



OPERAGRAM

February 2021
Volume 15, Number 5

REMEMBERING RANDY LUTZ

Dear Members,

The Santa Fe Opera Guild has lost a dear friend and colleague, Randy Lutz who passed away on January 12, 2021.

Several years ago, I conducted a special tour of the Opera campus as part of my role as a docent. It was so late in the afternoon when we reached the properties department - so close to the end of the workday -- that I thought we would only have time for a quick walk-through of the area. However, Randy, Director of the Properties Department, insisted that my group experience the magic of opera props, so he conducted the tour himself. Randy explained the construction and significance of every prop, and told informative and fun stories, much to the delight of my enraptured opera fans. Never once did he look at the clock or consider abbreviating our time with him. This selfless act is but one small example of Randy's generosity, one of the multitude of reasons he was adored by docents, Opera staff, Guild members and everyone else who crossed paths with him.

Randy was a gentle man known for his kindness, humility, and willingness to help others. He had a way of making every person feel valued and important. He was a steadfast supporter of our Guild who cheerfully gave his all to help us in any way he could; Backstage

Preview became our most popular event in large part due to his talent. Randy was extraordinary in every way and will forever be a vital part of the fabric of the Santa Fe Opera. In tribute, let us all strive to honor Randy by following the example he set for us--to be generous, kind and loving to one another.

To make a gift in memory of Randy, please contact the Santa Fe Opera development office at 505-986-5918 or send a contribution to: The Santa Fe Opera Endowment, PO Box 2408, Santa Fe, NM 87504. All gifts in Randy's memory will be applied to The Randall R. Lutz Endowment Fund for Technical Apprentices.

Warm Regards,

Shelly Brock
President, Santa Fe Opera Guild



"Happiness, not in another place but this place...not for another hour, but this hour." —
Walt Whitman

DESIRÉE MAYS: OPERA VIRTUALLY UNVEILED

OPERA VIRTUALLY UNVEILED

TUESDAYS, 1:00-2:00PM MST

FEBRUARY 2, MARCH 2, APRIL 6 & MAY 4

CHECK-IN 12:50PM MST

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS

The Santa Fe Opera Guild is delighted to offer a series of introductory talks on Zoom on the 2021 season operas entitled *Opera Virtually Unveiled*. The presenter will be Desirée Mays, the preview speaker for the Santa Fe Opera for many years. She is the author of 18 books in the *Opera Unveiled* series, books that provided in-depth details on the season operas. Desirée speaks nationally and internationally to opera companies and Wagner Societies. Desirée is an award-winning radio producer and interviewer.



Desirée Mays

February 2 | *A Midsummer Night's Dream: The Theme of Isolation in Benjamin Britten's Operas*

There is magic in the music and characters of Britten's opera in contrast with the drama of *Peter Grimes* and *Billy Budd*. Grimes is a lonely, angry outsider for whom no one has any pity. The young sailor Billy Budd dies on the yardarm of his ship, condemned to death by evil; in other operas, Albert Herring is bullied and made fun of; Bottom falls victim to the fairies in *A Midsummer Night's Dream*; Aschenbach dies alone in *Death in Venice*. The lives and partnership of Benjamin Britten and Peter Pears will be explored in relation to these operas. To register click [here](#).



March 2 | *Russia, Tchaikovsky, and the Creation of Eugene Onegin*

Life in Russia heavily influenced Pyotr Ilich Tchaikovsky's work in both ballet and opera. The dances composed for *Eugene Onegin* firmly set the action from the country cotillion to the courtly polonaise. Often neglected and downplayed, Prince Gremin, Tatyana's husband offsets the Byronic Onegin. Gremin's music is key to understanding the opera and Tatyana's decision at the end. Letters on the struggles in Tchaikovsky's personal life at the time of composition will be presented. Music examples will accompany each talk. To register click [here](#).

Recordings of Desirée's talks will be available to everyone who is registered and will remain accessible through August 27. **Please Note:** Due to COVID-19 restrictions there will be no pre-performance lectures in Dapples Pavilion or Stieren Hall. You must be registered to receive a secured link for these recordings.



NEWS FROM THE SANTA FE OPERA: CONSIDER THE SOURCE



Jennifer Rhodes

The Santa Fe Opera is pleased to announce the digital offering of *Consider the Source* Conversations and Seminars. Led by the incomparable Jennifer Rhodes, the series will be based on the source material for the 2021 Santa Fe Opera festival season. Each month, Dr. Rhodes and her guests will explore how the text source for each opera has influenced that production's creation, including its concept, designs, role interpretations and more. Guests will include mezzo-soprano Megan Marino, director and designer Netia Jones, baritone Etienne Dupuis, soprano Nicole Car, composer John Corigliano and librettist Mark Adamo.

Participants can choose to participate in the *Consider the Source* Conversations, Seminars, or both, and are encouraged to read the selection prior to each session. The editions listed below are recommended, but other editions of the works are welcome. We also hope that attendees will support local businesses by purchasing their books through **Collected Works Bookstore & Coffeehouse** or other independent local bookstores.

Consider the Source Conversations are free of charge and will take place on Tuesdays at 6:00pm MST on February 16, March 16, April 20, and May 18. Conversations will run for approximately 25 minutes. **Registration is not required.** The Opera will provide a public link through email and social media posts for Conversations.

Consider the Source Seminars are \$30 per session, or \$150 for all five sessions. Due to demand, additional dates for Seminars have been added. Join us at 2:00pm MST on February 18 or 23, March 23, April 20 or 22, and May 20 or 25. Registration is limited to 24 participants. Seminar sessions will run for 75 minutes. **To register for the seminars**, click [here](#). Please contact Anna Garcia, agarcia@santafeopera.org, if you have any questions.

Each episode explores the text source for one of the 2021 season's operas. Below please find the preferred editions that the discussions will reference.

February | Shakespeare, William. *Midsummer Night's Dream*. Edited by Sukanta Chaudhuri, Ann Thompson, David Scott, H. R. Woudhuysen, and Richard Proudfoot. The Arden Shakespeare Third Series. New York: Oxford University Press, 2004.

March | Pushkin, Alexander. *Eugene Onegin: A Novel in Verse*. Translated by James E. Falen. Reissue edition. Oxford; New York: Oxford University Press, 2009.

April | Stoker, Bram. *Dracula*. Edited by Nina Auerbach and David J. Skal. 1st edition. New York, NY: W. W. Norton & Company, 1996.

May | Euripides. *Euripides V: Bacchae, Iphigenia in Aulis, The Cyclops, Rhesus*. Edited by Mark Griffith, Glenn W. Most, David Grene, and Richmond Lattimore. Translated by William Arrowsmith, Charles Walker, and Richmond Lattimore. Third edition. Chicago: University of Chicago Press, 2013.

ZOOM MEETING: VIRTUAL VIVACE BOOK CLUB

VIRTUAL VIVACE BOOK CLUB

WEDNESDAY, MARCH 10, 2021 6:00PM-7:30PM MST

VIRTUAL CHECK-IN, 5:50PM MST

GUEST FACILITATOR: CLAUDIA HAUER, PHD

ZOOM VIRTUAL MEETING FORMAT

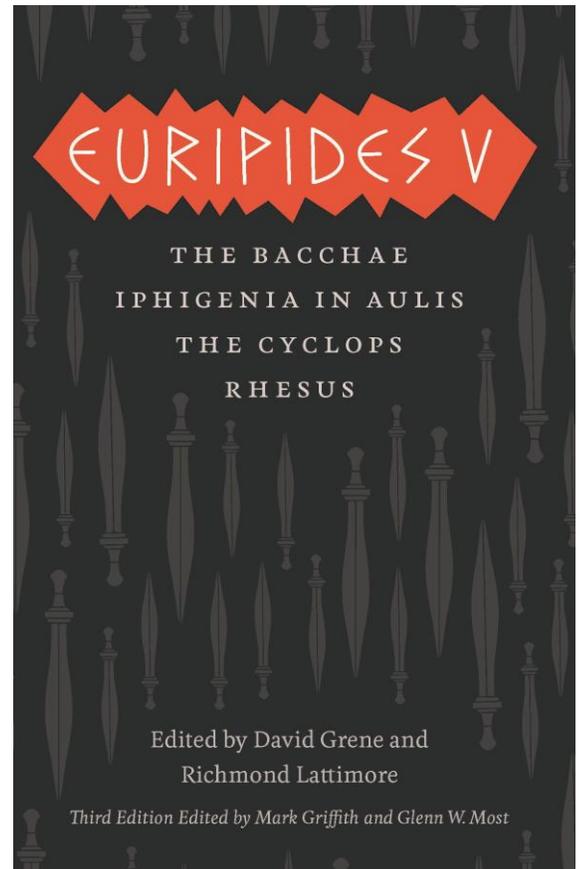
COMPLIMENTARY

Euripides' play *The Bacchae* is one of two literary sources that inspired *The Lord of Cries*, the world premier slated for Santa Fe this coming summer. *The Bacchae* was first performed at the Dionysian festival in Athens in 408 BC, toward the end of the long, violent, and costly Peloponnesian War. The play deals with the young god Dionysius's return from the East to Greece, the land of his birth, and the reception he receives in the Greek city of Thebes. Unbounded by the forms of existing religious practice, Dionysius represents the irrational. He rejects conventional structures and systems. Artists have long been inspired by the wild, untamed, irrational energy that Dionysius/Bacchus demands as his form of worship. Nietzsche claims in *Beyond Good and Evil* that his first work, the *Birth of Tragedy*, was an offering to Dionysius, "that great ambiguous one and tempter god."

Guest facilitator, Claudia Hauer, teaches humanities and the Greek language in the Great Books program at St. John's College, and has also served as a visiting professor in literature and philosophy at the U.S. Air Force Academy. She has a BA in Classical Studies from the University of Chicago, and a PhD in Classics from the University of Minnesota.

To register for the Virtual Vivace Book Club meeting on Wednesday, March 10, click [here](#) to provide your email address. We will send a link the morning of March 10. If you have questions, please email educationvp@santafeoperaguild.org.

The edition of Euripides's works chosen for the book club is *Euripides V: Bacchae, Iphigenia in Aulis, The Cyclops, Rhesus*. Edited by Mark Griffith, Glenn W. Most, David Grene and Richmond Lattimore. Translated by William Arrowsmith, Charles Walker and Richmond Lattimore. Third edition. Chicago: University of Chicago Press, 2013. Vivace has partnered with Collected Works, which will carry this edition. Books can be ordered by calling the store at (505)988-4226 on Monday through Friday 10:00AM – 4:00PM, Saturday 10:00AM – Noon, or by ordering online at collectedworksbookstore.com. Books can be picked up curbside during business hours or shipped anywhere in the USA.



A BUSY SEASON AHEAD

The Santa Fe Opera Guild's Education Committee hit the ground running last October when the operas for the 2021 season were first announced. In anticipation of *The Lord of Cries* premiering at the opera, Dr. Evan Fein, a faculty member at the Julliard School, presented a comprehensive look at the music of composer John Corigliano. The Vivace Book Club strategically coordinated its reading list in 2020 to include Beaumarchais's *Barber of Seville/The Marriage of Figaro*. This year's list includes *Engene Onegin* by Alexander Pushkin, *A Midsummer Night's Dream* by Shakespeare, *The Bacchae* by Euripides, and Bram Stoker's *Dracula*.

In February, March, April, and May, Desirée Mays will present *Opera Virtually Unveiled*, webinars that are introductions to the four operas this summer.

Our virtual Annual Luncheon last month with speaker Chelsea Antrim Dennis was a great success, and we are working on other fun and educational programs for our members in 2021. Stay tuned!

MEMBER SPOTLIGHT: BENJAMIN N. SAIZ



“Rooted in the community” is an expression often used to describe a beloved institution, cultural tradition, or person; the phrase more than aptly describes Santa Fe Opera Guild Board member, Benjamin N. Saiz. His roots in Santa Fe’s arts and civic communities run deep and include over five decades of service to the Santa Fe Opera.

Ben is a true son of Santa Fe, a direct descendent of one of the city’s oldest families. Melinda Ortiz, his mother, is a leaf on a family tree with ancestors that trace back to the 1600’s. The Hilton Hotel on Sandoval Street sits on the site of the last Ortiz hacienda, on family land that stretched from the hotel’s location south to along the Santa Fe river, and west and north of Tano Road. Ben’s paternal great-grandfather, Tómas Dofflemeyer, was a wagon master in the 1880’s who led a convoy of covered wagons, with families and animals in tow, from Missouri to points west along the Santa Fe Trail in search of a prosperous new life. With map in-hand and knowing scouts to back him up, Tómas successfully navigated the challenging journey to Santa Fe. Two generations later, Ben’s parents met and married in the City Different after his father John Joseph Saiz returned home, having served in WWII under General Eisenhower.

Ben received his early education in Santa Fe, graduating from St. Michael’s High School. He tried piano at a young age, but gladly gave it up for baseball. Eventually, his love for music was restored when he picked up a saxophone and fell for the instrument. Ben was a member of the Glee Club and Thespians, two activities that were harbingers of what was to come. He graduated from St. Michael’s College in Santa Fe with a BBA in Accounting and a minor in Spanish.

Ben also spent a year at UNM studying Sports Medicine. He later earned a BA in Hotel Management from The Denver University of Hospitality.

Ben was taught the value of hard work and the importance of a good character by his parents. As a young man, he had several forays into the work world, one of which was at his grandfather’s printing company, The State Record. He was also a clerk at the storied Kaune’s Grocery. It was in the grocery store that the trajectory of his life was changed in a glorious way. Who could have ever imagined that John Crosby would meet Ben at Kaune’s and offer him a summer job at the Opera? In 1962, Ben worked as Commissary Chief during the SFO Summer Festival and as an administrative assistant in the office off-season. In 1965, he took a full-time role at the Opera but left briefly in 1973 for a position at General Motors’ Holding Division, where he gained invaluable business experience. However, within the year, John Crosby offered him the Controller’s position for the SFO, one he kept until his retirement upon the close of the 2017 season. He stayed on as Historian until 2018. In total, Ben worked an astounding 55 years for the Opera and received numerous awards and commendations for his commitment to the arts community and his exemplary work ethic.

Ben’s first opera was *Tosca* in 1960 at, of course, the Santa Fe Opera. He was hooked. What followed was a lifetime of opera experiences in major houses in the United States and Europe. He remembers his first European performance in 1965, *Madame Butterfly*, at Vienna’s Staatsopera; that summer he attended operas in Paris, Scotland, and London. He has had the enviable pleasure of being a supernumerary in *Lucia de Lammermoore*, *Elektra*, and *The Grand Duchess of Gerolstein*, all with the SFO.

Ben’s record of service to the arts community is nothing short of extraordinary. He is a member of and Founding Treasurer for the Santa Fe Chamber Music Festival and was an advisor at the Manhattan School of Music. He is a member and past President of the Rotary Club of Santa Fe, and the Rotary Foundation for the Arts. He has served on the Santa Fe Chamber of Commerce and the British American Board. Ben is Chair of the Nominating Committee for the Santa Fe Opera Guild Board of Directors and is an active member of the Guild’s Education Committee. He serves on the Santa Fe Opera’s Business Council and the Planned Giving Committee.

Ben continues the rich history of his family’s service to Santa Fe through his unwavering commitment and hard work. He has earned his place in the fabric of the arts and civic communities. The Santa Fe Opera Guild is fortunate and grateful to count Ben as a contributing member to our mission and as a dear and valued friend.

FOUR CENTURIES-FOUR COMPOSERS



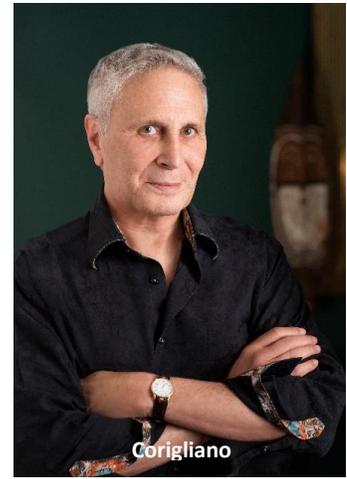
Mozart



Tchaikovsky



Britten



Corigliano

The Santa Fe Opera has created a season that transcends the darkness of a pandemic world and brings music to lift the spirit and the soul. The repertoire of the 2021 Summer Festival includes operas from the 18th, 19th, 20th and 21st centuries composed by Wolfgang Amadeus Mozart, Pyotr Ilyich Tchaikovsky, Benjamin Britten, and John Corigliano.

18th Century: The magical child prodigy, Wolfgang Amadeus Mozart (1756-1791) has been hailed as the greatest musical genius of all time. Agree or not, Mozart was one of the most prolific composers with 16 operas, 41 symphonies and 27 piano concertos among other musical compositions. He is a composer of the Baroque era who also conducted and performed his own work. Mozart is known for the characterizations of his operatic figures. *The Marriage of Figaro*, our opening night opera is a wonderful example of the humanization of his characters. To visit the Mozart Society of America website, click [here](#).

19th Century: Pyotr Ilyich Tchaikovsky (1840-1893) is a quintessential figure in the Romantic era, a composer who poured his heart, soul, and pain into his music, in much the same fashion as other European poets, writers and artists of the time. He was Russian to his core, yet he was drawn to Pushkin's *Eugene Onegin*, whose main character is the epitome of the Byronic hero of English Romantic literature. He saw in *Onegin* the conflicted parts of his own existence and could relate to Pushkin's own difficult history. Tchaikovsky elevated Russian music in the eyes of the world through his heartfelt melodies and soaring orchestration. His music embodied the Romantic values of freedom, unrestrained emotion, love, and melancholy which so appealed to the public. Among Tchaikovsky's most beloved works are his ballets *Swan Lake* and *Romeo and Juliet*, and his *Symphony No. 6 in B Minor (Pathétique)*. For a website devoted to updated research about Tchaikovsky, click [here](#).

20th Century: Benjamin Britten (1913-1976) is considered the greatest English composer of his time. A conductor, pianist, arranger of folk songs and music festivals he once remarked that "I write for human beings." Like Mozart, Britten was a prodigy, who learned to play the piano at age two and was composing by age five. He was not always well-received, or his music appreciated. He formed a life-long partnership with the tenor Peter Pears. He was amazed by the human voice and composed many outstanding choral pieces. He composed several operas including *A Midsummer Night's Dream* which will be performed at the SFO this summer. His best-known works include the opera *Peter Grimes* (1945), *The War Requiem* (1962) and the orchestral showpiece *The Young Person's Guide to the Orchestra* (1945). For more information about Benjamin Britten's life and work, click [here](#).

21st Century: John Corigliano (1938-Present) Winner of the Pulitzer Prize, five Grammy Awards, and an Oscar for his score to *The Red Violin*, John Corigliano's is considered an American treasure whose music has fascinated and delighted audiences and critics for six decades. His music is classical yet contemporary. The Santa Fe Opera is honored to premier *The Lord of Cries*, his second opera with a libretto written by Mark Adamo. Last summer, the Santa Fe Opera Guild presented a webinar by Dr. Evan Fein that focused on some of Corigliano's most celebrated works and his unconventional compositional process. To learn more about John Corigliano, click [here](#).

Please Note: As a service to our members, the Santa Fe Opera Guild has created programs appropriate for both the novice opera fan and the seasoned aficionado. The *Opera Virtually Unveiled* series with Desirée Mays, is an introduction to each of the four operas, while the Vivace Book club examines the literary source material. *Consider the Source* Conversations and Seminars, offered by the Santa Fe Opera featuring Dr. Jennifer Rhodes, provides a comprehensive look into this season's operas.

WELCOME NEW MEMBERS

With the greatest pleasure, we welcome Patricia Brooks, Shari & Gary Deghi, Barbara Deppman, Mary Jane Gilchrist, Marilyn Halla, Jean Hamilton, Ann Hosfeld, Christopher Howson, Arlena H. Jackson, Eslee Kessler, Diana & Neil King, Evelyn & David Kloepper, Jeanne Pschorr, Nancy Rowland, William Russell, Russell Schrader, Enid Tidwell, Melissa Young, and Kathleen & Gregory Wright 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.

FEBRUARY 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

New Mexico Performing Arts Society presents a live-streamed, mid-Winter virtual concert on **Saturday, February 6 at 7:00PM**. On the program are works by J.S. Bach, arias from Handel's *Messiah* and Mendelssohn's *Elijah*, selections for string quartet, and an original composition by Natasha Stoyonovska. On **Saturday, February 20 at 7:00PM**, NMPAS presents tenor André Garcia-Nuthmann accompanied by pianist Franz Vote in music by Schumann and Beethoven. Click [here](#) for more information and access.

On **Mondays at 7:00PM, Performance Santa Fe** presents a series of *Chamber Music of Lincoln Center* concerts. On **February 1**, the composers featured are LeClair, Haydn and Dvořák. The **February 8th** program includes works by Gabrieli, Beethoven and Rachmaninoff. On **February 15**, works by Messiaen, Poulenc, and Brahms, featuring clarinetist Anthony McGill, will be offered. On **February 22**, pieces by Telemann, Strauss and Fauré will take center stage. Click [here](#) for more information and access.

Violet Crown Cinema presents a lineup of virtual films led off by the documentary *76 Days* about life in Wuhan, China during a 76-day lockdown effort to eradicate Covid19. A second documentary, *Some Kind of Heaven*, focuses on The Villages, FL, the US's largest retirement community of 13,000 residents, often called The Disneyland for Retirees. There are many more great titles available, to watch at home now or the near future, including the lushly restored, 7-part drama, *World of Wong Kar Wai*. Violet Crown has also introduced RSVP Cinema: rent a theatre, pick a film, and invite family and friends! Click [here](#) for a list of films and additional information.

The Met: Met Stars Live in Concert features different singers every 14 days. Piotr Beczala and Sondra Radvanovsky are featured **until February 5**. Anna Netrebko's concert begins on **February 6**. Tickets are \$20.00. To purchase tickets, click [here](#). To access The Met's nightly opera streams, click [here](#). Please note: the performance list is current to **February 14**.

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

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

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:

Bernadette Snider: *Operagram* Editor; *Four Centuries-Four Composers*

Martha Baker: *A Busy Season Ahead*

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

Shelly Brock: *Remembering Randy*

Claudia Hauer: *Virtual Vivace* | *The Bacchae*

Rebecca Jensen: *News from the Santa Fe Opera: Consider the Source*

Desirée Mays: *Opera Virtually Unveiled*

Benjamin Saiz | Bernadette Snider: *Member Spotlight*

Lucinda Surber: Web support, Guilds, Inc.

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