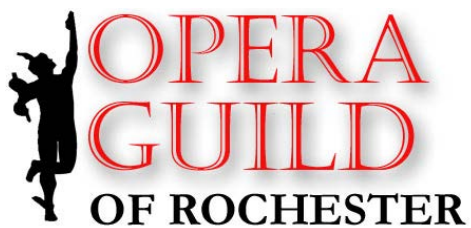
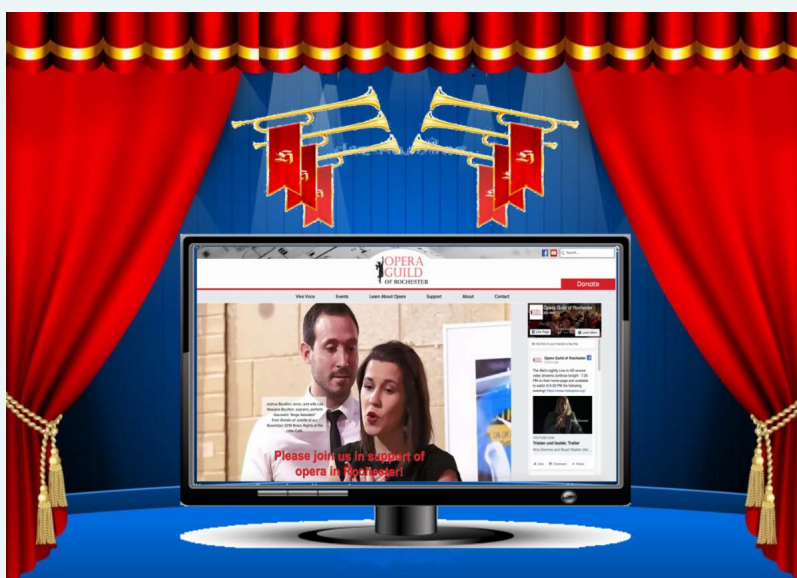


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Viva Voce



We are very proud to announce the launch of our brand new, 21st-century web site! The lion's share of this project has been accomplished by Mary Bonaccio, board member and Chair of the Communications Committee, and web designer Lauren Klepacki at The Verdi Group. We hope you enjoy browsing the site, which includes not only content from the old website such as essays, but also many new, useful and interesting features. There is an actual calendar-page version of the events you want to know about, features on how to learn about opera, and information about the Opera Guild, all in a better organized and accessible format. Let us know what you think!

IN THIS ISSUE

Edition *Viva Voce*, April 2020

The Opera Guild of Rochester, Inc. is a 501(c)(3) charitable organization with a mission to support opera and opera education in the greater Rochester area.

The Guild presents free opera lectures at local libraries, tours to productions of local opera companies and the Metropolitan Opera in New York City, and our popular Beat-the-Blahs, Haskell Rosenberg Memorial Series, at Temple B'rith Kodesh in Brighton.

This newsletter is sent via eMail each month, currently to over 3,000 subscribers. For a free subscription send your contact details, including your eMail address, to operaguilddofrochester@gmail.com.

Our Website and Facebook pages serve as a clearinghouse for local and regional opera, concert, and recital information, with links to other music organizations in our area. Please visit our Website at operaguilddofrochester.org.

For up-to-date information on opera-related news and events, please visit us on facebook.com/OperaGuildofRochester.



Some events are now being recorded. Click the YouTube logo to visit us there.



Reader Article submission deadline for the next issue is the 15th of the previous month.

- [This Month](#)
- [Mark Daniels Album Release](#)
- [Lotte Lenya Competition](#)
- [Pegasus](#)
- [Annual Recital](#)
- [Bravo Nights](#)
- [Great Opera-tunities](#)
- [News from your Opera Guild](#)
- [Essay: *The Flying Dutchman*](#)
- [Donations and Tax Receipt Note](#)
- [Volunteers](#)



The following is a list of those organizations/presenters which have cancelled or indefinitely postponed their events/seasons. For the latest information about schedules and what to do if you have already purchased tickets, consult the websites. We hope for better news next issue!

Rochester Oratorio Society, both concerts and Rochester International Vocal Competition. www.rossings.org

Little Theater and Caf ©, closed until further notice. www.thelittle.org

Eastman Opera season, including *Sweeney Todd*

Metropolitan Opera Live in HD simulcasts cancelled (both of those remaining), but see streaming of former productions on web site. www.metopera.org

Syracuse Opera, *Tosca* cancelled. www.syracuseopera.org

TriCities Opera, *A Little Night Music* and *Best of Broadway* cancelled.
www.tricityopera.com

The Memorial Art Gallery is closed, no Third Thursday concerts.
www.mag.rochester.edu

The Canadian Opera Company has cancelled all events for the remainder of the season. www.coc.ca

The remaining listings concern those events as to which no announcement has been made.

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Mark Daniels Album Release

Mark Daniels, well known to the Rochester community from recitals at the Lyric Theater and appearances at Bravo Night and the Opera Guild's Annual Donor Recital, has released his first album, "The Lyric Tenor in Recital." Accompanied by Rob Goodling, noted piano accompanist, teacher, and frequent competition juror, the album comprises opera arias, musical theater selections, and songs in six languages. To order, send Mark an email at mdmarky76@gmail.com. For more information please visit the Lyric Theater website at <http://www.lyrictheatrerochester.org>. Also note that Mr. Daniels' next recital at the Lyric Theater will take place on **Sunday, April 26 at 4 pm.**



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The Lotte Lenya Competition

2 May 2020

Kilbourne Hall, Eastman School of Music

In 1998, to honor the centenary of the birth of [Lotte Lenya](#) (1898-1981), an extraordinary singer/actress and one of the foremost interpreters of the music of her husband, [Kurt Weill](#) (1900-1950), the Kurt Weill Foundation for Music established an annual Lotte Lenya Competition.

The competition is open to singer/actors of all nationalities, ages 19-32. Contestants must prepare four selections, for a program not to exceed 15 minutes: a selection from the operatic or operetta repertoire, a theatrical selection (any genre) by Kurt Weill, a song from the "Golden Age" (pre-1968) American musical theater repertoire; and a song from the American musical theater repertoire of 1968 or later.

Total prizes exceed \$75,000; individual prizes range from \$500 (semi-finals) to \$20,000 (finals).

The three-person jury for the 2020 finals has been announced: Tony Award-winner .Victoria Clark, Broadway director and conductor Andy Einhorn, and stage and screen star Mary Beth Peil.

The finals daytime round (11 to 4 pm) and the evening concert are both free and open to the public. Additionally, both will be live-streamed for free online viewing, making the entire finals round available to audiences around the world for the first time. The stream will be accessible at <https://www.esm.rochester.edu/live/kilbourn/>.

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Pegasus 2019-2020 Season



Diderot Quartet with Jesse Blumberg

May 17, 2020 @ 4 pm
Downtown United Presbyterian Church,
121 N. Fitzhugh St. Rochester
<http://www.pegasusearlymusic.org>

Haydn & Mendelssohn quartets plus song arrangements of Clara Schumann & Fanny Mendelssohn

[Jesse Blumberg](#), baritone
[Diderot String Quartet](#)

Johanna Novom,
Adriane Post, violins;
Kyle Miller, viola;
Paul Dwyer, cello

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Annual Recital

The cancellation or postponement of the Opera Guild's Annual Recital for Donors is currently under consideration. The decision will be made in the second week of April. See website, www.operaguil dofrochester.org.

Each year we invite our donors to an Opera Guild recital with an emerging operatic talent. This year's event features baritone [Samson McCrady](#), who returned to Washington National Opera last fall as a Young Artist for the 2019-2020 season, where he sang Papageno in the Maurice Sendak production of *The Magic Flute*.

The Recital will take place on **Sunday, May 17, 2020**, from 2 - 3:30 pm at the Rochester Academy of Medicine, 1441 East Ave, Rochester, NY 14610. A reception with the artists, including refreshments, will follow.

Not a donor? Simply push the donate button, complete your gift, rsvp for the date by phone (585)385-6971) or email and your name will be on the invited list.

About Our Performers

Samson McCrady graduated from Roberts Wesleyan College in December 2015 with a degree in vocal performance. He won first place in the Rochester Lyric Opera recital competition and gave a recital there in March 2016. He also won first place in the Classical Singer Competition at the Boston Convention in May, 2016.

While a student at Cincinnati College Conservatory, he was invited to be a Young Artist at Opera Theatre of St. Louis in the summer of 2018, and a Young Artist in the Domingo-Caffritz program at Washington National Opera for the 2018-2019 season, where he sang the role of Wagner in *Faust*. Samson spent the summer of 2019 as a fellow at the Aspen Music Festival where he sang the lead baritone role in the Missy Mazzoli 2018 opera, *Proving Up*. He was invited back to Washington National Opera last fall as a young artist for the 2019-2020 season, where he sang Papageno in the Maurice Sendak production of *The Magic Flute*.

[Listen to Samson McCrady singing an excerpt of the Sextet from La Cenerentola.](#)

Samson will be accompanied by Brock Tjesvold, who has performed throughout the United States with many up-and-coming musicians, as well as established ensembles. Brock is currently pursuing a Doctorate of Musical Arts at the Eastman School of Music, studying with Dr. Andrew Harley. He previously completed his master's degree at the University of Michigan with Martin Katz and a Performer's Certificate at the Jacobs School of Music at Indiana University, studying with Anne Epperson and Kevin Murphy.

Most recently, he was the official pianist for the 2019 Donald Runnicles Musical Arts Scholarship Competition Finals at the Grand Teton Music Festival. Brock was a collaborative piano fellow at the 2018 Music Academy of the West in Santa Barbara, CA., studying with Jonathan Feldman, and other recent performance highlights include Shostakovich's Piano Concerto No. 2 with the National Repertory Orchestra and a performance at Carnegie Hall with clarinetist Amy Humberd. In March 2020, he appeared as piano soloist with Æ†PEX Contemporary Performance Ensemble for a performance of Berg's *Kammerkonzert*.

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Bravo Nights

Bravo Nights are performances at The Little Caf  of opera and musical theater selections by talented local singers in an informal setting. They are appreciated by both seasoned opera fans and newcomers who wish to learn about the art form.

Mark your calendar for the remaining Bravo Nights in 2020:

[Wednesday, June 10](#)

[Tuesday, September 29](#)

[Monday, November 30](#)

The Little is located at 240 East Avenue, performances are 7-9 pm, and refreshments may be purchased at The Little Caf .

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GREAT OPERA-TUNITIES

(For those wishing to explore opera without spending a lot of money)

FREE - Friends of Eastman Opera Voice Competition. Look for listing in February 2021 *Viva Voce*. 8 pm, Kilbourn Hall, Gibbs Street, Rochester.

FREE - The Lotte Lenya Competition: young multi-talented singer/actors performing both opera and musical theater selections. See *Viva Voce* for more information about the event being held on Saturday, May 2nd, 2020.

FREE - Opera Guild Lectures in September at Fairport Library, February and March (with many video selections) at Brighton Memorial Library, 7 pm, 2300 Elmwood Ave, see February and March issues for listing.

\$9/10 suggested donation - Opera Guild "Beat the Blahs." Opera DVD presentations at Temple B'rith Kodesh. Four Sundays in January at 1 pm, see the 2021 schedule in Nov and Dec 2020 issues. Pre-performance talk, refreshments at intermission, children and students always FREE.

\$24; UR students \$10 with ID - **The Eastman Opera Season:** (Eastman voice students). Pre-performance talks; see full listing in *Viva Voce*.

\$25 per (senior) ticket - Metropolitan Opera simulcasts in HD of live performances on Saturdays usually at 1 pm. An encore performance, not live, is given on the Wednesday following for \$23. Theaters are at Tinseltown, Eastview, Webster and Henrietta. See full listing and essays in *Viva Voce*.

FREE - Opera Guild Bravo Nights at The Little Caf , live accompanied singers perform opera favorites in an informal atmosphere. See *Viva Voce* for next date.

\$18 Opera performances from the Royal Opera House at Covent Garden are screened several times a year at **The Little Theatre**, as listed in *Viva Voce*.

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News from your Opera Guild

Well, there couldn't be worse news for opera companies and, indeed, all arts groups than the cancellation of so many performances and events on which they depend for revenue and continuity with their audiences. I hope that many patrons will be moved to donate what has been paid for tickets that cannot be used back to the performance organizations to soften this blow. And if you are among those fortunate enough not to be suffering financial hardship, be as generous as you can in donating for the future. For this too shall pass, and we want to come back to our theaters and opera houses to share all the beauty, pleasure and inspiration that the arts bring to us.

Carol Crocca, President

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Der Fliegende Holländer (The Flying Dutchman) Peter Dundas

You may know the fable of the *Flying Dutchman*. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a faraway great-great-grandmother, who has slept for centuries in her grave. That timber specter, that *Flying Dutchman*, is so called from the captain, a Hollander named Vanderdecken, who once swore by all the devils that he would get around the Cape of Good Hope in spite of a fearful storm, though he should sail till the Day of Judgement. The devil took him at his word, and therefore he must sail forever.

It was Heinrich Heine (1797-1856) who introduced the idea of redemption to the story. In his book, "Memoirs of Herr Von Schnabelewopski," published in 1834, he discussed and modified the legend: the devil will now allow the 'enchanted' captain to land once in seven years, get married, and so find opportunities to save his soul. Before this point, in all the Dutchman stories there was no way the captain could be saved from hell. The character of Senta was added to be the vehicle of the Dutchman's redemption. In the memoirs, Heine also mentions the song later used in the opera by Wagner, the Ho-i-ho Song of the Sailors, in his poetic description of his experience on leaving Hamburg to sail for Amsterdam.

"It was a charming spring day when I first left Hamburg. I still hear the joyous, long-drawn Ho-i-ho! of the sailors. Such a port in spring-time has a pleasant similarity with the feelings of a youth who goes for the first time out into the world on the great ocean of life. All his thoughts are gaily variegated, pride swells every sail of his desires-ho-i-ho! But soon a storm rises, the horizon grows dark, the wind's bride howls, the planks crack, the waves break the rudder, and the poor ship is wrecked on romantic rocks, or stranded on damp, prosaic sandbanks; or perhaps, brittle and broken, with its masts gone, and without an anchor of hope, it returns to its old harbor, and there molds away, wretchedly unrigged, as a miserable wreck.

Wagner was only 21 when he read Heine's version of the *Flying Dutchman* legend and then used it, six years later, to develop the plot of his opera of the same name. It was finished in 1841 and premiered at the Hoftheater in Dresden on January 2, 1843, conducted by Wagner himself. The costume designer for that performance was Ferdinand Heine, who contacted Wagner with questions about his opera. Unfortunately, this letter cannot be found. We do not know if

Ferdinand was even related to Heinrich. However, we do have a letter written by Wagner to Ferdinand Heine, in July 1843, which confirms his knowledge of the Heine modification and the introduction of Senta, the daughter of Daland, the Norwegian captain in the opera.

As to Wagner's particular approach to the story, we have the following:

He writes, "When I wrote my *Flying Dutchman* [1841], it was in the firm conviction that I could not proceed otherwise than I did. During my famous sea-voyage and amid the Norwegian cliffs the subject - already long known to me through your namesake - acquired for me a quite peculiar color and individuality, gloomy, it is true, but deriving from the nature common to all of us, not at all from the speculation of a gloom-sick enthusiast. But the vast wild ocean, with the legends woven about it, is an element that does not lend itself obediently and willingly to being trimmed into a modern opera; and I saw that the whole story of the Flying Dutchman, filled as it is with the roar of the sea - which now took such complete possession of me that it cried out for artistic reproduction - would have to be atrociously cropped and mangled to be made into an opera text with piquant suspenses, surprises and so forth with the modern taste demands. Therefore, I preferred not to modify the material, just as it lay to my hand, to any further extent than is required by a dramatic action, leaving the full aroma of the legend entirely free to spread itself over the whole. Only in that way, I believe, could I cast upon the spectator the full spell of that strange mood in which anyone with a feeling for poetry can take to his heart this gloomiest of legends." ("Richard Wagner's Letters to his Dresden Friends", published by H Grevel and Co., London 1890).

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Donations

As an *Amici*, your contribution in any amount is greatly appreciated. All donation levels receive an invitation to the Annual Recital; those listed below will be given priority until a date specified on the invitation, and at the *Comprimario* level and above may request extra tickets.

Chorus: \$50 per person, \$80 per couple.

Comprimario: \$100-\$149.

Primo: \$150-\$199.

Maestro: \$200-\$299.

Impresario: \$300 or more.

Donate
On Line

You may also mail a check to Opera Guild of Rochester, P.O. Box 25613, Rochester, NY 14625. Please include an email or other address for your tax receipt.

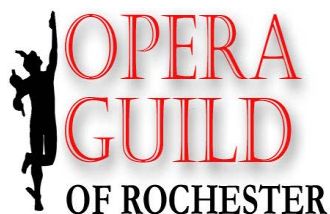
A Note on Tax Receipts from the President: I am sorry that I am unable to continue President Emerita Agneta Borgstedt's practice of sending a personal thank you note to each contributor. The IRS does not require a charity to give, or the donor to have, a formal acknowledgment from the charity for donations under \$250.00. Your cancelled check or credit card record is sufficient evidence for your donations below this amount if you itemize them. Donations of \$250.00 and above will receive the required acknowledgment from the Opera Guild before January 31st following the end of the calendar tax year. The invitation to the Annual Recital is our way of showing our appreciation to our donors and we sincerely hope to see you there!

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Please also keep in mind that we are a volunteer organization!

You can enjoy the opportunity to meet and work with other opera fans and help sustain the programs you like. Currently we are looking for an assistant treasurer, event helpers, technical back-up and publicity committee volunteers. For information about these jobs or to speak with us about any volunteer interest, write to operaguilddofrochester@gmail.com and the appropriate person will contact you.

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