

GUILD ORGANIZATION FOR 2014

The Guild held its annual membership meeting on Sunday, September 22, in the new rehearsal hall in Warren, New York. (In addition to getting acquainted with this new facility, members also had the opportunity to visit the adjacent scenery and costume storage building.)

Members elected the following to serve on the Guild board, class of 2015:

Walter Ashley	Richard Johnson
Fran Bliven	Mary Kuhn
Mary Brodzinsky	Keelin Purcell
Don Fenner	Richard Redmond
Abby Kreh Gibson	Carol Steigelman
Karen Halay	

At its October 2 meeting, the new board then elected the following to serve as officers for the coming year:

President: Tom Simpson, Vice President: Mary Brodzinsky
Treasurer: Don Fenner, Secretary: Karin de Waal

NEW MEMBERS

We welcome the following new members to the Guild:

Jim and Nancy Barton
Harlow R. Case and James A. Riedy
William Eichinger
Valerie Elbrick
Priscilla Elliott
Carole and Dudley Johnson
Rev. Cabell B. Marbury
Elizabeth Parsons
Nancy Reynolds
Michael Sekus and Bianca Russo
Mr. and Mrs. Martin Senzel
Sandy Shertzer and Rosemary Summers
David L. Shove
Brian and Susan White

As of the September 2013 membership meeting, Corinne Plummer, Membership chair, reported a total Guild membership of 251 (including 97 individual members and 77 couple memberships).

FOOD, GLORIOUS FOOD!

Past Guild President Dennis Banks expressed the sentiment well in 2009: "If you cook it, they will come." And in her report at the recent membership meeting, Chris McNaughton, Hospitality chair, gave new evidence of the Guild and food during the 2013 Festival. Here's a brief overview of the meals and refreshments prepared and served by Guild members:

- Distribution of 1400 picnics by 29 volunteers
- 250 in attendance at each of the four receptions (and meals) following the opening performance of each production
- 300 staff and Guild members at the pre-season "Eat and Greet" buffet supper

- 130-150 staff at supper for each of the five changeovers (usually between matinee and evening performances on Saturdays)

In addition, the Hospitality Committee supervised refreshments at the each of the five "Talking Opera" events and the Guild membership meeting.

With her active supervision of all these functions, we are pleased that Chris McNaughton received the Volunteer of the Year award from the company.

"If you cook it, they will come."

GLIMMERGLASS FESTIVAL 2014, JULY 11 – AUGUST 24

GIACOMO PUCCINI
Madame Butterfly

RODGERS AND HAMMERSTEIN
Carousel

RICHARD STRAUSS
Ariadne in Naxos

TOBIAS PICKER AND GENE SCHEER
An American Tragedy

THE TWO-DOG SUMMER

Fine and indelible remembrances of the 2013 Festival include the two very personable dogs gracing two productions. In her entertaining and informative Glimmerglass blog intern Emily Delbridge gave a good introduction to the canine performers.

King Pellinore in *Camelot* appeared on stage accompanied by his dog, named Horrid. For the Glimmerglass production the company cast a local dog, an Irish wolfhound, Toula. Toula belongs to community resident Peggy Smith, who appeared in costume on stage to give Toula a sense of security during her scene. Those of us able to attend more than one performance of *Camelot* were able to enjoy the nuances of Toula's responses to her novel environment.

In *King for a Day*, Ginger Costa-Jackson made her first appearance as the Marchesa with her miniature poodle, Rosina, who shared in the Marchesa's opening aria.

Guild members have memories of other operas that included animals on stage. Floyd's *Of Mice and Men* in 1997 featured an old dog in a poignant early scene. Direc-



tor Rhoda Levine saw the perfect candidate for that role when Guild member Bob Bauman worked on the opera grounds accompanied by his dog. Both Bob and his dog appeared on stage in that opera.

Even earlier, back in 1992, some Guild members recall *The Magic Flute*, which featured a chicken accompanying Papageno. (After the season the chicken, now named Flute, went into quiet retirement at the home of Guild member Doris Shields.) That particular opera ended sensationally, when a mammoth horse emerged from a closet, and Tamino and Pamina were hoisted aboard for their final exit.

In 2012 we enjoyed two elephants on the lawn, alas only as art work. But some of us will remember the real elephant Flora. She appeared as the star of Circus Flora on the opera grounds in August 1992. (Don Fenner recalls that some local gardens were enriched because of the presence of the *Magic Flute* horse as well as Flora.)

[Ed. Note: As we prepared this issue, we received the sad news that Toula has left her earthly friends.]

THE 2014 FESTIVAL – ORIGINS

Writers for the lyric stage often base their creations on previously published works. Rodgers and Hammerstein based *Oklahoma!* on Lynn Riggs' *Green Grow the Lilacs*, and Verdi based *Rigoletto* on Victor Hugo's *Le Roi s'amuse*. So it is with the productions in the 2014 Glimmerglass Festival.

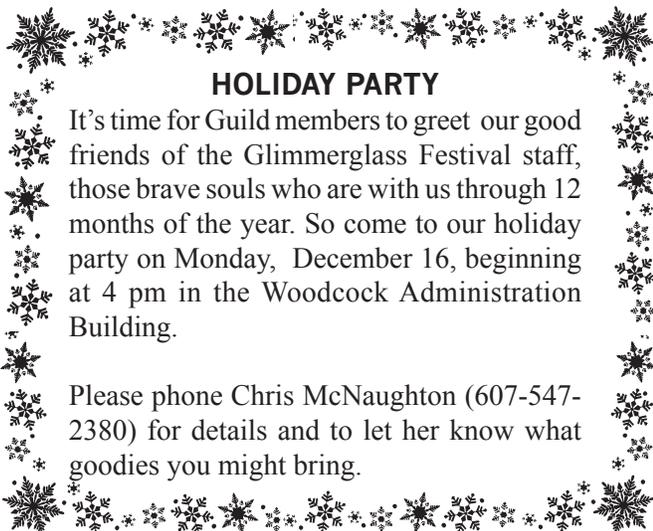
There are several roots for the first production, *Madame Butterfly*. In London in 1900, composer Giacomo Puccini saw and liked a play by David Belasco, *Madame Butterfly*. (Belasco had based his work on a story by John Luther Long, who in turn had based his work on Pierre Loti's *Madame Chrysatème*.) Puccini arranged to get operatic rights from the author. The rest is history. A few years later Puccini saw another play, this time a work by a Hungarian playwright, Ferenc Molnar. He bid for rights to this play, but Molnar refused, and that leads directly to the second production.

In 1943 with the success of *Oklahoma!* assured, the Theatre Guild wanted to build upon that achievement with

another musical by Rodgers and Hammerstein. Some years earlier the Guild had produced an English translation of a play by Ferenc Molnar, *Liliom*. Molnar had refused to give rights for an operatic version to Puccini, but he agreed to the Theatre Guild offer, resulting in *Carousel* to grace the Glimmerglass stage in 2014.

The origins for Strauss's *Ariadne in Naxos* are more complicated. It began as a one-act opera in 1912, designed to follow a new German translation of Molière's *Le Bourgeois Gentilhomme*. In 1916 it was revised to its present form of a prologue and one act. The prologue gives hints of the Molière play. The following act has its basis in the legend of the Athenian prince Theseus, who offers to go to Crete to slay the Minotaur, a monster endangering his city. In Crete, Ariadne, the daughter of the ruler Minos, falls in love with Theseus and shows him how to find the Minotaur in the Labyrinth and slay it. Her payment was that Theseus take her back to Athens as his wife. Theseus slays the Minotaur and sails away with Ariadne.

(continued on page 4)



HOLIDAY PARTY

It's time for Guild members to greet our good friends of the Glimmerglass Festival staff, those brave souls who are with us through 12 months of the year. So come to our holiday party on Monday, December 16, beginning at 4 pm in the Woodcock Administration Building.

Please phone Chris McNaughton (607-547-2380) for details and to let her know what goodies you might bring.

ORIGINS

(continued from page 3)

They stop at the island of Naxos where Theseus deserts her. The opera then deals with the plight of the forsaken Ariadne.

Tobias Picker and Gene Scheer's *An American Tragedy*, Picker's fourth opera, relies on the 1925 novel by Theodore Dreiser about the 1906 case of Chester Gillette, who was convicted and executed for the murder of his girlfriend in upstate New York. This case, as well as the Dreiser novel, inspired numerous works for stage and screen. Probably the most prominent is the 1951 film, *A Place in the Sun*, starring Montgomery Clift, Elizabeth Taylor, and Shelley Winters.

THE PRESIDENT'S MESSAGE

(continued from page 2)

In the year ahead the Guild will continue to engage in its traditional activities, while seeking to add new volunteer opportunities. We are always looking for interesting projects to further our support of the company; we hope you will contact a board member with your ideas.

Warmest regards
and best wishes for the holiday season,

TOM

THE HOUSE IS DARK

The 2013 programs already removed from the stanchions. Flashlights, badges and bell are over to Woodcock. The office emptied and ready to be taken away. And the blankets are all in my living room waiting to be washed for 2014.

ERNIE ADAMS

[The House Manager's elegy as the Festival ended.]

Glimmerglass

OPERA GUILD

News & Notes

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REMEMBERING

We are saddened to report the deaths of two valued members of the Guild:

Dasa Libuse Redmond died on August 24. A native of Czechoslovakia, Dasa came to the U.S. in 1969 where she was granted political asylum. Active along with her husband, Richard, in Guild activities, Dasa also was in the cast of the 2009 Glimmerglass production of Menotti's *The Consul*, playing a police agent in the first act and an applicant at the consulate in the second – roles that had echoes of her earlier life in Europe.

Tom Teel died on July 11. Tom relocated from New Jersey to Cooperstown in early April 2011 and joined the Guild soon after he attended his first opera, the Glimmerglass production of Copland's *The Tender Land*. Tom worked with the Communications Committee and wrote articles to publicize Guild activities.

We cherish our memories of Dasa and Tom and express our sympathy to their families.