

New England Opera Club



New England Opera Club Newsletter

Logo by Barbara Winston

Date: June 2, 2019
Time: 2:00 - 4:30

Place: Newton Free Library
330 Homer Street, Newton, Massachusetts

Opera is Cool

Speaker Erika Retshamer

Take a journey through Scandinavian Opera Houses and enjoy an audiovisual potpourri with great



Scandinavian singers of the past and present from the three Scandinavian countries, NORWAY, SWEDEN, DENMARK and their Nordic cousin, FINLAND.

Speaker: **Erika Reitshamer** is a lifelong student and lover of opera who thoroughly enjoys passing on her passion to others. She was active in the formation of the Boston Lyric Opera Company, has led opera tours to Europe and served as Vice President of the Boston Wagner Society for many years. She

is a board member of the New England Opera Club and teacher of opera appreciation for LLARC at Regis College and the towns of Sharon and Sherborn.

Free to All

Directions and parking:

From North, South, West: Take Route 128 to Exit 24 (Rte. 30 East/Commonwealth Avenue) Turn right onto Rte. 30 and go East towards Newton for 3.1 miles and bear right at the traffic light onto Homer Street.

From East: Take Mass Pike or Commonwealth Avenue West towards Newton. Leave Mass Pike at Exit 17. Go straight onto Washington St. Continue 1.3 miles to Walnut St. Turn left onto Walnut and drive South 1.1 miles to Homer Street. Drive past the Library to the adjacent parking lot on the left.



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Annual Membership:

\$40 for each individual
/ \$45 for a couple at
same address
\$15 student with valid
ID

Mail check, payable to
NEOC, to

Mima Leivi, Treasurer
(see address above)

2019 NEOC Programs

(listings are subject to change)

July: no presentation

August 11: Bill Cotten

September 15: Meredith Palmer

October 13: Angelo Mammano

November 10: Ed Tapper

December 15: John B. Jarzavek



Jack Sauer sent us this review from operawire:

**Salle Gaveau 2018-19 Review: Rolando Villazón In Concert
Rolando Villazón Is Completely Fine**

By Polina Lyapustina

“How is he? How is his voice?”

“How was it?”

“Do you still like him singing?”

I keep hearing these questions from everyone, every single day since I attended Rolando Villazón’s concert in Paris last week.

The health issues that have plagued Rolando Villazón and his voice are very well-known around the world and they have been publicized throughout. And it obviously affected his career, though probably not as much as his cancellations. There’s no reason to make a secret of the fact — his voice is not what it was before. It doesn’t have the same volume or the same color.

It has changed.

But craving entertainment, we often draw unreasonable conclusions about those who don’t give it to us. Once rejected, the audience likes to bury singers alive. But if we take it easy, there are some points about tenor’s career that are worth highlights.

First off, the most important point is that everything is changing, and it’s okay. The second important is that Rolando Villazón and his art are something way bigger than just a voice. The third and most important — his voice is fine.

Now that We’ve Addressed That...

Well, let’s go back to the piano concert, which was held on the 14th of May at Salle Gaveau in Paris.

The selection of Spanish and Latin American songs was presented in six blocks of two acts; all different, complex and absolutely not easy to sing, those songs require extremely wide vocal diapason and exceptional vocal skill.

Rolando Villazón appeared wearing his black suit and a shy smile, welcoming the audience modestly as if apologizing for postponing the concert. But we know what a great actor he is.

He started with multicolored Spanish part, contained song cycles by De Falla, Obradors, and Mompou.



Past Presidents

William Miranda
NEOC (Founder &
President
Emeritus)
Jack Fiddler
Maria Iantosca
Charlotte Wolfe
John M. Tischio

The mission of this nonprofit association is educational: To promote appreciation of the art of opera; to support performances of quality opera in New England; to encourage talented students in their pursuit of operatic careers.

To subscribe to our newsletter or to join our mailing list, please send your name and email address to neoperclub@gmail.com

Jacopo Peri Award

The NEOC frequently honors a person who has made a significant contribution to the local opera scene.

Eunice Alberts
John Balme
Scott Brumit
Sarah Caldwell
Schuyler Chapin
Carole Charnow
Richard Conrad
Federico Cortese
Patricia Craig and
Richard Cassilly
Phyllis Curtin
Jan Curtis
Sharon Daniels
Janice Mancini Del Sesto
Ron Della Chiesa
D’Anna Fortunato
Randolph J. Fuller
Boris Goldovsky
Donald Gramm
Roland Hayes
Robert Honeysucker
Norman Kelley
Stephen Lord
William Miranda
John Moriarty
Esther Nelson
Martin Pearlman
Bradley Pennington
Jeffrey Rink
Eleanor Steber
Susan Stone
John M. Tischio
Ernest Triplett

With rhapsodic rhythm, legato on high notes and very low pianissimo — De Falla set a high price for sensuality and emotion of his songs, and Villazón managed it effortlessly.

Mompou was another game. His songs reminded me of Russian romances — deep, dark, and ponderous. The hall was filled by the high volume of tenor's voice.

Obradors was a peak of the first part. This block consisted of songs for all tastes: lyric, heroic, romantic, and some sacred topics like Mother. All those melodies were a perfect exercise in vocal performance

The outstanding artistry colored the show no less than singing. He was crying, laughing, attacking, and praying. He was performing with the entire body. And he was making some jokes for sure.

Every block contained a few short songs, and some of them were extending into the next one, the others weren't. And the audience was a little bit confused if they need to clap after every song or not. Noticing the confusion, tenor told a short story of Mozart, who reached great popularity in Paris and got extremely long performances until late night. And believe me, from his mouth it sounded much funnier.

So we all agreed on clapping at the end of each cycle. But it was impossible to keep silent after some extremely emotional pieces.

Remaining Brilliant

The second part was dedicated to South American composers. And that was a special pleasure to feel this slight difference in accents only native-speaking singer could express.

His interpretations remain brilliant. This is that very rare case when you can see the personality of a singer behind every song, but it blends with the source so naturally, making the result better even better. And behind these interpretations, a great experience, knowledge and true emotion remain. And you can not imitate it.

The concert ended with three encores, which the audience received with great enthusiasm; they even joined the tenor in singing the famous "Cielito Lindo."

Whatever happened with the voice, whatever we expect and discuss regarding Rolando Villazón, I have more confidence in his future than in some others who still sing in full voice. He confidently follows his path and it is clear that he now knows his voice, and treats it well. He knows his strength and he uses it. He is still developing his career and discovering new possibilities because there are not so many people who know and can do as much as he can. And he acts like no one else because, it seems to me, he can't not act. And he sings because he really loves to sing.

After the concert in Paris this week, I can state a fact: Rolando Villazón is completely fine, and he can easily please you with his art. After all, this is exactly what art exists for.

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ **Opera Diary** ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Local Opera and Classical Music, June 2019

For up-to-date activities, visit FaceBook: <https://www.facebook.com/NEoperaevents/>
Join NEOC! Visit [operaclub.org/membership.html](http://www.operaclub.org/membership.html)

June 1, 8 PM; June 2, 3 PM

Emmanuel Music | *The Beggar's Opera*, Britten

Longy School of Music of Bard College, Pickman Hall, 27 Garden St, Cambridge |

http://www.emmanuelmusic.org/calendar_tickets/18-19season/caltix18-19_beggars_opera.html

June 2, 9 PM

WCRB 99.5 FM: Voices with Chris Voss | *Orfeo ed Euridice*, Gluck

<https://www.classicalwcrb.org/programs/voices-chris-voss#stream/0>

June 4, 7 pm

Opera on Tap | *The Wild Party*, from aria battles and drinking songs to nasty women and powerful ensembles

Club Cafe, 209 Columbus Ave., Boston | <https://www.operaontap.org/boston/>

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June 7, 8:00 PM

Talents of the World | *Showstoppers - Operetta, Broadway and Song*
Jordan Hall, 30 Gainsborough St, Boston | TalentsOfTheWorld.org

June 7 & 8, 7:30 PM; June 9, 2 PM

Greater Worcester Opera | *The Mikado*, Gilbert & Sullivan
Calliope Theater, 150 Main St., Boylston | [Greater Worcester Opera.org](http://GreaterWorcesterOpera.org)

June 7, 8: 8:00 PM; 9: 2:00 PM

Opera 51 | *Carmen*, Bizet | 978.369.7911, opera51.org/
51 Walden St., Concord

June 9, 16, 3:30 PM ; June 12, 14, 7 PM

Boston Early Music Festival | *Orlando*, Steffani | <https://bemf.org/2019-festival/festival-operas/centerpiece-opera/>
Emerson/Cutler Majestic Theatre, 219 Tremont St, Boston

June 11, 12:15 PM

The Quilisma Consort at the BEMF Fringe Concert Series | *A Century of Flemish Polyphony*
King's Chapel, Tremont Street at School Street, Boston | 617.678.2145

June 13

La Donna Musicale | *Arie delle donne: Barbara Strozzi & Maria Teresa Agnesi - BEMF Fringe Concerts*
Old South Church, Gordon Chapel, 645 Boylston St., Boston | <http://ladm.org/show/la-donna-musicale-joins-bemf-fringe-concert/>

June 14, 7:30 PM; June 16, 2:00 PM

Odyssey Opera | *La Belle Helene*, Offenbach | 617.933.8600, <https://www.odysseyopera.org/2019-offenbach-la-belle-helene/>
Huntington Avenue Theatre, 264 Huntington Ave, Boston

June 16, 9 PM

WCRB 99.5 FM: Voices with Chris Voss | *Romeo and Juliet*, Gounod
(more programs listed on line: <https://www.classicalwcrb.org/programs/voices-chris-voss#stream/0>)

June 20, 22, 7:30 PM

Nempac Opera Project | *The Little Prince*, Portman
Faneuil Hall's Great Hall, Boston | <https://www.facebook.com/events/431407004273134/>

June 22, 7:30 PM

Boston Opera Collaborative | *All I was Doing was Being*, recital - Tamara Ryan, soprano; Eri Nakamura, piano
Chase Young Gallery, 450 Harrison Ave, No. 57 Boston | 617.859.7222, <https://www.bostonoperacollaborative.org/>

June 19,

Metropolitan Opera Live in HD | *Roméo et Juliette*, Gounod
Check your local cinema listings for participating locations and dates:

June 26,

Metropolitan Opera Live in HD | *La Bohème*, Puccini
Check your local cinema listings for participating locations and dates:
https://www.fathomevents.com/series/the-met-live-in-hd-summer-encores?layout_id=515&preview=1

July 10,

Metropolitan Opera Live in HD | *Il Barbiere di Siviglia*, Rossini
Check your local cinema listings for participating locations and dates:
https://www.fathomevents.com/series/the-met-live-in-hd-summer-encores?layout_id=515&preview=1

July 17,

Metropolitan Opera Live in HD | *Aida*, Verdi
Check your local cinema listings for participating locations and dates:
https://www.fathomevents.com/series/the-met-live-in-hd-summer-encores?layout_id=515&preview=1

