

New England Opera Club



New England Opera Club Newsletter

Logo by Barbara Winston

August 2016 Program

Date: August 21, 2016
Time: 2:00 PM

Place: Watertown Free Public Library
123 Main Street, Watertown, MA 02472 (617) 972-6431

Icons: Caruso to Callas to Sills



This month's talk focuses on three legendary singers whose careers changed how classical singers who came after them used their talents:

- Tenor Enrico Caruso was the first classical singer to successfully take advantage of recording.
- Soprano Maria Callas changed how singers viewed their roles dramatically and, particularly, how *bel canto* roles for sopranos are performed.
- Soprano Beverly Sills changed how singers used the media, particularly television.

Speaker: Bill Cotten

Directions and parking:

From the West: Take Route 20 East (Main Street) to Watertown Square.

From the East: Take Rte. 16 (Mt. Auburn St.) west. Turn right on Main Street.

Public Transportation: The library is accessible via MBTA Bus routes Express 502, Express 504, 52, 57, 59, 70, 70A, and 71. It is less than a five minute walk to the library from the buses that arrive at Watertown Yard.

Parking: There are plenty of metered (free on Sunday) parking spaces at the rear of the Library, from which you can access the Library through the back door. Drive in on the passage just before the Fire House.

The Library is fully handicap-accessible.



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Charlotte Wolfe

2016 NEOC Programs

(listings are subject to change)

September 11: A Bel Canto Program

Lew Schneider, speaker

October 23: Sources of Ring of the Nibelung

Erika Reitshamer, speaker

November 13: Tribute to Jonas Kaufmann

Meredith Palmer, speaker

December: Jack Jarzavek, speaker

**Letters or Articles to the Editor:
NEOC**

c/o Mr. John M. Tischio
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Annual Membership Dues:

\$35 Single, \$40 Double
(Two persons at the same address)

Mail check payable to NEOC to

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To contact NEOC
operainfo@neoperclub.org

Jacopo Peri Award

Each year the NEOC honors a person who has made a significant contribution to the local opera scene.

1982 Eunice Alberts
1983 Schuyler Chapin
1984 Boris Goldovsky
1985 Phyllis Curtin
1986 Donald Gramm
1987 Eleanor Steber
1988 John Moriarty
1989 Ernest Triplett
1990 Ron Della Chiesa
1991 Patricia Craig and
Richard Cassilly
1992 John Balme
1993 Richard Conrad
1994 Susan Stone
1995 Robert Honeysucker
1996 Scott Brumit
1997 William Miranda
1998 Norman Kelley
1999 D'Anna Fortunato
2000 Jan Curtis
2001 Roland Hayes
(*Posthumously*)
2002 Bradley Pennington
2003 Sharon Daniels
2004 Sarah Caldwell
2005 Jeffrey Rink
2006 Stephen Lord
2007 Randolph J. Fuller
2008 Janice Mancini Del
Sesto
2009 John M. Tischio
2010 Carole Charnow
2011 Federico Cortese
2012 Martin Pearlman
2014 Esther Nelson

**Carole Barber Stolzenbach MSN, RN
May 22, 1939 - July 6, 2016**

When Verdi's life story was mentioned, Carole Stolzenbach could fill in details about her favorite opera composer. Her lovely face became animated when she heard lyrical arias in opera houses or on DVDs and in films.

As Nurse Manager of the most difficult unit at the Hebrew Rehabilitation Center in Roslindale, Carole was respected and admired by her staff and by residents' families.

Carole was a long time New England Opera Club member. When bridge games with Mama Esther Barber didn't conflict on Sundays, Carole attended NEOC meetings and events.
- Charlotte Wolfe

A marvelous lost *Hamlet* opera, rediscovered – review

The Telegraph, Mark Ronan, 21 July 2016
(shared by Jack Sauer)

To celebrate its 70th anniversary, Austria's Bregenz Festival opened with a great contribution to Shakespeare 400: a lost *Hamlet* opera, no less. Created for Genoa in 1865 by Franco Faccio to a libretto by his friend Arrigo Boito, who later adapted Shakespeare for Verdi's final two operas *Otello* and *Falstaff*, *Amleto* was well acclaimed at the time, and in 1871 was revised for La Scala in Milan, where Faccio had just become music director.

Then disaster struck: the tenor who sang the title role in Genoa fell ill, and performances were postponed until his recovery. He was then ill again but endeavoured to sing for the new premiere, which the publisher Giulio Ricordi called "Hamlet without Hamlet". After this fiasco, Faccio gave up composing in favour of conducting, withdrew his opera from performance, and it was not seen again for 143 years, until a revival at Albuquerque, New Mexico in 2014. Only the funeral march for Ophelia had managed to survive in regular performance – for the Easter festival in Corfu.

Yet this marvellous opera, anticipating the musical language of later Italian verismo composers, combines lovely musical interludes with superb vocal writing, and under the baton of Paolo Carignani, with the Vienna Symphoniker and Prague Philharmonic Choir, it carried terrific punch. Olivier Tambosi's excellent staging served it well, with a clear focus on the high points and a well-judged first scene contrasting Hamlet's melancholy with the gaiety of the court, before the appearance of the ghost, as a medieval armoured knight in an Arthurian setting.

Musically, Act I is the weakest part, but in Act II Hamlet's *To be or not to be* was superbly delivered by tenor Pavel Černoch, followed by a beautifully sung duet with Iulia Maria Dan's lovely Ophelia. All the while, he and other players prepare their make-up for the play within a play where the vocal writing skilfully brings out the feelings of various characters. By the time of Act III, the emotional temperature has risen enormously with the king's well-expressed remorse, a terrific duet between Hamlet and his mother Gertrude (Dshamilja Kaiser), and a fabulously sung aria when she admits her guilt.

Gravediggers, the duel and final death scene, all are there, as the music drives towards a very effective ending. Unlike Ambroise Thomas's French grand opera of the same name (based on an adaptation by Alexandre Dumas), this is Shakespeare's *Hamlet*. Faccio's opera is the one that should be performed, and if plans are not already afoot to bring it to the land of Shakespeare, they certainly should be.

Opera Diary

Local Opera and Classical Music, July 2016

August 2, 7:30 pm

Longwood Opera summer concerts | *Love is in the Air*

Christ Episcopal Church, 1132 Highland Avenue, Needham

More: (781) 455-0960 or longwoodopera.org

August 3, 7:30 PM

Greater Worcester Opera | *G&S and more*

65 Briarwood Circle, Worcester, MA | More: www.greaterworcesteropera.org

August 7, 8 PM

WHRB Sunday Night at the Opera | *Gianni Schicchi*, Puccini; *Pagliacci*. Leoncavallo

Aug 7, 9:30 PM

WCRB Sunday Night Opera | *Samson & Delilah*, Saint-Saens

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August 9, 7:30 pm

Longwood Opera summer concerts | *An Evening of Gilbert & Sullivan*
Christ Episcopal Church, 1132 Highland Avenue, Needham
More: (781) 455-0960 or longwoodopera.org

August 10, 7:30 PM

Greater Worcester Opera | *Opera Gala*
65 Briarwood Circle, Worcester, MA | More: www.greaterworcesteropera.org

August 14, 8 PM

WHRB Sunday Night at the Opera | *Norma*, Bellini

August 14 9:30 PM

WCRB Sunday Night Opera | *The power of song*: Chris Voss presents an evening of art songs, choruses, cantatas, and many other styles from the vocal repertoire.

August 16, 7:30 pm

Longwood Opera summer concerts | *Opera, the Art of Emotions*
Christ Episcopal Church, 1132 Highland Avenue, Needham
More: (781) 455-0960 or longwoodopera.org

August 20, 8 PM

Tanglewood Festival | *Aida* Acts I and II, Verdi | Boston Symphony Orchestra, Andris Nelsons conductor,
Singers: Kristine Opolais, Violeta Urmana, Andrea Care, Alfredo Nigro, Morris Robinson, Kwangchul Youn
and the Tanglewood Festival Chorus.
More: 617-266-1200 or 888-266-1200, or visit tanglewood.org

August 21, 8 PM

WHRB Sunday Night at the Opera | *Moby Dick*, Heggie

August 21 9:30 PM

WCRB Sunday Night Opera | *An Evening of Musical Theater*

August 23, 7:30 pm

Longwood Opera summer concerts | *An Evening of Stage & Screen*
Christ Episcopal Church, 1132 Highland Avenue, Needham
More: (781) 455-0960 or longwoodopera.org

August 28, 8 PM

WHRB Sunday Night at the Opera | *Falstaff*, Verdi

August 28 8:30 PM

WCRB Sunday Night Opera | *The Marriage of Figaro*, Mozart

August 30, 7:30 pm

Longwood Opera summer concerts | *A Gala Night of Opera*
Christ Episcopal Church, 1132 Highland Avenue, Needham
More: (781) 455-0960 or longwoodopera.org

September 4, 7:00 PM

WHRB Sunday Night at the Opera | *Die Meistersinger*, Wagner

September 16, 7:30 PM

Odyssey Opera, NEC's Jordan Hall | *Dimitrij*, Dvořák | One night only! Libretto by Marie Červinková-Riegrová | Sung in Czech with projected English translations | More: www.odysseyopera.org/