



GUILD VOICE

Opera Guild of Southern Arizona



Volume 55, Issue 2 November/December 2013

"I became a set designer for opera. I'm a great opera buff..." ~~ Maurice Sendek

PRESIDENT'S MESSAGE

Tucson is blessed to have two opera-support non-profit organizations. The Arizona Opera League raises money for the professional company, Arizona Opera. The Opera Guild of Southern Arizona raises money for scholarships and grants to support opera students. Both groups are needed, and many people belong to and donate to both. Last year the Opera League donated \$50,000 to the Arizona Opera and the Opera Guild awarded \$12,000 in scholarships and grants to University of Arizona students and awarded \$8,000 to student participants at *Quest for the Best*, our unique audience-participation event at which the audience votes to award cash prizes to the best singers.

The League and the Guild partner to bring the gift of opera to the city of Tucson. Opera is an endangered species. To survive and thrive, opera requires, in addition to packed houses and generous donations, young people gifted with wonderful voices and lots of stamina to enter the profession.

On Sunday, November 3rd the Opera League sponsored an "Arias and Asti" concert in Green Valley at the home of Dr. Fred Fox (a member of both organizations) at which *Quest for the Best* awardees Lindsey McHugh, soprano, and Brandon Dale, tenor, performed for 60 guests. This event simultaneously enhanced the careers of two students supported by the Opera Guild and helped the Opera League raise money for the Arizona Opera, thus enhancing both organizations.

At the Sunday, November 17th matinee of the performance of the UA's fall opera, *Die Fledermaus*, OGSA awarded three \$2,000 scholarships: one each to James Austin, Jenina Gallaway and Leah Williams. These students were vetted by the UA vocal faculty. *Die Fledermaus* is a sparkling comedy, written by the waltz king, Johann Strauss the younger. When it premiered in 1874 in Vienna, the audience was a bit uncomfortable at just how closely the decadence of their own society was being portrayed onstage. Nowadays all the disguises,

the pranks, the satiric and topical allusions have lost their sting, and the effervescent staging achieved by David Ward, the Opera Director at UA, was a calorie-free equivalent of drinking lots of champagne and downing two or three Viennese pastries. The production of *Die Fledermaus* also included the marvelous dancers of the University of Arizona.

On November 7th, KUAT TV's *Arizona Illustrated* host Elizabeth Burton interviewed me, David Ward, and Dori Smith, *Die Fledermaus'* Rosalinde, to publicize the opera, and simultaneously publicize OGSA's support for the students. You may view this interview by going to: <https://www.azpm.org/s/16527-ua-opera-theater-kicks-off-new-season/>

Just around the time of the Arizona Opera's production of *La Bohème* will be our member event, a Bohemian Coffee, Saturday, January 25, 2014, 2 p.m., Atria Bell Court Gardens. French pastries and coffee will be served. You are free to come as a Bohemian. The event is free to members, \$10.00 each for guests, which will be forgiven if they join our happy band that day. So do bring a friend. We'll have singers, wonderful food (again catered by Sharon Bale), and I'll be doing an historical background presentation of the Paris of 1830, the opera's setting.

Next on our agenda is *Quest for the Best*, Saturday, March 29, 2014, 3:00 p.m. at Crowder Hall, UA Campus. Tickets are \$50.00 (\$30 is tax deductible). You'll get to meet the singers and enjoy a wonderful buffet of wine and appetizers. This is our major effort to raise money--we're hoping to raise \$10,000 this year. We'll only make that goal with your help. Please consider not only coming, but buying space in the program to thank the singers or commemorate a loved one.

I hope each of you will find in the Opera Guild the conduit to stay connected with the passion, joy, and heartbreak of opera.

~~~ President Carol Garrard

## Richard Wagner: Can we separate the man from the music? By Carol Garrard

After the sparkling effervescence of *H.M.S. Pinafore*, Arizona Opera presented a much different work, Richard Wagner's *Der fliegende Holländer*, "The Flying Dutchman" on November 23 and 24. At the OGSA previews on November 13 and 14, we were very fortunate to again have Felicia Mays as our narrator for this complex masterpiece. Wagner was 29 when he wrote it, and the maniacal attention to detail that marks his mature works is apparent. He wrote an instruction to his musicians for virtually each bar of the score. Nothing was to be left to chance.



Again we are onboard ship, but how different is the sea! In *Pinafore*, the ship never leaves the dock, whereas in the Dutchman, the sea itself is one of the main "characters." Franz Lachner once lamented about the "wind that blows at you whenever you open the score." One can virtually taste the salt and the spray in the overture, and we feel we are in the midst of a force nine gale. The music of the sea evokes the implacability of the elements.

But the same overture has patches of relative calm when the motto of redemption is introduced. The sea motto is heard immediately as soon as the Dutchman himself enters to explain his dilemma. He is Vanderdecken, a sea captain who tried to sail around the Cape of Good Hope but was beaten back by fierce storms. Infuriated, he swore that he would sail the Cape if it required eternity to do so. For his profane defiance, Satan doomed him to sail the seas forever, unless he could find a woman who would redeem him through love. Once every seven years, Satan allows him to ashore to search for such a woman. It is now the 18th century, and he must have been searching for about 200 years, since his portrait in Act II shows him wearing a Spanish uniform, and the Spanish-Netherlands war, the longest war in early modern history, lasted on and off from the time of Phillip II until the Spanish were finally driven out in the late 17th century. The Spanish used the Dutch as sea captains to go back and forth to Java, the source of their spice trade, and rounding the Horn of Africa was the route.

In the Dutchman's long aria telling of his dilemma, *Die Frist ist um*, we can hear the sea swirls and wash about in the strings. We'll hear the sea again in Senta's ballad, as she tells the story of the Dutchman and his curse to her girlfriends while they are spinning in Act II. At the denouement the sea is even more stormy, but when Senta throws herself into it, crying that she has been faithful unto death ("*Hier steh' ich, treu dir bis zum Tod!*") the ship disappears under the waves. Simultaneously, Senta and the Dutchman rise slowly out of the sea, clasped in an eternal embrace

while the redemption motto peals forth.

Anyone who has ever heard the *Ring* cycle or *Tristan und Isolde*, will recognize Senta as Wagner's first draft of Brunnhilde and Isolde, Wagner's ideal women who have the strength and love to redeem a man through their devotion. In typically Wagnerian fashion, this idea is carried to an extreme, the "*Liebestod*, the "love-death" in which the consummation of love is itself the surrender of life. In a truly passionate performance, Senta and the Dutchman's ascent to heaven can be as mesmerizing as the final love-death duet in *Tristan*. In a less-than-committed performance, the audience can be left wondering why these two people are being lifted skyward.

It was in *The Flying Dutchman* that Wagner began to adumbrate his key ideas. As he continued writing, his music became ever more beautiful, and his ideas began to take on a most disturbing edge. One critic, Matthew Boyden, in *The Rough Guide to Opera*, argues that "... the Dutchman himself is conceived as a blood-brother to the Wandering Jew, whose burden it is to carry the guilt for the murder of Christ--a stereotype that would surface again forty years later in *Parsifal*, in the female guise of Kundry." (Kundry is a woman condemned to perpetual penance for mocking Christ.) *Parsifal*, his last opera, melds voluptuously beautiful music and the repellent idea of an Aryan Christ. *Parsifal* brings words, music and drama into perfect communion, which makes its philosophy all the more repugnant. In conjunction with the opera, Wagner published a polemical essay entitled "Heroism and Christianity," a work in which he argued that the Aryans, the "German leaders of mankind," evolved from the gods. Everyone else--the "lesser races"--descended from the apes. A religion based upon the worship of a Jew repelled him. Thus, in *Parsifal*, Christ is not only reinvented in an Aryan image, but the ungodly Jewish world is Klingsors Garden. Wagner asked Hermann Levi, the first conductor of the premier (July 26, 1882) who happened to be Jewish, to be baptized as a Christian. Levi refused.

To the historian, there is a linkage between such ideas and their application by Adolph Hitler. Hitler too considered the Germans as ideal "Aryans," the "*Herrenvolk*" or "master race" destined to rule over the rest of mankind. We can never know how Wagner would have reacted had he seen the death camps What we can say is that we are free to enjoy Wagner's beautiful music. But it is the duty of people of honor to be aware of Wagner's despicable ideas, and how their adumbration in the 20th century by the "Third Reich" introduced a new chapter of the darkest evil into the history of mankind.

## MARK YOUR CALENDAR FOR THIS FREE EVENT

Royal Opera Covent Garden Production

### TOSCA

Friday, December 6th - 11:00 am

#### CROSSROADS FESTIVAL CINEMAS

N. Swan and Grant—Crossroads Festival Plaza  
Reel Arts 6 - [www.reelarts6.com](http://www.reelarts6.com)

**FREE** screening of *Tosca* for the membership of the Opera Guild of Southern Arizona and their friends.

Cast: Angela Gheorghiu as Tosca, Jonas Kaufman, as Mario and Bryn Terful as Scarpia.

Thank you to Pattie Thomas of Crossroads Cinema for sponsoring this wonderful event.

*Tosca* tells the story of the love between the famous opera singer Floria Tosca and the painter and political activist Mario Cavaradossi. Cavaradossi sends the political escapee and former Roman Consul-General, Cesare Angelotti, to hide down the well in his garden. The evil Baron Scarpia is determined to have Tosca for himself, and invites her to supper in order to discover the whereabouts of Angelotti. He orders the torture of Cavaradossi in her earshot. Unable to bear his screams of pain, Tosca willingly gives up the information – but not before she has persuaded Scarpia to allow her and her lover to escape from Rome. He insists that to satisfy the authorities, Cavaradossi must undergo a mock execution, and arranges this with one of his henchmen, Spoletta. He then provides Tosca with a note of safe-conduct for her and her lover. As Scarpia attempts to ravish Tosca, she stabs him. Before his body is discovered, she rushes to the prison in the Castel Sant'Angelo to tell Cavaradossi that he has to face the firing squad, that the muskets will contain blanks, and he will have to act his death. But Scarpia has tricked Tosca - the bullets are real! As Cavaradossi lies dead and Scarpia's henchmen approach, Tosca is left with no alternative and takes her own life.

### *Die Fledermas*

PS. For those of you who may have missed the UA production of *Die Fledermas*, the Reel Arts 6 at Crossroads Festival Cinemas will have the event from the Vienna State Opera on **Wednesday, November 27, 6:30pm only.**

## SAVE THESE DATES

**Saturday, January 25 - 2:00 pm**

(please note change of date)

### Member *Bohemian Coffee*

Atria Bell Court Gardens

6653 E Carondelet Drive

Members Free, Guests \$10 each

Guests are free if they become a member on this date

More information to follow

**Saturday, March 29 - 1:00pm**

(please note change of time)

### Quest for the Best

UA Music Bldg, Crowder Hall

(please note changes from what is printed in the directory)

Southern Arizona's best undergraduate and graduate voice students compete for cash awards to further their education, **and you the audience are the judges!** Afterward, enjoy wine and hors d'oeuvres, and chat with these exciting young artists.

Tickets are \$50 per person (\$30 tax-deductible); only \$20 for students and Fine Arts faculty.

For more information and reservations, contact Patrick Schifano at (520)825-1563 or email him at [buonasorte2@gmail.com](mailto:buonasorte2@gmail.com).

## MUSICAL INSTRUMENT MUSEUM

Phoenix Tour

The Opera Guild will have a tour to the Musical Instrument Museum in Phoenix next year.

For more information contact Judi Hasbrouck at (520) 906- 3792 or [judihhasbrouck@aol.com](mailto:judihhasbrouck@aol.com).

For information on the museum go to their website at [www.mim.org](http://www.mim.org).

## \$2,000 OGSA Scholarship Winners

### Jenina Gallaway, Soprano



**Jenina Gallaway** has performed internationally and throughout the United States in a wide range of genres: Opera, Musical Theatre, Christian Contemporary, Gospel, Spirituals and the traditional concert repertoire.

Operatic repertoire includes: Rosalinda in *Die Fledermaus*, Vitellia in *La clemenza di Tito*, the title role in *Suor Angelica*, Serena in *Porgy and Bess*, Anna Maurant in *Street Scene*, Mrs. Augusta Tabor in *The Ballad of Baby Doe* and the Sorceress in *Dido and Aeneas*.

A recipient of several awards, Jenina was a 2012 Arizona District Winner and Western Region Finalist in the Metropolitan Opera National Council Auditions where she received an encouragement award. Jenina has been a finalist in the Palm Springs Opera Guild Vocal Competition and has received awards from the Opera Guild of Southern Arizona, Opera Buffs, inc., Fe Bland Foundation Music Award, Society of Singers and the Village Voices Chorale.

Jenina holds a M.M. in Vocal Performance from California State University, Northridge, a B.A. in Vocal Performance from Azusa Pacific University, and is currently working towards a D.M.A. in Vocal Performance at the University of Arizona.

### Leah Williams, Soprano



As an active recitalist and concert soloist, Leah Williams has been praised for her "lovely ringing tone" and "glorious high". With repertoire ranging from Purcell and Mozart to Berg and Heggie, Ms. Williams' voice reveals characteristics of a full lyric soprano. Easily flexible both in her

vibrant lower registers and her brilliant high extension, She performs with a dynamic commitment and comfortable stage presence.

Ms. Williams has performed throughout the United States and western Europe as a concert soloist in Schubert's *Mass in G*, Handel's *Messiah*, and Mozart's *Requiem* as well as various other works. Along with her concert work, Ms. Williams has performed from Rodalinda from Handel's *Xerxes*. She has also performed scenes with orchestra as the title character from Donizetti's

*Lucia di Lammermoor*, Mercedes from Bizet's *Carmen*, and the Countess from Mozart's *Le Nozze di Figaro*.

Raised in the Pacific Northwest, Leah Williams had her first vocal training as a freshman in college. Within two years, she had won several competitions and appeared live on Spokane Public Radio. Her pedagogy rests on a solid technical mastery of the instrument, combined with an analytical understanding of the repertoire. Ms. Williams has studied and participated in festivals and master classes with renowned teachers and performers, including Kristin Dauphinais, Larry Day, Shirley Emmons, Kriztina Laki, Deborah Raymond, and Lucy Shelton.

She has been invited as a guest artist at the University of South Dakota to give a series of performances and masterclasses. January of 2014, she will be presenting her doctoral solo recital. Ms. Williams plans to receive her D.M.A in May 2014 from the University of Arizona, where she has specialized her studies in German and Austrian *fin de siècle Lieder*. She currently keeps a private voice studio in Tucson, AZ.

### James Austin, Tenor



James Austin started singing with his church choir at age 6.

Discovered by scouts for the prestigious Music Academy in Los Angeles, Austin attended the school earning "A's" on his performances. Watching opera singers Jessye Norman and Kathleen Battle perform on PBS

led Austin to consider singing opera. He completed his studies at the school in 1999.

There was a 12-year gap until he decided to enroll in college in 2011. He earned a full music scholarship to Bishop State Community College in Mobile, Ala. From Dr. Leroy Roberson, a local Mobile voice instructor, he learned to sing in Italian and German. He performed a German piece for his audition at the University of Arizona that led to winning a full scholarship for the fall of 2013.

Austin would like to pursue a career in opera.

He appeared as Alfred in UA Opera Theater's November 2013 production of Johann Strauss the Younger's comic opera "Die Fledermaus."

## UPCOMING PREVIEWS for 2014

### **La Bohème** by Giacomo Puccini

#### Previews:

Say Hello to Opera, January 21<sup>st</sup>, 3:00pm  
Oro Valley Library

Brown Bag Opera, January 24<sup>th</sup>, 12 noon  
Grace St. Paul's Episcopal Church

#### Opera:

Arizona Opera - February 1<sup>st</sup>, 7:30pm  
February 2<sup>nd</sup>, 2:00pm

Stroll the romantic streets of Paris and experience the greatest love story ever sung. Tucked away in the Latin Quarter of the 5<sup>th</sup> arrondissement, a poet and a seamstress find an intimate connection on Christmas Eve in Puccini's timeless story of spirited passion and heartbreaking loss.

### **La Traviata** by Giuseppe Verdi

#### Previews:

Say Hello to Opera, February 24<sup>th</sup>, 3:00pm  
Oro Valley Library

Brown Bag Opera, February 28<sup>th</sup>, 12 noon  
Grace St. Paul's Episcopal Church

#### Opera:

Arizona Opera - March 8<sup>th</sup>, 7:30pm  
March 9<sup>th</sup>, 2:00pm

Opera's original pretty woman throws a gala party at her Paris apartment and meets the young man who will forever change her destiny. Soar through memorable melodies, raise a glass and toast young love, devastating family obligations, and a rapturous devotion for the ages.

### **Don Pasquale** by Gaetano Donizetti

#### Previews:

Say Hello to Opera, March 26<sup>th</sup>, 3:00pm  
Oro Valley Library

Brown Bag Opera, March 28<sup>th</sup>, 12 noon  
Grace St. Paul's Episcopal Church

#### Opera:

Arizona Opera - Date TBA, 7:30pm  
Date TBA, 2:00pm

In Donizetti's dazzling vocal fireworks we celebrate the composer's comic masterpiece of wit, wealth and domestic warfare.

## Welcome New Members

These members have joined since we printed the Member Directory. Please add them to the back page of your Member Directory.

|                  |                                                             |       |
|------------------|-------------------------------------------------------------|-------|
| 625-2658 ♦       | Bertrand, Helen<br>338 W Continental Vista Pl, Green Valley | 85614 |
| 325-7031         | Cox, Joan & Alexander, Jerri<br>1427 E Lee St               | 85719 |
| 393-3783         | Rohrbach, Susan & Michael<br>539 E Roger Rd                 | 85705 |
| 831-345-3975 (s) | Rothschild, Cynthia<br>1000 N Park                          | 85719 |
| 730-5045 (s)     | Sanchez, Natalie<br>5465 W Black Powder Pl                  | 85743 |

+ Honorary Life ♥ Benefactor ♦ Donor s Student

## UA Soprano Places in National Competition



UA soprano Clare Demer placed second in the nation in the college/university art song division of The American Prize in Vocal Performance—Friedrich and Virginia Schorr Memorial Award competition.

Demer, an Honors College student, was selected from applicants reviewed this past spring from all across the United States.

The American Prize, a national performing arts organization based in Danbury, Conn. founded in 2009, is a series of new, nonprofit competitions designed to recognize and reward the best performing artists, ensembles and composers in the U.S. The prize is awarded annually in various areas of performing arts.

A student of UA associate professor of music Kristin Dauphinais, Demer is studying vocal performance at the UA School of Music.

Demer has sung with the Youth Choral Academy, as part of the Oregon Bach Festival, has attended the Walnut Hill Summer Opera Intensive in Natick, Mass., attended the Saarburg Chamber Music Festival in Saarburg, Germany, and in 2012, placed first in the American Prize in vocal performance for the high school art song division. She is a previous *Quest for the Best* winner.



PO Box 64327  
Tucson AZ 85728-4327

RETURN RECEIPT REQUESTED

### The Guild Voice

Published by the Opera Guild  
of Southern Arizona.

Submit material to  
Cindy Hagerman, Editor,  
cindy.ogsa@yahoo.com or  
PO Box 64327  
Tucson AZ 85728-4327

### OPERA GUILD WEBSITE

<http://www.azogsa.org>

**FREE EVENT**  
**Fri, Dec 6—11 am**  
**Royal Opera Covent**  
**Garden Production**  
**Tosca**  
**Crossroads Festival**  
**Cinemas**  
see inside newsletter for  
details

### MEMBERSHIP FORM (pass this on to a friend!!)

Please PRINT CLEARLY all information

Mail this form with your check (made payable to OGSA) or your credit card information to:

**Patrick Schifano, 37647 S. Spoon Dr, Tucson, AZ 85739**

Name(s): \_\_\_\_\_

Address: \_\_\_\_\_ Apt #: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

#### MEMBERSHIP LEVELS—please check one

Student \$5 \_\_\_ Individual \$30 \_\_\_ Individual Donor \$40-\$74 \_\_\_

Family \$50 \_\_\_ Family Donor \$60-\$74 \_\_\_ Benefactor \$\$75 or more \_\_\_

**CONTRIBUTIONS** are also welcome and go directly to student scholarships and awards.

#### Contribution Levels—please check one:

- Copper \$50       Silver \$100       Platinum \$500
- Bronze \$75       Gold \$250       Other \$\_\_\_\_\_

Credit Card Info: please check one:  Visa     MasterCard     American Express

Card # \_\_\_\_\_

Expires: \_\_\_\_/\_\_\_\_  
Month    Year

3 digit code (Amex 4 digits)

You will receive your credit card receipt in the mail.

**TOTAL AMOUNT PAID (membership & contribution): \$ \_\_\_\_\_**