
A BALANCED BUDGET FOR 2010

On December 14 Glimmerglass Opera announced it has significantly reduced its 2010 operating expenses in order to balance the company budget.

The company's board of trustees has approved a \$5.6 million budget, which is about \$1 million less than in recent years. Michael MacLeod, Glimmerglass Opera General & Artistic Director explained: "These organizational adjustments make it possible for Glimmerglass Opera to continue presenting imaginative productions for years to come. We are making adjustments for the long-term health of the company."

The reductions touch all areas of operation and include the elimination of seven of the company's 29 full-time, year-round staff positions. Mr. MacLeod stated, "The staff cuts were the very last to be included, and the decision was made after all other options were considered."

The company generally sustains about 35 percent of its income from ticket sales, with other major streams of revenue coming from individual contributions, grants, co-productions and production rentals. While individual contributions are on the rise for the company, recent cuts in state funding and reduced income from special events and ticket sales have contributed to lower-than-estimated income.

The 2010 Festival will be presented as planned, with four fully-staged productions running July 9 through August 24 in Cooperstown, New York.

YOUNG AMERICAN ARTISTS PROGRAM, 2010

See page 4 for the report by Artistic Operations Manager Allison Hooper on the recent YAAP auditions.

FIRST NIGHT FUND – SPONSOR A GREAT PARTY!

The Guild is launching an ambitious new fund-raising initiative that offers contributors an opportunity to sponsor one of the popular, post-performance cast parties hosted by the Guild to celebrate each of the Opera's opening night (or matinee) performances. Sponsorship confers several benefits, including the choice of First Night to exclusively sponsor, public recognition by the company and Guild during the event and acknowledgment in the Festival Program. Party sponsorship is open to individuals or small groups making a contribution of \$1,500 or more to the new First Night Fund. The minimum individual contribution for group membership is \$500, and the group organizer must present the entire \$1,500 (in one or more checks) to the Guild for a group to be designated as a sponsor.

For many years, cast, crew, and Opera patrons have enjoyed and appreciated these opening performance parties organized by the Guild's Hospitality Committee. Financing these parties, however, is the Guild's single largest annual expense, and costs have increased significantly in recent years. Monies raised through the First Night Fund will help offset these expenses, leaving more funds available in the Guild's general budget to support the Opera in other ways, such as contributing to the summer internships. The Fund is a financing means only and does not change the Guild's responsibilities for planning and hosting the opening night parties.

The First Night Fund will be operational in late January 2010. If you would like to be a sponsor, please call or e-mail Susan J. Huxtable at susanjhuxtable@aol.com or 315-822-6748, or 917-841-9322; or Corinne Plummer at plummercm@yahoo.com or 607-965-6326 for more details.

CORINNE PLUMMER

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July 9 - August 24

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News & Notes is the bimonthly newsletter of the Glimmerglass Opera Guild.

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Member of

**PRESIDENT'S MESSAGE**

At the start of the new year, there is much excitement as we look forward to the new productions scheduled for the Glimmerglass stage in 2010. We will be treated to four operas that promise to keep us humming 'til this time next year. Our new Music Director, David Angus, will be conducting two of the operas, Puccini's *Tosca* and Mozart's *The Marriage of Figaro*; Stewart Robinson, Music Director Emeritus, will conduct Copland's *The Tender Land*; and Christian Curnyn will be conducting Handel's *Tolomeo*.

Sadly, due to the difficult financial situation, the company has been forced to let go seven members of the full-time staff, including Don Marrazzo, who at one time served as the company's liaison to the Guild and its Board. We wish all these departing staff members well and thank them for their efforts and hard work for Glimmerglass Opera.

Plans are continuing for the Guild's 2010 activities. New and innovative fundraising efforts are being planned to be able to increase our support of the company in these difficult financial times.

More than ever, we need Guild members to get involved in a real way in the various activities of the committees. In this issue of the newsletter you will find a listing of the various committees and their chairs. Please contact me or any of the committee chairmen to find out more about what you can do to help.

ED BRODZINSKY

STAFF NEWS

This past month we said farewell to these seven staff. We thank them for their service and achievements at Glimmerglass Opera and wish them well in their new endeavors.

- Dale Cougar, Assistant Facilities Assistant
- Sue Goodlander, Operations Coordinator
- Rose Wheeldon, Housing & Transportation Manager
- Jeff Wilcox, Housing & Transportation Coordinator
- Kay Martin, Receptionist
- Frank Impelluso, Associate Director of Marketing
- Don Marrazzo, Director of Casting and Artistic Operations

SPECIAL ATTRACTION

Again this year Glimmerglass Opera will present a special free concert featuring members of the Young American Artists Program and created by New York Festival of Song Artistic Director Steven Blier. The program, Friday afternoon, August 13, will be "Killer B's: American Song from Amy Beach to the Beach Boys."

TOSCA

The 2010 Glimmerglass Opera Festival opens Friday, July 9, with Giacomo Puccini's *Tosca*. Although greeted with skepticism by some critics at its first performance (most notably critic Joseph Kerman's description of Puccini's efforts as a "shabby little shocker"), this tragic opera with its soaring melodies and passionate story has been a favorite with audiences since its premiere in 1900. With this production, *Tosca* joins *La Bohème*, *The Barber of Seville*, *La Traviata*, *Don Giovanni*, and *Così Fan Tutte* as the most frequently performed operas at Glimmerglass.

The Performers

Singing her first performances as Tosca will be American soprano Lise Lindstrom. Ms. Lindstrom received exceptional notices this fall when she assumed the role of Turandot at the Metropolitan Opera on only a few hours notice. The *New York Times* critic wrote that Ms. Lindstrom "sang with chilling power.... the youthful shimmer of her singing was balanced by rich, emotional maturity."

The role of Tosca's lover, Mario Cavaradossi, will be taken by tenor Adam Diegel. Mr. Diegel has recently sung the role with the National Theater of Hungary and the Opera Theater of Connecticut. He has appeared with the Florida Grand Opera, Opera Omaha, and Tulsa Opera and is on the rosters of the Lyric Opera of Chicago and the New York City Opera.

American baritone Lester Lynch appears as Baron Scarpia. Mr. Lynch comes to Glimmerglass from performances with the Chicago Lyric Opera, New York City Opera, and the opera companies of Dallas, Kansas City, and Houston. He is the winner of many prestigious awards, including the Metropolitan National Council Auditions and the George London Vocal Competition. Mr. Lynch is a frequent recitalist under the auspices of the Marilyn Horne Foundation.

This summer's performances mark the Glimmerglass debut of each of these exceptional artists.

The Production

The production will be directed by Ned Canty with costumes by Matthew Pachtman. Both are making their Glimmerglass debuts with this production. Donald Eastman will design the production using as inspiration the sets from his 2005 Glimmerglass production of *Death in Venice*. Lighting will be designed by Jeff Harris. Mr. Harris has served Glimmerglass as lighting coordinator for many seasons. He designed the memorable effects for the company's *The Barber of Seville* in 2006. Glimmerglass Opera's Music Director David Angus will conduct.

The Story

The story of *Tosca* unfolds over a period of two days in 1800. The action takes place in three actual locales in Rome: the church of Sant'Andrea della Valle, The Palazzo Farnese, and the Castel Sant'Angelo. Within the walls of these historic places Puccini creates a world of intrigue, romance, lust, and political oppression set against the events surrounding Napoleon's invasion of Italy.

The powerful story of the passionate yet devout singer, Floria Tosca, her lover, the artist and patriot Mario Cavaradossi, and their tormentor, the villainous Baron Scarpia, is fictional. Several of the opera's characters, however, are drawn from actual participants in Italy's struggles at the time and much of the action occurring offstage but which serves to move the plot forward is based on actual historical events.

With this work Puccini moves away from the gentle love story of his previous opera *La Bohème* into a world of violent conflicts and sweeping emotions. The main protagonists fight desperately and ultimately, unsuccessfully, for their lives. Puccini tells their stories with rapturous melodies and thundering passions. From the elegant love duet of Act I to the brutal interrogations and tortures of Act II to Tosca's ultimate "exit," Puccini enters a compositional world new to him and to opera goers of the time...and succeeds triumphantly.

THOMAS SIMPSON

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**Take your pick!
Call the chair!**

YOUNG AMERICAN ARTISTS PROGRAM, 2010

The 2010 Young American Artists Program (YAAP) audition tour was a great success again this year, thanks largely to Don Marrazzo's continued vision for and leadership of the YAAP. Although Don's position as Director of Casting & Artistic Operations was recently eliminated, patrons and company members alike will benefit from Don's special gift for casting as the 2010 Festival features some of the finest vocal talent in the United States.

Applications

We posted 2010 YAAP applications on the Glimmerglass Opera website in early August and set a return deadline of September 21. This year we received approximately 650 applications. After Eric Schnobrick and I finished processing the applications in our electronic database, Don spent the better part of two weeks listening to all 650 prescreen CDs to determine whom we would most like to hear in live audition. In past years, we received approximately 700 applications and heard only 200 live auditions.

While we received perhaps fewer applications this year, the talent level of the applicants was, on the whole, much higher. Due to the high quality of the applicant pool, Don determined that it would be advantageous to hear more live auditions this year than in years past. Per his request, I scheduled 250 live auditions for the 2010 YAAP, and we posted the audition schedule on our website in mid-October.

On the Road

Michael MacLeod, Don, and I traveled to Chicago, Cincinnati, New York City, and Philadelphia in November to hear auditions. Music Director David Angus joined us

to hear one afternoon of auditions in Philadelphia. We heard one day of auditions in Chicago, Cincinnati, and Philadelphia, and heard five days of auditions in New York City.

Our first day of auditions was in Chicago on Tuesday, November 3, and we finished the tour in Philadelphia on Sunday, November 15. We were quite fortunate to have Glimmerglass Opera Music Staff alum Laurann Gilley play our auditions in Chicago and current YAAP Director Michael Heaston play our auditions in New York City.

The Selection

We were excited and challenged by the task of casting the 2010 YAAP, given the many mainstage opportunities for members of the program this year. Not only is *The Tender Land* cast entirely with members of the YAAP, but program members will also be featured in significant supporting roles in *Tosca*, *The Marriage of Figaro*, and *Tolomeo*. We were delighted to hear an increased number of singers this year and believe the higher quality of the applicants is a testament to the YAAP's ever-growing reputation for artistic excellence.

We couldn't be more thrilled to work with the outstanding young singers and pianists to whom we offered YAAP contracts. Among the 38 total members of the 2010 YAAP, we are very happy to share that the following members are returning from 2009: sopranos Alison Bates and Jamielyn Manning-White; mezzo-sopranos Karin Mushegain, Rebecca Jo Loeb, and Claire Shackleton; tenor Steven Brennfleck; baritones Michael Krzankowski and Robert Kerr; and bass Adam Fry.

ALLISON HOOPER

Glimmerglass
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News & Notes

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