

## GLIMMERGLASS FESTIVAL 40

In addition to its four mainstage productions, The Glimmerglass Festival celebrates its 40th anniversary this summer with a variety of concerts, lectures, public master classes, and more. Here's a preview of some:

### Concerts

- On August 2, Artist in Residence Eric Owens, who will star on the mainstage as *Macbeth*, joins in-demand tenor Lawrence Brownlee in the Alice Busch Opera Theater for a concert they've long discussed performing.
- A 40th Anniversary Concert on August 16 will include performances by guest artists and Young Artists, celebrating Glimmerglass' four-decade milestone.

### Mainstage Guest Appearances

- Supreme Court Justice Ruth Bader Ginsburg will return for her fourth appearance at The Glimmerglass Festival on July 18, when she will share her passion for opera and her unique perspective on law in the arts. The program will feature a lively balance of performance and commentary, with members of the Young Artists Program enacting selected scenes that deal with law and justice.
- Two major divas join Glimmerglass to work with members of the Young Artists Program in public master classes. Deborah Voigt, inaugural Glimmerglass Artist in Residence, joins the company August 7, and renowned mezzo-soprano Frederica von Stade will be present on August 21.

### YAP Magic Flute

- The company's Young Artists Program will be featured August 14, when a group of the Young Artists perform the principal roles in a performance of *The Magic Flute*.

### Children's Theater

- New in 2015, the company will premiere a children's

opera with music by Ben Moore and libretto by Kelley Rourke. *Odyssey* is an action-packed retelling of a hero's journey homeward, which will feature the Glimmerglass Festival Children's Chorus and members of the Young Artists Program. *Odyssey* will be presented in the intimate venue of the Cooperstown Theatre Festival, a short distance from the Festival's main Alice Busch Opera Theater. Performances are August 11, 13, 18 and 20 at 11 a.m.

### Second Stages

- Another second-stage option during the Festival is the Meet Me at the Pavilion series. These brief cabaret-style performances occur throughout the summer in an intimate venue next to the mainstage and feature both guest performers and Young Artists in programs entitled *Gents' Night Out* and *Ladies' Night Out*, as well as Bernstein's *Trouble in Tahiti* and *Perfect Pitch*, a baseball-themed performance exploring the music of America's favorite pastime.

### VOLUNTEER HOURS

Congratulations and many, many thanks to all the Guild volunteers who invested so much time and energy to make the 2014 Festival such a resounding success. The final numbers: 76 volunteers gave 4,664 hours, an amazing 20 percent increase over the previous year.

Letters will go out to each of these volunteers in mid-January, and hours may be redeemed for tickets when single tickets go on sale January 26. Blackout dates will be included in the letters, as well as how many tickets were earned. This information will also be sent in an email and updated if new dates are added.

Thank you again. There is nothing in the world like the Glimmerglass Experience through volunteering.

MARTHA DUKE, Chair, Volunteer Services

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★ GLIMMERGLASS FESTIVAL 40: JULY 10 – AUGUST 23, 2015 ★

MOZART  
*The Magic Flute*



VERDI  
*Macbeth*



VIVALDI  
*Cato in Utica*



BERNSTEIN  
*Candide*

**GLIMMERGLASS OPERA GUILD**

P.O. Box 191, Cooperstown, NY 13326

www.glimmerglassoperaguild.org

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Member of

**PRESIDENT'S MESSAGE**

Dear fellow Guild members,

I am an unapologetic opera fan, and have been since the age of twelve. On more than one occasion I have been transported by the five-hour “love-death” struggle of *Tristan und Isolde* only to wish at the final curtain that the hapless lovers’ story would begin again. Talk about an encore! Want more proof? I wish the entire Ring Cycle could be performed over a period of two days rather than the traditional six.

So, during a recent weekend in December I was elated to spend 10 of 24 hours in the theater engaged in my favorite pastime. My experience began at six o’clock Saturday evening with Wagner’s *Die Meistersinger*, in the Metropolitan Opera’s beautiful production with James Levine leading the orchestra and chorus. The performance ended six hours later, at midnight. At home, sleep evaded me; I lay awake until three, Walther’s Prize Song playing in a loop in my mind.

The next afternoon was a performance of Rossini’s final opera, *William Tell*, at Carnegie Hall. Rossini’s dramatic masterpiece is rarely heard — the Met staged it last in 1931 — so any chance to experience it should not be missed. On this occasion, the opera, performed by Italy’s famed Teatro Regio di Torino in a shortened version, began at two and ended at six; the final chorus of Swiss citizens celebrating the defeat of their Austrian oppressors exactly 24 hours after the overture to *Meistersinger* began the night before. I would have sat through it again.

Enthralled as I was by the events of the weekend, the inevitable slide into reality wasn’t long in coming. Just as I was beginning to despair, the recent flurry of emails from Glimmerglass with details of the upcoming summer came to mind. My head spun with anticipation of seven weeks of almost nonstop activity centered on opera, and especially on the unique opportunities afforded members of the Glimmerglass Opera Guild to participate in this extraordinary Festival. I can hardly wait.

With best wishes for a happy, healthy New Year filled with glorious music,

TOM

**NEW OFFICERS**

At its November 2014 meeting, the Guild Board accepted the report from the Nominating Committee and voted to elect for 2015 the same officers as in 2014. See the list in column 1 above.

## CANDIDE THOUGHTS

[Ed. note: We give below comments by the Festival’s Artistic & General Director on *Candide*, one production in the 2015 Glimmerglass Festival.]

I started thinking the other day about why does the Enlightenment mean so much to *Candide*? We use that term of history to cover a broad spectrum of ideas and thinking. Everyone can (and should) start out by reading Voltaire’s original work of the same name. But equally important is to take a look at the context of the period in French and, for that matter, in European history.

The Enlightenment, the intellectual movement that swept across Europe (and over to the American colonies) in the late 17th and 18th centuries, revolutionized the way we see the world and our place in it. Scientific inventions of the 1500s and 1600s, like the telescope and the microscope, had given people new tools to begin to unravel the mysteries of the heavens and the earth. These advancements, coupled with schisms in the Catholic Church brought on by the Protestant Reformation, ushered in a new culture of scientific inquiry and philosophical thought that challenged old ideas and authorities grounded in tradition, superstition, and religious faith. This new intellectual culture emphasized men and women’s ability to think for themselves to both explain the natural world and create a social order based on the ideals of freedom and equality.

Enlightenment thinkers were an impressive group — Descartes, Francis Bacon, Newton, Adam Smith, Hume, Montesquieu, Immanuel Kant, Benjamin Franklin, and Voltaire, just to name a few — and most of them expounded on a breathtaking range of subjects, from mathematics, physics, and astronomy, to politics and economics, to religion and ethics. But while they all shared a confidence in humanity’s intellectual powers to determine what to believe and how to act, Enlightenment thinkers held a wide diversity of opinions on almost every topic of scientific and social inquiry.

Two competing schools of philosophical thought evolved during this period: Rationalism and Empiricism. Today, we think of these two schools as “Nature vs. Nurture.” Rationalists believed that people are born with certain innate ideas and knowledge from which universal truths can be deduced, using reason alone without reference to physical evidence. Descartes famously

summed up the Rationalist view with his conclusion, “I think, therefore I am” (“cogito ergo sum”). At the other end of the spectrum, Empiricists like the English Enlightenment thinkers, John Locke, Francis Bacon, and Isaac Newton, claimed that all knowledge is derived solely from experience.

Voltaire is considered one of the great figures of the Enlightenment for the brilliance of his writing, his passion for justice, and his rejection of intolerance and superstition. He was a popular member of the salon circuit in Paris — when he wasn’t in exile for offending the French elite with his biting satire. During his three-year exile to England in the 1720s, Voltaire came under the influence of the English Empiricists and became a fierce evangelist of Newtonianism and its commitment to empirically driven science.



Voltaire utilized his mighty pen for the remainder of his career to defend Newtonian science and attack the old order embodied in the monarchy, the Church, and Rationalist thinkers like Leibniz. All of Voltaire’s public campaigns deployed empirical fact as the cure for irrational prejudice and blind adherence to preexisting understandings.

When he wrote *Candide* in 1759, Voltaire was firing on all cylinders, taking on the hypocrisy of the Church (e.g., the Old Woman is a daughter of the Pope), the persistence of superstition and fear (e.g., the Grand Inquisitor orders an auto-da-fe to ward off earthquakes), and the prejudice of the social order (e.g., the Baron refuses to allow the commoner Candide to marry his sister Cunégonde). Most viciously, Voltaire mocked Leibniz’s well-known philosophy of optimism — that we live in the best of all possible worlds because God (the all powerful) had made the world — as a philosophical chimera produced when reason remains stubbornly detached from the facts on the ground.

The alternative Voltaire offers, after *Candide* and his retinue suffer the horrible consequences of prejudice, hypocrisy, and injustice while traveling around this “best of all possible worlds,” is a life devoted to simple tasks with useful ends (like cultivating a garden) and with no time or energy left for frivolous philosophical speculation. Only after abandoning Dr. Pangloss’s baseless optimism does the group find true happiness.

FRANCESCA ZAMBELLO,  
with assistance by HELEN WILEY

## MACBETH

Though their lives were separated by 200 years, Italian opera composer Giuseppe Verdi and English playwright William Shakespeare had much in common. Both were men of the theater, keenly aware of the traditions of their times; but each also was uniquely able to bring innovation and change to their respective theatrical worlds.

Verdi revered Shakespeare calling him “the great poet of the human heart”; no small praise coming from the composer whose works were inspired by Friedrich Schiller, Dumas fils, Victor Hugo, and Voltaire. During his long career, Verdi considered setting many of Shakespeare’s plays to music. In the end, however, he left us only three, *Macbeth*, *Otello*, and *Falstaff*.

The first of these, *Macbeth*, premiered in 1847 in Florence, Italy, and later revised for Paris in 1865. Verdi viewed Shakespeare’s dark tale of tyranny and ambition as “one of the greatest creations of man” and wrote to his collaborator, “If we can’t make something great out of it, let us at least try to do something out of the ordinary.” That they did.

Though Verdi’s opera has Shakespeare’s drama as its source, his *Macbeth* is not simply Shakespeare set to music. Perhaps because of his reverence for Shakespeare, Verdi paid uncharacteristic attention to the libretto of his opera. He wrote the synopsis himself, condensing Shakespeare’s tragedy to make it suitable for the particular needs of the opera stage. When done, Verdi gave the work to his librettist with the instructions, “Few words, few words, few, few, but significant.”

Though he edited Shakespeare’s text, eliminated characters, and condensed the plot, Verdi did not compromise the impact of Shakespeare’s powerful play. When completed, Verdi’s remarkable score revealed as much about the drama and characters of Shakespeare’s *Macbeth* as did the words he eliminated.

This summer, Eric Owens will make his role debut as Macbeth. Owens is well known to Glimmerglass audiences for his gripping performances as Stephen Kumalo in 2012’s *Lost in the Stars* and as Aida’s father Amonasro that same year. Recently he was seen as Porgy in the PBS broadcast of San Francisco Opera’s *Porgy and Bess*, directed by Francesca Zambello. This spring, Owens will lead the ghostly ship of sailors in *The Flying Dutchman* at Washington National Opera.

**Glimmerglass**  
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Singing the challenging role of Lady Macbeth will be Melody Moore, last seen at Glimmerglass as Senta in *The Flying Dutchman* in 2013. Since then, audiences in San Francisco, Houston, and Washington have seen her in roles of Mozart, Puccini, Verdi, and Jerome Kern.

Rising star Soloman Howard will sing Banquo. He has recently performed in *Don Giovanni* and *The Magic Flute* with Washington National Opera and the King in *Aida* at the Met. Mr. Howard will also appear at Glimmerglass this summer as Sarastro in *The Magic Flute*.

All other roles will be sung by members of the Festival’s famed Young Artists Program.

*Macbeth* will be directed by Anne Bogart, who guided Glimmerglass productions of *I Capuleti et I Montecchi* in 2008 and *Carmen* in 2011. Glimmerglass Music Director Joseph Colaneri will conduct. Verdi’s powerful *Macbeth* opens Saturday, July 11 and will have ten performances.

TOM SIMPSON