

Pocket Opera Productions presents...

# *La Cenerentola*

by Gioachino Rossini



Sunday at 6:00 PM  
November 19, 2023  
MIT KILLIAN HALL



## **About today's performance**

Today's performance will consist of TWO ACTS with an INTERMISSION of 15 MINUTES in between.

Approximate runtime is 2 hours 45 minutes.

Refreshments will be served after the show.

The opera will be sung in Italian with English surtitles.

The performance will be filmed. Please refrain from using electronics or taking photos.

## A Pocket Introduction to *Pocket Opera Productions*

Despite Gioachino Rossini's *La Cenerentola ossia La bontà in trionfo* (and the tale of Cinderella in general) being a timeless classic, it is curious indeed that the current season has seen several of its new productions. It might seem that the collective human psyche yearns and calls out for the triumph of goodness, kindness, and virtue—*il trionfo della bontà*. Of course, this might be a silly if not childish answer to the unquestionably troubled state of the world today. Nonetheless, the departure of this telling of the story of Cinderella from the usual fairy tale, a departure that rests primarily on the protagonist's kindness and goodness of heart as the reason for her ascension to the throne, hopefully serves as an uplifting message as one gets through a long evening of opera, filled with truly beautiful and timeless music.

At the outset, we find it appropriate to introduce ourselves. MIT is without doubt a place with the ability and tendency to attract and foster individuals with lofty goals and diverse talents. Our new group, *Pocket Opera Productions*, is just yet another confluence of such a group of individuals. Having all sung in the MIT Concert Choir, or the MIT Chamber Chorus, or having been part of the Emerson/Harris program, or the several other music groups on campus, we have had the privilege of being exposed to various different kinds of music and some very important people—people for whom we are grateful, who have indisputably been instrumental in our growth as singers and musicians. Today's performance, while being a testament to our own will and artistry, also serves as an homage to the vital role these people have played in our lives—we are singing in front of you here today thanks to them!

Pocket Opera Productions started out as a simple idea of a few members and friends of the MIT Chamber Chorus from Spring 2023. "How about we do some singing over the summer?" An innocent enough idea. Little did we know at the time the proportions to which this would grow. Mind you, Rossini's *La Cenerentola* is no simple project for a group of essentially college kids. It's about two and a half hours of music in Italian being taken up by non-music majors who are exceptionally talented at keeping themselves busy with a gazillion other things! There were certainly many ups and downs through this process, and it is invigorating, refreshing, and many other emotions outpouring, to see our work finally come to light. We share this part of our story with you for two reasons. First, if you are someone working hard at something you believe in, go for it! Second, if you are someone who knew about our efforts and rooted for us, thank you, we did it! Through the past few months, there has been so much spirit and effort at work; it has been no short of inspiring to work together, reach our goals, surpass them, and set some more. We hope these aspects of our process come alive for you today, alongside the lilting melodies, witty banter, and comedic story-telling. None of us knows what's next in store for Pocket Opera Productions. All we know for sure is that we all love music and singing together, and that is bound to take us somewhere. We can't wait to see the story of Pocket Opera Productions unfold in real-time, and we invite you to join us on our journey.

Our performance of Gioachino Rossini's *La Cenerentola ossia La bontà in trionfo* today will be a semi-staged concert/workshop performance. We invite you to sit back and enjoy an evening of enchanting music riddled with joy and laughter. From the bottom of our hearts, we thank you for being part of what is truly a special day for us, and our best wishes to you for the upcoming holiday season.

## About the Opera

Cinderella - Cenerentola - Aschenputtel - is a widespread fairy tale, elements of which are found in ancient Roman, Chinese and Persian stories. There were likely hundreds of variants circulating at the time this opera was written - popularized by Charles Perrault in French (*Cendrillon*) and by the Grimm brothers in German (*Aschenputtel*). But telling a story everyone already knows well has its risks - and several other operas recounting the tale had recently been written: A *Cendrillon* in 1810 by Nicolo Isouard in Paris was performed across Europe, an opera with the same title by Daniel Steibelt in St. Petersburg had found success on Russian stages, and a third version titled *Agatina o la virtu premiata* by Stefano Pavesi had flopped in Milan in 1814 - a performance that Rossini would certainly have heard about if he did not attend it personally, as he was in the city at the time.

The opera was conceptualized at the end of 1816. According to the memoirs of the librettist Jacopo Ferretti, Rossini was writing a new opera for the Teatro Valle. An existing libretto, *Francesca di Foix*, had been vetoed in its entirety by the papal censor due to portraying "one of the most immoral comedies ever devised by the French". A complete thematic replacement was needed, and Ferretti, Rossini, the impresario Cartoni and the censor met two days before Christmas to find a suitable story. After having over twenty suggestions rejected for various reasons, Ferretti recounts:

*"I became tired of suggesting new ideas and mumbled, half-asleep and yawning: "Cinderella". Rossini, who had climbed into bed trying to think, suddenly sat up straight [...] and said: "You have the courage to write a Cinderella for me?" I asked him in turn: "Would you have the courage to set her to music?" "When will the draft be done?" "If I don't fall asleep, tomorrow morning" Rossini said "Good night!" [...] and fell asleep [...]. I finished my glass of tea, agreed to a price for my work, shook Cartoni's hand and ran home. There, I replaced the tea with a good espresso. [...] As God willed it and I saw the picture in my mind's eye, I wrote down the draft for La Cenerentola. I sent it to Rossini the next day. He was satisfied."*

Ferretti completed the libretto in twenty-two days, and Rossini finished the score in twenty-four days - a pace difficult to imagine today. However, the methods of writing were also quite different - drafts of musical scenes were likely considered final and would not undergo editing unless specifically requested. Entire sections were only slightly modified from previous operatic works, such as Cenerentola's final aria "Non più mesta", which is a reworked version of Almaviva's "Ah il più lieto" in Rossini's *Il Barbiere di Siviglia*. The libretto borrows heavily from *Agatina*, including most of the plot, substituting Alidoro for the fairy godmother and Don Magnifico for the evil stepmother in *Cendrillon*, and all names except Cenerentola, whose name is changed from Agatina to Angelina. All magical elements are removed from the story - possibly to satisfy the papal censor, possibly at Rossini's insistence, as this was his first setting of a fairy tale. According to Ferretti, the recitatives as well as three scenes were written by Luca Agolini, an otherwise unknown composer. Rossini himself replaced one of these scenes, the aria of Alidoro, in a revised edition in 1820, which we will perform.

*La Cenerentola* premiered on the 25th of January 1817, and quickly gained popularity both in Italy and internationally. Isouard's *Cendrillon* and Pavesi's *Agatina* were completely replaced in the operatic repertoire by Rossini's version, and *Cenerentola* soon overshadowed even *Il Barbiere di Siviglia* throughout the nineteenth century.

## Characters and Cast

**Angelina, Cenerentola**

Grace Anderson (ACT I)

Allison Hamilos (ACT II)

**Don Ramiro, Prince of Salerno**

Srinivasan Raghuraman

**Dandini, valet to the Prince**

Carles Boix

**Don Magnifico, Baron of Montefiascone and Cenerentola's stepfather**

Jakob Dahl

**Alidoro, philosopher and the Prince's tutor**

Reidyn Wingate

**Clorinda, Don Magnifico's elder daughter**

Ruofei Jia

**Tisbe, Don Magnifico's younger daughter**

Lani Lee

## Synopsis

The stage is set in late 18th century Salerno in southwestern Italy. **Act I** begins at the home of Don Magnifico, stepfather of Angelina, known as Cenerentola, and father of Clorinda and Tisbe. We hear first from Clorinda and Tisbe who are reveling in their own beauty, talent, and perfection. Meanwhile, Angelina (nicknamed Cenerentola), who has been forced to work as a maid in her own house, sits by the fire, recounting a story told to her by her mother. In the story, a king looking for a bride marries a common girl chosen for her kindness as opposed to wealth or beauty. Her ballad foreshadows the plot of the opera. Clorinda and Tisbe are annoyed with Cenerentola's singing and ask her to stop. However, their disagreements are cut short by a knock at their door.

In comes Alidoro, tutor to Prince Ramiro, dressed as a beggar asking for charity. Clorinda and Tisbe are repulsed and yell at him, asking him to leave. Cenerentola, out of the kindness of her heart, offers him some bread and coffee. Eventually, Clorinda and Tisbe come around to notice that the beggar has not left, and that Cenerentola has offered him food. They are about to punish Cenerentola, but they are interrupted yet again by the voices of courtiers. The courtiers announce that Prince Ramiro will be visiting their house in search of his bride. He will be taking the girls to the palace for a ball, and then, the most beautiful among the girls will be chosen as his bride.

Clorinda and Tisbe are overjoyed at their prospect of being chosen as the Prince's bride. They create a big commotion, demanding Cenerentola bring them all of their best clothes and ornaments. They are also eager to tell their father the big news, but to their dismay, they realize that their ruckus has woken their father. Don Magnifico emerges furious. He says that he was having the most magnificent dream, of a beautiful donkey that gained wings and flew to the top of a bell tower that tolled. He explains that the donkey is obviously him and the tolling bells were a symbol of his soon to come happiness through his daughters, who are the wings. But alas, his dream was interrupted by the chitter and chatter of Clorinda and Tisbe. But, once he hears about the Prince's arrival and invitation, he begins to see that his dream was actually about to become a reality. He instructs Cenerentola to prepare coffee and Clorinda and Tisbe to dress the best and be the best. His home in ruins, his fortune squandered—it was by making one of his daughters a princess that he was going to turn things around!

As everyone is away making preparations, Prince Ramiro enters the house dressed as a valet. Ramiro has been instructed by Alidoro to pretend to be a valet so as to learn the true natures of the women he meets. He has also been told by Alidoro that one of the girls in the house of Don Magnifico is the one for whom he is looking. Ramiro stumbles into Cenerentola and two of them instantly fall in love. Ramiro says that he is the valet looking for the daughters of Don Magnifico. Cenerentola replies that they are getting ready and will be out soon. When Ramiro asks Cenerentola who she is, she is flustered and gives a long, confusing non-answer. However, Cenerentola is soon summoned away and Ramiro is left wondering how someone in rags could be so beautiful and simple at heart. Ramiro is then greeted by Don Magnifico to whom Ramiro mentions that the Prince will be arriving in three minutes! Magnifico leaves to ensure his daughters will be ready and Ramiro is confused how a buffoon such as Magnifico could be the father of the one Alidoro deems fit to be his bride.

Ramiro's valet, Dandini, arrives, masquerading as the Prince. Magnifico introduces his daughters, and Dandini proceeds to compliment them on their beauty rather excessively. Meanwhile, Ramiro is only waiting to see Cenerentola again. After introductions, Dandini proceeds to expound his story in detail, of how he returned from a long voyage to find that his father had passed away, and how he must take a bride or else he will be disinherited. His search has brought him to this house and he would like to take Magnifico and the girls to the palace for the ball. Clorinda and Tisbe, eager, are the first ones to leave. Magnifico wishes to get his hat and stick and asks Cenerentola to fetch them. While everyone is getting ready to leave, Ramiro stays behind to catch one more glance of Cenerentola, and Dandini stays behind waiting for Ramiro. Cenerentola pleads with Magnifico to take her to the ball, just for a half-hour, or a quarter, just to dance at the ball. Magnifico, unaware that Ramiro and Dandini are still around, reprimands Cenerentola, only to be stopped by Ramiro and Dandini. They ask Magnifico what is going on. Magnifico explains that Cenerentola is a lowly servant, the lowest among the low—a sweet girl, but one deluded into thinking she can want and deserve more than she ought to.

Things get even more interesting when Alidoro appears, now no longer dressed as a beggar, with a record of all residents that indicates that there are three sisters living with Don Magnifico, not two. When asked about the third sister, Magnifico, initially confused, eventually says that she is dead, and silences Cenerentola who attempts to speak up. While this claim throws everyone into a state of disorientation, Magnifico, Dandini, and Ramiro eventually leave to the palace. Alidoro, later invites Cenerentola to the ball as well, explaining that everything was about to change, that her kindness was going to be rewarded, and that her suffering was about to end. A carriage arrives and takes them to the palace.

At the palace, everyone is having a great time. Dandini praises Magnifico's knowledge of wines and sends him off to the cellar to sample their collection. If he could handle thirty tastings, then upon him would be bestowed the honor of a steward. Pleased, Magnifico heads to the cellar. Dandini also sends off Ramiro, who asks Dandini to carefully study the girls' character. After Ramiro leaves, Dandini begins spending time with Clorinda and Tisbe, who each try to one-up the other in front of Dandini, in the hopes of being chosen. Shocked, Dandini plays the part, pacifies them, and leaves. Meanwhile, Magnifico enjoys drinks in the cellar, fantasizing about all the power he believes that he will soon have.

Ramiro and Dandini meet in secret to discuss their findings on the girls. Dandini reports that they are insolent, capricious, and vain. Ramiro agrees but is confused by the fact that Alidoro pointed him to the house of Don Magnifico. Dandini dismisses this, but things get more complicated when Clorinda and Tisbe find them, demanding to be the chosen one. Dandini explains that only one of them can marry the Prince. When asked what would happen to the other, Dandini scrambles and says that they will marry the valet, Ramiro! The girls are repulsed and vehemently refuse with disgust.

Meanwhile, Alidoro and Cenerentola arrive at the palace. Cenerentola, instructed by Alidoro, is wearing a veil, and will not reveal her true identity to anyone. She is wearing a beautiful dress and commands the respect and attention of all present. Clorinda and Tisbe become concerned that their chances of being chosen may get affected by this mystery woman. When she takes off her veil, everyone is dumbstruck as she bears a striking resemblance to someone they all know. Magnifico joins as well, and is just as taken aback. However, he, Clorinda, and Tisbe dismiss their concerns as Cenerentola would never have been able to get a dress like the one the mystery woman was wearing. Thus, amid the tension and confusion, everyone proceeds to dinner, with the irksome feeling that there was something brewing.



**Act II** begins with Magnifico, Clorinda, and Tisbe discussing their concerns about the mystery woman. Magnifico is worried, but Clorinda and Tisbe reassure him that they each have Ramiro in the bag, so Magnifico feels comfortable believing that at least one of them will succeed in winning his hand.

Meanwhile, Ramiro ponders about the similarities between the mystery woman and Cenerentola. He is concerned that Dandini is also smitten by the mystery woman. Hearing Dandini and Cenerentola approaching, Ramiro hides. Dandini has been flirting with Cenerentola, but she isn't having any of it, her heart set on Ramiro. When pushed, she reveals that she is in love with Ramiro, who is overjoyed to hear that. Now having declared their love for one another, Ramiro is ready to leave with Cenerentola. But Cenerentola refuses and says that this is not the time or place for that. She leaves him with a bracelet and says that he must seek and find her using the bracelet so that he may learn who she truly is, and if he loves her even after knowing her true identity, then she will be his bride. Ramiro, confused, asks Alidoro what he must do, and Alidoro asks him to follow his heart. Ramiro decides that the masquerading ends there—he will be the Prince and Dandini the valet. Dandini will clear everyone out of the palace while Ramiro searches for Cenerentola. Ramiro leaves with his men in search of Cenerentola, true love being his guide!

Magnifico runs into Dandini wanting to know if a bride has been chosen. Dandini breaks the news that he is not the Prince, that the whole thing has been a sham, and that Magnifico is to leave the palace immediately. Furious and perplexed, the two argue, but Magnifico eventually leaves, and Dandini joins Ramiro on his search.

Magnifico returns home with his daughters, where Cenerentola is once again singing her ballad, recounting the story of the king looking for his bride. All are in a state of wanting to say something but can't—Magnifico, Clorinda, and Tisbe suspect Cenerentola, Magnifico knows about Dandini, and Cenerentola wants to know what else happened at the palace after she left. A storm ensues, and thanks to some orchestration by Alidoro, Ramiro's carriage breaks down right in front of Don Magnifico's house. Ramiro and Dandini, unaware of where they are, go in to ask for a place to wait for another carriage. Hoping that his daughters still have a chance, Magnifico offers Ramiro a seat. Cenerentola brings in a chair for Ramiro at which point Ramiro notices the bracelet, the final nail on the coffin of Magnifico's plan. All is revealed and after several dramatic outbursts by all parties present, Ramiro promises that Cenerentola will be his bride and whisks her away to the palace.

Alidoro tries to talk some sense into Clorinda and Tisbe saying that Cenerentola will be the princess, but it is up to them to find a spot for themselves. Clorinda dismisses the idea of apologizing, deeming that to be beneath her station. Tisbe, however, sees that as the inevitable resolution of the current situation.

At the palace, everyone is getting ready for the wedding and for Cenerentola to be crowned the princess. Cenerentola sings of how her fate changed so swiftly, as if by a lightning bolt. Magnifico, Clorinda, and Tisbe are present as well, and while Ramiro has absolutely no interest in forgiving them, Cenerentola explains that her forgiveness will be her vengeance. She asks Ramiro to forgive them and asks them to join her, as her father and sisters. Everyone sings of how Cenerentola is more fit for the throne than the throne is for her. Cenerentola rejoices that she now has a father, a husband, sisters, friends—she finally has a family, and will no longer have to sit alone at the fireplace by the cinder and ashes.

# Arias and Ensembles

## ACT I

### **No, no, non ve! (Clorinda, Tisbe)**

*No, no no, no, ... there's no one!*

### **Una volta c'era un re (Cenerentola)**

*Once there was a King...*

### **Un tantin di carita—O figlie amabili (Quartet - Clorinda, Tisbe, Cenerentola, Alidoro)**

*Please, a little charity—Oh gracious daughters...*

### **Miei rampolli femminini! (Magnifico)**

*My female offspring!*

### **Un soave non so che (Ramiro, Cenerentola)**

*A sweet, I know not what...*

### **Come un'ape ne giorni d'aprile (Dandini)**

*Just as a bee in the days of April...*

### **Signor, una parola (Quintet - Cenerentola, Ramiro, Dandini, Magnifico, Alidoro)**

*Sir, just one word...*

### **La del ciel nell'arcano profondo (Alidoro)**

*Up there in the profound mystery of Heaven...*

### **Noi, Don Magnifico (Magnifico)**

*I, Don Magnifico...*

### **Zitto zitto, piano piano (Ramiro, Dandini)**

*Hush, hush, tell me quietly...*

### **Principino, dove siete? (Quartet - Ramiro, Dandini, Clorinda, Tisbe)**

*Princey, where are you?*

### **Venga, inoltri, avanzi il pie (Finale - all)**

*Come. Come forward, step forth.*

## INTERMISSION

# Arias and Ensembles

## ACT II

### **Sia qualunque delle figlie (Magnifico)**

*Whichever daughter will soon ascend to the throne...*

### **Si, ritrovarla io giuro (Ramiro)**

*Yes, I swear to find her again.*

### **Un segreto d'importanza (Dandini, Magnifico)**

*A secret of importance...*

### **Una volta c'era un re (Cenerentola)**

*Once there was a King...*

### **Siete voi? (Sextet - Cenerentola, Ramiro, Dandini, Magnifico, Clorinda, Tisbe)**

*Is it you?*

### **Della fortuna instabile—Non piu mesta (Finale - all)**

*When fortune's spinning wheel...—No longer will I remain...*

## Meet the Performers



### **Grace Anderson | Angelina (ACT I)**

Grace, soprano, is a graduate student studying polymers and biomaterials in MIT DMSE. She has been singing with the MIT choirs since arriving at MIT last fall. Previously, she received her B.A. in Music at Florida Gulf Coast University where she sang with the FGCU Chamber Singers, Women's Choir, and University Choir, through which she had the opportunity to perform on statewide and international tours. During this time she was also a student apprentice and featured soloist in works such as *Considering Matthew Shepard* with Choral Artistry. In addition to choral and operatic singing, she has also performed in and vocal directed multiple productions with MIT's Musical Theater Guild.

### **Allison Hamilos | Angelina (ACT II)**

Allison, soprano, is a Whitehead Fellow at the Whitehead Institute for Biomedical Research, where her lab studies the neural circuit basis of spontaneous behavior. She has been singing with MIT choirs since 2010 and was the MIT Concert Choir president from 2020-2022. She was the recipient of the John Oliver Choral Award in 2020. She studies classical voice with Eiji Miura. She earned bachelor's degrees in both chemistry and biology from MIT in 2012. She then graduated with her MD-PhD in Neuroscience from the Harvard-MIT Program in Health Science and Technology in 2023. She thanks Eiji Miura, Bill Cutter, Andy Clark and Pocket Opera Productions for giving wings to her musical growth!



### **Srinivasan Raghuraman | Don Ramiro**

Srini, tenor, is a PhD alum and a current lecturer from MIT EECS. He has been singing with the MIT Concert Choir and the MIT Chamber Chorus ever since he was a graduate student at MIT. He was also an Emerson Voice Scholar studying with Kerry Deal. Outside of MIT, he has sung with Odyssey Opera, Cantata Singers, BYSO, Boston Pops, and the VCI program at the Boston Conservatory. Srini is a professional Carnatic vocalist (a form of classical music in India) for the past two decades. He also plays the Veena (an Indian stringed instrument) and the piano, and enjoys composing music in his spare time.

### **Jakob C. Dahl | Don Magnifico**

Jakob, bass-baritone, is an alum (BS '15) returning to MIT as an Arnold O. Beckman postdoctoral fellow in chemistry and chemical engineering. He studied classical voice with Elizabeth Neiman in Germany and Kerry Deal at MIT through the Emerson program. Singing has always enriched his life, whether in the chamber choruses of MIT and UC Berkeley, with the Tanglewood Festival Chorus, or occasional stints in opera choirs for professional productions of Schoenberg's Moses und Aaron (EuropaChorAcademy) and Carlisle Floyd's Susannah (Festival Opera).

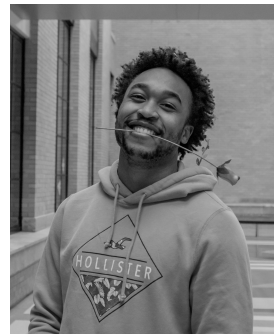


### **Carles Boix | Dandini**

Carles, baritone, has sung with the MIT Chamber Chorus and Concert Choir since 2017. He was a graduate student in Computational and Systems Biology at MIT and is now a postdoctoral fellow at Harvard Medical School studying human genetics. Carles played Pangloss in the MIT Chamber Chorus' production of Leonard Bernstein's Candide and Holofernes in an MIT workshop production of Karin Coonrod's Judith. He was an Emerson Vocal Scholar from 2019-2021, studying with Kerry Deal.

### **Reidyn Wingate | Alidoro**

Reidyn, tenor, is a third year undergraduate student studying Physics and Comparative Media Studies. Prior to college he sang with the Central Jersey Regional Choir and the NJ All-State Choir, and since coming to MIT he has also played percussion with the MIT Symphony Orchestra, sang with The Chorallaries of MIT and the MIT Chamber Chorus, and played Wide Receiver with the MIT Football team. He's very excited to perform this wonderful program.





### **Ruofei Jia | Clorinda**

Ruofei, soprano, is a graduate student in the Department of Civil and Environmental Engineering. She has been taking voice lessons and singing in choirs since college. At MIT, she has sung in the MIT Concert Choir and Chamber Chorus, and has been an Emerson/Harris Scholar in voice since 2021, studying with Kerry Deal, Eiji Miura, and Emily Siar. With the MIT Chamber Chorus, she has sung the “Pa- Pa- Pa-” duet and excerpts of the First Lady from *The Magic Flute*. Apart from classical singing, she also loves Chinese traditional and folk music. This opera experience has made her grow a lot musically and form friendships with the group.

### **Lani Lee | Tisbe**

Lani, mezzo-soprano, is a graduate student in Mechanical Engineering. She has been singing at MIT with Concert Choir and Chamber Chorus since she was an undergraduate student and was a soloist in Bach *Lutheran Mass in A*, Beethoven *Mass in C*, Bach *Magnificat*, and more. In the MIT Chamber Chorus “Rock Me Amadeus” opera scenes, she sang excerpts of Cherubino and Third Lady (from *Le Nozze di Figaro* and *Die Zauberflöte*, respectively). Lani studies Classical Voice with Dr. Kerry Deal as an Emerson/Harris Scholar. Outside of MIT, she sings with the Boston Symphony Orchestra and Boston Pops as part of the Tanglewood Festival Chorus.



### **Aditya Raguram | Pianist**

Aditya is a Fellow at the Whitehead Institute where he runs a molecular biology research lab. He has studied classical and jazz piano and composition with Galina Prilutskaya (Westminster Conservatory), Ted Rosenthal (Manhattan School of Music), and Vijay Iyer (Harvard University). Over the last nine years as an undergraduate and graduate student at Harvard, he has performed with various classical, jazz, and creative music ensembles at Harvard, MIT, Berklee, and the New England Conservatory. Aditya is excited to be a part of his first opera performance!

## Thank you!

Our thanks go out to the several people involved directly or indirectly in making today's performance a possibility.

We thank **Cindy Wang** who worked with us as our pianist over the summer but was unable to continue due to other commitments. We would also like to thank **Dr. Federico Florit** for coaching us on our Italian.

**MIT Video Productions** played a pivotal role, both logistically and financially, in recording today's performance. We are extremely grateful for all their help.

We thank **Andy Wilds** and **Riley Vogel** from the **MTA Events Office** for all the support with reserving spaces for rehearsals and the performance, as well as **Dr. Adam Boyles** for always being a supportive resource.

Finally, we would like to thank a few people without whom we would not be singing. First, our voice teachers, past and present, and we would like to call out **Dr. Kerry Deal**, **Eiji Miura**, and **Dr. Emily Siar**. Next, we would like to thank **Dr. Bill Cutter** who was the Director of Choral Programs at MIT for over 25 years, who built up an unshakeable foundation of music-making from which we have drawn immense learnings and inspiration. We would also like to thank **Dr. Andy Clark** for all his support and guidance as the Interim Director once Dr. Cutter retired. Finally, there is so much we have learnt and cherished from working with **Lisa DeSiro**, **Karen Harvey**, **Eileen Huang**, **Yukiko Oba**, and **Dr. Clera Ryu** who have accompanied us in the MIT Concert Choir, MIT Chamber Chorus, and the Emerson/Harris program.



*Forse al novello di  
sarai felice.*



*Dico bene?*



*Ah gioja!  
Anima mia!*

## **Scavenger Hunt!**

Guess the character –  
Which act is their line from?

*Cenerentola, presto,  
portami il mio caffè.*



*Cenerentola, vien qua!*

