

Newsletter • Bulletin

Summer

2002

Été

P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8 • C.P. 8347, Succursale principale, Ottawa (Ontario) K1G 3H8

A new Canadian star!!! by Renate Chartrand



Adrienne Pieczonka

During my trip to Germany in April I had the pleasure of witnessing a Canadian star being born. Soprano Adrienne Pieczonka made the front page of the '**Hamburger Abendblatt**' with the comment "A star was born" following the opening night of *Kat'a Kabanova* by Janacek at the Hamburg State Opera. The stage direction presented a truly gripping drama with Adrienne Pieczonka sensational in her title role portrayal of a woman yearning for freedom. The whole production, her powerful acting as well as the lyric beauty of her voice garnered highest critical acclaim everywhere. I know that for some operagoers it was the highlight of the season.

"Adrienne Who?" many of you will ask. Check your Millennium Opera Gala CD from Roy Thomson Hall. "Vissi d'arte" and the "Rosenkavalier Trio" are her contributions. She is described as a lyric spinto soprano from Burlington, Ontario, now making her home in England.

In March the German Opera magazine '**Das**

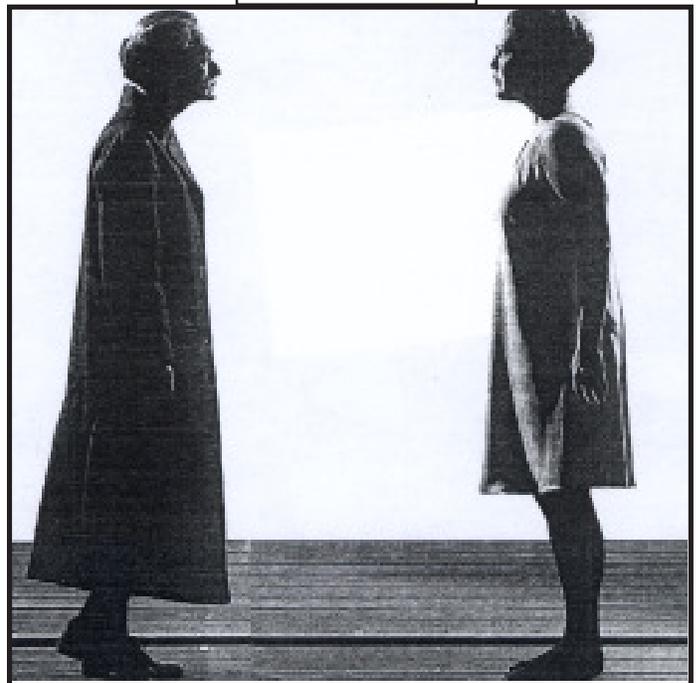
Opernglas' featured a six-page interview with her on the occasion of her Covent Garden debut as Donna Anna with Bryn Terfel as Don Giovanni. (Perhaps while I am writing this, '**Opera Canada**' is doing the same?)

For several years she was based in Vienna, singing lead roles at the State Opera. Elsewhere in Europe she has had great success as Elsa, Arabella, Tatiana, Desdemona and Alice Ford in Munich, Paris, Glyndebourne and Milan. Four years ago in Hamburg she had already caught my attention as a great Ellen Orford in *Peter Grimes*.

As is the custom in Europe we joined the fans waiting for her at the stage door and asked her whether she is thinking of doing *Tosca*. Yes, next year in San Francisco. This year she will sing her first Elisabetta (*Don Carlo*) in Salzburg, Ariadne in Barcelona and her Met debut as Lisa (*Pique Dame*) is planned for 2004. For us Ottawans of greatest interest will be her first Sieglinde in Toronto's

(continued on page 3)

Kat'a Kabanova



PRESIDENT'S REPORT: National Capital Opera Society Annual General Meeting, June 9, 2002

On our brochure we say we want to “share the music”, to share opera with as many people as possible. Yet, do we really do that? All of us who are members of the Society wish to share opera with as many people in the National Capital Region as we can reach. That surely is our mission, and we must pursue that role. But how do we achieve it? I feel that we are a long way from doing that – should we be concerned?

In the year 2001 we started off with one of our major projects, the Brian Law Opera Scholarship competition. Shannon Mercer, named winner that evening, is now appearing for the Canadian Opera Company in one of its present productions – as part of a distinguished cast in Mussorgsky's *Boris Godunov*. We applaud Shannon, and can feel the vibrations from the scholarship stage to the opera stage. We are proud of the jury's choice, and happy to have been able to assist an excellent young singer.

Later in the year, we had the pleasure of hosting Brian Law, along with Gerald Finley and Daniel Taylor, at a special fund-raising reception following Brian's first conducting presentation of the *Messiah* at the National Arts Centre. There, I felt that the waves had made a complete circle – emanating from the first scholarship competition in 1993, when Daniel Taylor competed and Brian was a juror, to the stage of the NAC. Later on I will speak of our special efforts to mark the upcoming decade from the 1990's to 2003.

Throughout the year, functions such as “Opera Alla Pasta” helped to share the music, and to share some number of calories. We need more people to join us at St. Anthony's, to relish the video showing of an opera classic, fuelled by the bar, and to then enjoy a pasta-based buffet dinner. It's a cheap and fun way to spend a Sunday afternoon. These are some of the many events advertised or reviewed in our award-winning Newsletter. We all feel proud of the work that Opera Lyra Ottawa is doing, and I think most of us enjoy their offerings to the opera public. Some of us are able to attend events put forward by the OLO Guild as they share our love of opera.

We still maintain close contact with the National Arts Centre, monitoring the many exciting developments taking place on the Centre's stages and vitally interested in the fiscal health of the Centre. It seems that Pinchas Zukerman's wish to see opera on the NAC stage under his baton is just a desire that lacks the support of the Centre's Boards. Fortunately, some well-placed patrons of the Centre remain steadfast in that wish. Who? You ask – would I tell!

I spoke of our Newsletter, and there we have a vehicle that has its own cycle of waves. It is distributed to you, the mem-

bers, but also to far coasts and abroad. Great applause is warranted for those involved with that august publication. And we must not forget its distribution – many hours are spent folding and sticking and stamping.

The Canada-based fund raiser that we spoke of last year was postponed to January of this year, another in the cycle of scholarship events. The attending crowd enjoyed good Italian food and an outstanding silent auction, and were entertained by four aspiring operatic musicians. The rewards were bountiful and a good time was had by all. But it was just one event in what must be a host of support shown for the Brian Law Opera Scholarship and for the work of the Society. It is alright to say “let Joe do it”, and then sit back and applaud the results. I am very concerned because only a relatively small group of people take a passionate interest in helping with the work – that is too hard on the small group of people who just might get tired out!

The upcoming year of 2003 marks both the tenth anniversary of the Scholarship and the end of the second decade of the Society's existence. For the former event, a fund raising initiative has been launched with “Joe” doing it, and initial returns have been very encouraging. Several presentational kits are available here today, and I beseech anyone with those delicious “contacts” to help out. The Ottawa Citizen has donated \$1,000 to the Endowment Fund and we hope to swell that instrument to \$100,000. We wish to have sponsors for both the first place prize, both to enhance it and the runner-up prizes. As I announced in our last Newsletter, Hamilton Southam and his wife Marion have agreed to become Honorary Patrons of the event, to be held on January 25, 2003. The scholarship's Patron Maureen Forrester is very ill, and her input is limited. I urge you all to make this your special project and to donate your time, money or energy.

All through the past year, I have given thanks for the members of the Board of Directors as they supported me during my illness. It takes a long time to recover and I appreciate their patience. These are people I have come to know and respect — those on and around the Board of Directors.

– Pat Adamo, whose arrangements were key to the Opera alla pasta events, and who, along with Ute Davis, takes great pictures;

– Renata Chartrand, whose specialty is publicity generation and distribution;

– Murray Kitts, who was the Vice-President, and as well, did the Newsletter;

– Dan Leeman, who was a terrific helper at the movie showings and with Brian Law planning;

– Donald Metcalfe, who has earned a reputation as a roving scribe for the Newsletter;

– Gordon Metcalfe, who has tailored the Treasurer's job to fit his agenda;

– Peggy Pflug, who is expert on the food end of planning events and throws great barbeques;

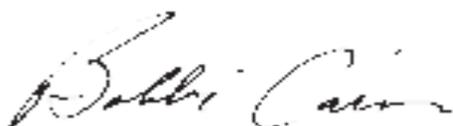
– Gerda Ruckerbauer, who paints beautiful pictures and makes innovative decorations;

– Jean Saldanha, who has worked so hard as board secretary, and is also membership secretary;

– Norma Torontow, who distributes the Newsletter and has worked hard on events;

– and Tom McCool, who works with Murray producing our newsletters full of great information. To all others who have helped, our thanks. The years are busy for everyone, and with such support, makes our work more successful and enticing for you. I thank all these people.

As we move forward to these special events, let us look to the future – all sharing our love of opera with our enthusiasm for all the arts in their many forms. Your assistance is needed!!



N.C.O.S. Board of Directors

President Bobbi Cain

Board Members

Pat Adamo	Renate Chartrand
Murray Kitts	Dan Levin
Donald Metcalfe	Peggy Pflug
Gerda Ruckerbauer	Jean Saldanha

The president was elected at our Annual General Meeting. The additional offices will be filled at our next Board meeting.

A new Canadian star!!!

(continued from page 1)

Walküre, also in 2004!

What else did I see? Also in Hamburg a new production of *Der Rosenkavalier* with veteran Kurt Moll as Baron Ochs. He gave a wonderful performance, to be cherished, since he has decided to retire this role.



Kurt Moll

The staging was at first amusing with the orchestra in period costumes on stage surrounding a huge circular bed, on which the whole first act managed to take place. By the second act the orchestra was back in the pit and at one point Oktavian and Sophie disappeared together in a white grand piano. The third act, playing sometime in the future, had the three singers as fur-over-bikini-clad models step out of a display window for the great trio. I yet have to figure out the meaning of that since program notes are not given out to the audience and are quite costly to buy. On the other hand ticket prices range from \$7.50 to \$160.00 making opera accessible to all.

In the Deutsche Oper Berlin I saw an absolutely ridiculous production of *Fidelio*. The word must have got around, since the hall was only about a quarter full! *Otello* at the beautifully restored State Opera Unter den Linden made up for it with its superb direction and very strong cast. Back in Hamburg I enjoyed a traditional, well sung production of *The Barber of Seville*, the only disappointment were the sets, which consisted of huge, beige cloths hanging all around the stage representing walls and doors. I suppose in Europe, where historic palaces can be visited anytime, there is no need to reproduce them on stage.

A Spring Opera Break in New York

By Shelagh Williams

We embarked on the March “Musical Treasures of New York” tour arranged by Pro Musica Tours, ready for a seven night, eight day artistic feast, including seven operatic performances. Monday evening on our arrival the opera was Verdi’s *Luisa Miller* a new Met production unveiled on October 26, 2001. The set and costumes, by Santo Loquasto in his Met debut, were traditional and most attractive, and enhanced by well-staged tableaux arranged by the British director Elijah Moshinsky, all under the Music Director and Verdi expert, James Levine. This particular opera is under-appreciated and seldom performed, but began a new stage in Verdi’s development, coming just before *Rigoletto*. The story starts similarly to the ballet *Giselle* — a lovely young peasant girl, Luisa Miller, who is betrayed by the young nobleman, Rodolfo, disguised as an eligible commoner but already promised to a young Duchess. Luisa is also desired by the dastardly steward, appropriately named Wurm, who actively connives with Rodolfo’s father, Count Walter, against the couple. The ending is different from *Giselle*, however - Rodolfo poisons himself and Luisa, then as his final act stabs Wurm - this is, after all, opera! The excellent cast included Barbara Frittoli as a lovely young Luisa, Denyce Graves in the supporting, small role of the Duchess, Neil Shicoff still hard-driving and audible as Rodolfo, the Italian Roberto Frontali and Chinese Hao Hang Tian as Miller and Walter respectively, and the Canadian Phillip Ens suitably evil as Wurm.

Tuesday brought the last night of another new Met production, Prokofiev’s monumental *War and Peace*: four hours long, in 13 scenes, with 70 named characters and 1200 costumes! It was a lavish co-production with the Mariinsky Theatre of St. Petersburg, and used a plain, hill-shaped set with a central turntable plus flown-in scenery and much imagination to swiftly evoke the various locales. The scenes varied from intimate encounters to magnificent ball scenes with intricate choreography and impressive battle scenes with various armies marching across the field of conflict. The Met had to hire 70 extra per diem dressers just to dress the massive cast and supers, involving many quick changes, and it all went smoothly and rapidly. The mainly Russian production team was headed by Italian conductor Gianandrea Noseda of the Mariinsky in his Met debut. The cast, largely Russian, had already sung in last season’s St. Petersburg performances and the company’s European tour and acquitted itself admirably. Special mention must be made of Anna Netrebko making a

marvellous Met debut as Natasha Rostrova and Gegam Gregorian, convincing as Pierre Bezukhov. Met regulars Dmitri Hvorostovsky as Prince Andrei Bolkonsky and Samuel Ramey as Field Marshall Kutuzov were of course stellar. This production was a tour de force.

The next evening was something completely different: the New York City Opera’s production of *Porgy and Bess*. Many of you probably saw it on “Live from Lincoln Centre” that night (March 20). The performance was preceded by an informative lecture by a very enthusiastic member of the musical staff, who took great pains to introduce us to the work, and emphasized that it was a full uncut version. Also, fortunately, there were surtitles as the Gullah (from Angola) dialect had been used for the lyrics! The staging showed its Broadway origins and the scenery and costumes were good and evocative of the time and place. The singing (though not always the enunciation) was also fine, with the leads, Marquita Lister as Bess, and Alvy Powell as Porgy, having sung their roles world wide. Dwayne Clark showed why twinkle-toes Sportin’ Life is played by a dancer and Timothy Blevins was very villainous as Crown, though perhaps his costuming was too modern. It was good to see such a lively production of Gershwin’s opera.

Thursday brought a real treat — opening night of the Met’s restored and re-staged classic Franco Zeffirelli production of Verdi’s *Falstaff*, with Bryn Terfel in his first Met performance in the title role and James Levine conducting. Zeffirelli made his Met debut with *Falstaff* in 1964, and the Met decided to retire that traditional production, and replace it this year with totally rebuilt sets and costumes using the original designs! They were of course magnificent, as was Bryn Terfel — thankfully in good health! Dwayne Croft was fine as Ford, and the bevy of ladies — Susanne Mentzer, Marina Mescheriakova and Stephanie Blyth as Mistresses Page, Ford and Quickly — had great fun and success singing their roles. The young couple were well portrayed by the Swedish soprano Camilla Tilling making her debut as Nannetta and Gregory Turay as Fenton. The final scene in Windsor Park, with hordes of townspeople plus goats/sheep, a horse, etc. was a bit over the top and busy for this reviewer, but it was overall a most enjoyable production.

The following night brought a real change — a French triple bill of one-act works entitled *Parade*, composed of Satie's ballet *Parade*, Poulenc's opera *Les Mamelles de Tirésias*, and Ravel's *L'Enfant et les Sortilèges*, all conducted by James Levine. This was a revival of the 1981 Met production designed by David Hockney, with all three parts linked thematically to the world of children. The casts were all good, especially young soprano Danielle de Niese, who sang the Child in *L'Enfant*, and whom we had heard and spoken to the previous day in a private session arranged by Pro Musica. The whole production was attractive, and was hailed as charming, but this reviewer found that although the ballet was interesting, the rest was rather boring/sleepifying!

Our final opera on Saturday evening was the traditional production of *Madama Butterfly* that we saw two years ago at the Met, but with a different cast, and conducted by the Italian, Marco Armiliato. There were no standout performances, but the complete ensemble — Daniela Desai as Cio-Cio-San, Fabio Armiliato (the conductor's brother!) as Pinkerton, Jane Bunnell as Suzuki and William Shimell as Sharpless — delivered the most cohesive and believable reading (except for Cio-Cio-San's suicide) that I have encountered in this opera — a memorable evening.

We finished off our week on Sunday afternoon by attending the Metropolitan Opera Pension Fund Gala Concert. Angela Gheorghiu and Roberto Alagna, the featured artists, sang many lovely arias and duets and gave three encores!

Metropolitan Opera

New Productions 2002-2003

Il Pirata (Bellini)

Jenufa (Janáček)

Les Troyens (Berlioz)

*A View from the Bridge** (Bolcom)

* features Met debut of Isabel Bayrakdarian

Saturday Afternoon at the Opera

VIENNA STATE OPERA

July 6, 2002 *La Sonnambula* (Bellini)

LA MONNAIE, BRUSSELS

July 13, 2002 *Kát'a Kabanová* (Janáček)

GRAND THEATRE, GENEVA

July 20, 2002 *Maria di Rohan* (Donizetti)

CONCERTGEBOUW, AMSTERDAM

July 27, 2002 *Lakmé* (Delibes)

THÉÂTRE MUNICIPAL, LAUSANNE

August 3, 2002 *The Nose* (Shostakovich)

BAVARIAN STATE OPERA, MUNICH

August 10, 2002 *Manon Lescaut* (Puccini)

THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS

August 17, 2002 *Il Matrimonio Segreto*
(Cimarosa)

LA SCALA, MILAN

August 24, 2002 *Samson et Dalila* (Saint-Saëns)

GRAND THEATRE, NATIONAL OPERA,
WARSAW

August 31, 2002 *King Roger* (Szymanowski)

OPÉRA ROYAL DE WALLONIE, LIEGE

September 7, 2002 *Hériodade* (Massenet)

BUHNEN DER LANDESHAUPTSTADT, KIEL

September 14, 2002 *Cyrano de Bergerac* (Alfano)

OPERA BASTILLE, PARIS

September 21, 2002 *Attila* (Verdi)

THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS

September 28, 2002 *Le Nozze di Figaro* (Mozart)

THEATRE OF THE MAGGIO MUSICALE
FIORENTINO, FLORENCE

October 5, 2002 *Simon Boccanegra* (Verdi)

An Opera Goer's Diary

by Donald Metcalfe

L'Opéra de Montréal each season offers probably its most interesting production in the more intimate Salle Maisonneuve; in the past Monteverdi's *L'Incoronazione di Poppea* and Floyd's *Susannah* have been offered in this hall.

This year it was Tobias Picker's *Thérèse Raquin*, based on an early novel by Emile Zola. It is a sordid tale of an unhappy marital relationship between Thérèse (Jessie Raven) and her husband Camille (Gordon Gietz) interrupted by Laurent (Nathan Wentworth) who falls in love with Thérèse and encourages her to proceed with the drowning of Camille. The mother, Madame Raquin (Diana Soviero), finds out but is incapable of telling anyone because of her paralysis.

The novel ends with the two lovers killing one another but the opera allows them to continue living in an impossible relationship.

The music by Picker (born in New York in 1954) is conservative and the co-production is with the Dallas Opera.

All of the principals were in fine voice and I particularly liked Diana Soviero as the mother.

Donizetti's *L'Elisir d'Amore*, which I attended on opening night on June 1 was a mixed blessing. The singing was more than adequate. As Adina, Hélène Fortin's coloratura was impeccable in terms of intonation, reminding me of Kathleen Battle in that rôle at the Met in the late 80's before she was dismissed for her arrogant attitude.

Tenor Joseph Wolverton as Nemorino did his best to sound like Pavarotti, Battle's partner at the Met, but didn't quite make it. He acted well, but possibly opening night nervousness affected his voice.

Bass-baritone Thomas Hammons as Dulcamara certainly had the voice but somehow was never very effective in that key rôle.

Belcore was baritone Alexander Dobson and Giannetta, Lambroula Maria Pappas, both quite acceptable.

As for the production the action takes place in the southern USA not Italy perhaps because the sets and costumes are from the Grand Florida Opera. It just doesn't work that well.

The orchestra under Yannick Nézet-Séguin was the Métropolitain.

The abrupt resignation of Charles Dutoit as music director of the Orchestre de Montréal certainly showed in the attendance of what should have been the highlight of the 2001-2002 season, a semi-staged version of Alban Berg's opera *Wozzeck* performed on May 28 and 29.

While I wouldn't associate Dutoit with the second Viennese school, he put together a marvelous cast: David Pittman-Jennings as Wozzeck, Katarina Dalayman (a Swedish soprano making her debut) as Marie, Gordon Gietz as Andres, Michael Devlin as the doctor and Anita Kraus as Margret. Wolfgang Neumann was an excellent Drum-Major.

There is hope for the next season (even though I expect that subscribers will be departing in droves) when, at the last minute, the orchestra can engage such a satisfactory replacement conductor as American-Swiss Stefan Lano who has a doctorate in composition from Harvard and who obviously knows the Berg score intimately.

Wozzeck takes an early 19th century play (Buchner's *Woyzeck*) and transforms it into a compelling modern psychodrama, where morality, class-consciousness, war and humanity are constantly embroiled.

Act One offers a series of character studies as Wozzeck interacts with the people who affect his life. Act Two is structured much like a symphony, while Act Three is a series of six inventions. Intrigue and deceit undo Wozzeck, who is driven to murder his unfaithful wife and then drowns himself.

This for me was the best performance of the season. It was my 13th *Wozzeck* and the only opera at Expo67 that I attended both performances by the Vienna Stasoper with the then husband and wife Walter Berry and Christa Ludwig as Wozzeck and Marie

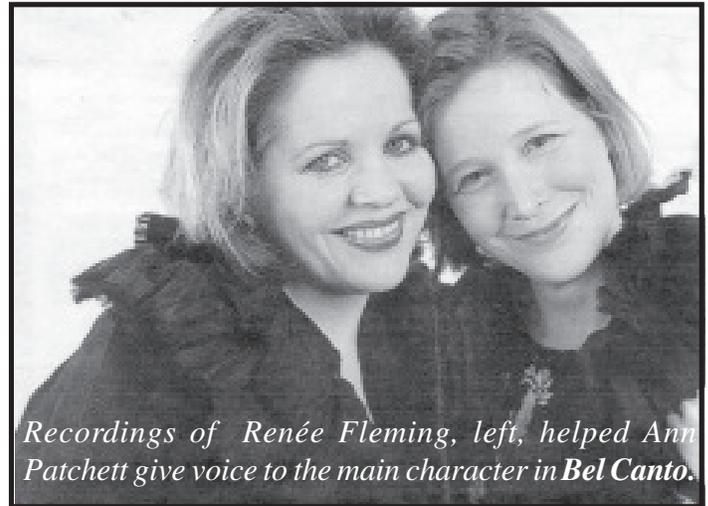
The National Capital Opera Society would like to express regret at the news of the premature death of Guy Huot. In 1985 Guy was an outstanding MC at Fête Opera celebrating our devotion to the summer Opera Festival.

Patchett, Ann, *Bel Canto: a novel*. New York: Harper Collins, 2001.

This is not a great book but it is a book that you may want to read. Essentially, the novel describes a terrorist hostage-taking incident in an unnamed South American country at an undetermined time, probably the present. The hostages had been attending a party in which the featured entertainer was a very prominent opera soprano. The rag tag band of terrorists were interested in capturing the president of this country but, unfortunately for them, the president, although scheduled to do so, did not attend the party and the terrorists ended up with 160 or so party goers and one soprano. Some time after the initial hostage taking, those hostages who were ill and all the women were allowed to go free. All the women except the soprano... a woman named Roxan Cos! The rest of the book details the playing out of this four month long episode.

What makes the book interesting, aside from the many operatic references skillfully integrated into the text throughout, is that the fictional soprano in question is unquestionably modeled on Renée Fleming, even to the extent of her non-existent culinary skills. The author, Ann Patchett, had never met Ms. Fleming before writing the novel but she was able to capture her personality and behavior traits so accurately that the real life soprano was most impressed. In fact, Ms. Fleming was so taken with the book that she bought the movie and television rights. The opera rights have also been commissioned and *Bel Canto* is scheduled to be performed in 2006 at the Santa Fe Opera.

For those who have waited for a "Prima Diva" since the demise of Callas it seems that a true successor has arrived. Undoubtedly, Renée Fleming is the reigning soprano of the day. Although not as flamboyant as Callas, she just might be more talented. One possible reason for Ms. Fleming's fascination with *Bel Canto: a novel* could be the following description of the fictional soprano from the perspective of a fellow hostage: "Never had he thought, never once, that such a woman existed, one who stood so close to God that God's own voice poured from her. How far she must have gone inside herself to call up that voice. It was as if the voice came from the center part of the earth and by the sheer effort and diligence of her will she had pulled it up through the dirt and rock and through the floorboards of the house, up into her feet, where it pulled through her, reaching, lifting, warmed by her, and



Recordings of Renée Fleming, left, helped Ann Patchett give voice to the main character in Bel Canto.

Ms. Fleming was so taken with the book that she bought the movie and television rights.

then out of the white lily of her throat and straight to God in heaven. It was a miracle and he wept for the gift of bearing witness." Callas, for sure, could relate to that description.

Another interesting sidelight is that Renée Fleming will be releasing a new recording this fall. It is titled *Bel Canto*. And also this fall, Ms. Fleming will be singing in Bellini's *Il Pirata* at the Met. This represents her first foray into the *Bel Canto* repertoire in quite some time. She claims she is nervous about it and calls these operas, "the most virtuosic, challenging repertoire in the history of music... If it doesn't go well, I probably won't do any of that repertoire again, ever."

Even though *Bel Canto* was a finalist in the National Book Critics Circle Award and is a "best seller", in my opinion, it is not a great book. It is, however, intriguing. Furthermore, I don't see how it can be made into an opera. But, it would make a great movie, especially if it stars Renée Fleming. Become familiar with it before it hits the silver screen.

Book Review

by Tom McCool

OPERA WITHIN REACH

Opera Lyra Ottawa

Carmen

October 19, 21, 23 & 26

Information: 233-9200 www.operalyra.ca

L'Opéra de Montréal

Madama Butterfly

Sept 21, 26, 28 & 30 Oct 2 & 5

Cavalleria Rusticana & I Pagliacci

Nov 9, 14, 16, 20 & 23

Information: 1-514-985-2258
www.operademontreal.com

Canadian Opera Company

The Queen of Spades

Sept 26, 29 Oct 2, 5, 8 & 11

Oedipus Rex

Sept 27 Oct 1, 3, 6, 9, & 12

Information: 1-800-250-4653 www.coc.ca

Syracuse Opera

La Bohème

Oct 25 & 27

Information: 1-315-476-7372
www.syracuseopera.com

Opera Mississauga

La Bohème

Nov 23, 24, 26, 28 & 30

Information: 1-905-306-0060
www.operamississauga.com

Summer Opera

Chautauqua Opera

Tosca (Puccini) July 5 & 8

Macbeth (Verdi) July 19 & 22

Little Women (Adamo) Aug 2 & 5

The Merry Widow (Lehar) Aug 16 & 19

Information: 1-800-836-ARTS, www.ciweb.org

Glimmerglass Opera

Orlando Paladino (Haydn) July 20, 22, 25 & 30
Aug 2, 5, 10, 18, 22 & 24

Little Women (Adamo) July 6, 8, 14 & 28
Aug 3, 6, 9, 12, 15, 17 & 25

Cavalleria Rusticana / I Pagliacci (Mascagni /
Leoncavallo) July 5, 7, 13, 21 & 26
Aug 1, 3, 11, 17, 20, 23, & 26

Dialogues of the Carmelites (Poulenc) July 27 & 29
Aug 4, 8, 10, 13, 16, 19, 24 & 27

(Many performances are already sold out)

Information: 607-547-2255 www.glimmerglass.org