louis, Santa Fe, and New York City Opera. The New York Times has described his stage direction as having “a startling combination of sensitivity and panache.” He joined Opera Memphis as general director in 2011, expanding the season and launching a series of commissions centered on Memphis stories. The signature program under his leadership is “30 Days of Opera,” which has brought free performances to over 430,000 Memphians in more than 200 locations since then. He received the Alliance for Non-Profit Excellence “Innovation Award” in 2016 and was Inside Memphis Business “CEO of the Year” in 2017. Before discovering opera, Canty worked as an actor, director, and stuntman at Hartford Stage Company, McCarter Theatre, and the New York Renaissance Festival, among others.

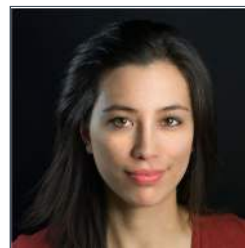


**Jerre Dye**

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Librettist, *Love Loss and the Century Upon Us*

Jerre Dye is a librettist, playwright, director, and recipient of the Award for Dramatic Literature from the Fellowship of Southern Writers. Some of his work in opera includes the upcoming *Woman With Eyes Closed* for Opera Philadelphia with composer Jennifer Higdon, *Pretty Little Room* for Opera Memphis with composer Robert Patterson, *Taking Up Serpents* for Washington National Opera with composer Kamala Sankaram, *The Transformation of Jane Doe* for Chicago Opera Theatre with composer Stacy Garrop, Parksville, a filmed, episodic, VR opera for Opera On Tap/New York with composer Kamala Sankaram and *Ghosts of Crosstown* for Opera Memphis. He is currently working on a new commission for Chicago Opera Theatre, developing an immersive experience for Opera On Tap/New York and serving as a librettist mentor for the Seattle Opera Creation Lab. His plays include *Cicada*, *Distance*, *Short/Stories*, *Threads*, *The New Adventures of Hansel and Gretel*, *Wild Swans*, and *Stravinsky's A Soldier's Tale* Iris Orchestra adaptation. He is an ensemble member of Rivendell Theatre in Chicago.



**Rene Orth**

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Composer, *Love, Loss and the Century Upon Us*

“A master composer” with a “sophisticated sound world” (Classical Voice North America) – writes music described as “always dramatic, reflective, rarely predictable, and often electronic” (Musical America). She was the inaugural Resident Composer at Opera San José in the 2022-23 season and recently completed a three-year tenure as Composer-In-



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Residence at Opera Philadelphia.

This season, Opera Philadelphia presented the “triumphant world premiere” (Wall Street Journal) of *10 Day in a Madhouse*, co-commissioned by Opera Philadelphia and Tapestry Opera. The New York Times writes, “opera needs works like “10 Days,” which treats the medium with affection and respect while also chafing at its tropes throughout history.” With a libretto by Hannah Moscovitch, this psychological drama follows the trailblazing reporter Nellie Bly through her internment at Blackwell’s Asylum, exposing, as Bly did historically, notions of madness and societal biases against women. The opera, conducted by Daniela Candillari, starred Kiera Duffy, Raehann Bryce-Davis, and Will Liverman.

Other projects include a commission for Vocal Arts DC premiering at The Kennedy Center, composing a song cycle for mezzo-soprano Daniela Mack; writing a new song, *A Prayer*, for baritone Will Liverman’s next album, which is a duet for him and mezzo-soprano J’nai Bridges, setting a Sara Teasdale poem; and writing an electronics and voice piece for mezzo-soprano Raehann Bryce-Davis’ forthcoming debut album, *Stand the Storm*. The Chautauqua Institution also premieres *Love, Loss, and the Century Upon Us* (libretto by Jerre Dye) with a 13-piece orchestra, part of a larger work called *A Summer Place*.

Distinctions include grants and awards from OPERA America, the American Composers Forum, the Kentucky Foundation for Women, and the National Association of Teachers of Singing. Orth is a graduate of the Curtis Institute of Music. She received her M.M. in Music Composition at the University of Louisville and holds additional degrees from MediaTech Institute and Rhodes College. [www.reneorth.com](http://www.reneorth.com).



**Kamala Sankaram**

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Composer, A.E. Reverie

Praised as “strikingly original” (NY Times), Kamala Sankaram moves freely between the worlds of experimental music, creative music, and contemporary opera. Known for pushing



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the boundaries of form and style, she has created work for the Brooklyn Botanic Garden (as 2023 artist-in-residence), an opera for the trees of Prospect Park, a techno-noir featuring live datamining of the audience and a chorus of 25 singing tablet computers, and the world's first virtual reality opera, among other pieces. She has been commissioned by the Glimmerglass Festival (as 2022 artist-in-residence), Washington National Opera, Houston Grand Opera, the PROTOTYPE Festival, and Creative Time, among others. She is currently a member of the New Works Initiative at Minnesota Opera. As a biracial Indian American and trained sitarist, Kamala has drawn on Indian classical music in many of her works, including *Thumbprint*, *A Rose*, *Monkey and Francine in the City of Tigers*, and *the Jungle Book*.

Dr. Sankaram holds a PhD from the New School and is currently a member of the composition faculties at the Mannes College of Music and SUNY Purchase.  
[www.kamalasankaram.com](http://www.kamalasankaram.com)



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**Steve Osgood**

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Conductor

**Chautauqua Opera Company since 2009; General and Artistic Director since 2016**

Recent:

- *Dead Man Walking*, The Metropolitan Opera, October 2023
- *Intimate Apparel*, World Premiere, Lincoln Center Theater
- Founder and Artistic Director, Composers and the Voice Fellowship, The American Opera Project



**Michael Baumgarten**

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Lighting & Video Designer

**Chautauqua Opera Company since 1995**

Recent:

- Director of Production/Lighting and Video Designer, Chautauqua Opera Company
- Director of Production/Resident Lighting and Video Designer since 2005, Opera Carolina
- Designed lighting for over 450 regional and international productions



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**John P. Woodey**

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Technical Director

**Chautauqua Opera Production Staff since 2007; Technical Director since 2016**

Recent:

- Lighting Designer, *Next to Normal*, Theatre Charlotte
- Lighting Designer, *Rouge*, Caroline Calouche and Company
- Assistant Professor of Theatre, Winthrop University



**Valerie Wheeler**

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Production Stage Manager

**Chautauqua Opera Production Stage Manager since 2019**

Recent:

- Production Stage Manager, *Sweeney Todd / La Tragedie de Carmen*, Chautauqua Opera Company
- Production Stage Manager, *Madama Butterfly*, Opera Carolina
- Production Stage Manager, *Cavalleria Rusticana / Pagliacci*, Opera Carolina



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**Cristine Patrick**

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Costume Supervisor

**Chautauqua Opera Company Stitcher, 2008 and 2009;  
Firsthand, 2010-2016; Assistant to Mr. Fitzgerald since  
2017**

Recent:

- Costume Supervisor, *Sweeney Todd* and *La Tragédie de Carmen*, Chautauqua Opera Company
- Stitcher/Overhire Firsthand, The Cleveland Playhouse
- Overhire Costumer for *Black Nativity*, Karamu House



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**Martha Ruskai**

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Wig & Makeup Supervisor

**Chautauqua Opera Company since 2002**

Recent:

- *Ragtime*, Piedmont Opera
- *Sanctuary Road*, Opera Carolina
- *The Life and Times of Malcom X*, Opera Omaha



**Lucia Callender**

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Assistant Costume Supervisor & Draper

Recent:

- Firsthand, Chautauqua Opera
- Draper, University of Texas at Austin





**Mary Coulter**

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Craft Artisan

Recent:

- Milliner/Stitcher, Case Western Reserve University Theatre Department
- Shelby Holcomb, *John Proctor Is The Villain*
- Treasurer, Players Theater Group, Case Western Reserve University

**A.E. Reverie Libretto**

**YOUNG WOMAN- 16, vibrant and restless**

**The Summer of 1929. Several hours before dawn.**

**The YOUNG WOMAN pretends to be asleep in a room full of other boarders at The Aldine Hotel.**

**YOUNG WOMAN**

Day long gone.

Night pours in.

The sound of wings inside my head just will not stop.

Will not stop.

How could a body sleep at all,

knowing that you are somewhere near.

You're so near.



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And I wonder... are you restless too?

Just like me?

Me... like you... like you.

***She is startled by a light in a distant window at The Atheneum.***

Is that a light?

***She accidentally wakes up her bunkmate.***

*(Hushed into the darkness)*

It's just me. I need... a glass of water. Go back to sleep.

***She wraps herself in a quilt from her bed and makes her way quickly and quietly from the bedroom. She arrives outside, looking around to make sure she's all alone, then scampers barefoot across the lawn.***

To think that you are right up there!

In THAT hotel.

Across THIS lawn!

You are so near.

An Athenaeum upper room,

to stay "a day or two", they say,

before you're off into the sky

to fly away to God knows where... to God knows where!



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If I could catch just one more glimpse...  
even just a silhouette of you up there  
inside your hotel window,  
I think that I might faint.

***She chuckles at her own ridiculousness and walks even closer to the hotel window.***

When you touched down upon that shore,  
I thought my heart might leap right out.

And then this afternoon...The Amphitheatre...

your tales of Trans-Atlantic flight have sent me in a tailspin  
since

and I can't think of anything or anyone but you, Amelia.

*(Discovering the sound of the word)*

Amelia... Amelia... Amelia... Amelia... Amelia... Amelia...  
Amelia... ahhh... ahhhh...

*(Sudden solution!)*

That's it! I'll find a little rock and toss it up...

a "click" upon your windowpane,

to let you know I'm down below here looking up... looking up.

***She looks frantically on the ground for a stone in the darkness.***

***Grabs it. Feels the weight. Ready to throw...***

Do you dare?

**She stops herself.**

No... I can't.

***She tosses the stone in anger in another direction instead.***

***Frustrated, she begins pacing.***

Some girls they say their prayers at night  
and sit upright and bat their eyes like Kewpie dolls  
with Ps and Qs for all to see, but that's not me.

That's not me.

Some girls, they sew and knit and fuss  
and fit inside the world just so,  
and rest their hands upon their laps,  
their futures mapped without consent,  
meant simply to be well-behaved,  
enslaved for life by circumstance,  
a game of chance,  
the great expanse alluding them... evading them.  
But that's not me. That's not me!

*(Remembering... relaxing a bit)*



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***She walks away from the window. She sits in the cool,  
nighttime grass, imagining.***

When I was a little girl,  
knees all skinned, tangled hair,  
I'd hide inside the summer grass  
and watch the grand parade of clouds...  
a show way-up there framed in blue,  
gentle fingers tracing shapes  
of all the clouds that stayed awhile...  
an elephant,  
a circus clown,  
hosts of angels looking down.  
I'd lie there sometimes all day long  
until the winds dispersed the white,  
erase the visions from my sight  
to leave me dreaming all alone... all alone... all alone.  
(imitating)  
"Head in the clouds!" Father says.  
As if it were a SIN to dream!  
To set the mind towards reverie!  
Pull from azure something true!  
Mystery... veracity!  
A rendezvous with destiny!

***She picks up another stone with intensity— tosses it up  
and catches it.***



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Look for answers in the sky,  
just like the scripture tells me to!  
And you did too! You do too!

I need to go away with you  
for dinners with some dignitaries,  
ticker tapes and tea and talks  
with kings and queens of foreign shores.

Please, take me with you!

TAKE ME WITH YOU!

Lift me up into the sky,  
where all the fearless long to go.

***She bends down to find another rock.***

Host of angels looking down.

Not just above, but all around.

All around you... all around us.

Amelia... Amelia!

***She gathers her energy and throws the rock at the window!***

***The aria gives way to another room, another time.***

***The NEWCOMER remains sleeping as the scene happens around her.***



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## Love, Loss And The Century Upon Us Libretto

### YOUNG MAN

Thank you for accompanying me this evening for our little stroll.

I thought it might be nice to watch The Athenaeum come to life.

Electric light! A miracle!

With Thomas Edison HIMSELF sitting just inside! Imagine!

### YOUNG WOMAN

Lucky us.

### YOUNG MAN

Lucky day. Quite a lucky century.

Edison has changed the world!

### YOUNG WOMAN

Perhaps we'll catch a glimpse of Thomas patting himself upon his back.

*(She reluctantly catches herself)*

That was terse. Pardon me.

*(formality)*

I'm grateful for your invitation.

A stroll at dusk. Just the thing.

The lake at sunset sings.

### YOUNG MAN WOMAN

*(referring to her  
the lake)*

### YOUNG

*(referring to*



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Beautiful.  
eventide upon the water

So  
crimson, amber billow

azure,

beautiful.  
transmutations infinite

### YOUNG MAN

On all matters beautiful, I certainly defer to you.

Chautauqua Lake was nothing much

until you stepped upon its shore.

***She stares at him with look of disbelief.***

### YOUNG MAN

*(changing the subject and pointing)*

Over there. Beyond that oak.

How 'bout we find a resting spot?

Ideal vista for the show.

### YOUNG WOMAN

"Ideal", if you like those things.

***They stroll towards their spot.***

### YOUNG MAN

I take it you are not impressed by Edison's great masterpiece.

### YOUNG WOMAN

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Electricity a masterpiece?

How does that square with Mozart, sir? Beethoven? Chopin?

### YOUNG MAN

I'd say, quite well, to tell the truth.

I never met a body yet that didn't like electricity.

*He spreads out a blanket on the grass.*

### YOUNG WOMAN

Like it? Sure. Dazzled? No.

Modernity is masterful,

but I will miss my candlelight... the lamplight.

Dancing shadow mystery.

Light that draws one close.

I do fear, (forgive the pun)

we're blinded by the light, sometimes.

Blinded by our blasted progress.

*She sits.*

### YOUNG MAN

*(another subject change)*

A tad bit balmy, don't you think?

### YOUNG WOMAN

*(sarcasm)*

A subject change... how apropos.

**YOUNG MAN**

I hate to be indelicate, but my suit coat is drenched clean-through.

Would it be rude if I removed it?

**YOUNG WOMAN**

Would that us ladies had that choice.

*(indicating other men on the grounds)*

Other men have shed their coats,  
but my watchful Aunt might disagree.

***They both look, discretely, at the chaperone watching closely, a stone's throw away.***

**YOUNG MAN**

Would your Aunt think me a brute?

***Her Aunt looks on sternly.***

**YOUNG WOMAN**

That grizzled look's an attribute.

Her face, I fear, was drawn that way.... perpetual, complete distain.

**YOUNG MAN**

She watches like a hawk.

**YOUNG WOMAN**



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Nothing gets past Bernie dear.

When Father sends in Aunt Bernice, he's sending in the cavalry.

*They both wave at Aunt Bernice.*

**YOUNG MAN**

A terrifying chaperone.

**YOUNG WOMAN**

You should see her at canasta.

*(pause)*

I wouldn't fret. Not overly.

You've several yards to stroll, just yet, to prove yourself the gentleman.

**YOUNG MAN**

Perhaps I'll keep my jacket on.

**YOUNG WOMAN**

A gentleman that takes advice.

Virtues vast and varied, sir.

**YOUNG MAN**



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You're awful smart... and awful bright.

**YOUNG WOMAN**

And AWFULLY immune to flattery.

Which sometimes makes for AWFUL dates  
with AWFULLY rude, presumptuous men.

*(amending)*

Present company excluded.

*(a brief, but awkward silence)*

You think I am difficult.

**YOUNG MAN**

No, I...

**YOUNG WOMAN**

Most men prefer I hold my tongue.

**YOUNG MAN**

To hold one's tongue is counterfeit.

I'm not fond of counterfeit.

**YOUNG WOMAN**

Except, of course, electric light.

Counterfeit, right to the core.

***She pulls his bow tie. It unfurls at his neck. They chuckle.***

Your optimism is appealing.



**Love and Longing by the  
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*She looks towards the sky. He watches, retying his tie.*

But... don't you wonder... "what of the night?"

The Moon, the stars, the candlelight?

Will Thomas Alva Edison make all that magic disappear?

All that magic disappearing...

I think that it might break my heart.

Don't you fear the future, somewhat?

**YOUNG MAN**

Honestly?

**YOUNG WOMAN**

Honestly.

**YOUNG MAN**

Honestly... I do.

Forever falling forward.

**YOUNG WOMAN**

Forever stumbling forward.

**YOUNG MAN**

I also think we're fortunate to live in such a time as this.



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**YOUNG MAN**

Though progress can be dizzying.

**YOUNG WOMAN**

Too fast.

Such change.

So fast.

Miraculous!

What a thing to see unfold  
see unfold.

before your eyes.

What a thing to

Overwhelming.

Magnificent.

The future could

The future might...

the future could be...  
could be...

the future

*They look at one another.*

**YOUNG MAN  
WOMAN**

beautiful.

**YOUNG**

beautiful.

***THE LIGHTS SUDDENLY* come on inside and outside The  
Athenaeum Hotel, startling them both— the lawn is aglow  
with electric light!**

**YOUNG MAN  
WOMAN**

Take my breath away!  
breath away!

**YOUNG**

Take my

*(A moment to take it all in)*

**YOUNG MAN**

What of the future do you fear?

**YOUNG WOMAN**

Extravagance is a distraction.

Progress has a price.

I fear we will not know the cost 'til what is lost is lost for good.

Darkness... just a memory.

It rather makes me melancholy.

**YOUNG MAN**

Beautiful, but melancholy.  
melancholy.

**YOUNG WOMAN**

Beautiful, but

***A sudden cascade of music interrupts the moment. The distant sound of a live quartet tumbles from The Amphitheater towards the couple by The Lake.***

**YOUNG WOMAN**

Listen! Can you hear that?

***She waits for the sound of the quartet to settle in a bit—relishing.***

**YOUNG MAN**

Music

**YOUNG WOMAN**

tumbling towards the shore.

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Music  
violins get caught, somehow,

inside the trees  
trees

and linger there.

The

inside the

**YOUNG MAN**

Not unlike electric light.

**YOUNG WOMAN**

Touche'

**YOUNG MAN and YOUNG WOMAN**

two worlds collide... two worlds collide

**YOUNG WOMAN**

music

**YOUNG MAN**

electricity

**YOUNG WOMAN**

electricity and doleful strings

**YOUNG MAN**

past and present

**YOUNG WOMAN**



old meets new

**YOUNG MAN and YOUNG WOMAN**

the century collides in you

the century collides

the century collides for you

the century collides... collides

*They share a look.*

**YOUNG WOMAN**

Music, holy in itself, calls out to holy...

**YOUNG MAN**

like to like

**YOUNG MAN and YOUNG WOMAN**

to light our path from dusk to night

and carry us 'til dawn

carry us 'til dawn

*They touch hands.*

**YOUNG MAN and YOUNG WOMAN**

Carry us 'til dawn.

**YOUNG MAN**

and on

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## YOUNG MAN and YOUNG WOMAN

Carry us 'till dawn.

*(pause)*

***The NEWCOMER walks home after an evening concert, unseen by the two.***

## NEWCOMER

Chautauqua late at night.

Concert's over.

Bones so tired.

People saunter wordlessly

down narrow streets,

silent trees and little houses, side by side.

You catch some whispered conversation floating on the air,  
maybe.

You can feel the dream begin

before you even reach your bed.

The past and present seem to touch.

My past and present touch, somehow.

-

-

## Pepito Libretto

(PEPITO is lying down.)

PEPITO



## Love and Longing by the Lake

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## Love and Longing by the Lake

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July 21, 2024

Woof! Woof!

(whining) Hmm... Hmm...

(howling) Ah—oo!

Some days, I can smell my old life.

All those roses Papa bought for Mama...

And Abuela's tamales!

And the grrr—ruff!—sweaty—grrr—ruff!—mailman?!

Grrr...

I can smell my old life!

Where is it now?

(howling) Ah—oo!

My mouth waters!

Smoke mixed with carnitas!

Oh!! Some days I can smell my old life!

Ah—oo!

I can smell—

(CAMILA and DAVID enter together, arguing.)

PEPITO

(sniffing) —money?

And (sniffing) sadness...

DAVID

I don't know why you're so upset.

We were supposed to meet at 5.

CAMILA

It's 5:45.

5:45, David!

I thought we both wanted this.

DAVID

Honey, I told you,  
the market was crazy!

I'm sorry!

(CAMILA, upset, moves away from DAVID.)

CAMILA

You're always sorry!

PEPITO

I smell... compromisos rotos. (I smell... broken promises.)

(DAVID approaches ANGIE.)

DAVID

Excuse me, what time do you close?

(ANGIE watches the seconds tick by on her watch.)

ANGIE

In fifteen minutes.

CAMILA

Ay, Dios mio!

ANGIE

(watching the seconds tick by on her watch) Mmm... fourteen minutes.



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## Love and Longing by the Lake

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DAVID

(to both) We'll come back tomorrow.

CAMILA

(to DAVID) I can't come back tomorrow!

My client goes to court!

You know that!

(DAVID is stuck.)

DAVID

I know.

(returning to ANGIE with urgency) Can we see all of your puppies, quickly?

ANGIE

The puppies are overstimulated.

DAVID

Ha! So am I.

(ANGIE looks at DAVID.)

ANGIE

Is this funny to you?

DAVID

...No! No, I—

ANGIE

These are puppies! Rescues!



## Love and Longing by the Lake

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Think of what these puppies have been through?

Think of all the pain they have faced!

Please show some respect?

Have some compassion, will you? Please?!

It's late in the day!

They don't want to play!

They have been completely inundated!

The puppies are overstimulated!

DAVID

I'm sorry.

CAMILA

He is.

He's always sorry.

ANGIE

Can you always be sorry?

(An uncomfortable pause. This may have been a joke. ANGIE sighs.)

ANGIE

I can show you a dog.

(pointing at PEPITO There.

(Everyone stares at PEPITO. PEPITO is unsure if he is in trouble.)

PEPITO

(whining) Hmm hm hm hm...



## Love and Longing by the Lake

---

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¿Hola?

CAMILA

Hmm...

DAVID

Hmm?

ANGIE

What do you think?

PEPITO

¿Qué piensas?

CAMILA

Hmm...

PEPITO

(cocking his head) Hmm?

CAMILA

I was just hoping for something cuter...

PEPITO

I can be cuter.

CAMILA

Little...?

(Everyone stares at PEPITO. DAVID's phone rings. DAVID looks at his cell phone.)

CAMILA

David.

DAVID

I have to take this call.

CAMILA

David!

ANGIE

Sir! No phones!

DAVID

It's work—sorry!

(DAVID steps away.)

CAMILA

(an eyeroll) Ay, David...

PEPITO

(an eyeroll) Ay, David...

ANGIE

You get four minutes alone with the dog.

CAMILA

Really?

ANGIE



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To see if there is chemistry.

(ANGIE sets her timer.)

CAMILA

Wait—I don't even know his name.

ANGIE

And... go.

(ANGIE returns to the counter a few steps away, leaving CAMILA and PEPITO alone.)

CAMILA

Hello, dog.

My name is Camila.

PEPITO

Camila.

CAMILA

My husband and I came here for a puppy, but we could settle for the right dog.

Are you the right dog?

Are you the one?

PEPITO

I don't know.

I love you.

CAMILA



## Love and Longing by the Lake

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## Love and Longing by the Lake

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It's important to know in advance.

It's important to know in advance if you are the right dog.

There is nothing to gain from an imperfect match.

Trust me, I know. I have been wrong before.

PEPITO

What is "wrong"?

I love you.

CAMILA

Will you bark all night long?

Pee inside?

Will you bite?!

Will you tear up the rug?

Chew on mulch?

Do you drool?

It's important to know in advance.

It's important to know in advance if you are the right dog.

Are you the one?

PEPITO

What is "right"?

I love you.

I love you!

Te quiero!

Do you know how to fetch?

Dig a hole?

Can you sit?

Will you heel?

Walk a child home from school?



## Love and Longing by the Lake

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PEPITO

In the past, I would walk Diego home from school.

CAMILA

Not now, but in the future?

PEPITO

I can still smell him.

I don't know where he is.

I miss him.

CAMILA

Look, are you the right dog?  
"right"?

Would you tell me if not?

Would you know?

Would you even know?!

Is there a right dog?

How would I know?

(CAMILA cries a little.)

PEPITO

Don't cry. No llores.

CAMILA

Dios, what am I doing?

I'm going loca.

(to PEPITO) Come.

PEPITO

What is

I love you.

Te quiero.

¡Te quiero!

Come here, dog.

(PEPITO hesitates, confused.)

CAMILA

Come here, pobrecito! (Come here, you poor thing!)

(PEPITO perks up.)

PEPITO

Woof!

CAMILA

Ven acá. (Come here!)

PEPITO

Woof woof!

(CAMILA notices that PEPITO likes Spanish.)

CAMILA

¡Ven acá! (Come here!)

(PEPITO trots over to CAMILA. CAMILA pets PEPITO.)

CAMILA

You speak Spanish!

PEPITO

¡Guau Guau!

CAMILA



## Love and Longing by the Lake

---

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(taking his paw in a handshake) Mucho gusto. (It's a pleasure to meet you.)

PEPITO

¡El gusto es mío! (The pleasure is mine!)

(ANGIE returns.)

ANGIE

That's four minutes.

CAMILA

(to ANGIE) He likes it when I speak Spanish!

(DAVID returns and overhears.)

DAVID

I love it when you speak Spanish.

It reminds me how hot you are!

PEPITO

Woof. (Woof.)

CAMILA

David, look at this dog!

DAVID

He's cute.

But we want a puppy, right?

(An awkward pause.)



## Love and Longing by the Lake

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CAMILA & ANGIE & PEPITO

The puppies are overstimulated!

CAMILA

David, watch! He speaks Spanish, just like his Mama!

(crouching down to PEPITO) Dame besitos, perrito! (Give me little kisses, little dog!)

PEPITO

¡Con gusto!

(PEPITO kisses CAMILA. CAMILA and PEPITO play together.)

DAVID

Dogs don't speak Spanish, Camila.

CAMILA

Why shouldn't they speak Spanish?

PEPITO

¿Por qué no?

DAVID

Dogs don't understand language.

(assuming CAMILA's demeanor) Come here, stupid.

PEPITO

¡Oye!

ANGIE



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## Love and Longing by the Lake

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Sir!

CAMILA

(to DAVID, firmly, as to a dog) No!

You must be kind to him.

You must be kind to our dog.

DAVID

I'm sorry!

He doesn't know.

CAMILA

He makes me feel... something...!

ANGIE

I know this look. DAVID

You're glowing. You are glowing.

CAMILA

I can breathe again.

ANGIE

She's glowing!

DAVID

She's glowing!

CAMILA

I feel so full I could die right now—

My heart is so full, I am alive!

The air feels like magic!

DAVID & ANGIE & PEPITO

Magic...?

CAMILA

I am so full I could die right now!

My heart is so full!

I am afraid!

I am excited!

My skin tingles.

PEPITO

Ah-oo!!!

I can smell destiny!

Destiny!

CAMILA

I'll name you Pepito!

CAMILA & PEPITO

Pepito!!!

CAMILA

¡Pepititito!

PEPITO

¡Guau guau!

CAMILA



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## Love and Longing by the Lake

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¡Pepititititititito!

PEPITO

Woof woof!

(CAMILA and PEPITO embrace.)

DAVID

(mispronounced, oblivious) Pahpitoe?

PEPITO

Woof.

CAMILA

(gentle but firm) Listen...

His name is Pepito!

Pepito!

CAMILA & PEPITO

Pepito!

DAVID

Got it. Puhpitoe.

CAMILA & PEPITO

Dios.

ANGIE

Wait! Hold up!



## Love and Longing by the Lake

---

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There's an interview.

I have to screen you.

You have to be screened.

CAMILA

But we have chemistry!

PEPITO

Ruff!

CAMILA

Chemistry!

PEPITO

Ruff ruff!

ANGIE

(cutting CAMILA off) Look.

You seem like a good person.

But a lot of good people let dogs down.

Love is not all a dog needs.

Love is not always enough.

(opening up a little) Our hearts do not hold every answer.

Our hearts do not know right from wrong!

(back to business) Plus, we're closed.

CAMILA

No!!!



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DAVID

Please—This is all my fault.

I have never seen her like this.

CAMILA

I am so ready to adopt this dog!

ANGIE

Are you ready to put him first?

Are you ready to tell him no?

Are you ready to watch him fail?

Are you ready to someday let him go?

PEPITO

Woof?

ANGIE

(to PEPITO) We don't deserve dogs.

ANGIE

Are you ready?

Are you ready?

Are you ready?

PEPITO

What is

“ready”?

CAMILA

I feel so full

I could die right now!

My heart is so full,

DAVID

Are we ready?

I'm sorry!



## Love and Longing by the Lake

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I love you.

I can smell my

new life!

I am so

ready—ah-oo!

I'm alive!

I am so

ready!

I'm sorry

I was late!

I can change!

Are we okay?

ANGIE

Are you ready—to show me your paperwork?

CAMILA

Yes – here is a copy of the lease,  
bank statements,  
references.

DAVID

...Wow!

ANGIE

This will take me a minute.

(ANGIE goes to the back room. CAMILA, DAVID, and PEPITO stand in silence.)

DAVID

Are we okay?

(PEPITO whimpers.)



## Love and Longing by the Lake

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CAMILA

(to PEPITO) I know, pobrecito. (I know. Poor thing.)

(CAMILA pets PEPITO.)

DAVID

I want to know what you're thinking.

I want to know what you want.

You feel so far away from me...

So far away from us...

Is it my fault?

What do you want?

I want this to work!

Please come home.  
else first.

I see you pulling away from me...  
this anymore.

I am so lost.

CAMILA

This is not what I want.

DAVID

But Pepito will change things!

PEPITO

What is "change"?

CAMILA

CAMILA

You never listen.

You put everything

I don't want to do

He already has.

ANGIE

You guys are:

approved.

You can take Pepito home.

(CAMILA and PEPITO embrace in triumph as DAVID watches.)

PEPITO

Woof woof!

ANGIE

Goodbye, and good luck, dog.

PEPITO

¡Que te vaya bien! (Take care!)

(ANGIE hands DAVID the leash.)

CAMILA

Thank you.

DAVID

Come here, dog.

Come here, (pronouncing it correctly for the first time) Pepito...

Uh... come... veni...?

(PEPITO cocks his head and stares at DAVID, then CAMILA.)

DAVID



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Veni...?

CAMILA

(gently correcting DAVID) Ven acá. (Come here.)

DAVID

(mirroring her) Ven acá. (Come here.)

(DAVID goes to CAMILA. PEPITO cocks his head to one side, listening to the Spanish.

PEPITO approaches them and offers his neck to DAVID. DAVID attaches the leash to

PEPITO and hands it to CAMILA. They leave together. The end.)

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