

NEW LEADERSHIP AT THE OPERA

In March the Glimmerglass Opera Board of Trustees announced the appointment of **Francesca Zambello** as General & Artistic Director effective September 1, 2010, succeeding Michael MacLeod. Francesca Zambello is an opera director whose productions have been seen on the major opera stages of the world. At Glimmerglass she directed Glucks' *Iphigénie en Tauride* in 1997. This spring she is directing a production of *Carmen* in China to be followed by a play in Cambodia. Then this summer she directs Gershwin's *Porgy and Bess* at the Kennedy Center in Washington.

Interviewed on WQXR about her new appointment, Ms. Zambello stated that she had always wanted "to take on a company, and this seemed to be a perfect fit as a summer festival." Not only could she continue her directing career, but she would be able to "really implement a kind of artistic vision in Glimmerglass, which is so unique and so special and so different than a bigger opera company." Zambello is interested in broadening horizons and making opera more accessible. She considers musicals to be "the genesis of American opera," and said "we will be producing a musical a year as well as three special unique opera offerings." She hopes too to include other programs, like chamber music, smaller concerts, dramatic readings. She also proposes an examination of the performance calendar to make it convenient for more people to come to the opera.

Because Ms. Zambello will not be in residence during the entire year, the Opera has appointed **Linda Jackson** as Managing Director, who will serve as the on-site liaison to Ms. Zambello. Linda Jackson brings more than 25 years of experience working in the performing arts, serving most recently as Managing Director at Connecticut Opera and earlier as General Director both at Berkshire Opera and Chautauqua Opera.

TALKING OPERA 2010

- Monday, May 10 – Dr. Fiona M. DeJardin, Professor of Art History at Hartwick College, will focus on Aaron Copland's *The Tender Land*.
- Monday, May 17 – General & Artistic Director Michael MacLeod will talk about Handel, Mozart, and the Early Music Movement.
- Monday, May 24 – From Handel to Copland; a panel discussion with Glimmerglass Opera orchestra musicians.
- Monday, June 7 – A round table with members of the 2010 Young American Artists Program, sharing their experiences and expectations.
- Monday, June 14 – Music Director David Angus will give his view of the 2010 Festival.

Our 2010 Talking Opera programs are in progress, and we are most grateful to the musicians and scholars who are taking time away from their busy schedules to participate. In the past, audience members have been encouraged to ask questions both during and at the conclusion of each program. This year we thought it would be interesting to invite those planning to attend the May 24 and June 7 programs to also participate by submitting questions for consideration in advance. Submission will remain anonymous, if you wish.

On May 24, I will have the pleasure of presiding over a panel of four members of the Glimmerglass Opera orchestra and would welcome questions for consideration in the program. Questions can be e-mailed to abbykreh@frontiernet.net.

The program on June 7, moderated by Guild Vice President Tom Simpson, will feature an Artists Roundtable with members of this season's Young American Artists Program. We are delighted that these talented young singers will be joining us for what promises to be an informa-

(continued on page 3)

GLIMMERGLASS OPERA 2010 FESTIVAL, JULY 9 - AUGUST 24

PUCCINI'S *TOSCA* COPLAND'S *THE TENDER LAND* MOZART'S *THE MARRIAGE OF FIGARO* HANDEL'S *TOLOMEO*

GLIMMERGLASS OPERA GUILD

P.O. Box 191, Cooperstown, NY 13326

www.glimmerglass.org

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Member of



COMMITTEE MEMBERS

We add the following names to the lists of committee members, first given in the March issue:

Fundraising: Nancy Irvin
 Hospitality: Carol Steigelman

PRESIDENT’S MESSAGE

As the 2010 Glimmerglass Opera season draws closer, there is a definite feeling in the air that this is going to be a particularly wonderful summer of delightful music and opera. The Guild will once again be hosting an exciting series of “Talking Opera” presentations at Christ Church, 69 Fair Street, in Cooperstown. The series of talks and discussions scheduled for Monday evenings at 7:00 pm on May 10, 17, and 24, and June 7 and 14 are always fascinating programs presented free of charge and open to the public. Thanks to Abby Kreh Gibson and the Education Committee for putting together this fine series once more.

The Guild has been hard at work reviewing and revising its By-Laws. As in any organization, it’s always a good idea to look periodically at the rules by which we operate and make sure they reflect the way in which we want to carry out our tasks. This review is now complete, and we have a new set of By-Laws in place. Thanks to the By-Laws Committee for their diligent work and especially to Corinne Plummer for her legal insights and extra efforts. Copies will be distributed at the next annual meeting in the fall. Anyone wishing a copy before then, please contact Corinne or me.

Membership renewal notices have gone out this past month. Please be sure to return those forms together with your dues payments as soon as possible. This will ensure that your name appears in the next membership directory with current and correct information. Many thanks to Rita Emanuel for organizing this so well.

ED BRODZINSKY

OPERA EDUCATIONAL SEMINARS

Guild members are invited to attend an exciting education series presented by Glimmerglass Opera. Open to Guild and Center for Continued Adult Learning members, each program will feature a 45-minute presentation by a member of the artistic or production staff, followed by a performance by members of the Young American Artists Program. Each presentation will be from 10:00 am to noon in the Thaw Pavilion, and participants are encouraged to bring a bag lunch to enjoy on campus afterward. This program is in lieu of the production seminars offered in previous years. The dates for the programs are as follows: June 24, June 30, July 6 and July 20. This educational program is brought to you in part by the Glimmerglass Opera/Bassett Healthcare partnership.

NEW MEMBERS

We welcome these new members to the Glimmerglass Opera Guild: Ann Rommel and Gennifer Sussman.

THE MARRIAGE OF FIGARO

Mozart's masterpiece, *The Marriage of Figaro*, will be the third presentation of the 2010 Festival. For this production, Glimmerglass Opera has assembled an outstanding cast of new and familiar faces. Bass-baritone Patrick Carfizzi makes his Glimmerglass debut in the title role. A winner of the Richard Tucker Career Grant, Carfizzi has had a busy year with performances at the Metropolitan, San Francisco, and Houston operas.

Among the returning artists is Lyubov Petrova singing Figaro's fiancée Susanna. Petrova will be remembered as the glittering Cleopatra in 2008's *Giulio Cesare*. Also from that cast, Aurhelia Varak, who sang the defiant Sesto, dons pants once again as the love struck Cherubino. Caitlin Lynch, a very popular member of the 2007 and 2008 Young American Artists Programs, returns as the Countess Almaviva. Her philandering spouse, Count Almaviva, will be sung by Mark Schnaible, so memorable as the unyielding Friedrich in 2008's *Das Liebesverbot*.

The Marriage of Figaro will be directed by Leon Major with lighting by Jeff Harris. It is fitting that this creative team returns to Glimmerglass for this production of *Figaro*; they were last here for the delightful 2006 production of the Figaro "prequel," *The Barber of Seville*. Glimmerglass Music Director David Angus will conduct. Sets for *Figaro* and all of this season's productions are by

Donald Eastman. Costume designer Matthew Pachtman makes his Glimmerglass debut this summer.

Mozart labeled *The Marriage of Figaro* an opera buffa or comic opera. Disguises, pranks, and mistaken identities abound as the plot hilariously unfolds. But this is no mere slapstick comedy populated with one-dimensional characters. For just beneath their comedic veneer, the people in Mozart's opera are very real persons confronting mistrust, jealousy, and betrayal. Mozart's genius lay in his understanding of people's strengths and weaknesses,

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our foibles and fears and in his ability to concentrate and translate these human qualities into music, ennobling his characters and raising them above the farcical.

In *Figaro*'s final scene, the Count, realizing the pain his betrayals have caused his Countess, begs for her forgiveness, and she, seeing in him once again the man she has loved, grants his wish. It is a quiet moment of few words. The simple melody on which these words are carried comes first from the Count, repeated by the Countess, then the ensemble. It is a supreme example of Mozart's genius and one of all of opera's most transcendent moments. (Thanks to *Amadeus* author Peter Shaffer for his thoughts.)

The Marriage of Figaro opens on July 17 and will run for 12 performances.

THOMAS SIMPSON



Glimmerglass
OPERA GUILD

News & Notes

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