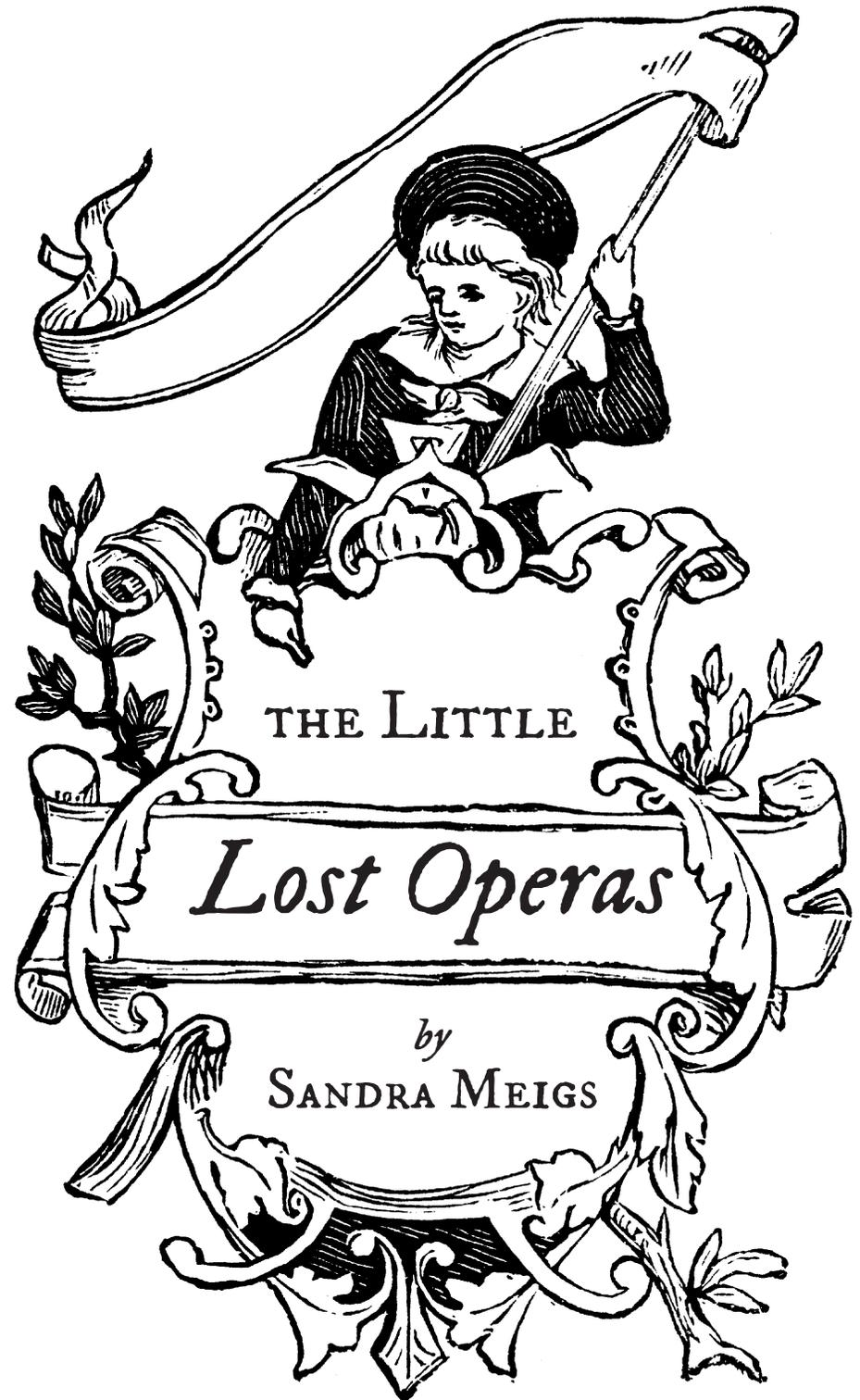


1. *Mad Lady*
2. *The Hacienda*
3. *Old Lady and Murder*
4. *Stick Man*
5. *The Ghost*
6. *Sword Fight*
7. *The Secretary*
8. *The Seduction*
9. *Her Deathbed*

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 at SUSAN HOBBS GALLERY, Toronto, Canada
www.SusanHobbs.com

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www.SandraMeigs.com



THE *Little Lost Operas*

by SANDRA MEIGS

1. *Mad Lady*

The music of this scene is of wondrous eloquence and beauty.

Six harps are added to the ordinary orchestral instruments shimmering like the colours of the rainbow.

But it is too late. The hand of death is upon the woman's brow.

2. *The Hacienda*

The Tenor has a beautiful rounded and velvety tone. His gentle vibrato contrasts against the astringent string sounds.

He enters and hands her a note.

After she rises from her washing, she breaks the seal, begins to read then staggers as she realizes the import of this missive.

Now she repeats, like an echo of heart beats, his tribute to a love of which she is the object.

3. *Old Lady and Murder*

The Countess laments her sad life with her faithless husband.

And then Lensky threatens Alexei with a gun.

The strings and winds play incredibly sharp staccatos.

4. *Stick Man*

She expresses her love, her fear, her doubts.

He expresses a wife is not for him. Their love would make her miserable.

She broods. He is preoccupied.

The tone takes on a shade, almost whispered at times, with low droning percussion.

5. *The Ghost*

The Messaggera castigates herself as the bearer of bad tidings and vows to live in a lonely old house in keeping with her sorrow.

Orfeo, after venting his grief and incredulity declares his intention to descend into the Underworld.

There is a sound-world of highly charged and evocative emotion.

6. *Sword Fight*

Ottavio proclaims that he will take revenge on Giovanni and asks the others to look after Anna.

The strings stir and penetrate the atmosphere.

7. *The Secretary*

Magda has spent several months pretending to her young lover Ruggero that she is a simple working girl. When Ruggero tells her that he has written to his mother asking permission for them to marry, she realizes that she will not be able to keep deceiving him. A note from her former protector Rambaldo, stating that he will take her back on any terms, shows her that her former life is still an option. A third letter finally makes up Magda's mind for her – Ruggero's mother writes to her of her pleasure that her son has found a good and virtuous fiancée. Unable to keep lying, Magda confesses her past to Ruggero, and leaves him to return to her old life at the palace. Her aria is vividly expressive, sung with seamless legato and a rich palette of vocal colour.

8. *The Seduction*

In the libretto the young Carlos seduces the lovely Alice in a game of hide and seek in the garden. It is scored for 3 flutes, two oboes and English horns with a stunning diversity of rhythms, melodic motifs, and harmonic devices. The Countertenor, Carlos, voices a sound that is otherworldly. What unfolds is a rich complexity, full of playful joy. Alice is enthralled and falls to the rapture.

9. *Her Deathbed*

She speaks her last words when waking from the fever for the last time. "How strange. My pain is gone. I feel a new vigor. I am returning to life. O Joy!" Then she falls dead.