

Coloratura!

SPRING 2024 ■ THE PORTLAND OPERA GUILD PERIODICAL

THE PORTLAND OPERA
GUILD

SMALL GRANTS 2024: POG IN ACTION

At its February 2024 meeting, Portland Opera Guild's Board of Directors approved a recommendation for its annual small grants awards program. Three organizations were awarded a total of \$3,500 in recognition of their work to make opera more accessible in Oregon. A major 'Bel Canto Society' gift to Portland Opera supported its Portland Opera to Go (POGO) program which was selected as an area of interest within the Portland Opera's portfolio of programs by the Guild this year.

Each year, the Portland Opera to Go company (POGO) performs 50-minute versions of operas for students. The company travels over 5,000 miles throughout Oregon and southern Washington to spark the imaginations of students, educators, and teachers. So far, more than 275,000+ people have engaged with POGO.

Performances occur in school gyms, libraries, cafeterias, classrooms, and community centers—all with full costumes and portable scenery. Integrated in-class workshops are available as part of the POGO experience, as well as teacher guides highlighting curricular connections aligned with state standards.

Portland Opera believes that the arts are an essential part of every student's development. The program focuses on schools with economic and geographic barriers to accessing performing arts experiences. Over 50% of schools visited are Title I schools in rural communities.

Other organizations receiving grants include Renegade Opera and Opera in the Park Portland.



(1) POGO's Ty Chiko as Edward Cannady and Naomi Steele as Beatrice Morrow Cannady in *Beatrice* | Photo by Chris Kim

(2) POGO Shenanigans in *The Barber of Seville* | Photo by Garrick Antikajian

CELEBRATING LEADERSHIP GIVING

POG acknowledges an anonymous donor who contributed a major leadership gift of \$10,000 to fund the work of the Guild.

The Portland Opera Guild is a 501(c)(3) organization and is often viewed by its membership as a guardian of the voice of the artform throughout the state. From time to time, members entrust gifts of cash, securities, personal property, or in their estate planning to the Guild as a way to allow it to continue its mission within the community. If you are interested in learning more, contact any board member.

Coloratura!

Coloratura! is a publication of The Portland Opera Guild. It is published four times each year prior to Guild Luncheon Events. The Board of Directors acts as publisher.



THE PORTLAND OPERA GUILD

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Do you have an interest in volunteering with one of the dynamic programs of The Portland Opera Guild? Please inquire with Jutta Allen, President, 503.294.0010 or juttaallen@comcast.net

FROM THE PRESIDENT

JUTTA ALLEN
President



Portland Opera Guild's luncheon in January at the Racquet Club was a wonderful welcome back after some turbulent weather we all experienced in the Portland area and I sincerely hope you didn't have too much damage to your properties.

We continue with our luncheon series by presenting music and educational opportunities for our members and guests and prepare for our third luncheon on March 22 at the Multnomah Athletic Club to celebrate Portland Opera's upcoming production of *The Snowy Day* opening March 16 at the Newmark Theatre. The PSU opera program will entertain our guests with highlights from *The Merry Widow*.

Why don't you invite a friend to join us for one of our luncheons or other future Guild events because our goal is to share and educate.

A special note to our members – the May 3 luncheon venue has been changed to the Portland Racquet Club which was originally planned to be at the Waverley Country Club.

Warm regards. Jutta



LET'S GO! WORLD OPERA CONFERENCE 2 / OPERA CONFERENCE 2024

It's been over 13 years since the last OVI Conference in Los Angeles! Opera League of Los Angeles (OLLA) and LA Opera are pleased to welcome back our OVI colleagues as we host the joint Opera America (OA)/OVI Conference in June 2024. We especially look forward to coming together to share with you the variety of OLLA volunteer programs.

More information at: www.operavolunteers.org

METROPOLITAN OPERA THEATRE SIMULCAST: *Roméo et Juliette*

Lloyd Center 10 with IMAX, 1510 NE Multnomah St, Portland
Saturday, March 23, 9:55 a.m. [Visit Regal Cinemas online for tickets]

On March 23, two singers at the height of their powers—radiant soprano Nadine Sierra and tenor sensation Benjamin Bernheim—come together as the star-crossed lovers in Gounod's sumptuous Shakespeare adaptation, with Met Music Director Yannick Nézet-Séguin on the podium to conduct one of the repertoire's most romantic scores. Bartlett Sher's towering staging also features baritone Will Liverman and tenor Frederick Ballentine as the archivals Mercutio and Tybalt, mezzo-soprano Samantha Hankey as the mischievous pageboy Stéphano, and bass-baritone Alfred Walker as Frère Laurent. This live cinema transmission is part of the Met's award-winning Live in HD series, bringing opera to movie theaters across the globe. English StreamText captioning is available for the Met's transmission of *Romeo et Juliette*. A transcript of the transmission will also be available to view after the live performance.

More information at: www.metopera.org

PIONEER INTERNATIONAL BUSINESS WOMAN AUTHOR, *and* a KNIGHT

MEET MARIA TERESA PIETROK

Maria Teresa Pietrok has fond memories of her childhood in Mexico. Every other weekend the family traveled two hours by train to their hacienda in the state of Hidalgo, north of Mexico City. Enroute to Hidalgo, she passed by the Teotihuacan pyramids. Maria Teresa rode horseback, went hiking, and loved the open air, but most importantly, witnessed her father provide free medical treatment to the locals in need. Her father's example of giving and sharing made a lasting impression.

As she grew up, her parents sent her to high school in San Diego, California, and then she continued to study at University of San Diego, majoring in French literature, and minoring in German, Spanish, and English, as well as philosophy. Soon after graduating from USD, Maria Teresa met her soon to be husband, Luke.

After Luke's release from active duty, the couple with their baby daughter moved to Mexico. Luke became a Honda motorcycle distributor for Baja California. Maria Teresa helped him in getting acquainted with the Mexican culture and assisted in the business. "This was a tremendous education that prepared me for my future."

A decision was made to move to Oregon, and to become acclimated to her new life, she decided to find work and was hired by ESCO, a steel foundry. What she intended to be a few months turned into 11 years, because she found her passion for International Marketing. In her tenure with ESCO, Maria Teresa rose to Marketing Representative for Latin America. She was the first woman to hold such position at ESCO, which was extremely rare in the 80s, particularly in a male-dominated industry.

In 1984, she was hired to be Export Manager of A-dec International, a dental equipment manufacturer. In this role she additionally accepted the task of identifying a location to establish a subsidiary in England, A-dec UK. She faced the ultimate challenge: to find a way to do business in the Soviet Union and its' satellite countries. She immersed herself in learning the Russian language and culture, and in quick time was able to establish a few dealers, teaching them how to be capitalists and how to do business, something that was completely foreign in the then sphere of the Soviet Union – all this during the fall of the USSR, and the Soviet states gaining independence. Maria Teresa then approached A-dec Management for yet another challenge. Her desire was to break ground in Central and Eastern Europe. Maria Teresa became the first female A-dec Territory Manager, becoming responsible for Central and Eastern European countries. As Maria Teresa mentioned, "As they say, challenges are opportunities" adding "This has been one of the most rewarding learning opportunities of my life."

Maria Teresa successfully opened and developed A-dec's market in sixteen ex-Soviet countries. Maria Teresa approached this uncharted territory with gusto, and a unique "what we can do for you" attitude. Through education, she introduced new den-



MEMBERFEATURE

tistry concepts to the region, including Infection Control, Ergonomics, Practice Management, among others, all were unknown in this region of the world. "I suppose that my journey has been more than trying to make a difference in people's lives."

During the Russian Dental Association's Congress in Moscow, in 2008, the Russian Association awarded Maria Teresa a prestigious "order" (life achievement medal) for her contribution to Russian Dentistry during the last twenty years. She found her life in the international arena rewarding, fulfilling, and in many ways a stimulating environment. During her 25 years of traveling to 'her territory,' she enjoyed going to the best opera houses in the world, concert halls, and museums where she delighted in attending marvelous performances and exhibitions.

Following her retirement in 2013, Luke encouraged her to write her story. Four years later, Maria Teresa published her book "Piercing the Iron Curtain," now in Amazon. She recounts the challenges and tribulations that she encountered in making a market in a region of the world where the word "business" was perceived as something "ugly."

Her book is motivational, inspiring, and stirs individuals to dream high. During her lengthy career, Maria Teresa was able to impact people in ways that would change their lives forever.

In May 2019, she was knighted by Prince Lorenzo de Medici in Rome, for her remarkable work in Central and Eastern Europe. The ceremony took place in a beautiful chapel in Rome, San Silvestro al Quirinale. The chapel was the house of Michelangelo where he created the drawings for the Sistine chapel.

She and her husband now enjoy their retirement, traveling, and spending time with their daughters, spouses and four grandchildren. She is a member of the European American Arts Council/Portland Art Museum, Laurelhurst Study Club, and other organizations. She recently became a Director of The Portland Opera Guild.

BRIEFLY . . .

PORTLAND STATE OPERA

The Merry Widow

An Operetta by Franz Lehár.

Libretto by Viktor Leon and Leo Stein. Sung in English.

April 19-28, 2024

More information at:

www.pdx.edu/music-theater/merry-widow

The nationally renowned Portland State University Opera was founded in 1977 and is one of the most well-established music ensembles within our Music program. Because of its overwhelming amount of support from the community (over 2500 people attend each year) and PSU's focus on undergraduate performance experience, there are plenty of roles for talented undergrads.

RENEGALA

Renegade Opera | Hampton Opera Center

Saturday, April 13, 7 pm - Tickets on sale March 1.

www.renegadeopera.org

Renegade Opera is committed to promoting institutional reform in the performing arts community through the creation of accessible and immersive opera. We strive to support local artists and center traditionally underrepresented voices through ethical producing practices. We curate a collective space for creation and discussion of opera's impact in Portland and beyond.

PORTLAND OPERA

Puccini: In Concert

Composed by Giacomo Puccini

May. 11 • 7:30PM

Production Sponsor:

Et Fille Wines

Length:

1 hour and 30 minutes, 1 intermission

Language:

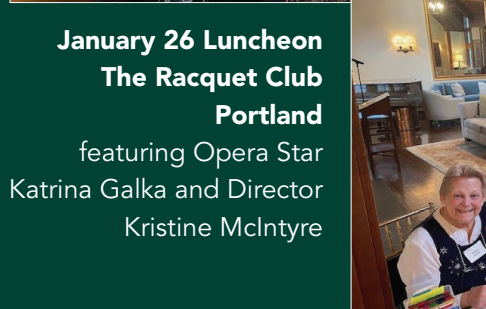
Sung in Italian with English captions

Venue:

Keller Auditorium

One hundred years after his death in 1924, we celebrate a one-night-only concert featuring Giacomo Puccini's enduring compositions. Experience the drama and passion of these cultural touchstones, brought to life by an exciting ensemble of featured guest artists.

All Guild Members receive a 20% off single tickets to Portland Opera productions - up to two tickets per performance, based on availability. To purchase tickets online, please visit www.portlandopera.org or call Patron Services at 503.241.1802 PROMOTIONAL CODE: Operajoy



**January 26 Luncheon
The Racquet Club
Portland**
featuring Opera Star
Katrina Galka and Director
Kristine McIntyre

The Snowy Day

Based on The Snowy Day by Ezra Jack Keats
Composed by Joel Thompson
Libretto by Andrea Davis Pinkney

Production Sponsor
National Endowment for the Arts

Production Sponsor
Barran Liebman LLP

Production Sponsor
Elk Cove Vineyards

Length
1 hour and 5 minutes, no intermission

Language
English with English captions

Venue
Newmark Theatre

Peter wakes up to the first snow of winter—the first winter where his parents have promised to let him play in the snow by himself. Overjoyed at the infinite possibilities of his snowy adventures, he starts to bound outside when Mama and Daddy remind him that he has to eat breakfast and put on his snowsuit. They lovingly tease him as they draw out his bundling as long as they can before letting him go—but not without a gentle warning to be careful.

As Peter enters the snowy world alone for the first time, he innocently wishes that the snow would last forever. Three older boys start a snowball fight, but they become frustrated at Peter's inability to keep up—they tease Peter and leave him behind. Peter meets Amy, and they play in the snow until the older boys return. One of them, Tim, stops the teasing when he sees the hurt it causes Peter and Amy. Tim plays with them until their fathers call them home. Peter quietly tucks a snowball into his pocket to bring home and keep forever.

At home, Mama helps Peter get ready for bed while Daddy leaves to work his night shift. Right before bed, Peter goes to get his snowball out of his jacket pocket, only to discover that it has melted. He dreams that his new friends and their snowy day all melt as well, until he awakens to another layer of snow and the promise of another day with his friends. Snow and childhood won't last forever, but Peter, Amy, and Tim will enjoy both for as long as they can—together.

WHAT TO LISTEN FOR

When Peter finally gets out of the house and first steps out into his snowy wonderland, he sings an aria titled "Whisper Walk." Completely captive to the wonder around him, Peter wants it to last forever. Listen for his melody toward the end of this aria, when he sings, "Please be forever." That melody, joyfully called the "forever theme" in rehearsals, returns in many iterations throughout the opera, commenting on the permanence, or impermanence, of the character's hopes and wishes.

PRODUCTIONSYNOPSIS

BACKGROUND

In 1940, Life magazine published a strip of four photos of a little Black boy in Georgia, waiting for a blood test to be administered by a nurse. Ezra Jack Keats, a children's book illustrator, cut out those photos and hung them on his studio wall as his inspiration. In 1962, those Life magazine photos from 22 years earlier inspired Keats's second book.

Keats wrote and illustrated *The Snowy Day*, the story of a little boy named Peter who is finally allowed to venture into the snow alone. The book won the 1963 Caldecott Medal, and it broke a persistent color barrier: Peter was the first Black boy to be the main character of a mainstream children's book.

In 2016, acclaimed children's author Andrea Davis Pinkney wrote *A Poem for Peter*, an homage to Keats and his legacy of Peter, the little boy who simply played in the snow. She was the perfect artist to become the librettist of an opera based on *The Snowy Day*, which would begin to evolve only a few months later.

Star soprano Julia Bullock brought the idea of basing an opera on *The Snowy Day* to Patrick Summers, Houston Grand Opera's Artistic and Music Director. He, too, knew the book from his childhood, and the opera started to take form. In the summer of 2017, Patrick was teaching conducting at the Aspen Music Festival, when a conducting student brought out a score from one of the festival's composition students—within 30 seconds, Patrick knew that this unidentified composer would be the perfect fit for *The Snowy Day*.

Joel Thompson was that composer, and his unique and colorful musical voice has breathed new life into the story of Peter, beautifully adapted into poetic narrative by Pinkney. Eighty years after those pictures were published, the universal themes of Keats's simple story jumped off the page and into the theater for HGO's 71st world premiere in December 2021.

FUN FACT

The Snowy Day has a fan in former first lady Michelle Obama, who told *The New York Times* it was one of her favorite books growing up. It is also the most checked-out title in the history of the New York Public Library.

*Reserve your space on the reverse
or via online at www.portlandoperaguild.com*

Spring Luncheon
Friday, March 22, 2024
11:30 a.m.
Multnomah Athletic Club

GUILD LUNCHEONS



March 22 Luncheon – Multnomah Athletic Club, 1849 SW Salmon, Portland
Portland Opera production 'The Snowy Day' – An opera in one act opens March 16, 2024 at Newmark Theatre

Program:
'The Merry Widow!' Highlights from Franz Lehar's beloved operetta, presented by the Portland State University Opera Program.



May 3, 2024 Luncheon – The Racquet Club, 1853 SW Highland Road, Portland
(note change of venue from the Waverley)

presented by The Horswell Collection™ at Windermere Realty Trust
Portland Opera production 'Puccini: in Concert' opens May 11, 2024 at Keller Auditorium

Program:
Portland Opera Resident Artists perform favorite opera arias!

**Make your reservation today via this form or online at:
www.portlandoperaguild.com**

LUNCHEON RESERVATION

The Portland Opera Guild hosts four luncheons that are typically scheduled one week prior to opening night of opera productions. Each luncheon includes social time, meal, entertainment, and a FUNdraiser to support Guild programs. Due to increased costs in labor and food, pricing for luncheons is adjusted to reflect best possible negotiated rates at Portland's premier private club venues.



Individual tickets are sold prior to each luncheon. REGISTRATION DEADLINE: MONDAY, MARCH 18.

___ SNOWY DAY LUNCHEON @ The Racquet Club (Friday, March 22) - \$50 per person x ___ guest/s = \$ _____

PAYMENT TOTAL: = \$ _____

MEMBER NAME: _____

ADDRESS: _____ CITY: _____ STATE: _____ ZIP: _____

TELEPHONE: _____ EMAIL: _____

Regular Vegetarian Notes/Names of Guests: _____

METHOD OF PAYMENT (order via portlandoperaguild.com or through this form):

CHECK (ENCLOSED) PAYABLE TO: PORTLAND OPERA GUILD

CREDIT CARD (CIRCLE ONE) VISA MASTERCARD CARD NUMBER: _____

Security (V) Code (3 digit code) _____ Expiration Date: ____/____/____

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