



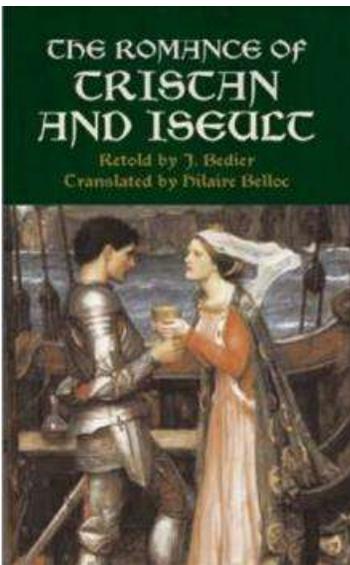
SANTA FE OPERA GUILD  
THE GUILDS OF THE SANTA FE OPERA, INC

# OPERAGRAM

May 2022  
Volume 16, Number 8

## VIRTUAL VIVACE

**THE ROMANCE OF TRISTAN AND ISEULT**  
**MONDAY, MAY 2, 2022, 6:00 PM-7:30 PM MDT**  
**VIRTUAL CHECK-IN, 5:50 PM MST**  
**SPECIAL GUEST FACILITATOR: DAVID HUGHES**  
**MODERATOR: BERNADETTE SNIDER**  
**ZOOM VIRTUAL MEETING FORMAT**  
**COMPLIMENTARY**



The tale of Tristan and Iseult is one of the greatest and most retold legends in European history, with written versions dating from the mid-twelfth century. One of the most complete versions, *Tristan*, by Gottfried von Strassburg, served as the source work for Richard Wagner's *Tristan und Isolde*, which will be presented this summer by the Santa Fe Opera. The book we will read and discuss in this session of Virtual Vivace – *The Romance of Tristan and Iseult* – was written in 1900, some 35 years after the opera premiered, by French author Joseph Bédier and subsequently translated to English. Bédier's work sought to encapsulate and condense many versions of the Tristan legend, and it covers major events in Tristan's life from birth until his and Iseult's deaths. Although many of the details in von Strassburg's lengthy work are omitted, Bédier's work can be considered a summary of the legend upon which Wagner's opera is based. The book is not Wagnerian length and is more reader-friendly than earlier recounts of the legend. The book stands on its own merits and was in fact later set to music by Swiss composer Frank Martin as the secular oratorio *Le Vin Herbé (The Potion)*.

The book introduces us to Tristan's parents, and then follows Tristan from birth through maturity. Along the way Tristan is captured by pirates, slays fearsome beasts, becomes a military hero, escapes death through remarkable strokes of luck, but never has a love interest. That changes when he slays a dragon in Ireland and is awarded the hand in marriage of Princess Iseult, whom he decides should instead marry his uncle, the King of Cornwall. Aboard his ship from Ireland to Cornwall, Tristan and Iseult accidentally drink a love potion, and the trajectory of both their lives is forever altered. Iseult marries the King, but she and Tristan secretly maintain their passionate relationship until death. Their ongoing tale deals with timeless themes of love, deception, adultery, doubt, separation, sacrifice, and belated forgiveness. Our discussion of the book will conclude with its differences from Wagner's *Tristan und Isolde*.

The facilitator for this session of Virtual Vivace is **David Hughes**, a member of the Wagner Society of Santa Fe. He is also a member of the Wagner Society of New York and contributes to its bi-monthly publication *Wagner Notes*, and he has served as the New York Society's International Liaison since 2019.

**Bernadette Snider** is the moderator for the evening. She is a member of the board of the Santa Fe Opera Guild, Coordinator of Vivace and Editor of the *Operagram*.

Copies may be purchased from Collected Works Bookstore, or online at [collectedworksbookstore.com](http://collectedworksbookstore.com). We hope you will join the Santa Fe Opera Guild on **Monday, May 2 at 6:00 PM MDT** for Virtual Vivace. To register for this event, click [here](#). We will email a link for the Zoom discussion the morning of May 2. If you have questions, please email [vivacebookgroup@santafeoperaguild.org](mailto:vivacebookgroup@santafeoperaguild.org).

# TRISTAN UND ISOLDE: THE BACKSTORIES

## *Tristan und Isolde* – The Backstories by David Hughes, Wagner Society of Santa Fe

Act I of Richard Wagner's *Tristan und Isolde* opens aboard a ship sailing from Ireland to Cornwall in southwest England. Tristan, a knight—and as nephew of Cornish King Marke, the king's presumed heir— commands the vessel, which holds captive two women: Isolde, an Irish princess, and Brangäne, her attendant and traveling companion. Also on board is Tristan's loyal retainer, Kurwenal. Thus, with little introduction or explanation, we meet the primary characters in this story of love and loss and longing. Their backstories—all, that is, but Kurwenal's—will unfold gradually, though not in chronological order.

It's not just the human stories that interest Wagner. Cornwall and Ireland also have backstories—histories if you prefer. The two kingdoms have been at war for an unspecified length of time. The Irish king has demanded that Cornwall pay "tribute" and has dispatched his knight, Morold, to collect the tax. Meanwhile, Marke has ordered Tristan to lead the Cornish defense. Tristan is wounded in combat with Morold, but he manages to kill the Irish knight, severing his head and sending it back to Ireland as the "tribute" paid by Cornwall. It is Morold's fiancée, Isolde, who receives Tristan's gruesome gift.

Still suffering from his battle wounds, Tristan crosses the Irish Sea alone in a small boat, which washes up on the Irish coast. "Tantris," as he now calls himself, winds up in Isolde's care. Not realizing that Tantris is her fiancé's slayer, Isolde nurses him back to health.

While treating "Tantris," Isolde notices a small nick in her patient's sword that is an exact fit for a metal sliver embedded in Morold's severed head. Having discovered Morold's killer, Isolde, enraged, prepares to plunge the nicked sword into the prone Tantris/Tristan. But just before the fateful moment, Tristan, unresisting, locks eyes with Isolde. Isolde drops the sword. An attraction stays her hand.

Isolde continues to treat Tristan without revealing that she knows his true identity, though Tristan knows that she is on to him. She doesn't even share her secret with Brangäne, who assisted in Tristan's/Tantris's care, until later, when the two women are Tristan's captives.

When Tristan recovers from his wounds, he thanks Isolde profusely and returns to Cornwall. Then, with Marke's permission, he voyages yet again to Ireland, this time to "win" Isolde as his uncle's bride. The kingdoms have sworn a peace compact, with Isolde as "payment" from Ireland to Cornwall. Isolde has no say in this agreement. She is merely a commodity—and a highly reluctant and unhappy one—traded between parties. Her departure from Ireland is cold and silent, with her parents, the king and queen of Ireland, offering little empathy or love, save for the magic arts and potions her mother sends along with Brangäne.

And so, we come full circle to Act I, where Isolde still grieves the death of Morold as the ship that imprisons her sails ever closer to Cornwall. Isolde laments not killing Tristan when she had the chance. Yet she feels attracted to Tristan, and this disturbs her.

Here is a prime example of the psychological depths and inner conflicts with which Wagner imbues his characters. On the one hand, Isolde detests Tristan, whom she nursed back to health and who repays her kindness by ensuring she wed a foreign king whom she neither loves nor even knows. On the other hand, she is fatally attracted to her captor, as he is to her.

Isolde asks Brangäne to prepare one of the queen's poison potions to kill Tristan and herself. Instead, Brangäne brings a love potion. Tristan and Isolde drink the quaff, and their latent mutual attraction instantly consumes them. For Tristan, this is both rapturous and unbearable. He has never betrayed his king and uncle either in thought or in deed. Now he will have no choice but to do both.

Thus, the stage is set for one of opera's epic love stories, featuring soaring plot highs, plunging dramatic lows, and, of course, gorgeous music to match the emotional ups and downs.

**Note:** David Hughes is a member of the Wagner societies of Santa Fe and New York and contributes to the latter's bi-monthly publication *Wagner Notes*. He has served as the New York Society's International Liaison since 2019.

**Tamar Steiber**, edited Mr. Hughes's article. Ms. Steiber is a writer and editor based out of La Cienega, New Mexico. She is publications editor for the Wagner Society of Santa Fe and a K9 handler for Taos Search and Rescue.

# CARMEN EXAMINED

## CARMEN'S PATH FROM NOVELLA TO OPERA

TUESDAY, MAY 10, 2022, 3:00 PM – 4:30 PM MDT

VIRTUAL CHECK-IN, 2:50 PM MDT

PRESENTER: JAMES KELLER

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS



Celestine Galli-Marié  
Carmen, 1884  
Painter: Doucet

James Keller considers how composer Georges Bizet and librettists Henri Meilhac and Ludovic Halévy put together their opera *Carmen*, drawing principally from Prosper Mérimée's novella but from other literary and musical sources as well. He will discuss how political, social, and aesthetic concerns came to bear on their decisions as they labored during three years from the opera's conception to its premiere, in March 1875, and how the results led to immediate failure and eventual triumph.

Click [here](#) to register for James Keller's talk "Carmen's Path from Novella to Opera" on **Tuesday, May 10 at 3:00 PM**. You will receive confirmation of your registration by email and a link will be sent the day of the webinar. The webinar will be recorded for viewing later. A link will be provided via email once the event has been posted online and will be available only to those who were previously registered.

James M. Keller recently completed his 21st season as Program Annotator of the San Francisco Symphony. He is the author of *Chamber Music: A Listener's Guide* (Oxford University Press) and has contributed chapters to books including *American Mavericks*, *George Crumb and the Alchemy of Sound*, and *Leonard Bernstein, American Original*. In demand as a lecturer and interviewer, he was formerly Program Annotator of the New York Philharmonic, a writer-editor at *The New Yorker*, and critic at-large for the *Santa Fe New Mexican*. He has curated major museum exhibitions in California and New Mexico about historical popular music relating to those states.



James Keller

"As a musician I tell you that if you were to suppress adultery, fanaticism, crime, evil, the supernatural, there would no longer be the means for writing one note." Georges Bizet



# THE MET: LIVE IN HD

## TURANDOT

**SATURDAY, MAY 7, 2022, 11:00AM MDT**  
**ENCORE, TUESDAY, MAY 17, 6:00PM MDT**  
**THE LENSIC PERFORMING ARTS CENTER**  
**211 WEST SAN FRANCISCO STREET**  
**TICKETS: \$22.00 - \$28.00**



Ukrainian soprano **Liudmyla Monastyrska** stars in the title role of the legendary cold-hearted princess—seen live in cinemas on May 7. Tenor Yonghoon Lee is the bold prince determined to win Turandot’s love, alongside soprano Ermonela Jaho as the devoted servant Liù legendary bass Ferruccio Furlanetto as the blind king Timur. Marco Armiliato conducts Puccini’s stirring score in the company’s dazzling, ever-popular production by Franco Zeffirelli. To purchase tickets for *Turandot*, click [here](#).

## LUCIA DI LAMMERMOOR

**SATURDAY, MAY 21, 2022, 11:00AM MDT**  
**ENCORE, 6:00PM MDT**  
**THE LENSIC PERFORMING ARTS CENTER**  
**211 WEST SAN FRANCISCO STREET**  
**TICKETS: \$22.00 - \$28.00**

Soprano **Nadine Sierra** takes on one of the repertory’s most formidable and storied roles, the haunted heroine of Donizetti’s *Lucia di Lammermoor*, in an electrifying new staging by Australian theater and film director Simon Stone, conducted by Riccardo Frizza. To purchase tickets for *Lucia Di Lammermoor*, click [here](#).



## HAMLET

**SATURDAY, JUNE 4, 2022, 11:00AM MDT**  
**ENCORE, 6:00PM MDT**  
**THE LENSIC PERFORMING ARTS CENTER**  
**211 WEST SAN FRANCISCO STREET**  
**TICKETS: \$22.00 - \$28.00**



When Australian composer Brett Dean’s *Hamlet* had its world premiere at the Glyndebourne Festival in 2017, *The Guardian* declared, “New opera doesn’t often get to sound this good ... Shakespeare offers a gauntlet to composers that shouldn’t always be picked up, but Dean’s *Hamlet* rises to the challenge.”

This riveting contemporary masterpiece appears live with Neil Armfield, who directed the work’s premiere, bringing his acclaimed staging to the Met. Many of the original cast members have followed, including tenor **Allan Clayton** in the title role.

Nicholas Carter makes his Met debut conducting a remarkable ensemble, which also features soprano Brenda Rae as Ophelia, mezzo-soprano Sarah Connolly as Gertrude, baritone Rod Gilfry as Claudius, and legendary bass Sir John Tomlinson as the ghost of Hamlet’s father. To purchase tickets for *Hamlet*, click [here](#). For The Lentic’s current safety protocols, click [here](#).

## GIVE THE GIFT OF MEMBERSHIP



Looking for the perfect gift?  
How about a gift membership in the Guild?  
The Santa Fe Opera Guild is united by curiosity and affection for one of the greatest art forms in the world. Surprise someone special with the gift of membership in a community that ranges from opera newcomers to lifelong aficionados.

**CLICK HERE TO PURCHASE A GIFT  
MEMBERSHIP**

## MARY SPRINGFELS REDUX

### THE MEDIEVAL ORIGINS OF TRISTAN AND ISOLDE

TUESDAY, MAY 17, 2022, 3:00 PM MDT

VIRTUAL CHECK-IN, 2:50 PM MDT

PRESENTER: MARY SPRINGFELS

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS



**Mary Springfels**

We are fortunate to be able to offer a second opportunity for our members to hear Mary Springfels talk about medieval music. Richard Wagner may have made *Tristan and Isolde* a household name for modern audiences, but the story has a long history, dating back to Celtic times. Ms. Springfels, a specialist in early music and one of the leading players of the viola da gamba, will present “The Medieval Origins of Tristan and Isolde” as part of the Santa Fe Opera Guild’s series, “Laughter and Love, Lying and Loss: 2022 Season Preview.” The reshewing of Mary’s talk will take place on **Tuesday, May 17 at 3:00PM MDT** via Zoom webinar.

Ms. Springfels will talk about the literary source used by Richard Wagner, a novel in verse by Gottfried von Strassburg, in a lecture that is illustrated with beautiful images from the Codex Manesse, a document compiled around 1340. She will also play examples of early music on instruments that were familiar to von Strassburg such as the harp, vielle, and medieval bagpipe. You can register for the talk by

clicking [here](#). Once the video has been posted online, a link will be sent to all those who registered.

Mary Springfels describes herself as a “veteran of the early music movement in America.” In addition to being co-director of the performing group Severall Friends, she maintains an active practice teaching the viola da gamba and plays with New York Pro Musica, the Folger Consort, Ars Lyrica of Houston, and the Texas Early Music Project of Austin.

# LOVE, LONGING, AND THE TRISTAN CHORD

## TRISTAN UND ISOLDE: LOVE, LONGING AND THE TRISTAN CHORD

TUESDAY, MAY 24, 2022, 3:00 PM – 4:30 PM MDT

VIRTUAL CHECK-IN, 2:50 PM MDT

PRESENTER: DESIRÉE MAYS

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS

From Troubadours to Schopenhauer, *Tristan und Isolde* is a paean to love and longing, themes immortalized in Richard Wagner's monumental opera. Bryan Magee, author of *The Tristan Chord*, suggests the opera is an "exploration of longing at the deepest levels of unconscious feeling" in which Wagner gives expression to "a highly erotic longing for the unattainable."

Ms. Mays' talk will introduce the sound world, the essence of the work, in music that guides *Tristan und Isolde* away from the dangers of treacherous Day to the rapture of Night. Isolde sings: "From the light of day I wanted to flee and draw you with me into the night, illusions would end there..." while Tristan sings later: "Now we have become night's devotees. To us who have looked lovingly on the night of death, the day's illusions have the glitter of mere dust in the sunlight into which it disperses..."

This ancient tale tells of the Irish princess who is taken from her land by the knight she loves to be wed to his uncle; the opera explores all the troubles that ensue from this scenario.

The Tristan Chord, a chord that changed the course of music, anchors this tale of doomed love throughout in terms of indescribable longing from the opening bars to the final moments of extraordinary resolution.

Click [here](#) to register for Desirée's talk on **Tuesday, May 24 at 3:00 PM MDT**. You will receive confirmation of your registration by email and a link will be sent the day of the webinar. The webinar will be recorded for viewing later. A link will be provided via email once the event has been posted online and will be available only to those who were registered.



Illustration by Franz Stassen



Desirée Mays

**Desirée Mays** is an international speaker on opera, a radio producer, and author of the *Opera Unveiled* book series. She is known locally as the preview speaker for twenty seasons at the Santa Fe Opera's Cantina Preview Dinners.

In the time of covid, Desirée has given talks on Zoom for the San Francisco and Los Angeles Wagner Societies. She presented a 3-hour seminar on *Die Meistersinger* live at the Metropolitan Opera in New York and was the guest Spring speaker for St. Thomas Episcopal Cathedral in New York discussing "Opera and Religion."

# SPREAD THE WORD: DISCOVER OPERA

If you are an opera aficionado, this program probably is not for you. But if you consider yourself to be relatively new to the art form, you shouldn't miss it.

Eight years ago, we recognized a need to reach out to individuals who may have had limited exposure to the opera and to those who are curious but a bit overwhelmed by the complexity of the genre. This program is beneficial as it is an instructive and thoughtful presentation of the diverse elements that comprise opera as we know it today.

Opera 101 was most recently offered in 2014. This year as we emerge from the pandemic, the concept has been reborn, refined, and renamed, *Discover Opera: Everything you wanted to know but were afraid to ask*.

Discover Opera is designed to provide an entertaining, instructive, and interactive experience. The morning will be devoted to the history of the art form, music styles, and an introduction to voice types. This will include live performances of selections from the Santa Fe Opera's 2022 season—Bizet's *Carmen*, Rossini's *Barber of Seville*, Verdi's *Falstaff*, and Wagner's *Tristan und Isolde*. After a break for lunch there will be presentations and a panel discussion about the complex process of producing opera: Stage Direction, Sets, Costumes, Lighting, and Special Effects.

Discover Opera meets on **June 4, 2022, at 10:00 AM-2:30 PM MDT at O'Shaughnessy Hall**, a covered, outdoor venue on the beautiful Santa Fe Opera campus. **The cost is only \$20; students under 22, \$10.** First-time ticket buyers who are New Mexico residents will be entitled to purchase two tickets to the opera of their choice for 40% off at the Box Office. Participants may bring a sack lunch or purchase food in the Opera's cantina.

If you know someone who is curious about opera and would enjoy learning the basics of the genre, send them [here](#) to register. **Note:** In consideration of the Opera's staff and singers, all participants must be vaccinated and masked.

The principal presenter and the singers who will perform live are:

- **Dr. Kathleen Wilson, soprano/presenter/organizer**, holds a doctorate in vocal pedagogy from Columbia University and a masters in musicology from the University of Arizona. She was also a Fulbright Scholar to Venezuela and Colombia. She has several CD recordings to her credit, one of which was nominated for a Latin Grammy. Kathleen has taught Opera History and began the opera program at the University of New Hampshire.
- **Carlos Archuleta, baritone**, a native New Mexican, has performed with companies such as Washington National Opera, New York City Opera, and the Santa Fe Opera, to name a few. One of his signature roles was Escamillo in *Carmen*, which he performed in the Royal Albert Hall in London.
- **André Garcia-Nuthmann, tenor**, received his doctorate in voice performance at Arizona State University and is currently the Coordinator of Music at New Mexico Highlands University. In addition to choral and solo oratorio roles, André has sung with Opera Southwest and the Santa Fe Opera.
- **Steven Kerchoff, bass**, has appeared as a soloist and ensemble singer with the Washington Bach Consort, the Palestrina Choir, and the Woodley Ensemble, among others. His opera credits include performances with Washington National Opera, the Folger Consort, and Opera Lafayette.
- **Kehar Koslowsky, mezzo-soprano**, received her degree in vocal performance from the University of Maryland. She performed with the Washington Bach Consort, Woodley Ensemble, and Cathedral Choral Society, and has performed Rosina in Rossini's *Il Barbiere di Siviglia* with the Crittenden Opera Studio.
- **Jennifer Perez, soprano**, holds an M.M. in vocal performance from The University of New Mexico. She has performed with the Oregon Bach Festival Chorus, the Santa Fe Desert Chorale, and the NM Philharmonic, and she is an active member of local ensembles.
- **Nathan Salazar, pianist**, is a native of Santa Cruz, New Mexico, and holds a master's degree in collaborative piano from the University of Michigan, where he studied with Martin Katz. Salazar has performed in England, Scotland, Italy, Russia, and in major performance venues throughout the United States. He has been featured at the John F. Kennedy Center in Washington D.C., Boston's Symphony Hall, and Carnegie Hall in New York City, as well as The Handel and Haydn Society, The Boston Symphony, the Boston Lyric Opera, and the Santa Fe Opera.



DISCOVER OPERA  
Everything you wanted to know but were afraid to ask

# RESCHEDULED: 2022 SEASON VIRTUAL PREVIEW

## 2022 SEASON PREVIEW: OPERA –TELLING STORIES THROUGH MUSIC

TUESDAY, JUNE 14, 2022, 3:00 PM MDT

VIRTUAL CHECK-IN, 2:50 PM MDT

PRESENTER: MAESTRO JOE ILLICK

ZOOM WEBINAR FORMAT

\$20.00 PER DEVICE FOR SANTA FE OPERA GUILD MEMBERS

\$25.00 PER DEVICE FOR NON-MEMBERS



Joe Illick – Photo: Babak Dowlatshahi

Maestro Joe Illick's 2022 Season Preview: Opera Telling Stories Through Music has been rescheduled to **Tuesday, June 14 at 3:00 PM MDT**. If this change of date does not work for you, we can arrange a refund of your admission fee. Please email [webinars@santafeoperaguild.org](mailto:webinars@santafeoperaguild.org) to request a refund.

For many years, Maestro Joe Illick has entertained our members by playing excerpts from the Santa Fe Opera's upcoming seasons. His vast experience as a conductor and composer makes him uniquely qualified to provide valuable insight into each of the operas. On Tuesday, June 14 2022 Maestro Joe Illick will perform virtually and preview the five scores from the Santa Fe Opera Season 2022: Bizet's *Carmen*, *Falstaff* by Verdi, Wagner's *Tristan und Isolde*, *The Barber of Seville* by Rossini, and the world premiere of *M. Butterfly* by Huang Ruo and David Henry Hwang.

Maestro Illick is the Music Director and Principal Conductor of Fort Worth Opera and former Artistic Director of Performance Santa Fe. He also conducts leading orchestras worldwide. Maestro Illick's performance on **June 14** was recorded at the Ranch Lounge at the Santa Fe Opera and will air on **Zoom at 3:00 PM MDT**. Tickets may be purchased [here](#) for \$20 per device for Santa Fe Opera Guild members, and \$25.00 per device for non-members.

## OPENING NIGHT DINNER RETURNS

**Save the Date!**  
**An Evening with Carmen**

Opening Night Dinner  
at the Santa Fe Opera  
July 1, 2022  
Dapples Pavilion  
5:30–7:30 PM



Enjoy a festive buffet dinner and a talk by  
Maestro Guillermo Figueroa, Principal Conductor of the  
Santa Fe Symphony, on his perspective of the music of *Carmen*.

Opening Night performance follows immediately!  
Purchase your opera tickets for the Opening Night performance  
directly from the Opera's Box Office.

A fundraiser for the Guilds of the Santa Fe Opera,  
a 501(c)(3) all-volunteer organization.

After two long years, the much-anticipated Opening Night Dinner is scheduled to happen again on July 1, 2022, when the Santa Fe Opera begins its season with Bizet's opera, *Carmen*.

This year's speaker is Maestro Guillermo Figueroa, Principal Conductor of the Santa Fe Symphony, who will share his perspective on *Carmen* and Bizet. Attendees will also be treated to a festive buffet dinner and the opportunity to socialize at a live event again.

The opening night performance follows the dinner. Please remember to purchase your opera tickets for Opening Night directly from the Opera's Box Office.

Look for an invitation to join us for the Opening Night Dinner, including a link to purchase tickets, in your inbox soon! The June Operagram will also include registration information.

Opening Night Dinner is a fundraiser for the Guilds of the Santa Fe Opera.

## NEWS FROM THE SANTA FE OPERA

### Seminars

Our upcoming season includes a pair of seminars that will further illuminate our 2022 productions. Join Dr. Jennifer Rhodes for a guided journey into the masterworks of the operatic tradition. Seminar participants will learn about and discuss the season's operas, including their composers, plots, musical characteristics, and interpretations. Session I is sold out.

#### Session II

August 23 – 27, 2022

*Tristan und Isolde, M. Butterfly, The Barber of Seville, Carmen*

For more information or to register, please contact Alvaro Quintanar by phone at 505-946-2404 or by email at [aquintanar@santafeopera.org](mailto:aquintanar@santafeopera.org).



Dr. Jennifer Rhodes

## SANTA FE OPERA AND NEW MEXICO PBS COLLABORATION

On Thursday, May 12, New Mexico PBS's landmark, award-winning series ¡COLORES! offers an exclusive look behind-the-scenes at the Santa Fe Opera. The primetime special, focusing on the making of the company's 17th world premiere, *The Lord of Cries*, reveals an inside view on the creative forces at work on the new opera. Creating a World Premier at the Santa Fe Opera: A ¡Colores! Special premieres at **7:00 PM MDT** on NMPBS Channel 5.1 and streams online at [nmpbs.org](http://nmpbs.org) and the PBS Video App.

Viewers will meet and hear from Santa Fe Opera General Director Robert K. Meya, composer John Corigliano, librettist Mark Adamo, director James Darrah, costume designer Chrsi Karvonides-Dushenko, countertenor Anthony Roth Costanzo, soprano Susanna Phillips, Santa Fe Opera production director Chelsea Antrim Dennis, conductor Johannes Debus and other creative luminaries.

The hour-long special marks the first of its kind between the Santa Fe Opera and New Mexico PBS. General Director Robert K. Meya says, "For over sixty years the Santa Fe Opera has been committed to playing a significant role in New Mexico's vibrant arts and culture landscape by presenting performances of the highest quality of new, rarely performed, and standard works. Our special truly has something for everyone and we are grateful for this opportunity and the incredible partnership of NMPBS in telling our story."

## OPERA PREVIEW DINNERS - CALL FOR VOLUNTEERS

After two years, the Opera Preview Dinners return to the Opera campus as we resume in-person activities. The Preview Dinners are held in Dapples Pavilion and are the beginning of a wonderful evening of comradery and good food. Each dinner features a different speaker who will discuss the opera being performed that evening in the Crosby Theater.

Each Guild is being asked to staff the dinners with their members. The volunteers are responsible for welcoming the guests and seating them at tables with other guests. Guild volunteers will be provided dinner and the opportunity to hear the speaker for that night's opera.

The Santa Fe Opera Guild will be staffing several of the dinners and is looking for volunteer hosts. If you would like to volunteer to host one of the Preview dinners, please contact Judy Costlow, [j.costlow@gmail.com](mailto:j.costlow@gmail.com) or call **505-820-1036**.

The only requirements for being a volunteer host is that you are a Santa Fe Opera Guild Member and are physically capable of walking and standing a great deal during the event.

# VIRTUAL VIVACE

## LIAISON

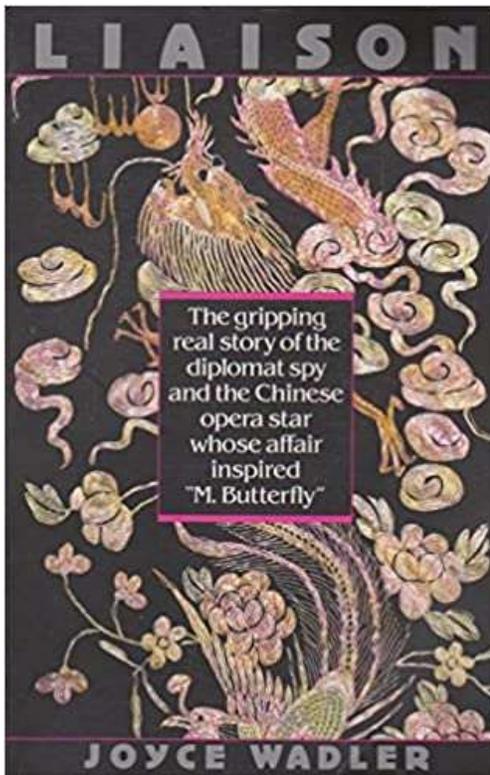
MONDAY, JUNE 20, 2022, 6:00 PM MDT

VIRTUAL CHECK-IN, 5:50 PM MDT

FACILITATOR: BERNADETTE SNIDER, PHD

ZOOM VIRTUAL MEETING FORMAT

COMPLIMENTARY



In 1986, Joyce Wadler, a noted journalist became intrigued with the arrest of a French diplomat, Bernard Boursicot and his lover, Chinese opera singer, Shi Pei Pu, who were charged with espionage. It was not the James Bond aspects of the story that drew her in, but the details that emerged about the duplicitous duo after the arrest. Once in custody, Shi Pei Pu, revealed that he was a man, who throughout a 20-year relationship with Bernard, pretended to be a woman. And that's only the beginning of the story we will dissect during our book discussion!

In 1988, *M. Butterfly*, the play by David Henry Hwang, became an international success. We are honored that the opera *M. Butterfly* will finally have its world premiere at the Santa Fe Opera, after being delayed due to the COVID pandemic.,

Ms. Wadler was the first journalist to interview Bernard Boursicot and continued to do so during and after his incarceration. Their first encounter was the catalyst for her relentless research into his dysfunctional relationship with Shi Pei Pu.

Her interviews were first published in two excellent articles, one in *People Magazine* in 1988, and the other in the *New York Times Magazine* in 1993, while she was doing research for her book, *Liaison*.

There are aspects of the book and Wadler's articles that provide thought-provoking material for a book discussion. Despite all that has been written, the most intriguing and germane questions of all still linger; did Bernard Bouriscout know that Shi Pei Pu was a man, and can we truly believe anything he says?

Wadler's writing style is intense, blunt, humorously dark, and at times uncomfortable to read. Bernard and Shi Pei Pu are not merely one-dimensional characters caught in a scandal that is part romance and part treason. These are two complex, secretive men, practiced liars whose personalities are perfect for an evening of debate and armchair analysis.

Ms. Wadler's career includes over 20 years with the *New York Times*, work as a correspondent for *The Washington Post*, editorships at *Rolling Stone* and *New York Magazine*, a position as senior writer for *People Magazine*, and writing assignments for television. She is currently a writer with the Home Section of The New York Times. Her best-selling book *My Breast* chronicled her 1993 battle with breast cancer and was made into a TV movie that garnered many accolades. Her cancer treatments occurred while she was researching and writing *Liaison*. In 1997, she was diagnosed with uterine cancer and wrote another well-received book about her journey entitled *Cured*.

Copies of *Liaison* may be found at amazon.com (both print and Kindle), abebooks.com, thriftbooks.com, and other online book sellers. A perfectly acceptable alternative is to read "For the First Time, The Real-Life Models for Broadway's M. Butterfly tell of Their Very Strange Romance" Wadler's 1988 article in *People Magazine*. Click [here](#) to access the article. Or, read the interesting 1993 article in *New York Times Magazine*, "The True Story of M. Butterfly; The Spy Who Fell in Love with a Shadow." To access the *New York Times Magazine* article, click [here](#).

The moderator for the evening is Bernadette Snider, a member of the Santa Fe Opera Guild's Board of Directors and Editor of the *Operagram*, and Coordinator of Vivace. She has a doctorate in Clinical Psychology and advanced degrees in English Literature. She has held senior positions in academia, mental health, and corporate consulting.

We hope you will join the Santa Fe Opera Guild on **Monday, June 20 at 6:00 PM MDT** for Virtual Vivace. To register for this event, click [here](#). We will email a link for the Zoom discussion the morning of June 20. If you have questions, please email [vivacebookgroup@santafeoperaguild.org](mailto:vivacebookgroup@santafeoperaguild.org).

# A TALE OF ELUSIVE LOVE AND MISTAKEN IDENTITY

## A TALE OF ELUSIVE LOVE AND MISTAKEN IDENTITY

TUESDAY, JUNE 28, 2022, 3:00 PM – 4:30 PM MDT

VIRTUAL CHECK-IN, 2:50 PM MDT

PRESENTER: DESIRÉE MAYS

ZOOM WEBINAR FORMAT

COMPLIMENTARY FOR GUILD MEMBERS

\$10 PER DEVICE FOR NON-MEMBERS



David Henry Hwang

A startling new play by Asian-American David Henry Hwang arrived on Broadway in 1988 and was a resounding success. The play, based on the true story of a French diplomat and the Madame Butterfly with whom he fell in love, is now an opera. Delayed because of COVID, the world premiere will be in Santa Fe on June 30th. This is not Puccini, though composer Huang Ruo was much inspired by Puccini's gorgeous score. The tale tells of a Westerner's fascination with the exotic East, a tale of love as illusion, of spying activities, of questions of gender, and yes, about transformation and butterflies.

"The opera," Ruo said "is about ambiguity and imagination. I don't want to provide answers." Song Liling (Butterfly) wonders: "Where do I go? What do I seek? What do I find?" while Gallimard (the diplomat) insists: "Are you still my Butterfly?" The answers are as elusive as the flight of the butterfly.



Huang Ruo



Desirée Mays

**Desirée Mays** is an international speaker on opera, a radio producer, and author of the *Opera Unveiled* book series. She is known locally as the preview speaker for twenty seasons at Santa Fe Opera's Cantina Preview Dinners. In the time of covid, Desirée has given talks on Zoom for the San Francisco and Los Angeles Wagner Societies. She recently presented a 3-hour seminar on *Die Meistersinger* live at the Metropolitan Opera in New York and was the guest Spring speaker for St. Thomas Episcopal Cathedral in New York discussing "Opera and Religion."

Click [here](#) to register for Desirée's talk on **Tuesday, June 28 at 3:00 PM MDT**. You will receive confirmation of your registration by email and a link will be sent the day of the webinar. The webinar will be recorded for viewing later. A link will be provided via email once the event has been posted online and will be available only to those who were registered.

## SANTA FE SUMMER SHAKESPEARE FESTIVAL 2022



**Hamlet at the Santa Fe Botanical Garden**

Santa Fe Summer Shakespeare Festival 2022 begins May 7th and runs through early September with events produced by sixteen local theatre companies, including &Sons Theatre, Exodus Ensemble, International Shakespeare Center, Ironweed Productions, Just Say It Theater, New Mexico Actor's Lab, Santa Fe Classic Theater, Santa Fe Playhouse, The Shakespeare Gym, Teatro Paraguas, Theater Grottesco, Tri-M Productions, Upstart Crows of Santa Fe and more.

Performances, talks, workshops, and staged readings will be ongoing all summer. Join one of iRead Shakespeare's community close-reads of *Pericles* and *The Winter's Tale*, sign up for a Zoom workshop on Shakespeare's use of meter with Robin Williams, learn about dining in the ancient Mediterranean world with founding member of Ancientsites/Ancientworlds Suzanne Cross, hear about intimacy direction in theatre with Zoe Burke and Antonio Miniño, explore the Greek Heritage of Shakespeare's Plays with archaeologist and scholar Duane W. Roller, and so much more.

And don't miss the plays! May performances include *Cymbeline*, an Upstart Crows of Santa Fe Blackfriars production, and *Hamlet* under the stars at Seton Castle produced by the Crows and The Shakespeare Gym. See our website for a still growing list of events and activities. <https://www.sfsummershakes.org/>

## VERDI AND THE BARD

According to an article on Shakespeare and opera in *Shakespeare and Beyond*, "There is one figure who looms over Shakespeare and Opera and that is the great Italian composer, Giuseppe Verdi ... whose trio *Otello*, *Macbeth* and *Falstaff* form part of the core repertoire of most major opera houses today and are three of the most popular Shakespeare operas in general."

This summer, the Santa Fe Opera brings *Falstaff* to the stage under the direction of Sir Michael Vicar who also designed the sets and costumes. Paul Daniel is the Conductor for *Falstaff*, Lizzie Powell is the lighting Designer, Andrew George, Choreographer, and Susanne Sheston is Chorus Master. The cast is made up of a talented group of singers, including former Santa Fe Opera apprentices. The madcap *Falstaff* is based on Shakespeare's *The Merry Wives of Windsor* and was Verdi's final opera.

To purchase tickets for *Falstaff* and the other operas of the 2022 Santa Fe Opera season, please click [here](#). To view the Opera's Health and Safety Policy click [here](#).

## MAY MEMBERS: IT'S TIME TO RENEW

**Attention Members:** You will receive an email reminder on the first of the month in which your membership renewal is due. The email will include a link which will take you to a secure webpage where you can renew by credit card, PayPal, or by check. Checks should be mailed 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 card and tax receipt 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.

Click [here](#) to renew your membership, **or** renew via the link in your reminder email.

## WELCOME NEW MEMBERS

With the greatest pleasure, we welcome Elizabeth Blecker, Cassie Costlow, Ivan Faucon, Vickie Holmsten and Don Allen, Amy Iwano, Michael Silhol, Penelope Hunter Stiebel, and Polly Wotherspoon 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.

## DIVERSIONS

As local venues transition from virtual to in-person events, please be sure to check their websites frequently **for the most current information and to stay informed about each venue's COVID safety protocols.**

**Chatter (In) SITE:** This special in-person Chatter features a program of all female composers. Performers will be spaced throughout the museum so that audiences will be a maximum of 25 people per large gallery, auditorium, or outdoor space to create for a safe in-person experience. Attendees will move to a different location within the museum after each performer presents for 10 minutes. The performance will be approximately an hour long in total. **May 6 at 10:30 AM** at **SITE Santa Fe**. Tickets are \$5-\$16 in advance; \$5-\$20 at the door. To purchase tickets and for additional information for Chatter on **May 14 and May 28**, click [here](#).

**Operas on Film from Eastern Europe:** The next film in the Eastern European series of opera on film is on **Wednesday, May 18 at 1:00 PM**. Moniuszko *Halka* (1854): *Halka* is probably Poland's most popular opera and is a story of jealousy, sacrifice, rejected love and death. The music in *Halka* is melodic, deeply lyrical and includes several dance sequences. Santa Fe Woman's Club on Old Pecos Trail. A donation of \$5.00 to help offset costs is suggested. Additional information or questions may be addressed to Bill Derbyshire at [wwdcroat@aol.com](mailto:wwdcroat@aol.com).

**New Mexico Philharmonic: *Breathtaking Bruckner!*** Anton Bruckner's *Symphony No. 4, "Romantic,"* is the only one of his nine symphonies he gave a subtitle. The music ranges from brilliant horns to pastoral imagery. Music Director Roberto Minczuk wields the baton in this performance, the final NMPHil *Coffee Concert* of the season. **Friday, May 20, 2022, at 10:45 AM**. Concert will be held at Immanuel Presbyterian Church 114 Carlisle Blvd SE / Albuquerque, NM 87106. For tickets, click [here](#).

**Performance Santa Fe recently announced its 2022/23 season**, including three Festival of Song recitals featuring stars of the Santa Fe Opera on **July 31** (Tamara Wilson & Heidi Melton), **August 7** (Nicholas Brownlee & Elena Villalòn), and **August 14** (Emily Fons & Jack Swanson). Susan Graham will headline Music from Copland House Ensemble on **Feb. 16, 2023**. For details about their full season of 26 performances spanning classical, jazz, world music, and dance, go to [performancesantafe.org](http://performancesantafe.org).

**Severall Friends:** *The Lovers' Bane: The Story of Tristan and Yseult*, as told in music and images of the High Middle Ages. **Saturday, May 28, 7:30 PM**. San Miguel Chapel, 401 Old Santa Fe Trail, Santa Fe. All tickets: \$20, sold on-line only. Click [here](#) to purchase tickets.

**Taos School of Music Chamber Music Festival** will be held **June 16-August 7, 2022**. Schedule was not available as of the date of Operagram publication but check [here](#) in the future for more information.

**Los Alamos Concert Association** is on summer break. **First concert of the new season will be held on** September 25, 2022. It will feature Zlatomir Fung, cello & Dina Vainshtein, piano. For 2022-23 ticket information, click [here](#).

**The Metropolitan Opera Guild Opera America: #meetopera Online:** Opera companies across North America invite you to experience the art form virtually with live-streaming and on-demand performances. Click [here](#) for Opera America's website.

**The Met Podcasts:** While you are browsing the Met's website, check out their podcast, *Aria Code*, a collaboration with WQXR and WNYC studios. The series features opera notables discussing interesting aspects of music and opera productions. Click [here](#) to listen to *Aria Code* podcasts on The Met's website.

**Opera Wire** offers a list of opera houses around the world streaming free performances. To reach their website, 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

Shelly Brock, Joe Illick: 2022 Season Preview

Judy Costlow: Opera Preview Dinners-Call for Volunteers

Caryl Farcas, Ariana Karp, Vincent Faust: Santa Fe Summer Shakespeare Festival 2022

David Hughes, Tamar Steiber: *Tristan und Isolde*-The Backstories

David Hughes, Bernadette Snider: Virtual Vivace/ The Romance of Tristan and Iseult

Alice Jennings: *Diversions* Editor

Rebecca Jensen: News from the Santa Fe Opera

James Keller: Carmen Examined/ Carmen's Path from Novella to Opera

Desirée Mays: *Tristan und Isolde*: Love, Longing, and The Tristan Chord

Desirée Mays: A Tale of Elusive Love and Mistaken Identity

Mary Springfels: Medieval Music and the Tristan Legend

Bernadette Snider: Virtual Vivace /Liaison; Verdi and the Bard

Lucinda Surber: Web support, Guilds, Inc.

Leslie Veditz: All membership-related articles (recurring features)

Kathleen Wilson, Martha Baker: Spread the Word: Discover Opera

Eileen Woodbury, et al: Save the Date/Opening Night Dinner

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### THE GUILDS OF THE SANTA FE OPERA, INC.

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