

Bravo!



Volume 5 No. 3 Spring 2006

Lexington Opera Society's Prelude...! 2006

Spills Over to New Venue & Date

Saturday, May 27, 7 PM Singletary Center for the Performing Arts

Featuring Kentucky Literary Lions as Celebrity Wine Pourers



What to do when your event is full to brimming over with hundreds of beautiful people sipping luscious wines and supping on delectable taste treats while they bid on gorgeous and unique collectables and are then treated to a prelude of sumptuous song stylings from Lexington's best vocalists?

Why, you do it

again the next year at a larger site, on a grander scale and you add more, more, more!

In response to the ever-growing demand for tickets, the Lexington Opera Society's fifth annual fundraiser for UK Opera Theatre, "PRELUDE! to It's a Grand Night for Singing!" is moving to the spacious Singletary Center for the Arts on Saturday, May 27 beginning at 7:00 p.m. While our event is growing in every way, the exception is our ticket price! An individual ticket remains steady at \$100. A PRELUDE Sponsorship is still \$1000.

Upon entering the Singletary Center, our guests will see the sweeping halls filled with twice as many wine tasting stations as last year, the lovely decorations of interior designer Deborah Drury, and numerous savory grazing stations along the way. Under the direction of LOS president Dr. Ray Garman, Prelude Chairman Dr. George Privett, LOS past president Dr. Michael Morrill and Liquor Barn's Wine Guy Michael Sorg, this year's PRELUDE! will be Lexington's preeminent wine event with over 30 world-class wines being served and sampled.

This coming year's Celebrity Wine Pourers will feature

Kentucky Literary Lions. With the strong backing of sponsor Joseph-Beth Booksellers, our list is proving to be something to write home about with the likes of Ed McClanahan, Crystal Wilkinson, Nikky Finney, Charles Edward Pogue, George Ella Lyon, Bracelen Flood, Randolph Hollingsworth, James and Freda Klotter, David and Lalie Dick, Neil Chethik, Joe Survant and Tom Parrish scheduled to attend. (We expect even more Literary Lions and Lionesses from Kentucky to join the pride by our May 27th date!)

Two years ago, with the support and suggestion of LOS Board Member Pam Miller, we added the truly delightful presence of Celebrity Wine Pourers to PRELUDE! All of Lexington's former mayors, including, Ms. Miller and our current Mayor Teresa Isaac, were a huge hit at all our wine tables as they talked and poured alongside wine experts from Liquor Barn, our season and event sponsor. Last year, we weren't horsing around when it came to our Celebrity Wine Pourers. We had the cream of the crop from horse industry with pourers such as Anita Madden (*Hamburg Place*), Lucy Young Hamilton and William Hamilton (*Overbrook Farm*), Nick Nicholson and Geoffrey Russell (*Keeneland*), Robert Clay (*Three Chimneys Farm*), Cheryl Schloss (*Castle Rock Stud*) and Arnold Kirkpatrick (*Equine Investing*).

Plans for the May 27th PRELUDE at Singletary include a vast array of silent auction items in the President's Room from 7 to 9 pm. Then the evening's Grand Finale in the Recital Hall begins with a spirited and lively Live Auction of such items as a work of art from glass artist Steve Powell, condo stays in the Caribbean and Florida, and fine wines. Rounding out the evening is a prelude of songs and singers from

cont'd on page 4



John Wustman Master Class

Photos by Pat Trotter



“Every note we sing has a life of its own” John Wustman told the audience during his recent visit to UK to conduct a master class. “That’s why singing is so sensational – because it is a sound that comes out of the soul.”

Wustman, who was here as part of the Ann Scott Mason and Ralph Mason Vocal Arts Series, has been called the dean of American accompanists. Those who attended his two master class sessions on February 21st and 23rd knew they were in the presence of someone very special. With a passion for music not often witnessed in a music class, Wustman enjoined the singers to take responsibility for first looking at the music as it was written by the composer. “We all have the responsibility to see what the guy put on the page because there was a reason,” he said. But most of all, John Wustman wanted the students to leave with an increased love of music.

His approach with the students was to make them conscious of each and every note they sing. His energy and intensity could be felt by everyone in the room as he helped students feel the rhythm of the music within. “There is very little one can say about music,” said the master musician. “One shouldn’t ‘say’ about music, one should ‘do’ it.”

Watching Wustman, who has worked with such notable opera singers as Callas, Pavarotti, Bergonzi, Gedda, Nilsson and many others, it was obvious that he has a deep love of music. “Music is the only one of the arts that people do not turn away from,” he said. “Everyone responds to a sound and that doesn’t happen to any of the other arts. Sound does this to every living creature on earth – it touches everybody.” His passion for music supports his belief that there should be more community choruses. “It is wonderful to see those people who come together to sing as they are transformed by the music. These people

BRAVO!

are lovers of music and it is beautiful to see them respond.”

He reminded the singers that every note has a beginning, middle and end. “What’s most important,” he asked.

“The end,” he said answering his own question. “Most of us are out to lunch on the last part of the note. I don’t know why singers can’t get it into their head that they have to sing.” He told the students that they did not want their voices to sound like the notes on the piano, which can go nowhere. “Each note must get as much as it can take and then it must move on to the next note – the ‘e’ says ‘I’ve done all I can and I have to move to ‘f’.”

The legendary musician is perhaps best known in recent years for his six-year series of recitals presenting the complete songs of Schubert which have become part of the very core of his being. Taking advantage of this expertise and passion, singers in the master class presented various works by Schubert and were given an insight into the music that only someone of Wustman’s caliber could provide. The singers weren’t the only ones to benefit from Wustman’s instruction. In a unique departure from the usual master class, the affable maestro was also offering his expertise at the keyboard to the accompanists playing the Schubert lieder pieces for the students. It was, in essence, a master class within a master class!

His coaching appears to have had an immediate impact on one of the students, Eric Brown. Brown sang *Erlkonig* by Schubert and said that Wustman helped him feel the rhythm of the music inside which he had not thought about. Two weeks after the master class Eric was awarded first place in the Alltech Opera Scholarship Competition after singing this same selection. *Pat Trotter*

Alltech Opera Scholarship Competition winner, Eric Brown, gets a few pointers from the maestro.



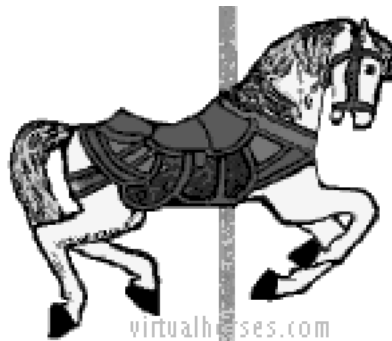
John Wustman shares with Cliff Jackson how he would interpret the passage from Schubert

Carousel

Rodgers & Hammerstein's 'Dark' Musical Play

“*Carousel* is a dark musical about golden chances that pass us by”, says James Rodgers, Professor Emeritus of the UK Department of Theatre, and the Stage Director of UK Opera Theatre’s production that opens at the Lexington Opera House on March 31. Rodgers was first drawn to this unusual work by its “strong mixture of opera’s musical intensity and musical comedy’s vitality”. This unconventional ‘play with music’ by Richard Rodgers and Oscar Hammerstein II is based on the Hungarian playwright Ferenc Molnar’s bleak 1909 play, *Liliom*, set in the slums around Budapest at the beginning of the 20th Century. *Liliom* (whose name is a Hungarian slang term for ‘a tough guy’) is a real anti-hero, who cuffs his sweetheart Julie around and kills himself rather than be arrested for attempted robbery. After the play’s revival in 1919, Molnar was approached by Giacomo Puccini, and then later by George Gershwin, with the idea of turning his gritty ‘legend in seven acts’ into an opera. He turned both of them down, however, perhaps fearing that their music would overwhelm his text. In 1939, however, Molnar saw a production of Rodgers and Hammerstein’s first brilliant musical theatre collaboration, *Oklahoma!*, and he accepted their subsequent offer to transform his play without sacrificing the sardonic ‘bite’ in its story.

Hammerstein moved the scene from Budapest to a little fishing village on the New England coast, and Rodgers’ glorious music celebrates the thrill of young love, the beauty of Spring, and – yes - the joys of ‘a real nice clambake’, without ever obscuring the serious emotional trials of the central characters. The bittersweet romance of Julie Jordan (Colleen Lauve) and Billy Bigelow (Mark Benz) is set against the more conventional courtship of her best friend, Carrie Pipperidge (Jamie Tennant) and the fisherman Enoch Snow (Nicholas Covault). Mrs. Mullins (Reba Carroll), employs Billy as the ‘barker’ for her carnival carousel; when she fires him out of jealousy for his attentions to Julie, she sets in motion the events that lead to his violent death. The actions of Billy’s criminal pal, Jigger Craigin (Dan O’Brien), threaten the happiness of both couples, but while Carrie and Enoch put Craigin’s malicious mischief behind them, Billy’s desperation for money to support his new family drives him to join Jigger in an abortive attempt at robbery. Julie’s cousin Nettie Fowler (Brandy Hawkins) takes the young couple in after Billie loses his job, and stands by Julie throughout her tragedy.



Rodgers has cast several key roles with non-students, drawing on Lexington’s deep pool of musical talent showcased each year at “It’s A Grand Night for Singing”. Long-time ‘Grand Night’ emcee Roger Leasor plays the Starkeeper, who guides Billy to his one-day return to earth to see his 15-year-old daughter, Louise (Segan Leigh Rose, a student at SCAPA). Leasor also plays Doctor Seldon, whose oration to the high school graduates at the close of the play ends with the sage advice, ‘find your own happiness in the world’ - in Rodgers’ view, this is “Rodgers and Hammerstein’s own message to the world”. Reba Carroll, who appears as Mrs. Mullins, was recently heard as Desiree in UK Theatre Department’s production of Stephen Sondheim’s *A Little Night Music*. The role of David Bascombe, the wealthy owner of the local cotton mill where

Julie and Carrie are employed, is played by Michael Grice, the new Director of UK’s Singletary Center for the Fine Arts. Ervy “Whit” Whittaker, a regular ‘Grand Night’ favorite, is the Dancing Roustabout who partners Louise in the sparkling carnival ballet choreographed by Laurie Fields. And when Rodgers learned that Jim Combs had played the doubled roles of the Captain and the High School Principal in the 1967 production of *Carousel* by Lexington Musical Theatre, he invited him to appear in UKOT’s production, singing the same roles.

Tedrin Blair Lindsay is the Musical Director, with additional vocal coaching by Cliff Jackson. On alternate nights, the orchestra (composed primarily of members of the UK Symphony Orchestra, with Tedrin at the piano) will be conducted by Eric Paetkau and Rob Seebacher. Robert Pickering designed the sets, Marie Henderson created the costumes (assisted by Lucy Brown), and Tanya Harper is the lighting designer.

“*Carousel*” runs for five performances (March 31, April 1, 7, and 8 at 7:30 pm and April 2 at 2:00 pm) at the Lexington Opera House. For ticket information, please call the Singletary Center box office at (859) 257-4929.

Mary Powell

UK Orchestra Conductor - Raising the Bar

Photos by Pat Trotter

It is evident, after listening to the UK orchestra, that John Nardolillo expects excellence from his musicians. The caliber of the performances should leave no doubt that the university orchestra is well on its way to becoming one of the top university ensembles in the country and Nardolillo gives some of the credit to the opera department. "One of the reasons the orchestra is so good is because of the opera," he says. "All of the skills that make orchestras good are part of opera."

It was a personal connection that brought the highly talented young conductor to the University of Kentucky. Professor Scott Wright, whom Nardolillo describes as a world-class clarinetist, had played in orchestras conducted by him and suggested that the internationally known conductor apply for the position as orchestra director at UK. "I knew Scott personally and knew his playing," says Nardolillo, "and I respected his opinion of the music department at UK. I also saw that the faculty was highly committed and interested in the students." He was also traveling 35 weeks out of the year as a guest conductor and thought it would "be nice to perch somewhere for awhile."

The 33-year old conductor has appeared with more than 20 of the country's leading orchestras and is the founder and director of the Metropolitan Symphony Orchestra in Washington, DC. This orchestra is comprised of top young professional musicians from around the world who travel to perform together each season.

The orchestra leader says there is a wide range of talent within the UK orchestra, ranging from a top notch viola player who is at UK for conducting, to students whose major is not music but who have a passion for it. Several orchestra members also play with the Lexington Philharmonic. Students must audition for the orchestra and meet a certain level of competence in order to be accepted. Nardolillo treats them as young professionals and gives them difficult repertoires to master. He believes



with time and the right resources that the UK orchestra can rival the orchestras of leading conservatories of music. "Scholarship money is important," he says, "to attract top students to the program." He believes that students will come from all over if the curriculum is strong and there are incentives for both faculty and students. He feels that UK has already begun to move in a positive direction.

The community can help to insure the future success and growth of the UK orchestra through its support of concerts such as the recent program featuring folk legend Arlo Guthrie and the upcoming April 21st performance of Mahler's Symphony No. 2 "Resurrection" at the Singletary Center for the Performing Arts.

For more information about John Nardolillo and the UK Department of Music go to www.uky.edu/FineArts/Music.

Pat Trotter

Prelude cont'd from page 1

"It's a Grand Night for Singing!" A Salute to Hollywood Musicals, Part II. We are pleased to again welcome LEX 18's Dia Davidson as emcee for the Grand Finale.

For sponsorships, live and silent auction donation opportunities, and ticket information, call Dr. George Privett at 278-7226 or via e-mail at: gwprivett@aol.com or Dr. Ray Garman at 268-9899 or via e-mail at: ray.garman@uky.edu Individual tickets to PRELUDE! are \$100. Sponsorships are *BRAVO!*

\$1000 and include six tickets to PRELUDE! and 6 tickets to It's a Grand Night for Singing! June 9, 10, 11, 16 or 17th.

Special thanks go out to Liquor Barn, LOS Season and Event Sponsor!



Alltech® Opera Scholarship Competition



David Baker is congratulated for his second place award by Geoff Frank, Territory Manager for Alltech (top), Baker and undergraduate winner Antonia Tamer (right), alternate undergraduate winner, Tai-Kristin Smedley is congratulated by judge Mary Henderson Stuckey, (left) and first place winner, Erick Brown (center).

Twenty-two aspiring opera singers took the stage in the Singletary Center recital hall on March 5th to compete in the first annual Alltech Opera Scholarship Competition. The depth of talent was nothing short of astonishing, making the judges' job difficult indeed. UK Opera Theatre's Eric Brown delivered a winning performance winning top prize of \$10,000 and a full scholarship. Singing difficult selections from Schubert and Wagner, Brown, who is completing his Masters in Vocal Performance at UK, touched everyone in the audience with his powerful baritone voice. Second place finisher in the graduate division was baritone David Baker from Knoxville, Tennessee who took home \$7,500 and full scholarship. Undergraduate honors went to soprano Antonia Tamer from Cincinnati who also received a full scholarship plus \$5,000 in cash. Baker and Brown will enter UK in the fall as doctoral candidates and Tamer will be a freshman. Judges for the event were: Dr. Salvatore Champagne from Oberlin College; Dr. Elizabeth Dodd of the University of Evansville and Dr. Mary Henderson Stucky from the College Conservatory of Music at the University of Cincinnati. Mr.

Geoff Frank, Territory Manager for Alltech, presented the awards with Dr. Everett McCorvey. Exclaimed undergraduate winner, Antonia Tamer, "I feel like I just got married!"

Pat Trotter

Alltech winners Eric Brown, David Baker and Antonia Tamer pictured with Geoff Frank(second from left), Territory Manager for Alltech.



Photos by Pat Trotter

"Prelude to It's a Grand Night for Singing!" 2006

Lexington's Premiere Wine Tasting, Wine Auction, Food and Entertainment Event

Featuring Kentucky Literary Lions

To benefit the Lexington Opera Society and the UK Opera Theatre

Saturday May 27, 2006, Singletary Center for the Arts



See related article on Page 1 or go to www.lexingtonopera.com



Here's to The Voice - 2



Last month, I promised to discuss how vocal production occurs in the larynx. In order to produce vocalization, the vocal folds come together and touch lightly. Pitch control is directly related to length of the folds. They stretch and relax to make the voice higher or lower. Unquestionably, the most important movement is vocal fold vibration. Its vibration is faster than the

human eye can see. Each person has a unique vibration rate, also known as the fundamental frequency. Men average around 160 cycles per second (cps) and women's voices are typically much higher, vibrating at 280 cps or more.

The only joint in the larynx is the cricoarytenoid joint. This complex joint allows the vocal fold to stretch and relax, as well as rotate together and apart. Joint problems are rare, most often related to trauma (intubation) or rheumatic arthritis disease.

When there is a voicing problem, the vocal folds must be examined! In cases where the vocal folds look normal but hoarseness is present, then the vocal fold edge must be

further evaluated to determine if there is a vibration problem. Since I have already noted that the vibration is faster than the naked eye can see (images faster than 10-12 cps present to the retina as a blur), we need to resort to the magic of the movies to see the actual vibration. Videostroboscopy, performed by a vocally-trained Otolaryngologist, allows a special light to synchronize with the vocal fold vibration to catch different parts of the vibration cycle and allow the "slowing down" of the vibration. This type of examination, performed in the office with the special equipment, allows for the most precise analysis of the voice. Other vocalization studies, performed in conjunction with our speech-language pathologists, help to determine how the vocal folds function and direct our care if there is a vocal problem. Next month, let's discuss keeping the vocal folds and the voice healthy. Until then, here's to your voice.

*Dr. Sanford Archer
LOS Board Member*



Season Sponsor

In Memoriam

It is with great sadness that we report the passing of

Ann Scott Maher Mason

May 4, 1922 - March 6, 2006

"The vocal program would not be where it is today were it not for the initial generosity of Ann and Ralph Mason. They were the catalyst for so many of the early actions that led to the growth of the vocal, opera and choral programs at UK. They were generous in their giving and Ann was especially proud of her Alma Mater. Her presence will be missed but her spirit will live on, and her influence will be felt, by the many endowments which she and her husband left for the benefit of future UK voice students."

Dr. Everett McCorvey

Tedrin Rocks! At the Bravo Guild Reception

Photos by Pat Trotter

Tedrin Blair Lindsay's delightful presentation on "The Musical Theatre of Rodgers and Hammerstein" was the high point of the annual LOS Bravo Guild reception at the UK Opera Theatre's K-House on March 11. LOS Board members and Guild volunteers provided a delicious luncheon buffet for the event, which honors Bravo members for their work on behalf of LOS and the UK Opera Theatre throughout the year. Membership in the Bravo Guild is open to everyone (see the enclosed membership application) and provides an excellent vehicle for supporting UKOT and learning more about the wonderful world of opera. Bravo Guild Vice-President Sylvia Davis and LOS President Ray Garman reviewed recent and upcoming Guild, LOS, and UKOT activities, and Dr. George Privett, chairman of the highly successful LOS annual fund-raiser *Prelude! to It's a Grand Night for Singing*,



Hazel Bush (center) engages Susan Pennybaker in conversation. Janet Scott is seen in the background.



Jean Sabharwal and Mariana Meade sample some of the fare provided by Guild and Board members.



Two past presidents of LOS, Drs. George Privett and Michael Morrill.



Joe Garrett and his wife, Dr. Marina Yarbrow, enjoy the afternoon with Irwin Pickett.



Bravo Guild Vice-President, Sylvia Davis.



Mariana Meade chats with Isabel Yates

provided an exciting sneak preview of auction items and the celebrity wine pourers engaged for this year's event. Former Lexington Mayor Pam Miller spoke about the cost of producing the major opera productions and the importance of financial support from the community.

For the musical part of the program, Lindsay gave a capsule history of the 'big 5' musical theatre creations of Richard Rodgers and Oscar Hammerstein II: *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959), comparing them with operas and operettas. Lindsay is musical director for UKOT's upcoming production of *Carousel*, a 'play with music' that holds a unique position in the repertoire of musical theatre for its introduction of two new types of songs, the 'soliloquy' and the lovely 'inspirational' song. In his view, *Carousel* is the least dated of Rodgers and Hammerstein's 'big 5' because it deals with dark themes as well as joyful events. Lindsay wowed the crowd with his own arrangement of "Shall We Dance?" from *The King and I*, and the keyboard sizzled as the familiar melody was transformed into a waltz, a tango, and a polka. The program closed with Brandi Lynn Hawkins' beautiful rendition of "You'll Never Walk Alone" from *Carousel* – you'll hear her sing it again in the UKOT production that opens on March 31 (see the story on page 3 of this issue). Brandi received the Encouragement Award at the Metropolitan Opera National Council Auditions in the fall of 2005, and she's definitely a young talent to watch.



Long-time Bravo members, Rose Murano (left) and Ruth Kitchen making tough decisions at the refreshment table.



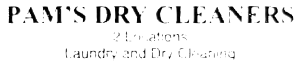
Brandi Lynn Hawkins sang for the Bravo Guild guests.

Anne Taul, Pat Trotter & Mary Powell

Thanks to all of our sponsors!



First Federal Bank



Tedrin Blair Lindsay's enjoyment of music is clearly evident whether he's playing the piano or lecturing to a crowd. Here he entertains the guests at the annual Bravo Guild reception.

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