

## GUILD SPRING PROGRAMS

The Education Committee has planned varied ways to look at the upcoming Festival season. Talking Opera programs will include an overview of the season and in-depth discussions of the three operas, the American musical, *Camelot*, and Pergolesi's *Stabat Mater*. We have also arranged for CDs of all the productions to be available to Guild members and the general public through the Four County Library system.

### Talking Opera

The Talking Opera series will have five programs this May and June, beginning on Friday, May 10, at Christ Church Parish Hall in Cooperstown at 7:00 pm. That evening Francesca Zambello, Artistic & General Director, will give her insights about the new season. She is directing both *The Flying Dutchman* and *the little match girl passion*.

The other programs are on Mondays at 7:00 pm:

- *Camelot*, May 13, Christ Church Parish Hall, with a program by members of the SUNY Oneonta Theater and Music Departments.
- *King for a Day*, May 20, Christ Church Parish Hall.
- *The Flying Dutchman*, June 3, Fenimore Art Museum.
- Pergolesi's *Stabat Mater* and Lang's *the little match girl passion*, June 10, the Star Theater in Cherry Valley.

More detailed information about these programs will be available in the May newsletter and on the Guild Web site, [www.glimmerglassoperaguild.org](http://www.glimmerglassoperaguild.org).

### Recordings of the productions

The Guild has purchased recordings of the 2013 Festival productions. These CDs have been carefully chosen

to reflect what the company thinks are the best of the current recordings. The Guild Board voted to donate the CDs to the permanent collection of the Village Library of Cooperstown. They will be available to patrons of the Village Library and, through the interlibrary loan system, to patrons of the Four County Library System. Patrons can borrow them for a period of two weeks.

- By the way, have you written a limerick yet?

MARY BRODZINSKY

## GUILD WEB SITE GOES PUBLIC

The Glimmerglass Opera Guild Web site has launched and is now public at [www.glimmerglassoperaguild.org](http://www.glimmerglassoperaguild.org).



An ad hoc committee has been working for over a year designing the site that now gives us an Internet presence. The committee includes Ernie Adams, Mary Brodzinsky, Richard Johnson, Mary Margaret Kuhn, Susan Newman, Richard Redmond, and chair Ed Brodzinsky. Kip Shaw of Sunny Web Shops remains our consultant to ensure that the site works smoothly as we add content.

(continued on page 4)

## GLIMMERGLASS FESTIVAL 2013, JULY 6 – AUGUST 24

RICHARD WAGNER  
*The Flying Dutchman*

ALAN JAY LERNER and FREDERICK LOEWE  
*Camelot*

GIUSEPPE VERDI  
*King for a Day*

### PASSIONS

DAVID LANG  
*the little match girl passion*

GIOVANNI BATTISTA PERGOLESI  
*Stabat Mater*

**GLIMMERGLASS OPERA GUILD**

P.O. Box 191, Cooperstown, NY 13326

www.glimmerglass.org

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Member of

**PRESIDENT'S MESSAGE**

Fellow Glimmerglass Opera Guild Members:

Over dinner recently, several friends (and Guild members) and I discovered a mutual admiration for the late Swedish tenor, Jussi Bjoerling. For us, his voice was one of undeniable beauty and sweetness, yet it possessed surprising power and passion as well. I first heard him on a recording of *Aida*. It was my good fortune when, soon after discovering him on recordings, the opportunity arose to hear him in person. The opera was Verdi's *Il Trovatore*, the place, Tulsa, Oklahoma, the year, never mind, but I was 12. My memories of that evening are not as clear as I would wish. I do recall a rather short, stout man looking not very convincing in a period wig and costume standing arm-in-arm with a woman of a similar description. Their appearance was anything but heroic or romantic.

What I do remember clearly is that the sheer beauty and magnitude of their voices were thrilling, and all I needed to know about their characters was in their singing. I knew then that opera was in my life to stay.

I have heard many magnificent singers in the years since and, no doubt, will hear more in the future. The sound of the human voice and the range of emotions that can be expressed through singing move and thrill me no less now than they did those years ago. So, it is no surprise that I look forward to each summer with great anticipation. For eight extraordinary weeks I have the chance to indulge my passion, hearing wonderful singers in creative productions not in some large, impersonal opera house but in the intimate environment of the lovely Alice Busch Opera Theater. This experience is greatly enhanced because, as a Guild member, I have the unique opportunity to become personally involved with the activities and people who bring this remarkable Festival to life.

As Glimmerglass Opera Guild members, you have the same opportunities. It is the time of year to renew your Guild membership. Renewal forms have been mailed. Please continue to play a vital role in the Guild and the Festival by renewing your membership now and, if your time permits, participating in a Guild event. You get so much in return for your support.

My best to you,  
 TOM

**MEMBERSHIP RENEWALS**

Membership renewals are being mailed. Dues remain \$30 per person and \$40 per couple, with \$15 student memberships. The Guild is planning new membership activities, and volunteers are always welcome for both on-going committee activities and special events planning. Please renew promptly to keep your membership current.

CORINNE PLUMMER

**TREASURER'S REPORT, 2012****Balance, Jan. 1, 2012:** \$6,730.99

	<b>Income</b>	<b>Expense</b>
<b>Membership</b>	\$5,450.00	\$13.29
<b>Fund-Raisers</b>		
First Night Fund	6,000.00	
Otesaga Gala/Auction	20,475.00	3,263.00
Country Club Evening	1,116.50	
Aida Ticket Sales	445.00	
Dine-A-Round	5,545.00	291.30
<b>Guild Projects</b>		
Receptions	145.00	8,439.13
D. Shields Music Intern	1,175.00	
Web Site		1,740.00
Changeover Meals		1,028.88
<b>Gifts</b>		
Picnic distribution	2,500.00	
Donations	2,326.22	
<b>Memorials</b>		
Lyn Edinger	150.00	
Robert Bauman	135.00	
<b>Miscellaneous</b>		
Cook book & note pad sales	40.10	
Reimbursement	300.00	
Opera Volunteers Int. Dues		100.00
Carryover		861.86
<b>Mailings (newsletter, postage)</b>		2,821.92
<b>Glimmerglass Festival Gift</b>		25,400.00
<b>Totals</b>	<b>\$45,707.82</b>	<b>\$43,959.38</b>

**Balance, Dec. 31, 2012:** \$8,479.43

DONALD FENNER, Treasurer

**GUILD REMEMBRANCES**

As Mary Dunkle assembles materials for a Guild history, she'd like to learn of personal remembrances and anecdotes from Guild members. Please share them with her. You can mail them to her at 11 Westridge Road, Cooperstown, NY 13326, or e-mail them to [mdunkle@sny.rr.com](mailto:mdunkle@sny.rr.com).

**CAMELOT**

The second production in the 2013 Glimmerglass Festival is Alan Jay Lerner and Frederick Loewe's musical, *Camelot*. It opens on Saturday, July 13, and will have 13 regular performances through August 23. (It will also have a special performance on Friday afternoon, August 23, sponsored by the Guild and featuring members of the Young Artists Program. Watch for further details on this special performance.)

*Camelot* features two performers familiar to our audiences, David Pittsinger as Arthur and Nathan Gunn as Lancelot. (Nathan and Julie Gunn are Artists in Residence at Glimmerglass in 2013.) Andriana Chuchman makes her Glimmerglass debut as Guenevere.

The musical, based on T.H. White's novel, *The Once and Future King*, opened on Broadway in December 1960. It was an eagerly awaited show, following the team's Broadway hit, *My Fair Lady*, and their film, *Gigi*. Julie Andrews and Richard Burton were co-stars as Guenevere and Arthur, and a newcomer, Robert Goulet, was Lancelot.

The show had a dramatic and trouble-filled pre-Broadway tryout in Toronto and Boston. During the Toronto run Lerner was hospitalized with a bleeding ulcer. As he was being discharged, director Moss Hart was brought in, having suffered a heart attack. Lerner took over direction as the show moved toward New York.

Critical reception was mixed at the Broadway opening, but Hart, released from the hospital, returned and worked with the show further. Television came to the rescue when Ed Sullivan featured scenes from the musical with Andrews, Burton, and Goulet on his Sunday night show. That did it. Lines formed at the box office the next morning, and the show ran more than two years, had a good tour, had lengthy runs in London and Australia, was made into a major film, and has had revivals and additional tours over the years.

RICHARD JOHNSON

**RITA EMANUEL**

Rita Emanuel has retired as Membership Committee chair. We thank Rita for her dedication and support not only to membership issues but to all activities of the Guild. Happily, she will remain on the Board and lend her considerable talents and enthusiasm to the Guild. Corinne Plummer has agreed to serve as interim chair. We thank Rita and Corinne for their valuable service.

TOM SIMPSON

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## HOW UN GIORNO DI REGNO BECOMES KING FOR A DAY

[Editors' note: At our invitation Glimmerglass dramaturg Kelley Rourke has agreed to share her thoughts on her current assignment, translating into the English language the text of Verdi's opera to be seen in the 2013 Glimmerglass Festival.]

You're about two-thirds of the way through the Sunday crossword, feeling pretty good about yourself, when you realize that an 11-letter-word, already anchoring eight other words, which in turn attach to other "solutions," is a mistake. Time to get out the big eraser.

The job of creating a new singing translation, as I'm doing for the 2013 production of Verdi's first comic opera, can feel like working a giant crossword puzzle. The words must tell the story, fit the syllabification of the Italian, be singer-friendly (open vowels on cadenzas and high notes, please) and rhyme...often across multiple characters' lines. It's the ensembles, in particular, that have caused me to rub out many a clever couplet and begin again, looking for something not just stand-alone-smart, but able to join in the large-scale verbal dance.

Sometimes perfect verses occur to me immediately when I listen to an aria or ensemble. Other times, I spend hours assembling a pantry of potential ingredients before I start cooking. Here's a page from my notebook: risk, peril, menace, finish, unstable, unable, hazard, looming, doom, consume, perfume, resume, cataclysm, catechism, baptism, altercation, situation, castration,

cessation, cremation, litigation, mutation, eruption, conniption, prescription, adversity, perversity, lunatic, maniac, crackpot, jackpot, psychopath, bananas, fanatic, demented, vented, rented, repented, resented, circumvented, discontented, weasel, diesel, deceiver, measles, craven, traitor, rascal, liar, fire, wire, sire, mire, deploy, destroy, break your neck, have your hide, scalp, flay, dismay, rout, shout, stab, gut.

Why not just sing it in Italian? It's a valid question, I suppose. But we have to remember that our fetishization of the original language is a relatively modern development. Yes, Verdi wrote with the sounds of the Italian language in mind, but during his lifetime he saw most of his works change languages every time they crossed a border. For Verdi, Rossini, and their colleagues, the idea of performing in a language not spoken by the audience would have been unthinkable.

Every new production is a new creation, and hundreds of questions must be asked and answered. Will the set be period or modern, realistic or stylized? Will there be a ballet? Will we perform all four hours, or make some judicious cuts? What about the clothes? With the proliferation of supertitles, we sometimes forget that language is another choice that can and should be actively made. In this case, the creative team has agreed that a comedy—particularly an unfamiliar one like *King for a Day*—will gain more than it loses in translation. We hope you agree.

KELLEY ROURKE

## GUILD WEB SITE GOES PUBLIC

*(continued from page 1)*

Visitors to the site are able to view the latest news on upcoming Guild events and activities, view photos from past events, learn how to get involved in the many volunteer opportunities, and peruse an archive of current and past Guild newsletters going back through 2010.

Also, folks wishing to join the Guild or renew their membership can print out an online form.

In the coming months, we plan to add many features, such as a history of the Guild. If you have suggestions for items you would like to see included on our Web site, you can use the site's on-line link to let us know.

ED BRODZINSKY