



OPERAGRAM

August 2020
Volume 12, Number 11

BACKSTAGE PERSPECTIVE: DON'T MISS OUT...REGISTER NOW!

2020 BACKSTAGE PERSPECTIVE

THURSDAY, AUGUST 6, 1:00PM-2:30PM MDT

CHECK-IN: 12:45PM MDT

VIA PRIVATE YOU TUBE CHANNEL WITH LIVE Q&A

OPERA GUILD MEMBERS ONLY

COST: \$10 PER DEVICE*

DEADLINE FOR REGISTRATION IS AUGUST 5



Finally!!! Backstage Preview (renamed **Backstage Perspective**), is coming to the device of your choice via YouTube. This popular event features presentations by Missy West, Costume Director; Randy Lutz, Properties Director; and Mike Ortiz, Technical Director. This talented trio will take guild members behind the scenes for a look at how they approached some of the most challenging production designs. Special thanks to the Santa Fe Opera staff who helped make this event possible: Chelsea Antrim Dennis, Tracy Armagost, Rebecca Jensen, and Karl Kern. Brava to the Santa Fe Opera Guild Backstage Perspective coordinator, Jackie M for her perseverance in seeing that COVID-19 did not sideline this beloved event.



Clear your calendar and join us on **Thursday, August 6 at 1:00PM MDT** for this special event. An exclusive feed from YouTube will be followed by a live Q&A session, accessible only to Guild members. If you are not available for the live airing on August 6, the program is available any day/any time between August 6 and August 13, to all Opera Guild Members who have **registered**.

When Backstage Perspective became a virtual event, audience capacity was increased, and production costs were lowered. Going virtual allowed for open admission for all guild members, including our sister guilds from Albuquerque, Española Valley, Los Alamos, and Taos. The change also reduced the cost of admission to \$10 per device and provided a \$20 refund for all members who signed up and paid for the previously cancelled April 18 event.

Registration for August 6 Backstage Perspective

Everyone must register for this event. Registration for the April 18 event that was cancelled does not provide entry into the August 6 event. To register for **August 6** Backstage Perspective, click [here](#). If you have a co-member who wants to watch the event on a separate device (computer, laptop, smart phone, tablet, etc.), you must sign up separately **with a different email address**.

Deadline for registration is **August 5**. If you have questions, email webinars@santafeoperaguild.org.



Photos top to bottom: Missy West, Randy Lutz, and Mike Ortiz. Credit: RGB for the Santa Fe Opera

SAM I AM: A VISIT WITH OPERA BASS SAMUEL RAMEY

MEET THE ARTIST: OPERA BASS SAMUEL RAMEY

FRIDAY, AUGUST 14, 5:00PM-6:00PM MDT

CHECK-IN: 4:45PM MDT

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS*



Samuel Ramey

SAM I AM: A Visit with Opera Bass Samuel Ramey. The legendary Samuel Ramey will headline the Opera Guild's annual *Meet the Artist* event on Friday, August 14, beginning at 5:00PM MDT. Sam will be featured in conversation with Cori Ellison, who has served as staff dramaturg at the Santa Fe Opera, New York City Opera, and the Glyndebourne Festival, and is a Vocal Arts faculty member at The Juilliard School. The event will be streamed live, and will include photos, video clips, and recorded excerpts of some of Sam Ramey's most famous roles.

Reviewers have heaped praise on bass Samuel Ramey for decades. Writing about a performance at the Metropolitan Opera one reviewer described his voice as "the darkest, rarest, and most caloric of rich chocolates." The *Sunday Times* of London praised him as "the splendor of the cast" following his portrayal of Zaccaria in *Nabucco* at the Royal Opera, Covent Garden. *Corriere della Sera* said simply, "The perfect *bel canto* singer."

"Mr. Ramey's connection to Santa Fe goes way back," commented Shelly Brock, the Opera Guild's Vice President of Education. "He was an Apprentice Singer in 1966 and remains one of the most famous of that program's illustrious alumni. He sang the role of the toreador Escamillo in *Carmen* at the Santa Fe Opera in 1974."

Samuel Ramey's resume reads like the *Who's Who* of opera. He has sung leading roles in all the major houses of Europe and North America, working under the batons of the most famous conductors. He holds the record for the greatest number of recordings by an operatic bass. His amazing voice, combined with outstanding stage presence and exceptional athleticism, made him the leading interpreter of the devil's role in *Faust* by Gounod and Boito's *Mefistofele*.

Cori Ellison, a leading creative figure in the opera world, is a member of the Vocal Arts Faculty at The Juilliard School and Ravinia Steans Music Institute and has taught and lectured for schools, performance organizations, and media outlets worldwide. In addition to her role of staff dramaturg at the Santa Fe Opera, the Glyndebourne Festival, and New York City Opera, Cori is active in developing contemporary opera. She currently leads The Juilliard School's new Opera Lab, teaches dramaturgy for American Lyric Theater's Composer Librettist Development Program, and has worked as dramaturg with numerous composers, librettists, and commissioners including Canadian Opera, Opera Philadelphia, and Arizona Opera.

SAM I AM: A Visit with Samuel Ramey will be livestreamed on Friday, August 14, beginning at 5:00PM MDT. It is free for Opera Guild members and \$10 per device (computer, laptop, smart phone, tablet, etc.) for non-members. Click [here](#) to register.



Cori Ellison

Photo Credit: Carol Rosegg

Opportunity for Matching Grant Donations

The 2020 *Meet the Artist* will include an opportunity to donate to the Santa Fe Opera's \$3 million matching grant. A portion of that donation will be used for a compensation fund for singers, instrumentalists, and technicians who had been scheduled to work at the Santa Fe Opera this summer. "This is a cause that is near and dear to my heart," said Martha Baker, President of the Santa Fe Opera Guild. "Cancellation of the 2020 season hasn't just deprived the community of one of our greatest cultural treasures. It has also caused significant hardship for our talented performers and behind-the-scenes crew. Unlike many other opera companies, the Santa Fe Opera has pledged to provide a level of compensation to the performers and artisans. We are excited to participate in this undertaking." Qualifying gifts can be made to the Santa Fe Opera by clicking [here](#).

NEWS FROM THE SANTA FE OPERA

[Songs from the Santa Fe Opera | August 1 at 7 pm MDT](#)

Join us online for *M. Butterfly*, the last of the opening night celebrations of each of the five operas in our 2020 Season! We bring you beloved arias from the 2020 festival season sung by the artists scheduled to grace our stage, along with insights from directors and conductors. Each video will premiere on the Santa Fe Opera's [Facebook](#) page, [YouTube](#) channel and [website](#). If you missed any of the Songs from the Santa Fe Opera celebrations, you can find them [here](#). Let us enjoy being together while apart and raise a glass until we can celebrate in-person next season!



[UnShakeable | August 28 at 7 pm MDT](#)

In association with the Center for Contemporary Arts in Santa Fe, the Santa Fe Opera invites you to a Living Room Series presentation of *UnShakeable*, an opera composed by Fort Worth Opera Artistic Director Joseph Illick, with a libretto by Andrea Fellows Fineberg, the Santa Fe Opera's Director of Community Engagement. *UnShakeable* premiered in April 2016 with sold-out performances.

Set in an abandoned theater in New Mexico 25 years in the future, *UnShakeable* is the story of Wyatt and Meridian, Shakespearean actors and former lovers who have varying degrees of memory loss due to Erasure, a viral pandemic. Separated from Meridian at the start of the viral pandemic, Wyatt has been searching for his love ever since. Exploring themes of memory, connection, and the power of story, *UnShakeable* incorporates language from some of Shakespeare's iconic works to create a modern romance.

Former Santa Fe Opera apprentice, soprano Jacquelyn Stucker, plays Meridian. She is joined by another former apprentice, Jarrett Ott, as Wyatt. The director is Kathleen Clawson, Assistant Director of the Apprentice Program for Singers at the Santa Fe Opera. David Felberg, the Artistic Director of Chatter, Concertmaster of the Santa Fe Symphony, and Music Director of the Albuquerque Philharmonic, conducts the chamber orchestra. Original costume and set designs are by former Santa Fe Opera technical apprentice, Wilberth Gonzalez. Following the screening there is a panel discussion where the opera's prevailing themes will be explored. The event will last 75 minutes.

Click [here](#) to register for *UnShakeable*, the opera set in a viral pandemic. Sound familiar?

ZOOM MEETING: VIRTUAL VIVACE BOOK CLUB

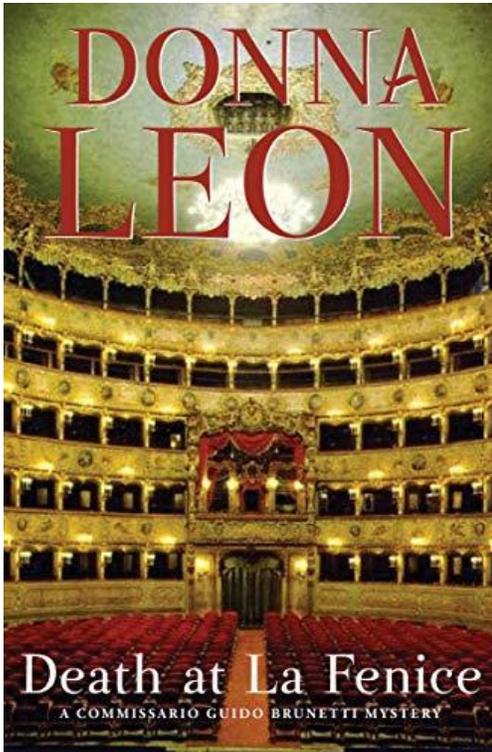
VIRTUAL VIVACE BOOK CLUB

MONDAY, SEPTEMBER 14, 6:00PM-7:30PM MDT

VIRTUAL CHECK-IN, 5:50PM MDT

ZOOM VIRTUAL MEETING FORMAT

COMPLIMENTARY



Mystery novels thoroughly engage the intellect of those who read them, making them a great genre to read in quarantine during these uncertain times. Combine mystery with opera and we have *Death at La Fenice*, by Donna Leon, the selection for the September 14 Virtual Vivace Book Club meeting. The novel is the first book in her award-winning Commissario Brunetti series.

Synopsis: During intermission at the famed La Fenice opera house in Venice, Italy, a notoriously difficult and widely disliked German conductor is poisoned and suspects abound. Guido Brunetti, a native Venetian, sets out to unravel the mystery behind the high-profile murder. To do so, he calls on his knowledge of Venice, its culture, and its dirty politics. Along the way, he finds the crime may have roots going back decades—and that revenge, corruption, and even Italian cuisine may play a role.

To join us for the Monday, September 14 Virtual Vivace Book Group via Zoom, click [here](#) to provide your name and email address. We will send you a link in plenty of time for the virtual session on September 14. If you have questions, please email vivacebookgroup@santafeoperaguild.org. We look forward to having you join us at Virtual Vivace!

Copies of *Death at La Fenice*, both new and used, may be purchased from multiple, mass market book sellers.

SANTA FE OPERA GUILD JOINS INSTAGRAM

We are thrilled to announce that our social media presence has expanded as the Santa Fe Opera Guild is now on **Instagram** [@santa_fe_opera_guild](#). Instagram is a user-friendly platform that gives the Santa Fe Opera Guild another 24/7 outlet for educating and informing the membership, while providing access to a global community of opera lovers. Facebook and Instagram are perfect vehicles to advance the guild's visibility using contemporary media platforms.

Alice-Catherine Jennings is Social Media Editor for the new Instagram account. Alice is a poet, writer, and independent medieval studies scholar, with a specific interest in women in the Middle Ages. Originally from Cincinnati, Ohio, Alice has lived in California, Colorado, Missouri, Texas and Oaxaca, Mexico. She earned a BA in Russian from Ohio University, an MA in Slavic languages and Literature from University of Texas in Austin, and an MFA in Writing from Spalding University in Louisville, KY. She is also a retired CPA.

Alice joins Steve Kerchoff, Facebook Editor who serves as Chair of Technology for the Santa Fe Opera Guild board. Steve holds an MS in Library Science from The Catholic University of America and an MA in Humanities from Georgetown University. Before moving to Santa Fe in 2015, Steve worked as a Foreign Service Information Resource Officer in Cairo, Pretoria, New Delhi, Mexico City, and Washington DC. Prior to joining the Foreign Service, he worked for the Library of Congress as a Fedlink Network Program Specialist. An accomplished bass-baritone, he has sung with the Delhi Chamber Choir, the Sri Lanka Symphony Chorus, Coro Melodia (Mexico City), the Washington National Opera Chorus, and the Washington Bach Consort.

Many thanks to this dynamic duo for giving the Santa Fe Opera Guild a fun and informative personality on social media.

THE RED VIOLIN TO LORD OF CRIES: JOHN CORIGLIANO'S MUSIC

THE RED VIOLIN TO LORD OF CRIES: JOHN CORIGLIANO'S MUSIC

PRESENTATION BY EVAN FEIN, PHD

TUESDAY, SEPTEMBER 29, 2:00PM TO 3:00PM MDT

CHECK-IN: 1:45PM MDT

ZOOM WEBINAR FORMAT

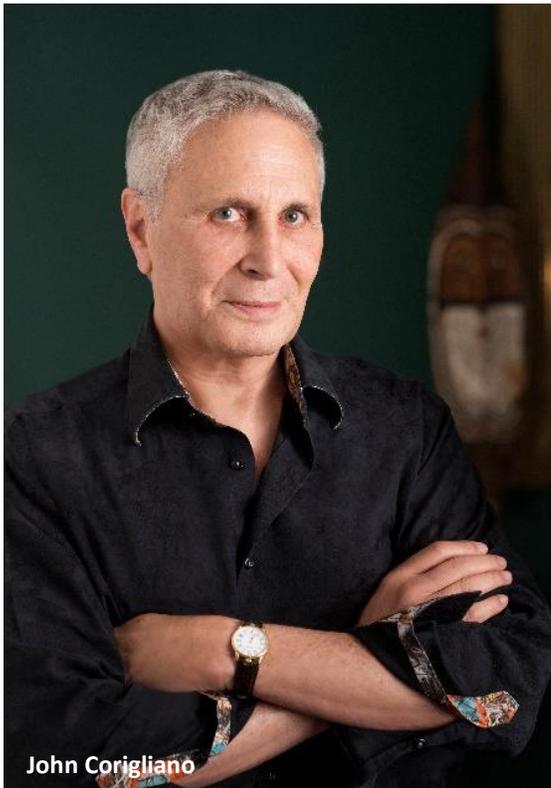
COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS*

The Santa Fe Opera Guild is pleased to host a webinar presented by Dr. Evan Fein who will explore the music and career of one of America's living treasures, composer John Corigliano. Winner of the Pulitzer Prize, five Grammy Awards, and an Oscar for his score to *The Red Violin*, Corigliano's music has fascinated and delighted audiences and critics for six decades. As the Santa Fe Opera prepares for the 2021 premier of his second opera, *The Lord of Cries*, this discussion will reflect on some of Corigliano's most celebrated works and his unconventional compositional process.

About John Corigliano, Composer: In an Artist Biography, author Michael Rodman wrote that American composer John Corigliano has summed up his artistic aims thus: "It has been fashionable of late for the artist to be misunderstood. I think it is the job of the composer to reach out to his audience with every means at his disposal... Communication of his most important ideas should be the primary goal."

John Corigliano has lived in New York City all his life. He is a graduate of Columbia University and the Manhattan School of Music. He is the son of the legendary New York Philharmonic concertmaster, John Corigliano Sr. and Rose Buzen, an accomplished pianist and educator. Corigliano serves on the composition faculty at The Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, where a scholarship has been established in his name. (excerpted from bio at www.johncorigliano.com.)

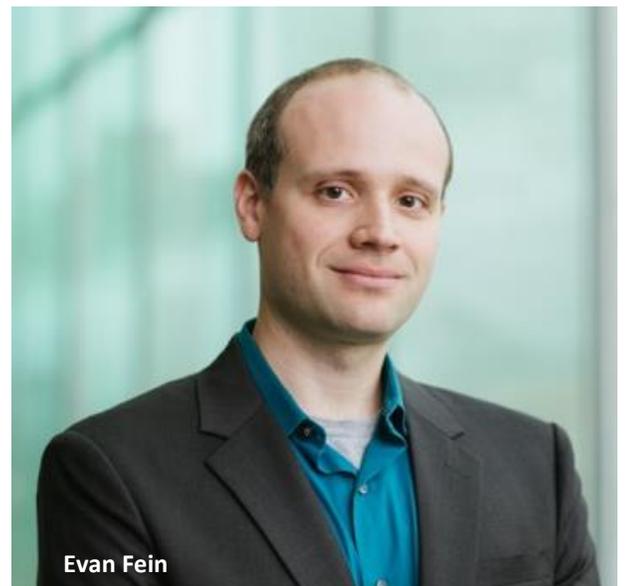


John Corigliano

Photo Credit: J. Henry Fair

About Evan Fein, PhD: American composer Evan Fein was born in Cleveland, Ohio and currently resides in New York City, where he serves on the faculty of The Juilliard School Pre-College and Evening Divisions. His music has been commissioned by organizations including Musica Sacra, Opéra de Poche, The Albany Symphony, The Juilliard School, and The New York Choreographic Institute. Fein was awarded the 2014 Palmer Dixon Prize for Outstanding Composition and is the recipient of honors from the ASCAP Foundation, Boston Metro Opera, and the American Scandinavian Society. His dissertation "*The Ghosts of Versailles*" by John Corigliano: *An Evolutionary Study*, is the first comprehensive study of this seminal work in the 20th-century American operatic repertoire. Fein holds a Doctorate of Musical Arts and a Master of Music from The Juilliard School and a Bachelor of Music from the Cleveland Institute of Music.

Please join us on Tuesday, September 29 at 2:00PM MDT. It is free for Opera Guild members and \$10 per device* (computer, laptop, smart phone, tablet, etc.) for non-members. To register, please click [here](https://www.santafeoperaguild.org/webinars). If you have questions, email webinars@santafeoperaguild.org.



Evan Fein

MEMBER SPOTLIGHT: DAVID HARRINGTON

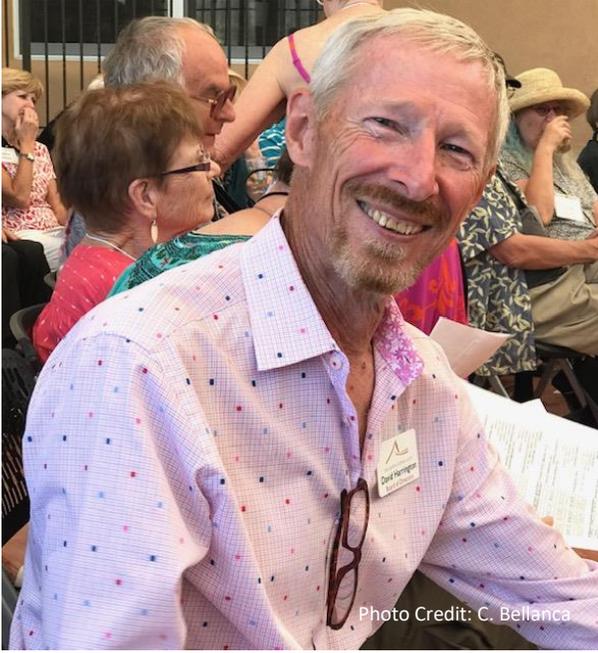


Photo Credit: C. Bellanca

The smiling man in the photo, wearing a fashion-forward polka dot shirt is Santa Fe Opera Guild Treasurer, David Harrington who would have celebrated his 11th year as a docent for the Opera this summer. When asked to supply a bio for the *Operagram*, David purposefully submitted what was memorable in his life, not the “boring” stuff; the routine facts had to be pried out of him. David’s response was honest, and reflects most lives that are a mélange of the practical and dutiful, made less mundane by a grand passion or two that become a leitmotif.

The “boring” stuff first. David was born in Waco, TX, but moved to New Orleans at 18 months, so his father could study at Tulane. There were other moves to Baton Rouge and West Virginia. David earned a BA in Applied Voice from West Virginia University and an MA in Business Management. He is a career Air Force officer who went to Vietnam as a second lieutenant and retired as a colonel. David was awarded two Commendation Medals, two Meritorious Service Medals, the Bronze Star, and two Legion of Merit Medals. David’s military career put him on a geographic loop between Germany and Washington DC, with time spent in San Antonio and Colorado

Springs, Air Force towns. He married his wife, the smart, talented, and beautiful Jill, who herself became president of the Santa Fe Opera Guild. He plays lots of tennis and teaches Italian for fun and Italian, French and German diction classes for singers. It has been reported that David is a great cook and an amazing baker.

On to the leitmotif. The bio David wrote was in a “Garrison Keillor meets Paul Harvey” irreverent, albeit charming style. His dad was a sailing instructor, so David learned to sail early on Lake Pontchartrain. He raced sailboats on Chesapeake Bay for ten years. His mother was a flutist who chose the practical path of nursing over first chair in an Oklahoma orchestra. She played on a rosewood piano that arrived in OK on a covered wagon in 1860, and that piano resides in a county museum now. The Baton Rouge memories include the family’s first TV which led to David’s lifelong passion for opera. The tiny, round screen was how David watched his first opera, *Boris Godunov* with George London. *Madame Butterfly* followed and so at nine years old, David was “hooked” on opera. George London holds a special place in his love of opera.

David’s time in West Virginia memorialized several teachers key to his passion for music: Stephanie Shehatovitch, his high-school piano teacher, who herself took lessons from the illegitimate son of Franz Liszt. David Lloyd and Jon Crain, two tenors who instructed the willing baritone. Lloyd was General Director of the Lake George Opera Festival, in Glens Fall, NY, renamed, Opera Saratoga. David’s singing career included the part of Joe Cable in a high-school production of *South Pacific*. The role of Prince Orlofsky in *Die Fledermans* came later. Certainly, there are many more singing roles in his repertoire that were unreported.

Ask David when you see him about the Bel Canto trios that he followed: Frances Yeend, Mario Lanza, and George London. To commemorate this original trio’s 70th anniversary, a new trio of opera singers went on the road: Hailey Clark, Josh Guerrero, and Nick Brownlee, all Santa Fe Opera apprentice singers. “Most cool”, says David.

The move to Santa Fe seemed a logical one. In David’s own words: **“We moved to Santa Fe from DC in 2006, mostly because of the opera... Truth is that with the opera house dark, I can still open a score and read it and hear it in my head. It's the people I miss most. You see, I've lived my operatic life vicariously through real singers, and Santa Fe is a very good place to do that.”**

Nothing vicarious about your life, David. Thank you for your service to our country, thank you for your service to the Santa Fe Opera Guild and thank you for perpetuating a love of opera. Most cool, David, most cool.

WELCOME NEW MEMBERS

With the greatest pleasure, we welcome Paula McClain, Lauren Peck, Mary Wahling, Norman Worth and Vernon Yenne to the Santa Fe Opera Guild. We look forward to meeting you at our programs and events when social distancing restrictions are lifted. Thank you so much for joining us.

AUGUST MEMBERS: ITS TIME TO RENEW

When your renewal comes due, you will receive an email alert. Renew by clicking **RENEW NOW!** We accept four major credit cards and PayPal, or mail a check to The Santa Fe Opera Guild, Membership, P.O. Box 2371, Santa Fe, NM, 87504 -2371. Send membership questions via email to Leslie Veditz at **VPMembership@santafeoperaguild.org**, or telephone her at (888)666-3430 ext. 502. The Membership Committee will send your membership tax receipts and membership cards to you by email.

Those of you without email will continue to receive these communications by US mail. If you do not have a printer at home or if you still prefer a hardcopy tax letter and membership card, please let us know and we will mail them to you.

DIVERSIONS

A DIVERSION FROM DIVERSIONS

You may chuckle or tear up. You may smile inwardly and wonder at the magical ending. No matter which emotion you may feel, you won't be sorry that you clicked [here](#).

VIRTUAL PICKS

The Russian Opera Society returns (date TBA) with a film of the classic Russian opera, *Iolanta*, by Tchaikovsky. This historic film was produced in the USSR in 1963. If you have been a regular attendee, look for an email that includes more about *Iolanta*, and the link where it can be accessed. If you are new, please contact **Bill at wwdcroat@aol.com** to be added to the patron list. No registration; no suggested contribution.

Know the Score, published weekly by *The Guardian* through July (and hopefully beyond), is a rich hybrid of print and visual offerings, each installment about one of the most renowned of Western composers. Beethoven, Brahms, Verdi, and Stravinsky have been subjects. To access past and current selections, click [here](#).

Idagio continues with *Fridays with Fred Plotkin* and *Thomas Hampson's World of Songs*. Click [here](#).

The Met continues free opera streams. Click [here](#).

Opera Wire offers a list of opera houses streaming free performances. Click [here](#).

ON THE HORIZON

As we enter late summer, parts of the country optimistically "open" despite COVID-19's continued spread. In Santa Fe, some major presenters sell tickets while venues are not yet officially viable. We repeat our word of caution. **Before purchasing tickets or registering for non-virtual events, make sure you are aware of the relevant return policy.**

RENE SAN will offer **OHO! (One-Hour Operas!)** via Zoom Meeting or Webinar on Wednesdays, **September 9, 16, 23, and 30**. Registration begins on **August 17** and is limited to 25. The operas chosen by course instructor, Mark Tiarks are: *The Night Bell*, Donizetti's classic Comedy; *il Tabarro*, Puccini's verismo drama; *L'enfant et les sortilèges*, Ravel's lyrical fantasy; and *Bluebeard's Castle*, Bartok's psychological thriller. Each session will feature an introduction, a screening of the complete opera, and a discussion. Click [here](#) to register.

LIST OF CONTRIBUTORS

The *Operagram* would not be possible without the dedicated members who contribute articles each month. We are grateful for their support. This month's list of contributors are as follows:

Cate Bellanca: *Diversions* (recurring feature), Photographer

Martha Baker: Registration links for all events

David Harrington: *Member Spotlight*

Rebecca Jensen: *News from the Santa Fe Opera*

Steve Kercoff: *Virtual Vivace* (recurring feature)

Lucinda Surber: Web support, Guilds, Inc.

Veronica Reed and Keren James: *SAM I AM: A Visit with Opera Bass Samuel Ramey*

Leslie Veditz: All membership related articles (recurring features)

Publicity: Jackie M, Martha Baker

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