



BRAVO!

Lexington Opera Society Newsletter Vol. 7 No. 3 Spring 2008

Prelude Preview

Condominiums in exotic locales, artwork, and great seats for sporting events are among the auction items for this year's Prelude to *A Grand Night for Singing*. The Lexington Opera Society's annual fundraiser also will feature a wine tasting Liquor Barn president and LOS board member Roger Leasor calls the best yet as well as delicious nibbles from Annette's Catering.

Tedrin Blair Lindsay and UK voice students will preview music from *Grand Night*, the theme of which is "The Great American Song Book: from Billboard to Broadway." Dr. Everett McCorvey, director of University of Kentucky Opera Theatre, said this year's theme allows show organizers more latitude in the selection of music. Previous themes have focused on Broadway and Hollywood.

Prelude, which last year netted \$50,000, traditionally attracts several hundred participants but the LOS board anticipates greater attendance this year. "We have been making an effort to involve our new Encore Society, people under 40, in the planning of the event, so that should be fun," said LOS president Pam Miller.

Prelude to *A Grand Night for Singing* takes place May 24 at Singletary Center. The wine and food tasting is from 6:30 to 9 p.m., during which time participants are invited to bid on silent auction items. The music and live auction begin at 9.

Prelude to *It's A Grand Night for Singing*
May 24, 6:30 p.m.
Singletary Center
To learn more and for
ticket information, visit:
<http://lexingtonopera.com>

Behind the Scenes with Grand Night Veteran Roger Leasor

Roger Leasor has appeared in every edition of *A Grand Night for Singing* except the inaugural run in 1993 and he is indelibly linked with the popular spectacle. The first year, Leasor recalls, Dr. Everett McCorvey staged the show to give his University of Kentucky vocal students a chance to perform Broadway music.

"While opera may be the focus of most of the students, the reality of their future careers is very likely to involve show music," Leasor noted. "Everett was trying to at least begin to get that into their training."

Despite modest expectations, the show dazzled the audience and *Grand Night* became a must-see on the Lexington cultural scene. Leasor, who is a singer and actor by night and president of Liquor Barn by day, is an audience favorite who routinely delivers a show-stopping number. He also is a board member of Lexington Opera Society and recently spoke with fellow board member Jackie Beasley about his *Grand Night* experiences:

Question: How has *Grand Night* changed or evolved over the years?"

Answer: Most of the changes in *Grand Night* are visible and have to do with scale. From one performance it expanded to two and then three and now I believe it is six

performances spread over two weekends. It has expanded from 15 or 16 students in the cast to 70 or 80 cast members made up of students, townspeople, and UK faculty.

The first cast did everything. They did all the singing and all the dancing. The cast today is divided into a number of units. There are, I believe, three different levels of participation depending on how well you dance. There are units that work on the amazing medleys that have been added by Jim [Rodgers, the director] and Tedrin [Blair Lindsey, a UK vocal coach, pianist, and musicologist] in the last four or five years.

I have seen evenings where four rehearsals were happening in different places in the Singletary Center and the Fine Arts Building simultaneously. The sets have evolved from platforms, orchestra, and singers alone to include stunning professionally produced backdrops and lighting effects.

In the first few years, costuming *Grand Night* consisted of deciding whether the men should wear their jackets or not, and what color vest they should wear in each number. Today it seems that elaborate costume changes are the rule more often than not for every number.

Q: *Grand Night* is such a smooth, polished production that first time patrons are taken by surprise while regulars expect nothing less. How does *Grand Night*

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achieve such high standards year after year?

A: The easy and quick and accurate answer to this is that Everett demands it. But there's even more to it than that. In the beginning, Everett and Jim established a goal of providing a "professional" experience for the students. Everett wanted to expose the students to the process of putting together a show. In every rehearsal, numbers could be added, numbers could be cut, singers might be switched from one number to another, numbers could be expanded, numbers could be shortened, and the sequence of numbers in the show could be changed nightly right up to performance. This approach demanded much of the talent and the mental and physical agility of each performer. The success of this experiment has been advanced over the years by attracting amazing talents like Peggy [Stamps], Tedrin, Nan [McSwain] and Marc [Schlackman]. These folks are fully invested in what *Grand Night* is about. Finally, though, *Grand Night* would not have worked were it not for the quality of young singers that has been streaming in to UK's program over the last 15 years. These young singers are not only highly endowed with their voices, but they are highly endowed as people. They expect as much from themselves as Everett expects from them. That works for me. By the way, I'm confident that I hold the record for having the most numbers cut from *Grand Night*. Ouch!

Q: How many hours of rehearsal do you put into *Grand Night*?

A: The easy and quick and accurate answer to this is about 120. About half that time is spent in the formal *Grand Night* rehearsals. The other half is spent working alone. During the week leading up to the performance, days can begin in early afternoon and continue until 10 or 11 at night. Now that doesn't mean that you're actually singing and dancing all that time. The nature of the formal rehearsals is such that you probably should bring a good book to read between the times you're asked to participate. I know this sounds like a lot and it can be intimidating to someone considering participating in *Grand Night*. However, as strange as it sounds, as much as I like to perform, I love rehearsing even more. In rehearsal nothing is finished.



The work is a living thing. It changes by the minute, it can startle you with delight and it can drive you to despair. You can try anything — it might work, it might fail. In rehearsal, who cares? Go for it!

Q: What has been your most memorable performance? The one you would most like to forget?

A: There have been many performances that have been personally thrilling. I loved the year we performed for Governor Patton. There was a special excitement in the air that year as the KET cameras were being set up. Twice I've been asked to do "Trouble in River City" from *The Music Man*. The first time I was merely trying to survive the rapid patter of the song since I had only begun working on the

number a few days before opening night. The second time was a joy. I felt strong and fast and well rehearsed and the chorus was even stronger and faster and better rehearsed. Thus far, there have been no performances that I'd like to forget (knock on wood). But one year Everett asked me to do "And This Is My Beloved" from *Kismet* with Angelique [Clay] and Phumzile [Sojola] and a young bass whose name has left me. The first rehearsal of the number was in Everett's old studio, the tiny one. For an hour I tried to be heard in that tiny room with those giant voices. Those three young people didn't sing to me or with me, they sang through me. After the rehearsal was over, I went over to the medical center to be X-rayed to be sure that all my vital organs were still intact. Needless to say, I was invisible and inaudible when we finally performed the song. To this day, I still have to remind people that I was even in the number.

Q: What will you perform this year?

A: As far as I know, nothing. Business will take me out of town in the middle of this year's rehearsal period. Alas.

A Grand Night for Singing

June 6-8, 13-15, 2008

Singletary Center

All performances are at 7:30pm, except for the Sunday, June 15th performance at 2pm.

For ticket sales and information, contact the ticket office:

Phone: (859) 257-4929; Fax: (859) 323-9991

Tedrin's Recording Corner

by Tedrin Blair Lindsay



With all the attention accorded to Beverly Sills and Luciano Pavarotti after their recent deaths, the achievements of the late Gian Carlo Menotti (1911-2007) seemed to receive somewhat less notice, so I want to use this column to rectify that a little bit. Of course, one wants to hear *Amahl and the Night Visitors* at Christmas, and Menotti's macabre thriller *The Medium* has been well-served on recordings with several excellent accounts available, ranging from the original cast to more recent incarnations.

However, I want to devote this column to Menotti's two greatest full-length works, his Cold War opera, *The Consul* (1949), and the mystically charged study of sanctity versus agnosticism, *The Saint of Bleeker Street* (1954), both of which won the Pulitzer Prize for music in their respective years. Period cast recordings of these operas serve historical interest, but they both have received modern recordings

that demonstrate the compelling dramatic treatments in accessible, theatrical music which made both works instant successes, first on Broadway and then at New York City Opera and around the world.

Both recordings I am recommending derive from productions at Menotti's own Spoleto Festival, thus rendering them even more stylistically authoritative. Under the direction of Richard Hickox, and starring such contemporary artists as Susan Bullock as Magda Sorel in *The Consul* and Timothy Richards as Michele in *The Saint of Bleeker Street*, these recordings offer dynamic renditions of these two masterpieces of American opera from the mid-twentieth century.

The Consul – Chandos 9706 (2)

The Saint of Bleeker Street – Chandos 9971 (2)

Remebering Betty Ann Boyd Kinkead

Betty Ann Boyd Kinkead was known for her outgoing personality and genuine love of people. She was a high achiever who did not want recognition. A list of her accomplishments would embarrass her, but Betty would agree that she undertook meaningful causes and projects because she truly cared.

Betty was a perpetual student who discovered opera by attending Tedrin Blair Lindsay's Saturday morning classes. She joined the board of the Lexington Opera Society in 2004, and soon she was expanding her new love of opera by traveling with friends to the Metropolitan Opera in New York and Lyric Opera in Chicago. Well known as a gracious hostess, Betty brought her talent for entertaining to LOS by taking over the planning of the post-performance receptions.

She turned her indefatigable energy to LOS's principal fund-raiser, *Prelude to A Grand Night for Singing*. Last spring, Betty took on the responsibility of being the liaison with the caterer and also became LOS's most effective person in soliciting donated items for the live and silent auctions. The *Prelude* crowd swelled

with Betty's vast number of friends in attendance.

Betty faced her illness with calmness and courage. When we visited her after she was confined to her home, we found ourselves having fun conversations about the latest news in the world of opera. She wanted to laugh and focus on her favorite interests, while setting aside her troubles.

Betty requested that memorial gifts be made to the Lexington Opera Society, thereby continuing the generosity she showed to us during her tenure on the board. She also requested gifts to Hospice of the Bluegrass.

Since her death in September 2007, the LOS has received gifts in Betty's memory. The board has allocated a portion of those gifts to the winners of the 2007 Metropolitan Opera district and regional auditions. The board has not earmarked the balance of the memorial gifts beyond knowing that the use will be in the name of Betty Ann Boyd Kinkead, an exceptional lady, wife, mother, family member, friend, community volunteer, and Lexington Opera Society board member.

by Louise Shouse

Frequent Flyer Miles Wanted

Attention Opera Supporters: UKOT is seeking your surplus and unused frequent flyer miles to help students attend auditions and other events. If you

wish to donate your unused miles to the student travel "bank," please contact Meriah Kruse, UKOT program coordinator, at (859) 257-9331 or at opera@uky.edu.

Our Lincoln: A Gala for an Absent Hero

Virginia Carter, executive director of the Kentucky Humanities Council, took on a new and demanding role this winter as producer of the *Our Lincoln* Gala. And what a tremendous success it was! Sold out several days in advance, this unique event, the kickoff for two years of Lincoln-related events in Central Kentucky, was attended by a veritable Who's Who list that might ordinarily be reserved for a prestigious Derby party! Lincoln himself would have enjoyed the good company.

Dr. Carter and co-producers Everett McCorvey and James Rodgers masterfully tackled the challenging task of integrating many distinct performances into a coherent evening of informative and inspiring entertainment. Individual performances varied from three to 20 minutes each, representing a wide diversity of performers and art forms. The Kentucky Chautauqua monologists, each portraying historical figures from Lincoln's era, wove together together music, dance, poetry and theatre with a common thread of historical interpretation. Huge-format archival photographs designed by Dr. Carter were projected onto special screens, providing a moving and ever-changing backdrop.

Portions of the evening specifically represented the Lincoln era, taking us back in time through costume, dance, music, and language. The Lexington Vintage Dance Society performed "La Belle de Louisville Polka," a spirited dance dating from 1846. Kentucky Repertory Theatre presented Wade Hall's *One Man's Lincoln: Billy Herndon (Honestly) Represents Abe*, a compelling portrait by his long-time friend and law partner. A joint effort of the Lexington Singers, their Children's Choir, and the Lexington Philharmonic Orchestra, conducted by George Zack, gave us *Kentucky is My Land*, the Jesse Stuart poem adapted by James Rodgers and set to music by Jay Flippin.

Other artists presented interpretive pieces, reflecting on the life of Lincoln and his impact on the nation. The Lexington Philharmonic, with Roger Leasor, performed Copland's "Lincoln Portrait," a piece originally commissioned to fortify and comfort people after the United States entered World War II. Jane Gentry Vance, Kentucky's poet laureate, shared a moving reading of Edwin Markham's "Lincoln, the Man of the People."

Violinists Nathan Cole and Akiko Tarumoto performed Jay Ungar's "Ashokan Farewell," known widely as the theme from the Ken Burns' PBS series, *The Civil War*. The American Spiritual Ensemble and director Everett McCorvey performed twice on the program, with a stirring rendition of "Lift Every Voice and Sing"



(often referred to as the Negro National Anthem), the dynamic "Didn't My Lord Deliver Daniel?", "We Shall Walk Through the Valley in Peace," and a rousing performance of the "Battle Hymn of the Republic."

Of particular interest to UKOT fans was the first public opportunity to hear segments of the opera-in-progress, *River of Time*. This UKOT-commissioned opera, with music by composer Joseph Baber and libretto by James Rodgers, will focus on seven years in the life of Lincoln, and touch on the character traits and influences from his formative years in Kentucky. UKOT singers Denisha Ballew, Mark Golson, Megan McCauley and Nicholas Provencale, UK drama student Anthony Koehler, the Lexington Singers, and the Lexington Philharmonic Orchestra brought to life four and evocative selections.

We congratulate Drs. Carter, McCorvey, and Rodgers, the Kentucky Humanities Council, and all the performers on the outcome of this very special collaboration in honor of the great American hero, Abraham Lincoln.

by Meriah Kruse

(Meriah Kruse is the program coordinator for the UK Opera Theatre. She has many years experience as a dancer, arts educator, and arts writer. She is currently working on a book called *Dance with a Little 'd'*, a piece about the power of participation in the arts. She is the proud grandmother of Sophia Jasmine.)

What's New at UKOT

Saying Goodbye

At the end of each semester we must say goodbye to singers who have become our friends. Two of those who are leaving us soon are Brandy Lynne Hawkins and Darla Diltz. To each of these talented and extraordinary young women we say, "Good bye! Good luck! And don't forget us! We will certainly never forget you."

Brandy Lynne Hawkins, fresh off of recent performances in *Carmen*, *The Hotel Casablanca*, and *Hansel and Gretel* and earlier roles in *The Magic Flute* and *Carousel*, will be moving to Washington, D.C., to join the Domingo Cafritz Young Artists Program at the Washington National Opera. As a kickoff to this two-year position, Brandy will begin by singing the role of Mercedes in *Carmen* alongside Denyce Graves, a prospect she finds tremendously exciting. She had an opportunity to meet the great mezzo-soprano recently after Graves' performance in *Samson and Delilah* with the Kentucky Opera.

Darla Diltz, having thrilled UKOT audiences for four years with her performances in productions of *The Hotel Casablanca*, *La Traviata*, *The Magic Flute*, *The Little Prince*, *Gianni Schicchi*, *Carmina Burana*, and *La Bohème*, is staying with us long enough to help with *Prelude* and then moving to Knoxville for the summer, where she continues to work with her teacher from her University of Tennessee days. Other possible summer activities include attending a Spanish and Latin American art song festival in Spain in July. Thereafter, Darla is moving to New York to explore both singing and college teaching positions. One especially good piece of news for us: Darla would seriously consider a teaching job in Lexington if something opened up!

A New Home Away From Home for Our Guests

UKOT is renting a house from the university to accommodate guests. After extensive electrical upgrades, a fresh coat of paint to the interior, lots of window washing, and floor polishing, the guest house at 626 Maxwellton Court was finally ready for our move in mid-April.

Many thanks to everyone at LOS, the Bravo Guild, graduate students, and the UKOT staff who contributed furnishings, art, accessories, cash and supplies: Margo Buchanan and Michael Friedman, Linde Couch, Sylvia Davis, Darla Diltz, Mr. and Mrs. Dick Furst, Mr. and Mrs. Ray Garman, Kris Gilbert, Mona Hagyard, Phyllis Jenness, Meriah Kruse, Marilyn Machara, Mary Agnes Melton, Stephen Penn, Haley Sparks Pereira, Gloria Rie, and Emily Sanford.

A View from Backstage...

River of Time: How Opera Is Made
Part of the Lincoln Opera Project

It's rare for a university opera program to commission an original opera, bringing it from conception to the live stage—and rarer still to call on professors from that university to create the music and the libretto. But that is precisely what the University of Kentucky Opera Theatre has done. UKOT's 2008-2009 Lincoln Opera Project has commissioned an original opera on the early life of Abraham Lincoln, using the creativity and expertise of Kentucky artists Joseph Baber, composer, and James Rodgers, librettist. *River of Time* will premiere in full production in fall 2009 at the Lexington Opera House.

To increase public involvement in the project, several interpretive events have been held, including *How Opera Is Made*, presented twice in April.

How Opera is Made combined performance, discussion, and audience feedback. The performances began with three excerpts from the new opera. Singers Denisha Ballew, Dannica Burson, Lisa Clarke, Mark Golson, Megan McCauley, and Nick Provenzale performed the arias for Nancy Hanks and young Abe Lincoln as well as a duet between William and Eliza, two fictional slaves awaiting sale on the auction block.

The singers were accompanied and artfully introduced by Tedrin Blair Lindsay, who provided musical notes to help the audience imagine the full orchestration behind each segment. Dr. James Rodgers set up the context for each segment. Thereafter, a panel consisting of Lindsay and Rodgers, joined by Joseph Baber and theatre professional Rhea Lehman, explored what goes into the making of an opera, allowing audience members to hear straight from the source how they have worked together in building the story, scenes, music, and lyrics of this opera-in-progress, and providing the observers a chance to offer affirmative feedback.

Critical Response Process

Dr. Lehman was asked to join the panel primarily to facilitate the audience response element of "How Opera Is Made." Drawing on the work of Washington, D.C., choreographer Liz Lerman and her six-step approach known as the Critical Response Process, she guided the audience through three of the six steps intended to let artists frame the kinds of feedback they are interested in receiving from peers and audiences.

by Meriah Kruse

Talent-Rich Alltech Competition Produces Appearing Winners

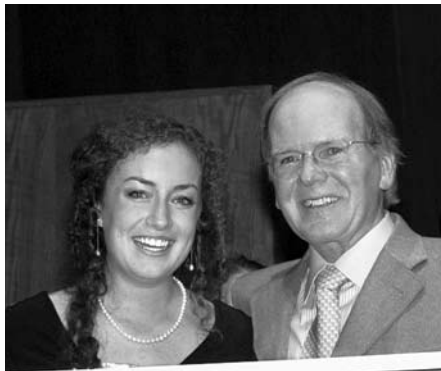
Twenty-Seven Finalists Participate Before Panel of Judges

Talented young vocal artists from near and far competed on March 2 for \$75,000 in scholarships and awards in the Alltech Opera Scholarship Competition, hosted by the University of Kentucky Opera Theatre. Held for the second consecutive year at Singletary Center, the competition is for current and prospective voice students entering new programs at the undergraduate or graduate level in the University of Kentucky's School of Music. From the 400 students who applied, UK voice faculty selected 27 finalists who sang demanding arias before the judges and the concert hall audience.

The quality of the singing was astounding, and the judges from Indianapolis Opera, Kentucky Opera in Louisville, New England Conservatory, and Austin Peay State University had difficult choices to make.

Bruce Bean, a tenor from Alabama, won the first-place Alltech Graduate Award of \$10,000, plus a \$10,000 stipend and a full UK graduate assistantship. Amanda Balltrip, a UK soprano who recently starred in *Hansel and Gretel*, won the second place prize of \$7,500, plus the same stipend and a UK assistantship.

The Alltech Undergraduate Award of \$5,000 and a matching tuition waiver from UK went to Rachel Sterrenberg, a high school senior from Georgia. The Bryant's Rent-All



Clockwise from top: Bruce Bean, Amanda Balltrip, and Rachel Sterrenberg with Alltech's Dr. Pearse Lyons

second-place undergraduate award of \$2,500 plus a tuition waiver from UK went to soprano Monica Shaw Dewey.

The Kentucky Opera Prize — a promise of a future main stage role with Kentucky Opera in Louisville — will go to Bruce Bean once he finishes his graduate work at UK. The National Society of Arts and Letters, Kentucky Chapter award of \$500 went to soprano Catherine Clarke. The American Institute of Musical Studies

in Graz, Austria, gave three prizes: \$1,750 to Rachel Sterrenberg, \$2,000 to Amanda Balltrip, and \$2,000 to Bruce Bean. The Deirdre Lyons Encouragement Award of \$500 went to Jason Brown, a tenor in the undergraduate category. And the Dippin' Dots Audience Favorite Awards of \$500 each went

to Monica Shaw Dewey and Amanda Balltrip.

The Alltech Competition is clearly attracting unusual talent to the UK Opera Theatre program. All of the contestants were impressed with the program. We sing the praises of Alltech founder Dr. Pearse Lyons and all the generous benefactors. We also thank UK President Lee Todd, who provided the teaching assistantships and tuition waivers for the winners and also hosted a reception at Maxwell Place after the competition.

Bravo!

by Pam Miller

Encore Society Targets Younger Opera Fans

Opera is, according to experts, the fastest-growing form of classical music in the country today. Lexington Opera Society wants to be sure that the younger generations in Kentucky are able to enjoy and participate in that growth. So LOS called on two young activists, Vitale Buford and Stephanie Apple, at Preston Osborne consultants, to help find new listeners.

Now, thanks to their volunteer efforts, LOS has a new group of opera enthusiasts under 40, the Encore Society. They have

attended *Hansel and Gretel*, met with Dr. Everett McCorvey, and been introduced to the many facets of UK Opera Theatre.

Encore Society members plan to help with LOS's Prelude fundraising party on May 24 at Singletary Center.

LOS welcomes and looks forward to a lot of new activity from the Encore Society.

By Pam Miller

BRAVO!

Mignon Dunn's Masterful Class

Mignon Dunn, one of the three judges of the Metropolitan Opera regional auditions, is a charming, funny, humble, and uncompromising lady. At the January 20th master class, she introduced herself as an experienced singer who has made all of the mistakes and therefore knows how to help students avoid them.

Ms. Dunn, widely known as a professor of voice and currently a faculty member at the Manhattan School of Music, said that the goal of a master class is to focus on breath and language because technique cannot be changed in half an hour. She discussed the importance of learning an opera by reading the entire score and understanding the rules of society at the time when the opera was written. The singer must translate word for word, get a grasp of the general translation, and only then make the words his or her own.

Ms. Dunn advised: Learn an aria phrase by phrase, like a road map; sing slowly in order to do it correctly; become accustomed to learning in front of people; and do not get upset by having an audience hear your mistakes.

Ms. Dunn emphasized that all singers are different. Not everyone should be in an apprentice program. Some singers should go to Europe, while others should sign with an agent. She recommended that students "take every advantage to be on stage, get a role, and don't be snobby. You be good!"

Amanda Balltrip, Reginald Smith, Jr., Afton Battle, and Hanna Smith each started the session by walking across the stage and introducing themselves. Ms. Dunn pointed out that singers must "turn on" at the edge of the stage and introduce

themselves as if they were putting quotation marks or lights around their names. With each student, Ms. Dunn emphasized diction, characterization, and drama. Some of her memorable comments were: "Do everything with energy — even die with energy; more energy is different from more voice ... Sing to the back row wherever you are ...

The entire stage belongs to you; it is allowed to use your whole arms instead of small hand gestures ... Nail the note before you play with it ... "

Ms. Dunn reminisced about her career singing the leading mezzo-soprano roles in the world's most important opera houses. For more than 35 years she has sung in Italian, French, and German operas; performed in recitals and with many major symphony orchestras; recorded; and conducted master classes.

She knew from age five that she wanted to sing and saw her first opera, *Aida*, at age eleven. She won a contest in New Orleans wearing a black velvet dress bought at the Salvation Army for 75 cents. In her early years, she had no money at all. The electricity was often turned off, but she knew she looked gorgeous in the candlelight. "It is a blessing to have a voice and the possibility to do what you love," she concluded.

by Louise Shouse



Here's to Your Voice

This time I would like to discuss chronic vocal ailments. By definition, these involve hoarseness lasting more than three months. Most causes of chronic laryngitis are due to vocal trauma. Poor techniques or pushing your voice through a cold or other acute vocal issues are the most common causes. There are two general classifications of chronic ailments: medically treatable and surgically manageable.

The most common causes of chronic laryngitis are allergic drainage or laryngopharyngeal reflux into the throat, resulting in persistent hoarseness. These problems lead to chronic throat clearing and coughing, causing persistent swelling of the vocal folds. A thorough examination by a trained otolaryngologist is essential for proper diagnosis and medical therapy. There are many medications available for allergic rhinitis, but singers must be careful of those that may dry them out too much, leading to further singing problems. A combination of medications, lifestyle changes, and head-of-bed elevation while sleeping can successfully manage reflux. More on this topic next time.

Vocal nodules, also known as singer's or screamer's nodules, are due to scar tissue developing in the vocal membrane just below the membrane lining. Early nodules are more fusiform

(spindle-shaped) and soft, while mature nodules are more organized and firm. Catching a developing nodule early can lead to complete reversal, while a mature nodule requires more aggressive speech therapy and, occasionally, surgery. The treatment for vocal nodules *always* starts with voice therapy with a speech language pathologist. Proper exercises and education on the proper use of the voice will make the vast majority of nodules melt away or soften significantly so they no longer cause hoarseness of the voice.

Vocal polyps, cysts, and vocal fold scarring are more ominous, simply because most will require surgical management. Usually, a course of medical therapy will be attempted based on examination of the folds and if unsuccessful, surgical management may be recommended.

Next time I will discuss reflux issues in more detail. I also invite you to send me questions (drarcher@uky.edu - subject: Question for newsletter) that you might like to have answered in this column. I will select several, space permitting, and respond in a future edition. Until then, here's to your voice ...

by Sanford Archer, MD, LOS Board Member
UK Division of Otolaryngology—Head & Neck Surgery



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