

THE  
SANTA FE  
OPERA



SANTA FE OPERA GUILD  
THE GUILDS OF THE SANTA FE OPERA, INC

# OPERAGRAM

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## SONGS FOR THE FUTURE: BENEFIT FOR APPRENTICE PROGRAMS



Left: Joyce DiDonato | Photo Credit: Simon Pauly

Right: Ruth E. Carter | Photo Credit: Jaxon Photo Group

The Santa Fe Opera will present *Songs for the Future*, a special online program to benefit its singing and technical Apprentice Programs, on **March 11 at 6:00PM MT**. World-renowned mezzo-soprano Joyce DiDonato and Academy Award-winning costume designer Ruth E. Carter, both former Santa Fe Opera apprentices, will host this celebration featuring performances by former apprentice singers Emily Fons (mezzo-soprano), Will Liverman (baritone), and Jack Swanson (tenor). Also included in the presentation are interviews with notable alumni of the programs including singers Sylvia D'Eramo, Duke Kim, Briana Elyse Hunter, Zachary Nelson, and Galeano Salas plus technicians Lee Fiskness, Eileen Garcia, Aja Jackson, Brandon Kirkham, Adam Rowe, Travis Shupe, Sandra Zamora, and David Zimmerman. *Songs for the Future* is free to watch and no registration is required; viewers can tune in via the opera's website at [\*Songs for the Future\*](#). The event will remain available for 30 days for viewers to enjoy.

To support *Songs for the Future*, click [here](#) and select *Songs for the Future* from the dropdown menu. Donations are fully tax-deductible and will directly support the 2021 Apprentice Programs.

## SFO APPOINTS DAVID LOMELÍ ARTISTIC DIRECTOR

The Santa Fe Opera announced the appointment of David Lomelí as Chief Artistic Officer commencing May 1. Mr. Lomelí will be responsible for the artistic operations of the company including casting. This newly created position combines key aspects of two current positions, that of outgoing Artistic Director Alexander Neef and recently retired Director of Artistic Administration Brad Woolbright. Remarked Santa Fe Opera General Director Robert K. Meya, “I could not be more thrilled to welcome David to the Santa Fe Opera. Not only is he one of the leading casting directors of his generation with a demonstrated commitment to greater diversity in casting, he also brings with him a truly impressive digital media acumen as evidenced by the extraordinary success of the TDO Network.”

Mr. Lomelí comes to Santa Fe from The Dallas Opera, where he will continue in the role of Artistic Consultant. Lomelí has served The Dallas Opera in various capacities since 2014, most recently as the Director of Artistic Administration. In addition to his role at The Dallas Opera, Mr. Lomelí acts as casting consultant for the Bavarian State Opera in Munich, Germany. He noted, “The Santa Fe Opera holds a great deal of meaning for me personally and as an artist. I am excited and grateful to become a part of its history. Through our shared values of hard work, creativity, compassion, empathy, and diversity, we will keep welcoming the world’s most exciting artists to the incredible creative center that is the Santa Fe Opera.”



David Lomelí

Alexander Neef, who will conclude his tenure as Artistic Director of the Santa Fe Opera on July 31, 2021 and who now leads Opéra National de Paris, said, “I have known David since he was in the LA Opera’s Young Artist Program and have followed his career ever since. As one of our most promising young arts administrators, he already is one of the great connoisseurs of voices and, as a former singer, he knows the business from both sides.” Notes Santa Fe Opera Music Director Harry Bicket, “I am thrilled that David is to join the Santa Fe Opera; he brings so much experience in so many fields of the complex business of opera. I know that his passion and love of the art form, and of the Santa Fe Opera in particular, will make for an exciting future for the company.”

Before joining The Dallas Opera, Mr. Lomelí performed as a world-renowned tenor with many leading companies including the Santa Fe Opera, where he made his company debut in the role of Rodolfo in Paul Curran’s production of Puccini’s *La bohème* in 2011. Additional highlights in Mr. Lomelí’s performance career include the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Los Angeles Philharmonic, Glyndebourne Festival, Los Angeles Opera and San Francisco Opera. He is a recipient of the National Youth Prize in the Arts, presented by the Mexican government, and won first prize in both categories of opera and zarzuela in the 2006 Operalia Competition. Mr. Lomelí is an alumnus of some of the most prestigious training programs for opera artists including the Domingo-Colburn-Stein Young Artist Program at LA Opera, the Merola Opera Program and Adler Fellowship at the San Francisco Opera and the International Society of Mexican Art and Values in Mexico City.

In addition to his musical talent, Mr. Lomelí brings with him degrees in International Marketing and Computer Science, which aided his development of new social media programming strategies through The Dallas Opera’s TDO Network, a social media channel that attained 70 million unique views in 2020. Born in Mexico City and raised in Monterrey, Mexico, Mr. Lomelí’s tenure at The Dallas Opera represented the first time in United States history that a Latino has occupied a top position at a Level 1 opera company. Mr. Lomelí serves as a Strategic Committee Member with OPERA America’s ALAANA (African, Latinx, Arab, Asian and Native American) Steering Committee and is committed to enriching the operatic art form and industry through increased diversity and equitable practices. Mr. Lomelí is proud to share that under his leadership, The Dallas Opera achieved the highest diversity in casting in its company history from 2017 to 2019.

Mr. Lomelí will continue his involvement with The Dallas Opera as Artistic Consultant, in particular with the Hart Institute for Women Conductors, in tandem with his new position at the Santa Fe Opera, allowing for increased collaboration between the two companies and, most importantly, creating new opportunities for women conductors. The Santa Fe Opera looks forward to welcoming Mr. Lomelí in his new position on May 1, 2021.

To hear Mr. Lomelí’s beautiful tenor voice singing *Nessun Dorma*, click [here](#); *Che gelida manina*, click [here](#); *Una furtiva lagrima*, click [here](#).

# OPERA VIRTUALLY UNVEILED

## OPERA VIRTUALLY UNVEILED

TUESDAYS, 1:00-2:00PM MST

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.

### 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. He fell in love with Pushkin's poem *Eugene Onegin* and then in turn with Tatyana, the young woman rejected by Onegin. These great Russian characters

will be discussed: Onegin, the archetypal Romantic; Tatyana, who falls in love with the image in her dreams; Lenski, the poet who dies in a duel; and Prince Gremin, the aristocrat Tatyana eventually marries. Representing the status quo, Prince Gremin's aria describes his passion in a hymn to marriage in Tchaikovsky's lyrical score. 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. The dances composed for *Eugene Onegin* firmly set the action from the country cotillion to the courtly polonaise. 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](#).



Artist: Elena Samoklysh - Sadkovsky

### April 6 | *The Lord of Cries: The Wolf-Prince, Ecstasy and Ruin*

In a truly extraordinary merging of *Dracula* and *The Bacchae*, Mark Adamo wrote the libretto of a new opera that contrasts the extremes of restraint and repression with unfettered freedom. "Justice is balance," Euripides tells us, as the opera veers into frenzied fantasy and metaphysical searching. "Ask for what you want, ask it in," is the troubling imperative that is as relevant today as it was in the time of the Greeks. Dionysus, transformed into Dracula, arrives in Victorian England to seek what is his. One voice of reason states: "Repress, restrain, hold the horses of passion on the tightest rein," to which Dionysus responds: "Does she have ecstasy? Does she have freedom? Or a cage?" When denied, he wreaks a terrible revenge. The intriguing connects between these characters will be discussed as the plot is outlined. Renowned John Corigliano, known for his opera *The Ghosts of Versailles* and his music score for the movie *The Red Violin* composed this new work. His collaboration with librettist Mark Adamo will be explored. To register click [here](#).



Dionysus: ©Maicar Förlag GML

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

# VIRTUAL VIVACE BOOK CLUB

## VIRTUAL VIVACE BOOK CLUB

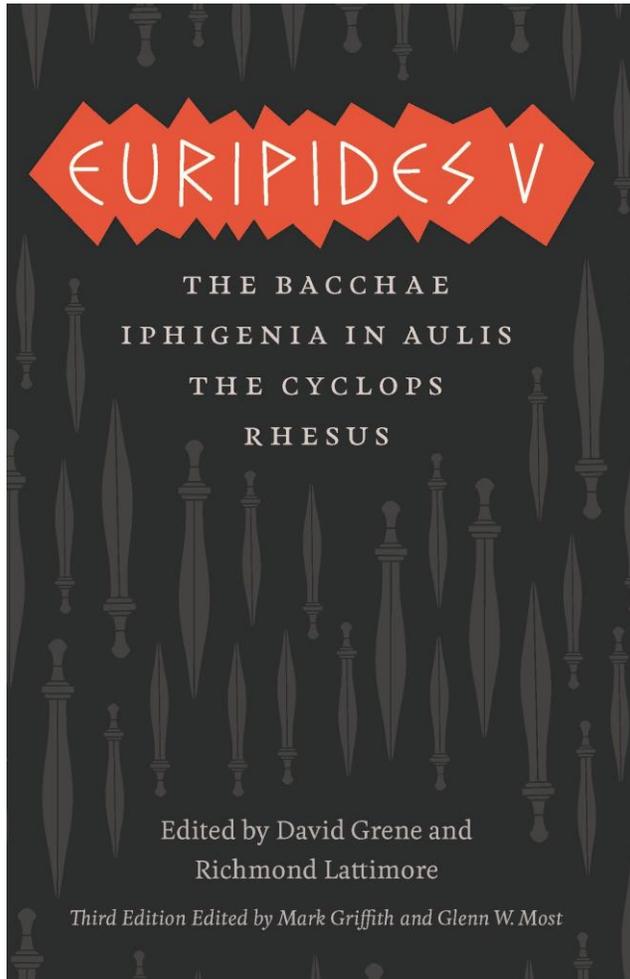
WEDNESDAY, MARCH 10, 2021 6:00PM-7:30PM MST

VIRTUAL CHECK-IN, 5:50PM MT

GUEST FACILITATOR: CLAUDIA HAUER, PHD

ZOOM VIRTUAL MEETING FORMAT

COMPLIMENTARY



Euripides' play *The Bacchae* was 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](mailto: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](http://collectedworksbookstore.com). Books can be picked up curbside during business hours or shipped anywhere in the USA.

*A Midsummer Night's Dream* by William Shakespeare will be the subject of the May 10th Vivace Book Club. We are fortunate to have local Shakespeare expert, Robin Williams, as the facilitator for the session. She has also generously offered to lead a group reading of the play in April on Zoom prior to the Virtual Vivace discussion. She noted, "It's always better to read Shakespeare with a group than to try to read it alone."

There are three options for choosing an edition to read. You are free to use any copy of the play you may already have, you can buy a copy of Ms. Williams' annotated edition that is designed for group readings at Collected Works, or you can purchase the edition being used for the Opera's *Consider the Source Series: William Shakespeare. 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.

Further details and the link to register for the April readings and the May 10<sup>th</sup> Virtual Vivace discussion of *A Midsummer Night's Dream* will be in the April *Operagram*.

# GUYS WHO SING HIGH

By Ian Ritchie, Santa Fe Opera Guild Member



Anthony Roth Costanzo

The 2021 Santa Fe Opera repertoire includes operas featuring two of the most talented countertenors in the world: American countertenor Anthony Roth Costanzo will sing the role of Dionysus in the world premiere of Corigliano's *The Lord of Cries* and British countertenor Iestyn Davies will sing the role of Oberon in Britten's *A Midsummer Night's Dream*. Both countertenors will be familiar to fans of *The Met: Live in HD* 2019-2020 series as Costanzo delivered a mesmerizing performance in the title role in Philip Glass' *Aekhnaten* and Davies appeared as Ottone in Handel's *Agrippina*.

The cancellation of the Opera's 2020 season resulted in a missed opportunity to hear the Korean-American countertenor, Kangmin Justin Kim, who was scheduled to appear in Huang Ruo's world-premier of *M. Butterfly*. Mr. Kim is Song Liling, a spy masquerading as a temptress. Fortunately, we have been promised that *M. Butterfly* will grace our opera stage in a future season.



Iestyn Davies

Countertenors are not foreign to the Santa Fe Opera. Among those who have performed here are David Daniels in the title role of the world premiere of Morrison's *Oscar* in 2013, as Roberto in Vivaldi's *Griselda* in 2011, and earlier in Handel's *Radamisto* in 2008; Ukrainian countertenor Yuri Minenko also appeared in *Griselda* in the role of Corrado; David Hansen in 2006 in Adès' *The Tempest*; Christophe Dumaux in 2004 in Handel's *Agrippina*; Bejun Mehta in 2001 in Mozart's *Mitridate*; and in 1993, my first year of attending the Santa Fe Opera, the late Brian Osawa sang Arsamene in Handel's *Xerxes*. I strongly encourage you to listen to the stylistic differences of these countertenors who can all be found on YouTube. Gifted singers all.

What is a countertenor? They have been around since at least the Middle Ages to fill the requirement for a high male voice. Off and on throughout the centuries, the Catholic Church would prohibit women from singing in church or on stage – boy sopranos, countertenors, and later castrati filled this vocal niche. Often their range is equivalent to that of a female contralto or mezzo-soprano, although some countertenors, called sopranists, have a range that rivals the highest female sopranos. The castrati had similar vocal ranges, but there was a crucial difference: the castrato voice was naturally high due to surgical intervention, whereas a countertenor produces his sound using falsetto – a combination of head voice and chest voice.

By the end of the 19<sup>th</sup> century, countertenors had fallen out of fashion and castrati were few and far between. A revival of countertenor singing started in the 1950s in England. Alfred Deller and the Deller Consort specialized in English folk songs and the music of Dowland, Purcell, Handel, and Bach. It was Alfred Deller who premiered the role of Oberon in *A Midsummer's Night Dream* in 1960. In America, Russell Oberlin sang a similar repertoire.

In the 1980s and 1990s we began to hear a new type of countertenor when Baroque opera, so long neglected, began to be revived with singers and musicians specifically trained in the music written for the castrati. Greek sopranist Aris Cristofellis is an early example of this new type of countertenor. While his voice can sound a bit shrill at times, he had all the right notes, in the right range, and with amazingly fluid ornamentation. Each year brings a new crop of countertenors with steadily improving technique. The timbre of their voices has noticeably changed as well. Earlier countertenors could sometimes sound forced or "hooty", obviously using falsetto, whereas today's countertenors can sound quite natural. Of this new generation of singers, I can recommend Max Emmanuel Cencic, Philippe Jaroussky, Andreas Scholl, Jakub Józef Orliński, and of course, Anthony Roth Costanzo and Iestyn Davies. Thanks to technology, performances by these artists can be heard on YouTube.

I would like to conclude by sharing a link to the music of a personal favorite of mine, Argentinian countertenor, Franco Fagioli. He perfectly illustrates the current state of countertenor singing and Baroque opera revival. To hear Mr. Fagioli in a performance from Leonardo Vinci's *Artaserse*. click [here](#).

## NEWS FROM THE SANTA FE OPERA: CONSIDER THE SOURCE

The Santa Fe Opera continues 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 underlay of the opera has influenced the set designs, costumes, interpretation, and productions. Only persons wanting to attend the Seminars need to register. The Conversations will remain available on the Opera's YouTube channel after their premiere. **The Opera will provide a public link through email and social media posts for Conversations.**

**Consider the Source Conversations** are **free of charge** and will premiere on Tuesdays at **6:00pm MST on March 16, April 20, and May 18**. Conversations will run for approximately 25 minutes. The February session featured Netia Jones, Director and Designer for *A Midsummer Night's Dream*; the March session will feature Nicole Car (Tatyana) and Etienne Dupuis (Eugene Onegin) from *Eugene Onegin*, and April will feature Composer John Corigliano and Librettist Mark Adamo from *The Lord of Cries*.

If you missed the first episode featuring mezzo-soprano Megan Marino, who plays Cherubino in this season's *Marriage of Figaro*; or you missed the February episode featuring Netia Jones, Director and Designer for *A Midsummer Night's Dream*, you can find them on the Opera's YouTube channel [here](#) and [here](#).

**Consider the Source Seminars** take a deeper dive into the source material for the four operas of the 2021 festival season and include a discussion and opportunities for all participants to contribute. The seminars air at 2:00PM MST and sessions run for 75 minutes. Seminars are \$30 per session. Due to popular demand, we have added dates for addition seminar sessions. We still have spaces available on **March 23** for *Eugene Onegin*, and on **April 20** and **22** for *The Lord of Cries*. Registration is limited to 23 participants. **To register for the seminars** and to find the editions that our discussions will reference, click [here](#). Reading the source documentation is recommended but not required for participation. Please contact Anna Garcia, [agarcia@santafeopera.org](mailto:agarcia@santafeopera.org), if you have any questions.



## MARK YOUR CALENDARS

There are so many wonderful virtual events being broadcast every month, that the task of managing your digital calendar is a difficult one. Below is a list of the Santa Fe Opera Guild and Santa Fe Opera events occurring in March. There are still places available so it is wise to register ASAP.

**March 2** | Desirée Mays: *Russia, Tchaikovsky, and the Creation of Eugene Onegin* at 1:00-2:00PM MST

**March 10** | Vivace: Claudia Hauer PhD: *The Bacchae* at 6:00PM MST

**March 11** | SFO: *Songs for the Future* at 6:00PM MST

**March 16** | SFO: Jennifer Rhodes PhD: Consider the Source – Conversation: *Eugene Onegin* discussion at 6:00PM MST

**March 23** | SFO: Jennifer Rhodes PhD: Consider the Source – Seminars: *Eugene Onegin: A Novel in Verse* at 2:00PM MST

**Fun Fact:** In the Baroque era, it was not uncommon for composers to incorporate arias they had already written into new works. Agrippina's aria "Bel piacere" first appeared in Handel's 1707 oratorio *Il trionfo del tempo e del disinganno*; two years after *Agrippina's* premiere, the same music appeared in his opera *Rinaldo* (1711).

Singers also requested that old arias be slotted into new operas, especially if the aria in question was particularly suited to the singer's voice, or if it was an exceptional crowd-pleaser. Since singers "carried" these arias with them from opera to opera, the arias came to be known as "suitcase arias."

Excerpted from metopera.org

## MEMBER SPOTLIGHT: JUDY COSTLOW



John Muir, Scottish-American naturalist wrote “*The mountains are calling, and I must go.*” Judy Costlow, a Santa Fe Opera Guild board member, and two-time board president, agrees. She shares that she “must be outside in touch with nature every day.” This communion with the outdoors is her lifeline for well-being, especially during the extended COVID-19 pandemic. Judy has been a member of Seniors on Bikes (SOB) for many years and every Thursday, she cycles on the beautiful trails of NM. Her faithful companion is a rubber duck, aptly named “Ducky,” a playful gift from her sister. Helmet firmly in place, Ms. Ducky is a handle-bar presence on every ride, no matter where in the world, so that Judy never rides alone. This is one intrepid, well-traveled duck for sure.

Born in Denver, Judy grew up in Thermopolis, WY until age 16, so is no stranger to the rugged outdoors. Her family returned to Colorado and Judy attended UC, Boulder, where she earned a BS in Elementary Education. Upon graduation in 1968, she immediately joined the Peace Corps and was sent to Santa Fe for training. It was during that summer in the City Different that Judy saw her first opera, *The Magic Flute*, at the “new” Santa Fe Opera house. She loved the experience and vowed to make opera an integral part of her life.

The Peace Corps sent Judy to Bolivia, where a bike was her only means of transportation. In Bolivia, her passion for cycling was born... out of necessity. Her love for the sport grew as Judy

travelled the world on a bike and hiked through some of the most gorgeous places on earth. She trekked the Himalayas and Peru, biked and hiked through Europe, India, Israel, New Zealand, South America, Russia, and of course right here in the USA. She loves travelling, especially by bicycle or by foot. But to her “there is nowhere on earth like Santa Fe.” Judy is an avid snowshoer and a skier who met her husband on the slopes of Santa Fe.

She settled in the Land of Enchantment in 1971, where she taught briefly, but soon found her destiny - to enhance health education in New Mexico. For 30 years she worked with the Santa Fe Health Education Project, a non-profit she helped found in 1974. She took a job as a Health Educator for the NM Public Health Dept and retired from that position after 23 years. Judy holds an MA in Community Health Education from UNM, Albuquerque. A pioneer in the field of women’s health, she co-authored one of the first books on Menopause in 1974, *Menopause A Self-Care Manual*, and ran a Women’s Wellness Retreat at Ghost Ranch for 20 years. She was also on the board of the National Women’s Health Network in Washington, DC.

Judy is a volunteer extraordinaire. She was Volunteer Coordinator for the Museum of New Mexico when the Docent Program first began. Her goal was to be a Docent at the Opera and in 1995 found a way while still working. Not surprisingly, she bikes to the Opera whenever she is on duty. She has been a member of the Santa Fe Opera Guild’s Board of Directors since 2012 and worn many hats including, VP of Membership, Chair of the Nominating Committee, and member of the Social Events and Education committees. Her volunteerism with other organizations is just as impressive. She was on the board of Kitchen Angels, where she is also a volunteer, and is a constant presence at The Lensic. She also volunteers with The Trails Alliance of Santa Fe as well as many of the city’s summer events and festivals. Judy’s hard work and leadership has not gone unnoticed. She is a recipient of one of the **NM Governor’s Awards for Outstanding New Mexican Women** in 2000 and one of **10 Who Made A Difference in Santa Fe in 2018**.

Judy Costlow is an educator whose life’s work has been devoted to enhancing the health of New Mexicans, particularly women. She has given tirelessly to the community in which she lives. But it is her reverence for nature and willingness to embrace its healing powers that make her a role model for all who are looking for a path to peace and perspective. You are a treasure, Judy; keep on cycling and keep on hiking.

## WELCOME NEW MEMBERS

With the greatest pleasure, we welcome Kathleen Burke, Peggy Catron & Jerome Premo, George Crow, Hal Myers, and Mary Stuart 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.

## MARCH 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](mailto: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

On **Mondays at 7:00PM, Performance Santa Fe** presents a series of Chamber Music of Lincoln Center's past concerts as part of PSF@Home. On the bill on **March 1:** Brahms' scherzo from *Sonata for Violin and Piano*; Babajanian's *Piano Trio in F-sharp minor*; Dvořák's *Piano Trio No. 3 in F minor*. The **March 8th** program is all J. S. Bach: *Trio Sonata in G minor for Flute, Violin and Continuo*; *Sonata in G minor* transcribed for Cello and Continuo; *Ich habe genug* (with the Orion String Quartet and R. S. Green, bass-baritone, and others). On **March 15**, It's all Vivaldi: *Sonata in A minor for Cello and Continuo*; *Concerto in G minor for Flute, Oboe, and Bassoon*; *Concerto in F major for Three Violins, Strings, and Continuo*; *Trio Sonata in D minor for two Violins and Continuo*; and *Concerto in D major for Mandolin, Strings, and Continuo*. Another all-Bach program on **March 22** will include: *Brandenburg Concertos No. 1-6*. Click [here](#) then scroll to the row of March dates for more information and access.

**The Santa Fe Symphony Orchestra** kicks off its Spring Concert Series with *Music of the Universe* on **Sunday, March 21 at 4:00PM**. Filmed at Meow Wolf, Orchestra members are embedded in the artistic illusions of The House of Eternal Return, making this a cutting-edge presentation. The following composers will be highlighted: Rainier, Telemann, Penderecki, Reich, J. S. Bach, Balter, Glass, Mazzoli, Marcello, Satterwhite, and Shaw. The concerts are offered free, as a gift from the Orchestra for support from their fans during the Covid-19 crisis. For access, click [here](#).

**New Mexico Performing Arts Society** presents its virtual Annual Bach Society Concert on **Sunday, March 28 at 5:30PM**. Members of the New Mexico Bach Chorale and the Chamber Players will offer: J. S. Bach's *Cantata BWV 4* and *Motet Furchte dich nicht, BWV 228*; Caldara's *Missa Dolorosa*; Palestrina's *Super flumina*; and Quantz's *Trio Sonata in C major*. Franz Vote, Met Opera Conductor Emeritus, conducts. Click [here](#) for more information, tickets, and access.

**Santa Fe Pro Musica** offers free videos of past concerts in its Listening Room series, along with the option to create your own "mixed video" via Vimeo. Click [here](#) for more information.

**The Lensic Ghost Light Sessions** are short musical productions, from styles and periods cross the board, filmed on stage to an empty house in accordance with Covid-19 restrictions. Local musicians are featured to "keep the music alive in Santa Fe." Since the Lensic has been filming these though most of the pandemic, there is now a compendium to access free. Throughout each of these sessions the theatre's ghost light, named for the single, onstage bulb that indicates the theater is dark, shines on. Click [here](#) to access these programs.

**The Met: Met Stars Live in Concert** features a different singer every two weeks in a live performance staged at a stunning locale. American soprano Angel Blue, breakout star of last year's *Porgy and Bess*, is up next and will perform in NYC, details still to come. Click [here](#) to stay up to date. Angel Blue is scheduled to sing a solo concert on **Saturday, August 7** at the Santa Fe Opera's upcoming 2021 season. Click [here](#) for The Met Nightly Opera Streams.

**Opera Wire** lists opera houses around the world streaming free performances. Click [here](#) to access the listings. To read an entertaining article entitled *The Wonderful World of Opera Dogs: Divas, Divos, and Dogs* by Diane Burgwyn, click [here](#).

**Idagio** continues *Fridays with Fred Plotkin* and *Thomas Hampson's World of Songs*. 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:

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Judy Costlow | Bernadette Snider: *Member Spotlight*

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

Rebecca Jensen: *News from the Santa Fe Opera*

Desirée Mays: *Opera Virtually Unveiled*

Ian Ritchie: *Guys Who Sing High*

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