

High Notes

Vol. XIV, No. 4

The publication of the Pikes Peak Opera League

Oct., Nov., Dec., 2015

Two Ways You Can Help

Fundraising is one of the Pikes Peak Opera League's main activities; please consider one of these two ways you can help the League meet its goals

1- You could contribute to the new season's *Do-Nothing Campaign*. By now, you will have received a communication in the mail entreating you to donate. Your gift will bring about more opera productions; it will increase the number of career grants we are able to award to aspiring singers; even more young students will be exposed to opera by the *Opera Theatre Goes to School* program; we will be able to widen our reach to young singers; we will be able to continue offering high quality monthly programs.

Please give, whatever amount is right for your budget, to the *Do-Nothing* Fundraiser. It is so very easy to participate—bring your check to a meeting, or mail it (to P.O. Box 38478, Colorado Springs, CO 80937), or use PayPal on our web site (www.pikespeakoperaleague.org)

Your Board's dream is that we

have one hundred percent participation. Wouldn't that be amazing!

2- You could donate (or persuade a merchant to donate) an item to be a part of the Silent Auction to be held during the annual February Gala event, which will be held next year on February 12 at the Colorado Springs Antlers Hotel; and it's starting to look like it is going to be one of our most successful events ever.

Please ask merchants or friends for their donation of an item, an event, or a service. We can provide our letter (on the Pikes Peak Opera League letterhead) requesting support, that will include our tax I.D. Number. Donor names will be prominently displayed at the Antlers Hotel Silent Auction table during the evening of the event.

The kind of items we are looking for are: jewelry • orchestral concert tickets • gift basket (\$75 or greater in value) • tickets to the Fine Arts Center, the zoo, museums • restaurant gift certificate • boutique gift certificate • professional services

• train ride (Royal Gorge, Pikes Peak?) • spa gift certificate • brunch or weekend at a resort or hotel • a regular delivery of flowers • cooking lessons • dinner prepared by a great cook at your house • interior decorator consultation • landscape design consultation • car lease for a year • music lessons (guitar, piano) • a case of wine • Children's Chorale appearance (at a child's party, business party etc.) • house or pet sitting • round of golf • tickets to the Rockies/Broncos • a cash contribution (we'll get an item in your name) • consider 're-gifting' an item. The possibilities are endless!

Please contact Megan Miller (685-6788) with your donation, suggestions, or offers of help to make the auction a success.

Either way, the Pikes Peak Opera League and its other members very much appreciate your donation. You know that the proceeds of all our fund raising efforts (including your contribution) go toward either nurturing a young operatic voice, or an opera production.

We thank you most sincerely. ■

Thank You, Rhea Woltman

Victoria Boswell, Publication Advertising

I have the pleasure of writing about Rhea Woltman and her contribution to the Pikes Peak Opera League.

Rhea came from Minnesota where, in her earlier years, she had taught in a one room school house.

She was also a professional licensed parliamentarian. During my tenure as President of the League, I was able to create a disciplined Board of Directors, and conduct well organized meetings, all by introducing her as the League's parliamentarian.

One of her greatest achievements was in realizing her ambition to be a pilot. Much to the surprise of her family and friends (who learned of her success in *Life* magazine), having logged over 2,000 flight miles, she was accepted to participate in the Mercury project. She, and twelve other

ladies, became the first females to undergo astronaut training.

Although the U.S. government later cancelled the Mercury project, she had led the way for women to be involved in space exploration. We thank her for, and are proud of, her participation.



Victoria Boswell (right) presenting the check to Nancy Daly, President of PPOL

As you might know, my brother and I own a company (A & B Estate Brokers) that organizes estate and moving sales in the front range area. Rhea retained us to sell the remainder of her household items after she had returned to Minnesota, and to give the proceeds to Pikes Peak Opera League.

My brother and I donated the time we spent on the three day sale; that, together with the sale proceeds amounted to a check for \$2,000 that we were able to present to the Pikes

Peak Opera League.

It has been a pleasure to know and work with Rhea. We heartily thank her for her gracious and generous gift.

We wish her much happiness back in Minnesota with her family. ■

In This Issue

Errata.....	3
In Memoriam	6
Know Your Board	6
Mark Your Calendar!	2
Membership News	5
'Opera Jam'	2
Opera Theatre of the Rockies Notes ..	5
Photos from the September Meeting ...	7
President's Corner	2
Thank You, Rhea Woltman	1
The ABC's of Opera.....	4
They Support Us	7
Treasurer's Report	5
Two Ways You Can Help	1
Upcoming Monthly Meetings	3
Where Else Can You Enjoy Opera?...	7
Who Knew?	3



PIKES PEAK OPERA LEAGUE

—a not for profit organization, organized exclusively to support and promote knowledge and appreciation of opera, to support Opera Theatre of the Rockies and Opera Goes to School, to encourage and support young and aspiring opera and musical theater talent, through fundraising projects, educational programs, scholarships, career grants, and volunteer activities: all within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986 (or under the corresponding provisions of any future U.S. Revenue Law).

Board of Directors

Nancy Daly, *President*
 Jeanna Wearing, *Vice President*
 Nedra Engelson, *Treasurer*
 Mary Koepp, *Recording Secretary*
 Mary Ann Siehr, *Corresponding Secretary*
 Cynthia Crater, *Director*
 Don Jaeger, *Director*
 Connie Joiner, *Director*
 Robert Littrell, *Director*
 Gloria Wendt, *Past President*
 Susanne Wheeler, *OTR Board Liaison*

Committee Chairs

Lu Benning, *Hospitality*
 Victoria Boswell, *Publication Advertising*
 Bob Collins, *Newsletter Editor*
 Nedra Engelson, *Finance*
 Robert Littrell, *Webmaster*
 Susan Loring, *Programs*
 Deanna Lyons, *Membership*
 Sheila Pereira, *Bulk Mail*
 Charles/Judy Warren, *Photography*
 Jeanna Wearing/Gloria Wendt, *Fundraising*
 Alan Wendt, *Financial Advisor*
 Gloria Wendt, *Marketing*

Young Voice Competition

Susan Loring and Susanne Wheeler

© 2015 by Pikes Peak Opera League.
 All rights reserved.

MARK YOUR CALENDAR!

Oct. 7, 9:30 am, *Songs of Jacques Brel*, at the Skyline Room, Brookdale Skyline, 2365 Patriot Heights, Lower Gold Camp Road., Max Ferguson, Baritone
 Nov. 4, 9:30 am, *Mozart and Da Ponte: A Partnership for the Ages* at the Hospitality Room, First United Methodist Church, 420 N. Nevada, Robert Bruce, KCME Announcer & Librarian
 Dec. 2, 10:30 am, *Holiday Cheer*, (annual Holiday Luncheon) at Cheyenne Mountain Country Club, 9 Lake Ave., Martile Rowland and her Merry Singers

President's Corner

Another exciting season is upon us and so many, many opportunities for you to volunteer.

At every meeting, the Hospitality, the Membership and the Raffle Committees need help. When the clip boards come around, sign up. Be involved. There is no greater feeling than being part of what's going on.

The Fundraiser Committee has met several times and is excited about the activities and events for this coming year, beginning with our launching several weeks ago of our annual Do Nothing Fall Fundraiser, and the jam sales.

Read the article on page 1 to learn how former Pikes Peak Opera League member Rhea Woltman has not forgotten us, even while taking her new hometown by storm. Thank you, Rhea, for your generosity. We will always remember your wonderful hats and gentle humor.



There are people to thank for their dedication and service to Pikes Peak Opera League who are stepping down from the Board: Deanna Lyons who chaired the Membership Committee for three years and was always there to greet us at each monthly meeting with names tags, guest book, brochures, extra newsletters and to introduce each guest and new member. In addition to that, Deanna made numerous phone calls and wrote many letters urging us to renew our membership before the deadline so that our names would be duly recorded in the Directory, which she produced. Thank you again, Deanna.

Director Jim Brozo who served on the Board for two years is stepping down. Jim was very instrumental in guiding the Board in its development of a legacy policy. Though no longer serving on the Board, Jim continues as a member and promises to allow us to occasionally borrow his awesome hat to use for the raffle drawing.

Our Recording Secretary for three years and now the Correspondence Secretary Mary Ann Siehr cannot seem to escape us! She is not leaving the Board, instead, she is once again stepping in to cover for our Recording Secretary Mary Koepp while she is doing missionary work in Africa. In short, Mary Ann is doing two jobs instead of one! In addition, she is very involved in the Bulk Mailing Committee, and often mans the Pikes Peak Opera League welcoming desk at its events and meetings.

Thank you Deanna, Jim, and Mary Ann from The League, The Board, and myself.

Nancy

'Opera Jam' PPOL's Famous Rhubarb Raspberry Jam

It's jam ordering time again. The price is the same as last year (\$5.75 per jar); the supply will be limited to approximately a hundred and fifty jars.

Because of the limited supply, it is important that you get your name on the sign up sheet or call Nancy Daly at 635-7087. Remember, because we cannot sell (only deliver) at the Cheyenne Mountain Country Club (the venue of

our December special meeting) the jam has to be paid for before December. However, you may pick up your order before then, as soon as it is ready, if you wish.

Moreover, there will be a receptacle available at each future meeting for anyone with empty jam jars and lid rings to return.

By the way, our 'Rhubarb Appeal' is still active—just a little more, please. ■

Upcoming Monthly Meetings

Join Us—And Bring A Guest

Susan Loring and Susanne Wheeler, Programs Co-chairs

Pikes Peak Opera League offers such a rich experience. Members love to socialize but they also work hard to volunteer their time and energy all year long in planning events and making them successful.

One of the things they enjoy most about the League are the musical programs presented at monthly meetings. We certainly kicked off our new year with an outstanding program on Sep-

tember 2. Thank you to Katherine Johnson, Anna Christine Woiwood, Therese Carmack and Dan Brink.



Susan Loring

October 7 brings us Max Ferguson, baritone and Dr. Joseph Galema, piano. Max is no stranger to Colorado Springs; he grew up here. He sang in the Colorado Springs Children's Chorale and attended the Colorado Springs Conservatory. He has performed in many productions at the Fine Arts Center including *Jacques Brel is Alive and Well* and *Living in Paris, Putting It Together, Guys and Dolls, Reefer Madness* and *The Drowsy Chaperone*. He has narrated several of the Colorado Springs Philharmonic children's concerts with Thomas Wilson and Josep Caballé-Domenech. Many of you know Joseph Galema from his thirty years of playing the organ and serving as music director at the Air Force Academy Chapel. He currently is principal organist at First United Methodist Church and teaches organ at the Lamont School of Music in Denver. You will not want to miss this exciting and different program.

On December 2, Martile Rowland and her talented singers will entertain Pikes Peak Opera League members and guests at the annual Holiday Luncheon at Cheyenne Mountain Country Club, graciously hosted by Terry and Darryl Thatcher. Voices will soar with opera arias and holiday favorites just in time to carry us all with joy into the season. And whether the snow is falling or not, please join us for this special time of warmth and friendship to hear such glorious music as we wish each other a merry holiday. ■



Susanne Wheeler

Who Knew?

Gloria Wendt, PPOL Past President

Did you know we had an author in the League? Recently I was talking to Bob Collins, who joined the Opera League about a year ago, and discovered that he grew up in North Wales during the 1940's, and he's written a nostalgic and wonderful book about his early life there. He reminds us (which is a good idea since we Americans tend to be geographically challenged), that Wales is *not* in England but rather is a principality that borders it. While Wales, along with England and Scotland make up Great Britain, it has its own unique culture, food, traditions and landscape, and his book, entitled *From There to Here* transports us to another time and place; his childhood in Wales, times in the woods, fields and the River Mawddach (which runs through his native village of Ganllwyd), all of which is told in verse.

He claims he's not a poet but nevertheless his verses are humorous, clever, and evocative of his Welsh roots, and

it's clear he loves his native land.

Bob later moved to England (Manchester and Somerset) to work in mechanical and plant engineering, then he emigrated to Vancouver, and finally to Colorado, with a short period in the New Jersey/New York area.. He has worked in software design, writing, teaching and marketing.



We're taking advantage of his writing experience and grateful that he has agreed to be our *High Notes* newsletter editor. It takes a lot of time and patience to put this newsletter together and the Opera League is grateful for the fine work he has donated to us.

From There to Here may be purchased through Amazon.com; just put the author name and the title into Amazon's search field (e.g. Bob Collins From There to Here). Or you could probably get a copy at the Pikes Peak Opera League October meeting (we might even get them at a PPOL discount!) where the proceeds will all go to benefit the League.

Errata

In your Pikes Peak Opera League Membership Booklet and Directory, please mark the following corrections:

On p.3, Susanne Wheeler's email address should be
snwheeler@comcast.net

On p.10, Mary Albanesi's e-mail address should be
amalba22@comcast.net.

On p.11, Michael and Lesly Blend's email address should be
mblend@comcast.net

On p.11, Lynne Brown's email address should be
lynebrown99@comcast.net

On p.16, Susan's last name is
Kotval.

Your Board of Directors
and Committees of the
Pikes Peak Opera League
wish you a most
Joyous Holiday Season

The ABC's of Opera

An Ongoing Guide to the Best Recordings

— Don Giovanni —

Robert Bruce, 88.7-KCME-FM Librarian and Weekend Host

Wolfgang Amadeus Mozart's *Don Giovanni* had its premiere in Prague in October of 1787, where it was greeted rapturously. Mozart then made some changes to the score prior to its first performance in Vienna in May the next year, where it met with only middling success. The nineteenth century Romantics embraced the opera, calling it Mozart's greatest achievement, and the work has never been out of the general repertory of the world's opera houses.



Lorenzo da Ponte's libretto is based on a one-act version of the story, to which he added a first act finale and some comic episodes to the new second act in order to turn the opera into a full evening's entertainment. The changes Mozart made to the score between the Prague and Vienna performances include the composition of a new, less taxing aria for Don Ottavio, to replace the original *Il mio tesoro* which the Vienna tenor could not negotiate; the addition of a recitative and aria for Donna Elvira (*In quali eccessi...Mi tradi quell' alma ingrata*); a completely new comic scene for Leporello and Zerlina in Act Two; and the trimming of the original finale. Most performances nowadays include both tenor arias as well as the scena for Donna Elvira; the comic duet is almost never performed, and the original finale is almost always used. All of the recordings under review follow this practice—with one exception, which I'll discuss when we get there.

Casting the opera is difficult, as it calls for three top-notch sopranos, three basses, an excellent Mozart tenor, and a fine baritone for the title role. That role has been appropriated by many basses over the years, as the tessitura is not high and most basses can manage it without difficulty. The problem, however, comes in differentiating the lower men's roles one from the other if we encounter four basses in the opera. Leporello and Masetto can be taken by baritones, but the score does need a formidable bass to sing the Commendatore's music.

When a first-rate bass takes the title role, the effect in the final scene can be negligible, which is why I prefer a baritone Don Giovanni.

During the 1950's, however, one man seemed to be the go-to Don Giovanni the world over—Italian bass Cesare Siepi. He sang the part virtually everywhere and recorded the opera twice. And I have to admit, I do have a soft spot for the velvety smoothness of Siepi's sound, and he obviously relishes the role. Of his two studio recordings, the earlier is the one you're

most apt to come across, and although Siepi is in fine form, the rest of the cast has always struck me as uneven. The recording frequently pops up on 'best recordings' lists of the opera, but Suzanne Danco sounds over-parted in Donna Anna's music, Lisa della Casa, for all the creamy beauty of her sound, phones-in Donna Elvira, and Fernando Corena would be much more characterful as Leporello in the later recording he and Siepi made. Which leaves the always charming Hilde Gueden as Zerlina, Anton Dermota as a haughty Don Ottavio, and a young Walter Berry as Masetto to carry the show. The banquet scene, with German bass Kurt Böhme as the Statue of the murdered Commendatore, is one of the most chilling on record, however.

Of the other recordings featuring a bass in the title role, most are not nearly as attractive to the general collector unless the appearance of this or that singer interests you. Samuel Ramey sang both Don Giovanni and Leporello, and recorded both roles, but for me without any real distinction in either, save his always glorious voice. Ruggero Raimondi was Joseph Losey's choice for his film version of the opera, and although Raimondi is a fine singing actor, their view of the role seems to be that Don Giovanni is a sinister, evil presence which just doesn't jive with me. They've taken all the charm and fun out of the opera. Otto Klemperer's recording has its fans, but Bulgarian bass Nicolai Ghiaurov has always sounded to me more like a Commendatore than his-

tory's most famous lover. And given some of Klemperer's lumbering tempos, this version just doesn't hold up.

These last two recordings also bring up another curious casting choice, that of using a mezzo-soprano as either Donna Elvira or Zerlina. I suppose that in searching for a variety of sound among the women, this is a viable alternative, but for me the mezzo voice seems stretched beyond its comfort zone in Elvira's music, and a mezzo Zerlina seems to me just plain wrong-headed. So in spite of my admiration for singers such as Christa Ludwig, Teresa Berganza and others, the recordings with those singers fall short of presenting Don Giovanni in its proper light.

Turning to recordings with a baritone singing the title role, we are suddenly presented with an embarrassment of riches. Two, however, I'll dismiss straight away. For all my admiration for Welsh baritone Bryn Terfel, his natural role is Leporello, but he was induced to take on the title role with, in my opinion, distinctly lacklustre results. But he's not the only thing wrong with the recording featuring him as Don Giovanni, as Renée Fleming, vocally a natural Donna Elvira, sings Donna Anna, and we again find two (!) mezzo-sopranos filling out the female roles. Four strikes in my book. With the other, British critics were falling over themselves in praise of the recording featuring Thomas Allen, Richard Van Allan, Maria Ewing (then Mrs. Peter Hall, the director of the production this recording was based on), Elizabeth Gale, and Keith Lewis, but this recording has not stood the test of time. With another mezzo cum soprano Elvira, a shrill Zerlina, tepid Ottavio, and dull Leporello, it's hard to see what all the fuss was about.

Thomas Allen recorded the role a second time, in the company of Sharon Sweet as a formidable Donna Anna, Karita Mattila a dramatic Donna Elvira, Marie McLaughlin a pert Zerlina, Francisco Araiza the most heroic sounding Don Ottavio on record, and a fine, if light-voiced, Leporello in Simone Alaimo, conducted by Neville Marriner. More recently, the late Claudio Abbado led a dramatic reading featuring Simon Keenlyside, Soile

(continued on p.6)

Opera Theatre of the Rockies Notes

Susanne Wheeler, Opera Theatre of the Rockies Liaison

This fall begins *Opera Theatre of the Rockies* eighteenth season. In the true spirit of collaboration, this year is sure to please people of all ages throughout the Region. First, Opera Theatre presented an encore performance of the *Douglas Moore in Colorado* concert featuring a narrated version of *The Ballad of Baby Doe* and the comic one-act opera *Gallantry* to a warm audience in Pueblo at the Damon Runyon Theater on September 25.

In collaboration with the KCME-FM 88.7 Classical Music Series held at The Mezzanine, 20 North Tejon Street, the downtown enterprise of the Colorado Springs Conservatory, Opera Theatre will present a Halloween-themed show entitled *Bewitched* on Thursday, October 29 at 6:30 pm. This performance will showcase opera scenes that include witches, mediums and other such 'opera spookiness' that casts a spell just in time for this fun holiday. Some of the proceeds from the \$10 tickets sold to all six of these Mezzanine opera performances

in 2015-2016 also benefit Opera Theatre of the Rockies.

Stay tuned for more information about a special December program. Opera Theatre is thrilled once again to partner with the Colorado Springs Pioneers Museum to incorporate opera scenes in a performance dedicated to our city's history.



The calendar year wouldn't be complete without bringing our talented singers to 'sing us in' to the holiday spirit at Pikes Peak Opera League's annual holiday luncheon on December 2. And on Thursday, December 3 at 6:30 pm, there will be another holiday program of joyous merriment at The Mezzanine called *Opera Theatre of the Rockies*

Holiday Sing, a wonderful way to start the holiday season with our region's best vocalists and an audience carol sing-along.

Please visit Opera Theatre's web site, www.operatheatreoftherockies.org for more information. We hope you will join us with glee! ■

Treasurer's Report

Nedra Engleson. PPOL Treasurer

Pikes Peak Opera League ended fiscal year 2014-2015 on August 31 in a strong financial position. The board and committee chairs were very prudent in their spending and the residual amounts left in the 2014-2015 budget will roll over into operating funds for 2015-2016. At the end of August, the checking account balance of \$14,677.87 included these residual operating funds, committed deposits of \$5,015 for 2015-2016 dues, \$400 for newsletter/directory ads, \$295 for the Eiber memorial and \$150 for memorials for Murl Sickburt. This balance also included a very generous \$2,000 donation earmarked for operating expenses from Rhea Woltman. The raffle account had an ending balance of



\$1,431.02 and the savings account balance was \$201.00. The board voted in June to collect 10% of the profits from our fundraisers in this reserve savings account starting with *Art in the Garden*. These funds will be invested in the Fidelity investment accounts at the direction of Allan Wendt, PPOL investment advisor.

The board approved a budget of \$11,700 for fiscal 2015-2016. This will provide ample operating funds for continued growth of our organization. We are also hoping for a successful *Do-Nothing* campaign this fall. All donations made to the *Do-Nothing* Fundraiser will directly support opera in the Pikes Peak region. Your generosity to the *Do-Nothing* campaign is so appreciated ■

Membership News

Deanna Lyons

PPOL Membership Committee Chair

Members are the Greatest! Thank you for renewing your membership for 2015-16. Opera, musical theatre, career artists, young students, and knowledge about voice and instruments are featured at program meetings. Socializing with friends, and delicious treats are added attractions. The Pikes Peak Opera League supports *Opera Theatre of the Rockies*, *Opera Theatre Goes to School* and aspiring opera and musical theater artists. Members' support is essential to the Pikes Peak Opera League's success.

Members joining Pikes Peak Opera League listed in the Membership Booklet are:

Gail E. Binder
Lynne Brown
Karlynn & George Greenway
Elisabeth Haase
Catherine Janoka
Sharon Rice
Mary Riley
Joanne Steeves
Alice Elizabeth Wieggers

New Members not listed in the Membership Booklet are:

Rita A. Allen
 1028 Samuel Pt, CS 80906
 576-6509 c 210-7682
 RAAllen58@gmail.com

and

Joanie Huggins
 2015 Oak Way, CS 80906
 630-1955 c 313-1757

and

Daniel and Megan Miller
 1027 E. Jackson St., CS 80907
 203-6294 c 685-6788
 meganelpf@gmail.com

Welcome to PPOL's newest members. We appreciate your support.

If you did not renew membership for 2015-16, consider sending in an application now. Please use the form on the back page of *High Notes*. ■

Opera Theatre of the Rockies'
Scenes Concert

and

Sing Fling Gala Concert

DVDs are available for
 \$20 each, including postage.

Please send your check payable to
 Opera Theatre of the Rockies, to

PO Box 8110

Colorado Springs, CO 80933

Please indicate which DVD(s) you wish to
 purchase and provide full contact details.

The ABC's of Opera (cont.)

(continued from p.4)

Isokoski, Uwe Heilmann, and Bryn Terfel, with the enormous voice of Matti Salminen as the Commendatore. For those listeners who might like an original instrument or historically informed period rendition of the score, one can't go wrong with John Eliot Gardiner's bracing live recording featuring Rodney Gilfry, Luba Orgonasova, Charlotte Margiono, Christoph Prégardien, and Ildebrando D'Arcangelo (who has recently recorded the title role) with his English Baroque Soloists and Monteverdi Choir. If you want period practice but modern instruments, Charles Mackerras presents every note Mozart wrote in his recording, with a cast including Bo Skovhus, Christine Brewer, Felicity Lott, Jerry Hadley, and Alessandro Corbelli. Mackerras offers various programming choices, in case you want to hear the Prague or Vienna version of the score, or absolutely everything!

But when it comes to the best recording available of Mozart's operatic masterpiece, I believe it comes down to two vintage recordings that have held up better than all others over time. The 1959 EMI recording conducted by Carlo Maria Giulini and featuring a young Joan Sutherland, Elisabeth Schwarzkopf's slightly dotty Donna Elvira, Graziella Sciutti a charming Zerlina, Luigi Alva a fine Ottavio, and the very (some might think overly) characterful Leporello of Giuseppe Taddei, has long held a place on the top of the list, even though some might object to Eberhard Wächter's manic portrayal of the title character. This is a Don Giovanni who is alternately extremely dangerous and warmly seductive, but it works for me. A more middle-of-the-road but excellent alternative is Colin Davis' 1973 recording on Philips, with Swedish baritone Ingvar Wixell an excellent Don Giovanni, the powerhouse line-up of Martina Arroyo, Kiri Te Kanawa, and Mirella Freni as the ladies in his life, Stuart Burrows a model Don Ottavio, and Italian buffo Wladimiro Ganzarolli an excellent Leporello.

Needless to say, there are numerous other recordings of this kaleidoscopically brilliant opera, but I do believe those I've reviewed are, each in their own way, the best of the bunch. And in spite of the reservations I've made with one or two of them, you can't go far wrong with any. But do start with one of the last two, and go from there. There is always something different to relish in any fine recording of Mozart's Don Giovanni. ■

Know Your Board

Gloria Wendt is a member of the Pikes Peak Opera League's board of directors, chairing the Marketing Committee, and is Vice President of Opera Theatre of the Rockies. Recent past volunteer positions include President of the Pikes Peak Opera League for three years; Sustainer Council of the Colorado Springs Junior League, and a Vice President of Colorado Springs Symphonic Guild for three years. She and her husband moved to Colorado Springs in 2009 from Chandler, Arizona to get out of the heat and quickly became involved in volunteer work. "The day in June when the temperature hit a hundred and twenty degrees in Phoenix is the day we decided to move."

Before retirement she was employed by high tech manufacturing companies for over thirty-four years.

For several years she was an international human resources manager working principally in Mexico. Gloria received a Bachelor of Science degree from Arizona State University and "speaks fluent Spanish, and French very badly"

From 1984 to 2001 she worked for Rogers Corporation, an international company which engineers high tech materials. She was responsible for training, and management development, for several plants in the Phoenix area and in Mexico. She had major responsibilities in the areas of strategic planning, organization development and interventions, employee relations, employment, training, and in employment law.

She loves living in Colorado Springs, and enjoys the friends she and her husband have discovered. ■



In Memoriam

John Archer Carter died peacefully at his home in Colorado Springs on March 19, 2015.

He was born in the lovely hill country of Texas on January 14, 1932. Even in his early years, while still living in Texas, he was interested in, and was active in, the performing arts.

He toured for a while with the U.S. Air Force Singing Sergeants, played piano and percussion with the San Angelo and Dallas Symphony Orchestras; he sang and acted with the Dallas Civic Opera and the Dallas State Fair Music Hall before moving to New York City, where he was to assume the stage name of Patrick Carter.

While in New York, he appeared in summer stock and dinner theatre, and appeared on daytime television in several 'soap operas'. He was also active in film work and appeared in *All That Jazz*, *Kramer vs. Kramer*, *Hair*, and many others. He sang or

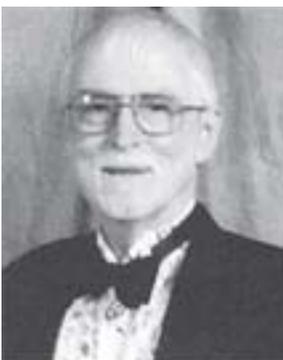
acted in many television specials including *Hallmark Hall of Fame*, *NBC Follies*, *Comedy is King*, and *Perry Como's Kraft Music Hall* with the Ray Charles Singers.

Later, he became house pianist at the Copacabana and several other New York night spots.

He enjoyed success in just about every form of the entertainment industry—acting, singing, composing, conducting, arranging and producing.

He and his wife ('Jinny') moved to Colorado Springs in 1990, where he immediately became an active member of the Colorado Springs Chorale, the Colorado Opera Festival, the Opera Theatre of the Rockies, and the Pikes Peak Opera League.

He is survived by his wife, Virginia Snow, who remains a faithful member of the Pikes Peak Opera League. ■





p. (719) 471-2290 f. (719) 471-3198
tina@abatina.com • www.abatina.com
1713 South 8th Street, Colorado Springs, CO 80905

They Support Us Please Support Them



Where Else Can You Enjoy Opera?

88.7 - KCME - FM

Until the Met. Saturday Matinée broadcasts start up again, *Robert's Hour of Opera*, hosted by Robert Bruce (see p.4), will complete its run with the following:

- Oct.10—*Boris Godunov* by Mussorgsky
- Oct. 17—Operas of Richard Strauss
- Oct. 24—Ensembles
- Oct. 31—Demons, Witches and Ghosts
- Nov.7—Viennese Operetta (with Jeanna Wearing)
- Nov. 14—*Turandot* by Puccini
- Nov. 21—American Opera
- Nov. 28—The Art of the Coloratura

On Oct. 3, KCME will be running its annual Fall Membership Drive, so *Robert's Hour of Opera* will be pre-empted.

The Mezzanine, Colorado Springs

On October 29 at 6:30 pm, at the Colorado Springs Conservatory's downtown venue at 20 North Tejon Street, KCME-FM 88.7 and Opera Theatre of the Rockies will present a Halloween themed show called *Bewitched* (see Susanne Wheeler's article on p.5).

Also, at the same location, on December 3, we can enjoy some of our favorite singers in *Opera Theatre of the Rockies Holiday Sing*.

The Metropolitan Opera, New York

The Metropolitan Opera Radio Network will begin its 85th season on December 5 with Puccini's *La Bohème*. Following that, in the period covered by this newsletter, there will be:

- Dec. 12—*Rigoletto* by Verdi
- Dec. 19—*La Donna del Lago* by Rossini
- Dec. 26—*The Barber of Seville* (in English) by Rossini.

This year, the Met is showing *Live on HD* at Tinseltown, 1545 E. Cheyenne Mountain Blvd., Colorado Springs (in the period covered by this issue of High Notes):

- Oct 3—*Il Trovatore* by Verdi
 - Oct 17—*Otello* by Verdi
 - Oct 31—*Tannhäuser* by Wagner
 - Nov 21—*Lulu* by Alban Berg
 - Dec 12—*The Magic Flute* by Mozart
- Please go to <http://metopera.org/> for

further information.

Opera Colorado, Denver

At the Ellie Caulkins Opera House at 1101 13th Street in Denver, you may see Verdi's *Aida* on November 7, 10 and 13 at 7:30 p.m., and on November 15 at 2 p.m.

Please get more information at <http://my.operacolorado.org/single/psDetail.aspx?psn=12>

Central City Opera

Also in Denver, at Trinity United Methodist Church, 1820 Broadway, Central City Opera will present Gian Carlo Menotti's *Amahl and the Night Visitors* on December 11 at 7 p.m. and on December 12 and 13 at 2 p.m.

Included on the same program is a performance of Haydn's *Christmas Cantata: Run, Ye Shepherds, to the Light* performed by the Trinity United Methodist Church Chamber Choir.

It is estimated that the event (opera and concert) will last about ninety minutes.

Please learn more at centralcityopera.org/event/amahl-the-night-visitors.

Photos from the September Meeting

'Too Tall for Puccini' at the Broadmoor Community Church



PPOL President Nancy Daly thanks Deanna Lyons for her many years' service as Membership Chair



Dan Brink, the singers' artistic collaborator of choice



Therese Carmack, soprano, Anna Christine Woiwood, soprano, and Katherine Johnson, soprano with Martile Rowland, OPR's Musical Director



PPOL President Nancy Daly welcomes Mary Ann Siehr as Recording Secretary *pro tem* while Mary Koeppe is away in Africa



PIKES PEAK OPERA LEAGUE
P.O. BOX 38478
COLORADO SPRINGS, CO 80937-8478

NON-PROFIT ORGANIZATION
U.S. POSTAGE PAID
COLORADO SPRINGS, CO
PERMIT NO. 370

RETURN SERVICE REQUESTED

www.pikespeakoperaleague.org

High Notes

October 7

9:30 a.m.

at Brookdale Skyline

Max Ferguson,
baritone
sings

**The Songs
of Jacques Brel**
(Please bring a guest)



**PIKES PEAK OPERA LEAGUE
MEMBERSHIP APPLICATION / RENEWAL FORM
2015-2016**

PLEASE RENEW MEMBERSHIP: Print information as you would like it to appear in the PPOL Membership Directory or indicate "No Change" if the information in the current directory is correct.

Name(or names) _____

Address _____ City _____ Zip Code _____

Home Phone _____ Cell Phone _____

Email _____

Membership Category (Please check one)

Individual—\$40 Family—\$55 Individual Sustaining—\$65 Family Sustaining—\$75

Volunteer by checking your area of interest (Please check all applicable):

Fund raising Young Voice Competition Hospitality Mailings Special Events
 Publicity Membership Gift Baskets Other _____

Please make your check payable to PPOL and mail it with this completed form to:

**Pikes Peak Opera League
P.O. Box 38478
Colorado Springs, CO 80937-8478**

If you have any questions or concerns, please contact Kay MacEnulty, Membership Chair at:
(719) 272-0529 or email to kaystahl@iglide.net

WE THANK YOU FOR YOUR MEMBERSHIP

