

High Notes

Vol. XIV, No. 3

The publication of the Pikes Peak Opera League

July, Aug., Sep., 2015

Art in the Garden

“Art?”, you ask. Yes! Yes!
“In a garden?”

It’s the biennial ‘Art in the Garden’ special fundraising party organized by the Pikes Peak Opera League, and it promises to be a wonderful evening.

You are invited to partake of the fun and camaraderie as you walk the lawns and paths at the Gold Hill Mesa Clubhouse on the warm summer evening of July 10. As you stroll, stop to admire the artwork displayed before you—art by Dan and Susan Bandy, Baruch Card, Lisa Deen, Mary Gorman, Jerry Hahn, Pam Holnback, Chris Jackson, Dottie Lirette, Pat Nolan, Karen Standridge, and creations by other talented individuals.

The art you see might be an oil painting, a watercolor, a photograph, a pottery item, or some jewelry; whatever catches your fancy will be available for you to purchase. Moreover, you should be aware that a percentage of the purchase price from the sale of an art

object will go to the Pikes Peak Opera League, and ultimately to the Opera Theatre of the Rockies. We thank our participating artists for their willingness to donate part of their sale to the Pikes Peak Opera League.

In addition to the art exhibits, the evening’s festivities include a tempting variety of hors d’oeuvres provided by Gold Hill Mesa and Lu Benning’s fabulous hospitality committee. Herman Tiemens and his team at Wells Fargo Advisors, and Classic Brewing Company have financially sponsored the refreshments, to include a glass of fine wine and micro-crafted lagers.

Of course there will be music! The voices of singers will waft on the evening breezes as you enjoy the company of other attendees, most of whom will have exactly the same interests as yourself.

* * * * *

Here again are the important facts: ‘Art in the Garden’ will take place on July 10 from 5 pm until 8 pm at Gold Hill Mesa, 142 South

Raven Mine Drive (that’s just off 21st. Street). Tickets are \$25.00 per person, (of which \$15.00 is tax deductible), and include wine, hors d’oeuvres and the entertainment. All of the ticket revenue will go to Pikes Peak Opera League for distribution to the Opera Theatre of the Rockies.

* * * * *

Please mail your check for tickets, made payable to The Pikes Peak Opera League, to:

Cindy Crater
470 Wembley Court,
Colorado Springs, CO 80906

...or call Cindy at (719) 579-0816 with any questions.

You can also purchase tickets online through the Pikes Peak Opera League secure website: pikespeakoperaleague.org.

Your reservation will be waiting for you at the check-in table on July 10th. Tickets are also available at the door, but it is always better to purchase tickets in advance.

See you there! ■

A Night of Unexpected Song

Mary Koepp, PPOL Recording Secretary

Who knew that a Tuesday night would be just perfect for our spring fundraiser? What an outstanding success it was, generating a substantial profit of more than \$3,000 to benefit Opera Theatre of the Rockies!

The evening featured socializing with other music lovers while enjoying sumptuous hors d’oeuvres, prepared by Lu Benning and her hospitality committee.

We also enjoyed memorable performances by Judeth Shay Comstock and Sally Hybl, local divas, with George Preston, General Manager of KCME-FM. The concert was replete with vocal surprises that turned the operatic compass completely askew.

A crew of thirty-five Pikes Peak

Opera League members volunteered willingly and artfully to support the plans and preparations orchestrated by this writer and Jeanna Wearing, co-chairs of the event.

The three themed raffle baskets, prepared by Janet Remington, Liz Weigers, this writer and Nedra Engelson, innovating a new and delightful way to allocate raffle tickets, netted \$415 for career grants to opera students.

This is the kind of project that makes membership worthwhile—so many of us working together with so much fun and friendship while contributing significantly to the vocal arts in the Pikes Peak Region.

See pictures of the event on page 8. ■

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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).

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Young Voice Competition

Susan Loring and Susanne Wheeler

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President's Corner

Can you believe the May rains and that our Pikes Peak Opera League 2014-15 season is almost over? One big event remains: our biennial 'Arts in the Garden' party, July 10, 2015 at Gold Hill Mesa. Do plan to attend (see page one article). As in the past, this event serves as a kick-off for the Vocal Arts Festival held at Colorado College and is co-hosted by Opera Theatre of the Rockies.

When I sit down to write this column, I am truly grateful for the many members who are so involved, dedicated, and giving of their time to help us provide wonderful events for those who attend our fund raisers. Recent cases in point: the annual election luncheon and the April Concert. The Hospitality Committee figured heavily in both events. Not only do they solicit food but also prepare it; set up and clean up, and select the sites where we meet. Wasn't The Pinery a lovely place for our final luncheon of the year? And after hearing the winners of our Young Voices Competition, doesn't it make you proud that your Pikes Peak Opera League sponsors such a wonderful event? Perhaps, next year you will be involved on that committee.

Many thanks for the hard work of the April Concert co-chairs Jeanna Wearing and Mary Koepp, the Hospitality Crew, Membership Committee, Greeters, Victoria Boswell for the table decorations, those who provided the raffle baskets, those who returned to clean up and carry away, Cindy Crater for keeping track of the reservations and Nedra Engelson for keeping a treasurer's eye on the money! The April Concert and buffet were solid hits. Many "bravos!" also to our delightful professionals Dan Brink, Judeth Shay Comstock, Sally Hybl, and George Preston for a concert that left people humming snatches of tunes as they left.

Your Board held a successful retreat at Penrose House in April where they reviewed the past year and planned next year's activities. We thank the El Pomar Foundation for their generosity in making their facilities available for non-profits organizations.

What a delightful pleasure it was at the May meeting to present Career Grants of \$750 each to the talented Stephanie Brink and Anna Christine Woodward from the Pikes Peak Opera League.

Please don't forget the July 10th event at Gold Hill Mesa. See you there!



Nancy

MARK YOUR CALENDAR!

July 10, 5 pm, *Art in the Garden*,
 at Gold Hill Mesa, 142 S. Raven Mine Dr.
 July 15, 6:30 pm, *Vocal Arts Festival Kickoff*
 Concert at The Mezzanine, 20 N. Tejon St.
 July 19-24 (various times), *VAF Various*
 Master Classes at the Flex Room,
 Cornerstone Arts Center, Colorado
 College Campus
 July 24, 7 pm, *VAF Scenes Concert* at
 Packard Hall, Colorado College Campus
 July 26, 5:30 pm, *VAF Sing Fling* at
 The Pinery at the Hill,
 see theatreoftherockies.org for details.
 Sep. 2, 9:30 am, *Too Tall for Puccini*, at
 The Otto Room, Broadmoor Community
 Church.

Attention, Rhubarb Growers!

Nancy Daly, PPOL President

Good news! Raspberries were on sale recently, and our supply for Opera Jam is securely waiting for the rhubarb to join it.

Attention, rhubarb growers! We need your rhubarb!

It takes eighteen cups to produce a batch, so all amounts are welcomed. (We're doing just ten batches this year). Call me at 635-7087 or email me at nsjadaly@q.com; I'll help you cut it if

need be. Please remove the leaves. And if you want to wash and cut them into one inch lengths, I won't complain! I do pick-ups if that helps. Anyone want to finance the sugar and take a tax deduction? (about \$20.00) And don't forget to return your empty jars along with the screw-on ring tops at our monthly meetings; their return helps to keep the cost down too. Look for the empty jar box as you sign in. ■

Paris! ...and a Wee bit of France

Dr. Dennis Jackson

[In the last issue of *High Notes*, we got to read what this PPOL trip was going to be. Now, we get to read about what it was. Ed.]

A small group of friends from PPOL and the University of Colorado, Colorado Springs flew to Paris on May 8 to begin a venture in northern France and some time in Paris. Because of weather delays in Chicago, the group was granted an extra: a free flight to Milwaukee and time on the tarmac with bad weather in Chicago, before proceeding to Chicago where the flight to Paris had already departed one hour before their arrival. So the group stayed in a hotel for an extra night in Chicago.

Finally, we arrived at the Hotel Rive Gauche in Paris and, after settling in to our rooms, were treated to a special sightseeing tour of Paris with Tristan (our wonderful guide for the week tour of Normandy). The group had lunch at the foot of the Eiffel Tower and proceeded, on the Metro and bus, to see various sights of Paris. A group dinner followed that evening.

The next morning we began our trip across northern France along with ten other travelers from the east coast of the United States. Our first visit was Rouen where St. Joan of Arc was burned at the stake.



From left to right, Rex Kramer, Cindy Crater, Sharon Rice, Hedy Du Charme, Nedra Engleson, Mary Riley and Joanne Steves.

We visited the old city with a local guide. After lunch we proceed to a tasting of the local apple brandy known as Calvados, followed by a visit to the beautiful harbor city of Honfleur with its beautiful multiple color buildings. That evening we arrived in Deauville where we stayed at the Hotel

Almoria. Deauville is the 'Aspen' of the Channel. The French, of course, do not call it the English Channel; they refer to it as '*la Manche*' (the sleeve).

The next day we traveled to the Normandy coast where we saw the invasion sites of World War II and visited the American Cemetery. This was an amazing sight with many emotions flowing. The site of the beach and the German defenses made evident the great heroism of that generation of men and women who fought so bravely to free Europe from Nazi power.

The following day we visited the beautiful and incredible Mont Saint-Michel which is perched on a granite rock in the bay surrounded daily by water from the high tide.

That evening we arrived at St-Malo another harbor town. The next day we walked through this fascinating town with a guide while experiencing the only rain on the tour.

On Thursday we left the coast for our trek to the Loire Valley famous for its chateaux and wines. We toured the 16th century Chateau de Chenonceau built on the Cher River. The chateau was used by the French troops as a hospital in WWI. It is a magnificent chateau—and, of course, typically French in architecture and decor. A short visit to the fairy tale style Chateau de Chambord was also included. We stayed on the Loire river town of Samour and were treated to a delicious dinner that evening in the village of Chinon, the site of another French Chateau and where St. Joan of Arc gathered the French to battle against the British and to re-establish French rule of the northern part of France.

On Saturday, we returned to Paris where some of our group rested, while most went to the Opéra Bastille to see the premiere opening of *Le Roi Arthur* by the

French composer Chausson. We were treated to a spectacular evening of beautiful singing in a modern stage setting with fantastic orchestral accompaniment. Sunday we explored the d'Orsay Museum, home of some



From left to right, Rex Kramer, Cindy Crater, Nedra Engleson and Dennis Jackson. The Gentleman at the door of the bus is unidentified and belongs to a different group.

of the most famous French Impressionism paintings. The rest of the day was spent exploring Paris, including a boat ride on the Seine River where we were able to see Paris from a different perspective.

Monday we visited Saint Chapelle where the stained glass windows caught the breath of many of the group. The sun was perfect to illuminate the incredibly beautiful stained glass. After that feast for the eyes we then went to the Louvre. That evening a few of the group went to the Théâtre Champs-Élysées to hear a wonderful Verdi *Requiem* for which the French audience stood and applauded for more than 20 minutes after the absolutely brilliant performance.

Our last day in Paris was spent on a tour of Monet's gardens at Giverny and a short visit to Versailles. That evening we feasted on a very special French dinner at La Contre Allée, a short walk from our hotel in Paris.

The next day we departed Paris on United Airlines through Chicago without any special side trips and arrived home almost on schedule.

I wish to thank everyone who went on the tour. We were fortunate to have nice cool dry weather, and the lush green countryside with flowers was so soothing to the eye. ■

The ABC's of Opera

An Ongoing Guide to the Best Recordings

— Carmen —

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

In spite of a less than enthusiastic public response, as well as some of the first critics being downright brutal, George Bizet's *Carmen* has been playing regularly since its premiere in Paris on March 3, 1875. Although Paris rejected it, the opera was soon appearing on stages around Europe. It made a triumphal return to the French capital in April 1883, and ever since *Carmen* has been a staple of opera houses around the world.

The opera was conceived and composed as an *opéra-comique*—that is, with spoken dialogue separating the musical numbers. Bizet died only three months after the first performance, disillusioned at the reception his masterpiece had received.

For subsequent productions outside France, Bizet's friend and student Ernest Guiraud provided recitative passages to replace the French dialogue, effectively turning the work into a grand *opéra*. It is in this version that *Carmen* conquered the world, and for many years was the only way one was likely to encounter it in the opera house or on a recording. But the *opéra-comique* version has made a steady comeback in the last half century or so, albeit in variously edited versions depending on the production, often combining the inauthentic recitative with some of the spoken passages. And unfortunately, no recording of the work I have ever come across indicates which edition of the opera has been recorded.

Then there is the vexing matter of the title role; mezzos have claimed it as their own for years, but many sopranos, unwilling to give up such a juicy part for the rather colorless Micaëla, have taken the role into their repertoire—with decidedly mixed results. The vocal writing doesn't go terribly low, but the tessitura might lie uncomfortably for a high voice. Sopranos who have taken the

title role into the studio include Victoria de los Angeles, Leontyne Price, Maria Callas, Régine Crespin, Anna Moffo, Jessye Norman, and Angela Gheorghiu—some with happier results than others.

And then there is the question of characterization. How should *Carmen* be played? Is she a free spirit? a sexual vixen? a misunderstood nice girl? a death-devoted, fatalistic gypsy?

And what of her lover, Don José? One could convincingly argue that the opera really is more

about him than *Carmen*. After all, we witness his steady decline from honest soldier, to deserter, brigand, and finally murderer. So what type of tenor voice should sing the role? Tenors from lyric to heroic have taken it on, all with some degree of success. And then there is the tone. Many claim that *Carmen* is the first of the verismo school of opera, and ought to be performed as such, exaggerated histrionics and all; or that it is, after all, a quintessentially French score and should be played as one.

And as if all of these considerations weren't enough, musicologists are constantly tinkering with the score. Several passages that Bizet cut before or immediately following the first performance have been discovered, and several conductors have opted to include some of these in their performances. And once again, no published recording will indicate on the packaging just which edition, version, or conception of the opera is being presented.

And there have been a lot of recordings of this favorite work over the years. Can there be one that encompasses all of the various aspects in bringing this kaleidoscopic score to perfect realization? I doubt it. I myself have eleven recordings of the opera in my library, each one having something different, but decisively satisfying to say about the work. So which to recommend as the

best available? Well to begin, virtually every mezzo-soprano who sang the role on stage recorded it, but not all with undisputed success. The recordings by Regina Resnik, Marilyn Horne, and Grace Bumbry, all estimable artists, can pretty much be dispensed with for various reasons (wayward casting, conducting, or with actors speaking the dialogue).

There are those who swear by the 1951 RCA recording with Risë Stevens a vivid *Carmen* and a young Robert Merrill a swaggering Escamillo, but the rather workaday Don José of Jan Peerce and the decidedly prima donna approach to Micaëla by Licia Albanese sink this one in my opinion, although Fritz Reiner is an exciting conductor.

Following this, a number of sopranos recorded the title role, all with a surprising amount of success. In the 1959 EMI recording, Thomas Beecham deliciously conducts a very feminine Victoria de los Angeles as *Carmen*, matched by a very successful Nicolai Gedda as José, along with the very French Micaëla and Escamillo of Janine Micheau and Ernest Blanc. This classic recording has long stood the test of time, and if you like your *Carmen* French, this one is for you.

In 1963, Decca (recording for RCA) put together an all-star cast led by Leontyne Price, with Franco Corelli, Mirella Freni and a more mature but no less swaggering Robert Merrill in Vienna, with Herbert von Karajan leading the proceedings. It's true grand opera *Carmen*, and I've always had a soft spot for this recording. Price is simply one of the sexiest *Carmens* on record, Corelli is always exciting (although some allowances have to be made for his French), and Mirella Freni is a vocally and dramatically apt Micaëla.

In 1964, EMI fashioned a *Carmen* around their star soprano. The ad shouted "Callas IS *Carmen*!" and her interpretation is certainly one for the ages. Mercurial, tough, as well as enticing, it's not a *Carmen* for everyone, and the voice by this date is touch and go, but Gedda, in his second go at the role in the

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Opera Theatre of the Rockies Notes Opera Theatre's 2015 Season

Susanne Wheeler, Opera Theatre of the Rockies Liaison

Opera Theatre of the Rockies is excited to announce the return of its renowned Vocal Arts Festival in July 2015. Also returning is the Young Artists Intensive Training Program, including middle school aged through post-college and young professional singers. This broad-based training program offers accomplished young performers the opportunity to receive individualized vocal coaching, as well as participate in dance, movement, acting and voice classes by expert faculty. Public scenes concerts highlight Festival participants in a wide array of opera and classic musical theater repertoire. This summer's schedule is listed below.

2015 Vocal Arts Festival

Wednesday, July 15 at 6:30 pm, at The Mezzanine. Enjoy a concert by Opera Theatre Singers to kick off this summer's Vocal Arts Festival. Visit www.cosmezz.com for more details.

July 19-24 Different Days/Times at Flex Room, Cornerstone Arts Center, Colorado College. Enjoy Master Classes and Workshops presented by experienced Festival Faculty. All classes are open to the public for audit and cost \$5 per person. Go to Opera Theatre's web site at www.operatheatreoftherockies.org for more details and terms of a Vocal Arts Festival pass.



Friday, July 24 at 7 pm Scenes Concert. Come one, come all to a special Vocal Arts Festival concert with scenes from opera and classic musical theater. This performance is open to the public and features all participants from this year's Vocal Arts Festival and Intensive Training Program. Tickets cost \$20 and \$15 for students. Location tba. For more detailed information, visit www.operatheatreoftherockies.org.

Sunday, July 26 at 5:30 pm at The Pinery at The Hill. Sing Fling! Join us for this Gala Event as we celebrate 17 years of Opera Theatre of the Rockies.

There will be a cocktail hour, a most delicious dinner followed by a full concert featuring Opera Theatre stars returning to our stage to reprise their acclaimed roles from memorable Opera Theatre productions. Also included are special guest artists and Festival participants. Tickets cost \$100 per person. Visit www.operatheatreoftherockies.org for details.

For more information, visit operatheatreoftherockies.org or call Opera Theatre's ticket line at (719) 646-3127. The Vocal Arts Festival pass costs \$45 and includes entry to any or all of the six workshops scheduled July 19-24 and the Scenes Concert on Friday evening, July 24.

We hope to see you at all of the Vocal Arts festival events. ■

Treasurer's Report

Nedra Engelson, PPOL Treasurer

At the end of May, the Main Checking account had a balance of \$15,109.33. This included committed funds of \$9,623.21 which resulted in an available balance of \$5,486.12. The committed funds consisted of the Eiber Memorial, the Sickburt Memorial, the unspent balance of budgeted funds and the dues for 2015-2016 that have already been paid. The Raffle account had a balance



of \$1,665.02. The funds in this account are used for scholarships and career grants. \$1,500 in career grants was paid from this account in April. The fund raiser account balance at the end of May was \$515.56.

If you have questions, please contact Nedra Engelson at 574-5274, nengelson@aol.com or 5270 Ladera Lane, Colorado Springs, CO 80917. ■

Know Your Board

[In this and each future issue of High Notes, we will provide brief biographies of some members of our Board of Directors. In this issue, we are featuring Nancy Daly, our president, and newly elected Board Members, Connie Joiner and Don Jaeger. Ed.]

Nancy Daly, Pikes Peak Opera League President of the Board of Directors

Nancy hails from the State of Maine. She and her husband John moved to Colorado Springs in 1968. All four of their children were born here.

She taught English and history in high schools from Maine to Frankfurt am Main, Germany (DOD Schools), in Fairfax County, Virginia and at Wasson High School in Colorado Springs. It was pretty exciting to be teaching AP Constitutional Law in the D.C. area during the Civil Rights movement!

Though she grew up in a home filled with music, it was a beloved college professor and his wife who introduced her to opera, a joy she continued to appreciate in her teaching career (though she is quite willing to forego future Wagner operas!). On retiring from teaching, it was quite natural for her to gravitate toward the Pikes Peak Opera League where she has served as Hospitality Chair, Secretary, Treasurer and now President.

Another of her loves is gardening. Nancy maintains flower, herb, and vegetable gardens and is a member of the Cheyenne Mountain Garden Club, where she has served both as secretary and as president.

Currently she is finishing her term as Recording Secretary for the Colorado Federation of Garden Clubs and has served as Vice President for the Southern District.

She enjoys reading, bridge, cooking and volunteering at her church, and at the Marian House Soup Kitchen

Constance (Connie) Joiner, newly elected (June, 2015) Board member

Connie's musical background began in the 1950s when, as a high school student, she sang soprano with the Melody Maids in her hometown of Beaumont, Texas. The Melody Maids, under the direction of Eloise Milam, sang concerts at military bases throughout the

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The ABC's of Opera (cont.)

(continued from p.4)

studio, is in every way her equal, although the rest of the cast and Georges Prêtre's conducting is decidedly lackluster.

Then the compass swerved back to mezzos and three more-than-respectable recordings were issued, all of them now using the original opéra-comique version, with two of them featuring a then very much in his prime Plácido Domingo.

In 1975 came Georg Solti's recording on Decca with Tatiana Troyanos one of the subtlest Carmens on record, Domingo, Kiri Te Kanawa a charming Micaëla, and José Van Dam in the second of three recordings of his signature role. All the singers speak their dialogue, and the performance crackles.

Then in 1977 Deutsche Grammophon issued their recording based on performances given at the Edinburgh Festival under Claudio Abbado. Teresa Berganza makes for a highly individual Carmen, yet always convincing in her own way. Ileana Cotrubas is a fine Micaëla, Domingo again is José, and Sherrill Milnes was brought in to provide a matinee idol Escamillo.

Herbert von Karajan then made a second recording of the opera in 1983, based on his production featuring Agnes Baltsa, José Carreras, Katia Ricciarelli, and José Van Dam. This recording starts off a little shaky, but gathers momentum and fire as it proceeds, ending with a fabulous performance of the final scene. And all these recordings feature one or two of those rediscovered passages that, to anyone familiar with the traditional score, will cause quite a start.

So which of these to recommend above the others? Frankly it's impossible to say. So much depends on the listener's preference and thoughts on just how Carmen should be played.

But I'll conclude with this: while writing this article, I was listening to a recording of the opera, and time and again I found myself drifting away from the task at hand and getting caught up in the drama, the singing, the characters, and the playing as presented on this particular recording. So as of this moment, the recording I recommend is the 1975 Decca, with Georg Solti leading Tatiana Troyanos, Plácido Domingo and the London Philharmonic Orchestra in the opéra-comique version of Bizet's masterpiece. If you want the grand opéra version, choice lies between Beecham with de los Angeles on EMI or Price and Karajan on RCA. And I'll leave it at that for now . . . that is, until I give a listen to one of those other recordings I own. ■

Know Your Board (cont.)

(continued from p.5)

United States, England, Greenland, Puerto Rico and elsewhere. "We not only learned sacred music and show tunes, but also the social graces—how young ladies are supposed to conduct themselves when out in the public," Connie said.

Connie continued her musical career in Wichita Falls and Shreveport, where she appeared in starring roles in *A Little Night Music*, *Fiddler on the Roof*, *Little Mary Sunshine* and numerous Gilbert and Sullivan operettas.

She also managed a music store in Shreveport. After moving to Colorado in 1979, she managed the classical music department of Meeker Music. In Colorado Springs, Connie sang in the Taylor Choir at Grace Episcopal Church, the Roman Catholic Chamber Choir, and in the chorus of the first two Opera Theatre of the Rockies productions.

When a resident of Teller County, Connie was president of the Ute Pass Symphony Guild in Woodland Park for eight years. The Guild's principal responsibility was bringing the Colorado Springs Philharmonic Orchestra to Woodland Park's annual *Symphony Above the Clouds* concert on July 5 every year.

Connie is also a political animal. She served three terms (12 years) as the Teller County Clerk and Recorder, and two terms (eight years) as County Treasurer. "Even good politicians get a bum rap these days," she says. "Truthfully, politics is all about service and vision. If you're not into helping people and making government serve people instead of the other way around, you're in the wrong place."

Connie is currently retired. She lives in the shadow of Cheyenne Mountain with husband Jere and a Portuguese water dog named Caesar. Both Connie and Jere cherish their ongoing friendship with Martile and James Rowland, which dates back to their days in Shreveport.

Don Th. Jaeger, newly elected (June, 2015) Board member

Born in Texas, and reared in Oklahoma, Don began his music studies as an oboe student with high promise. After graduation from Oklahoma City University, he was awarded a Fulbright Scholarship to the Amsterdam Conservatory where he performed with the Concertgebouw Orchestra and later

with the Mozarteum Orchestra in Salzburg.

As so often happens, the transition from instrumentalist to conductor happened quite by chance, and Don began his conducting career that would take him all over the world and open doors of opportunity in many countries. For many years, Don was the Music Director and Conductor of the Midland (Michigan) Symphony Orchestra which toured Europe to critical acclaim, resulting in guest conducting appearances in Greece, Holland, Germany, Austria, Spain, Portugal, and China, where it should be noted that he was the first Western conductor to work with students at the Shanghai, Beijing, and Tianjin Conservatories.

Other guest appearances saw Don conducting the Detroit Symphony, Aspen Festival Orchestra, and, it should be remembered Don appeared as the guest conductor of the Colorado Springs Symphony before its name change to Colorado Springs Philharmonic.

His musical and artistic collaborations have included conducting concerts in Carnegie Hall, Avery Fisher Hall, and The Kennedy Center with soloists such as Leontyne Price, Eileen Farrell, Van Cliburn, Maureen Forrester, William Warfield, and Sherrill Milnes.

Very dear to his heart is Don's long and enduring association with the Interlochen Arts Academy as Conductor of the Interlochen Academy Band and Wind Ensemble, and then as

Administrative Director of the Interlochen Arts Academy.

Don is also the Founder of the Boulder Bach Festival whose reputation for the excellence of its performances continues to attract audiences from around the world.

In 1954, Don married Ann del Regato, native of Colorado Springs, whose father was brought to Colorado Springs by Julie Penrose in 1948 to assume Directorship of the Penrose Cancer Hospital. Ann is a graduate of Mills College, with a Master's Degree in Spanish Literature after study at the University of Madrid.

Don and Ann have two children and four grandchildren. Welcome to Dan and Ann—and we look forward to the many ways your years of musical experience and involvement with the arts will enrich our cultural community! ■



Where Else Can You Enjoy Opera?

88.7- KCME-FM

There remain two operas to be heard from the Lyric Opera of Chicago; they are *Porgy and Bess* on July 4 and *Tosca* on July 11.

After that, KCME will be airing *Robert's Hour of Opera* at 1 pm on Saturdays until the Metropolitan Opera International Radio Network starts airing again. *Robert's Hour of Opera* will be hosted by popular KCME host and librarian Robert Bruce (who also authors *The ABC's of Opera* in this newsletter).

Each week, Robert will discuss different aspects of opera, using KCME's vast library of recordings as illustrative material

Covering the period of this newsletter, Robert has tentatively planned:

July 18—Mozart: *Die Zauberflöte*

July 25—Tenors—Lyric to Heroic

August 1—French Romantic Opera

August 8—Donizetti: *Lucia di Lammermoor*

August 15—A Look at Twentieth Century Opera

August 22—Wagner: *Lohengrin*

August 29—Verdi—The Early Years

September 5—Beethoven: *Fidelio*

September 12—Gioachino Rossini

September 19—Jewish Singers

The Metropolitan Opera, New York

The Met will be presenting recorded cincasts which may be seen at 7 pm at the Tinseltown Theaters at 1545 E. Cheyenne Mountain Blvd. in Colorado Springs:

July 8—*La Traviata* by Verdi

July 15—*La Fille du Régiment* by Donizetti

July 22—*The Merry Widow* by L har

July 29—*Aida* by Verdi

Steamboat Springs, Colorado 'Emerald City Opera'

Emerald CityOpera will present three operas (the first two being a double bill):

August 14 at 7:30 pm and August 15 at 1:30 pm—*The Child and the Spells* by Ravel and *Bon App tit!* by Hoiby, at the Jule Harris Theater.

August 15 at 7:30 pm—*Candide* by Bernstein, at Steamboat Springs High School Auditorium.

The Santa Fe Opera, New Mexico

Santa Fe Opera has five operas lined up for July and August.

1. *The Daughter of the Regiment* by Donizetti

July 3, 8, 11, 17 and 24, August 3, 8, 12, 20, 26 and 29

2. *Rigoletto* by Verdi

July 4,, 10 and 15, August 4, 10, 15, 19, 25 and 28

3. *Salome* by Richard Strauss

July 8, 22 and 31, August 6, 11, 18 and 27

4. *La Finta Giardiniera* by Mozart

July 25 and 29, August 7, 13 and 21

5. *Cold Mountain* by Jennifer Higdon

(World Premiere)

August 1, 5, 14, 17 and 22

Operas performed in July, and August 1, begin at 8:30 pm; operas performed in August (except August 1) begin at 8 pm.

For the weeks beginning Monday, August 5, 10 and 17, you may see all five operas on five successive weeknights!

More at santafeopera.org.

Central City Opera

Central City Opera has prepared four

operas for our delight, only two of which will be performed at the historic Central City Opera House, those being *La Traviata* by Verdi (July 11, 23, 25, 31 and August 4 at 8:00 pm, and July 15, 17, 19, 21, 29 and August 2, 4 and 8 at 2:30 pm.) and *The Man of La Mancha* with music by Mitch Leigh and lyrics by Joe Darion from the book by Dale Wasserman (July 18, 24 and 30 at 8:00 pm, and July 22, 25, 26, 28, and August 1, 5, 7 and 9 at 2:30 pm.).

The third opera, *Don Quixote and the Duchess* with music by Joseph Bodin de Boismortier and libretto by Charles-Simon Favart will be presented three times (July 28 and August 1 at 12:30 pm at the Martin Foundry, just up the street from Central City Opera House, and August 6 at Noon at First United Methodist Church in Fort Collins.

The fourth opera, *The Prodigal Son* by Benjamin Britten, will also be performed just three times (July 29 and August 3 at 12:30 pm at St. James United Methodist Church, across the street from Central City Opera House, and July 30 at Noon at First Christian Church in Colorado Springs.

Yes! That's us!

Please visit centralcityopera.org for more information.

Crested Butte Music Festival 'Opera in Paradise'

There is so much going on here in June and July, I strongly suggest you go to the web site (crestedbuttemusicfestival.org) and check it out for yourself. But if there's just one event in the myriad of planned activities here you should make a point of seeing, it is Donizetti's comic opera, *Don Pasquale* on July 22, 23, 25 or 26.

You get the impression, from their site, that they are trying their very best to put this Festival on the list of 'Places to Go'. They must be succeeding because, by all accounts, it just keeps getting better.

What a wonderful summer jaunt this could be!

Grand Junction, Colorado 'High Desert Opera'

High Desert Opera will present Engelbert Humperdinck's opera *Hansel and Gretel* on July 17 at 7:30 pm and July 25 at 1:30 pm and at 7:30 pm at the Robinson Theatre at Colorado Mesa University in Grand Junction

They Support Us Please Support Them



It All Happened in April



Amy Mushall entertained us at the April meeting, accompanied by Neil Hesse on the classic guitar



New members from Palmer Lake at the April meeting, sisters Cathy Daly (no relation to Nancy) and Liz Weigers.



Young Nick Davis, visiting from Germany with his mother Kathleen (Judeth Shay Comstock's sister) was very happy to win one of the raffle baskets at *Night of Unexpected Song*



Lu Benning, PPOL's hospitality Chair setting things up before the crowd arrives —she did, as always, a magnificent job



...and there wasn't a seat left at the *Night of Unexpected Song* reception



At the concert following the reception, the 'unexpected' songs were presented by George Preston, General Manager of KCME-FM, and local divas Judeth Shay Comstock and Sally Hybl.



Nancy Daly, Board President and Cindy Crater, Director, guard the raffle baskets



'Lu's Ladies' did their usual magnificent job of preparing the refreshments



Now *that* was an 'unexpected song'

This was at the May Meeting



Accompanist Daniel Mullins, Anna Christine Woiwood, Martile Rowland, Stephanie Brink, Susan Loring and Susanne Wheeler



Grant recipients Anna Christine Woiwood and Stephanie Brink, with their accompanist Daniel Mullins



It was a well attended meeting...



Susanne Wheeler, co-chair of the Programs Committee



Susan Loring, the other co-chair of the Programs Committee



Deanna Lyons requested that attendees renew their memberships

...and this was at the June Meeting



Our newly elected Board of Directors for the 2015-2016 season: from left to right, Don Jaeger, Director, Mary Koepp, Board Secretary, Connie Joiner, Director, Robert Littrell, Director, Nancy Daly, Board President, Cindy Crater, Director, Nedra Engleson, Board Treasurer, and Jeanna Wearing, Board Vice-President



Nasit Ari, Board President of the Colorado Springs Chamber Orchestra, with Dr. Dennis Jackson, recently returned host of PPOL's Trip to Paris



Nancy Daly proudly presented a check for \$3,000 to Martile Rowland. Martile was delighted to accept it.



Dan Brink collaborating at the piano, the singer's 'dream come true'



The Young Voice Competition winners who beautifully entertained us: Katarina Ivancik, Emily Wilbur and Tabitha Jean Miner



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High Notes

Art in the Garden

July 10, 2015
at
Gold Hill Mesa



**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. To be included in the 2015-2016 Member Directory, a renewal needs to have been received by June 30.

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 Deanna Lyons, Membership Chair at:
(719) 527-8036 or email to deannablco@aol.com

WE THANK YOU FOR YOUR MEMBERSHIP

